SOPHOCLES: THE PLAYS AND FRAGMENTS

With Critical Notes, Commentary and Translation in English Prose

Volume 1: The Oedipus Tyrannus

Sophocles
Edited by Richard Claverhouse Jebb

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Sophocles: The Plays and Fragments

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Sophocles

Cambridge University Press
SOPHOCLES
THE PLAYS AND FRAGMENTS.

PART I.
THE OEDIPUS TYRANNUS.
SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

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PART I.
THE OEDIPUS TYRANNUS.

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.
1883
Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SON,
AT THE UNIVERSITY PRESS.
NOTE.

It is intended that in the present edition of Sophocles each play should form a separate volume. While the volumes subsequent to the first will necessarily contain occasional references to the earlier portion of the work, care will be taken to render each volume, in all essentials, an independent book, available for the use of readers who possess no other part of the edition.

The Oedipus Coloneus will follow the present volume at as short an interval as may be found possible. Of the remaining five plays, the Antigone will be the first. An eighth volume will contain (1) the Fragments: (2) short Essays on subjects of general interest in relation to Sophocles: (3) a General Index, for all the volumes, of 1. Greek, 2. Matters, 3. Authors quoted.
PREFACE.

As long ago as 1867, I contributed to the *Catena Classi-
corum* a commentary on the *Electra* of Sophocles, followed
in 1868 by one on the *Ajax*. At that time I already meditated a complete edition of Sophocles on a larger scale,—
a design which I have never abandoned, though various causes
have delayed its execution.

One of these causes may be briefly noticed here. In
the course of preparing the commentaries on the *Electra*
and the *Ajax*, I had been led to see more clearly the
intimate relation which in certain respects exists between
Greek tragic dialogue and Greek rhetorical prose, and to
feel the desire of studying more closely the whole process
by which Greek oratory had been developed. The result
of this study was a treatise on the historical development
of Attic prose style, which in 1876 was published under the
title of *The Attic Orators from Antiphon to Isaeos*. The
reception accorded to it has been most gratifying, and has
more than repaid the labour which it had cost. It was,
however, as a preparation, in one department, for the task
of editing Sophocles that the special studies embodied in the
*Attic Orators* had originally been undertaken: and, though
they necessarily extended beyond that immediate scope, I do
not regard the time bestowed on them as lost to the pur-
poses of the present work. I may say this here, because,—if
I can at all judge from my own feeling in such a case,—it is sometimes of interest for readers to know that works not
obviously related to each other have been connected, in the
writer's own mind, by a definite unity of purpose. However
much he may have failed of his aim in either task or in both,
at any rate the point of view from which he approached
each may thus be more clearly suggested.

In offering to the public the first part of a new edition
of Sophocles, the editor may reasonably be expected to state
the general characteristics which he intends to be distinctive
of it. In this case, they are chiefly two.

1. First, I aim at showing fully and exactly how the
work of Sophocles is understood by me, both in its larger
aspects, and at every particular point. For this purpose, the
first requisite is a translation, the principle of which shall be
absolute fidelity to the original; not to the letter of the
original at the cost of the spirit, but to the spirit as expressed
in the letter. And, for this end, prose has two advantages
over verse, even though the verse be that of a poet. (i) Metre
will often exact sacrifices precisely at those points which test
the higher fidelity of translation—fidelity to light touches by
which the genius and art of the original are most delicately
marked. (ii) A modern verse translation has necessarily a
more or less modern spirit of its own, due to its very form,
and to the associations with which the form is invested. Thus,
however little he may desire it, the metrical translator is un-
avoidably placed in competition with his original.

The value of verse translations as substantive literary works
is not here in question. Translation is here being considered
solely from the stand-point of the commentator, as an indispen-
sable instrument of lucid interpretation. In supplement to a
prose translation, a commentary has a special part to perform,
though this is only one of several functions which a commentary ought to aim at discharging. There are places where a translation, although in prose, cannot combine literal with essential accuracy. A version which subordinates the letter to the spirit will sometimes involve a mental process of which the result bears no visible trace. If the version is sound, this process is not only morally sensitive, but has also a scrupulously logical march. A version which, while brilliant, is unsound, is one which seizes on a smooth compromise or a glittering resemblance, which may imply an unconscious misrepresentation or an undetected fallacy. 'This rendering, I can see, is not literal'—we may suppose a reader to say. 'In what sense, then, and why, is it equivalent to the Greek?' Here—supposing the translation to be sound—is the opportunity of the commentary. It comes in to show that there is no flaw in the process by which an advance has been made from a literal rendering to one which, though less literal, is more faithful.

This, then, is the first object for which I have striven—the vivid exposition of my own mind in relation to Sophocles; so that, even where my understanding of him is defective or mistaken, at least it may seldom be ambiguous. This is an endeavour which appeals more directly to classical students: it is by them, if any of them should use this book in their work, that the measure of failure or success will be most correctly judged.

2. The second object which has been proposed to this edition regards educated readers generally, not classical students alone. It is my hope—whether a vain one or not, I hardly know—that the English version facing the Greek text may induce some persons to read a play of Sophocles as they would read a great poem of a modern poet,—with no such interposing nightmare of τὐπττω as at Athens came between Thackeray and his instinctive sense of what was admirable in the nature
and art around him,—but with free exercise of the mind and
taste, thinking only of the drama itself, and of its qualities as
such. Surely that is, above all things, what is to be desired
by us just now in regard to all the worthiest literature of the
world—that people should know some part of it (the quantity
matters much less) at first hand,—not merely through manuals
of literary history or magazine articles. Summaries, when the
work of scholars, may be valuable as introductions and as
retrospects; but only the breath of the great literature itself
can make the dry bones live. Any one who had read thoroughly
and intelligently a single play such as the Oedipus Tyrannus
would have derived far more intellectual advantage from
Greek literature, and would comprehend far better what it has
signified in the spiritual history of mankind, than if he had
committed to memory the names, dates, and abridged con-
tents of a hundred Greek books ranging over half-a-dozen
centuries.

'Explanatory notes ought to be written in one's own
language, critical in the Latin.'...'The traditionary Latin of
'scholars' has 'created in a manner a vocabulary of its own.'
This is the principle laid down by Shilleto in the preface
to his edition of Demosthenes On the Embassy, and it could
not have been better exemplified than by his own practice
in that celebrated book. He felt, as everyone must, the
occasional difficulty of drawing the line between 'critical'
and 'explanatory.' But the fact is that the difficulty becomes
serious only if we try to make the line a hard-and-fast one.
Practically, it can nearly always be solved by a little exercise
of discretion. When both sets of notes are on the same
page, no real inconvenience can arise in cases where either
department slightly overlaps the other.

In a later part of this edition, when dealing in short essays
with other matters of general interest in relation to Sophocles,
I propose to give an outline of Sophoclean bibliography, with some attempt to estimate the distinctive excellences of the principal works. The subject is a large one, as a single fact may serve to show. In 1874 Dr Hermann Genthe, the reviser of Ellendt’s lexicon, published an index to writings illustrative of Sophocles which had appeared, chiefly in Germany, since 1836. The index, a book of 134 pages, does not include editions, whether of single plays, or of all; yet the author can enumerate 801 books, dissertations, or critical articles, all published between 1836 and 1874, and representing upwards of 430 writers. Even in 1874 it would have been possible to make numerous additions to this catalogue from English sources, which Dr Genthe had left nearly untouched: now, in 1883, the increment from all sources would be very considerable. Here, I must be content to mention those editions which, out of a larger number, have in this play been my more constant companions. They are those of Hermann, Wunder, Dindorf, Schneidewin (as revised by Nauck), Blaydes, Campbell, Kennedy. Other editions, commentaries, and writings of various kinds will be found cited on particular points in the critical notes, the commentary, or the appendix.

It is a particular pleasure to me here—and all the greater, because on a few points I have ventured to differ from its interpretations—to commend to all students of this play the edition of Professor Kennedy, in which, as it is unnecessary for me to say, they will trace the hand of the master.

Nor can I mention the most recent English edition of Sophocles without saying how far it is alike from my anticipation and from my desire that the present edition should divert a single reader from the work, in so many senses admirable, of Professor Campbell. The high place which he has justly won among the English scholars who have deserved well of Sophocles is one from which no successor could remove
him, and which every worthy successor will most earnestly desire that he should retain. Students will find in his work much which the present does not give,—much which it could not give; they will also recognise the impress of personal qualities which are not more appreciated by his friends than they are significant of the best graces which humane studies can impart to the mind and character.

In the Metrical Analysis I notice my obligations to Dr J. H. Heinrich Schmidt's *Kunstformen*, and more especially to the fourth volume of that work, the *Griechische Metrik*; also to the aids given by the translator of Schmidt's *Leitfaden*, Dr J. W. White, Assistant Professor of Greek in Harvard University, in his able edition of this play.

To the Librarians of the Bibliotheque Nationale, Paris, the Biblioteca Mediceo-Lorenziana, Florence, the Biblioteca Marciana, Venice, and the Bodleian Library, Oxford, I desire to express my thanks for the courtesy with which every facility was afforded to me for consulting manuscripts of Sophocles.

The proof-sheets of the commentary and of the appendix have been read by Mr C. A. M. Fennell, editor of Pindar, and formerly Fellow of Jesus College, Cambridge; whom I have to thank, not only for the care with which a laborious office was performed, but also for several valuable suggestions made during the progress of the work.

I should be very ungrateful if I closed this preface without recording my sense of the combined rapidity and precision which, in printing a volume of somewhat complex form, have sustained the well-known repute of the Cambridge University Press.

THE COLLEGE, GLASGOW.

November, 1883.
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CORRIGENDA.

PAGE 8, lines 5, 6. For 463—511, read 463—512 (as also in p. 97, l. 3 from bottom, and p. 98, l. 14 from bottom): and for 512—862 read 513—862 (as also on p. 106, l. 11 from bottom).

.82, critical note, l. 2. For γέ μου read γέ γερο.

102, line 6 of Greek text. Transfer the second η to the beginning of the next line.

115, bottom line. After ‘cp.’, insert 133.

164, crit. note, l. 2, first word. For ἀποτομον read ἀποτομον.

169, crit. note, l. 1, for the read θυμοφ.

176, crit. note, l. 2, insert πον after τεθηκε.

203, crit. note, l. 1, for de monstrare read demonstrare.

225, bottom line, for περστόλων read περστολόν.
INTRODUCTION.

§ 1. The Oedipus Tyrannus is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the Oedipus Tyrannus the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which
have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.):

\[ ος ποτε Θήβασι ήλθε δεδομένος Οἰδίποδα\]

\[ εἰς τάφον, ---\]

—‘who came to Thebes of yore, when Oedipus had fallen, to his burying.’

The word *δεδομένος* plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The Nekyia in the *Odyssey* gives the earliest sketch of an integral story (11. 271 ff.):

\[ Μητέρα τ᾽ Οἰδίποδα ἵδου, καλὴν Ἑπικάστην, \]

\[ ἦ μέγα έργον ἐρέειν αἴδρεῖσθι νόοι \]

\[ γημαμένη δ' υἱὲ τῆς Ἰππαρίδας, γήμεν \]

\[ ἄφαρ δ' ἀνόπυστα θεοὶ θέσαν ἀνθρώποις. \]

\[ άλλ' ο管线 εἰς Ἡθηδη πολυναρᾶτω ἄλγεα πάσχον \]

\[ Καδμειῶν ἴμασσε θεῶν ὀλοῖς διὰ βουλάς, \]

\[ ἦ δ' ἐβη εἰς Αἴδαα πυλάρταν κρατερῶν, \]

\[ ἁψαμένη βρόχον αἰτῶν ἄρ' ὑψηλῶν μελάθρου, \]

\[ ὃς ἁχεῖ σχομένη τῷ δ' ἄλγεα κάλλιτ' ὁπίσω πολλὰ μάλ', ὅσα τε μητρὸς Ἑρωνύμες ἑκτελέσσω. \]

‘And I saw the mother of Oedipodes, fair Epicaste, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain;
INTRODUCTION.

and to him she bequeathed sorrows full many, even all that a mother's Avengers bring to pass.'

With regard to this outline in the *Odyssey*, it is to be noted that it ignores *(a)* the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: *(b)* the self-blinding of Oedipus: *(c)* the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed 'presently' on the union,—unless, indeed, by \*\*\*\*\*\*\* the poet merely meant 'suddenly.'

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polynices and Eteocles), in which heroes fell, 'fighting for the flocks of Oedipus.' Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the 'Oedipodeia,' Οἶδιπόδεια. According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas,
claimed descent from Thersandros, son of Polyneices. To represent these children as the offspring of an incestuous union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the Cyprian Lays (Κύπρια), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (τὰ περὶ Οἰδίπου) in the course of a digression (ἐν παρεκβάσει) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the Thebaid (Θηβαῖς), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (ἐκπόματα) used by Laëus; and he invoked a curse upon them:—

\[
\text{αἶψα δὲ παῖσιν ἐσίσι μετ' ἀμφοτέροις ἐπαράς}
\]
\[
\text{ἀργαλέας ἱράτο. θείν ὃ ὦ λάνθαν' Ἔρινν'}
\]
\[
\text{ὡς ὦ ὦ πατράα' ἐνηείη φιλότητος}
\]
\[
\text{δάσσακων', ἀμφοτέροσι δ' ἐσὶ πόλεμος τε μάχαι τε.}
\]

'And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This Thebaid—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

§ 4. Pindar touches on the story of Oedipus in Ol. 2. 35 ff. Destiny has often brought evil fortune after good,—

\[
\text{ἐξ οὖσερ ἐκτεινὲ Δἀου μόριμος νίδις}
\]
\[
\text{συναυτόμενον, ἐν δὲ Πυθώνι χρησθὲν}
\]
\[
\text{παλαίφατον τέλεσεν.}
\]

1 Pind. Ol. 2. 35.

2 See the Didot ed. of the Cyclic fragments, p. 587.
INTRODUCTION.

...from the day when his doomed son met Laius and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinnys beheld it, and slew his warlike sons, each by the other’s sword.’

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses ‘the wisdom of Oedipus’ to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it.1

§ 5. The logographers could not omit the story of Oedipus in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the scholiast on the Phoenissae (61) as agreeing with Euripides in regard to the self-blinding of Oedipus.2 The contemporary Pherecydes of Leros (usually called ‘Athenian’ since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the Oedipodeia, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

§ 6. However incomplete this sketch may be relatively to the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the Odyssey, had been elaborated in the epics of later poets.

1 Pind. fr. 62 αὐνηγμα παρθένου ἐς ἀγρίαν γνάθων: Pyth. 4. 263 τὰν Οἰδηπῶδα σοφίαν. Pindar’s elder contemporary Corinna had sung of Oedipus as delivering Thebes not only from the Sphinx but also from τὴν Τεμνησίαν ἄλφεικα—a fox from the Boeotian village of Teumessus: but we hear no more of this less formidable pest. (Bergk, Poet. Lyr. p. 949.)
2 Müller, Frag. Histot. t. 85.
3 Müller, ib. t. 48.
and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines were constant, minor circumstances might be adapted to the dramatist’s chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments which alone represent the Oedipus of Euripides, nor the hints in the Phoenissae, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

Aeschylus. Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the Oresteia traced the action of such a curse in the house of Pelops. That trilogy consisted of the

1 Nauck Eur. Fragm. 544—561, to which Unger adds Soph. fr. incert. 663, Meincke adespota 107, 309, others adesp. 6. Almost all the verses are commonplaces. From fr. 546, 547 I should conjecture that the Creon of Eur. defended himself against a charge of treason in a passage parallel with Soph. O. T. 583—615. One fragment of two lines is curious (545): ἣμεις δὲ Πολύβου παῖδ' ἐφείσατες πέθος | ἐκομματίσατε καὶ δόλλημα κόρας. Quoting these, the schol. on Eur. Ph. 61 says: εὖ δὲ τῷ Οἰδίπῳ οἱ Δαὐδ θεραποῦσ' ἐνθάλλοντα αὐτόν. This would seem to mean that, after the discovery, the old retainers of Laius blinded Oedipus—for the schol. is commenting on the verse which says that he was blinded by himself. But the tragic force of the incident depends wholly on its being the king’s own frantic act. I incline to suspect some error on the scholiast’s part, which a knowledge of the context might possibly have disclosed.

From the prologue of the Phoenissae it appears that Eur. imagined Oedipus to have been found on Cithaeron by the Πολυβουκόλου of Polybus, and taken by them to the latter’s wife. The Iocasta of Eur. herself relates in that play how, when the sons of Oed. grew up, they held him a prisoner in the palace at Thebes—that the disgrace might be hidden from men’s eyes. It was then that he pronounced a curse upon them. When they have fallen, fighting for the throne, Iocasta kills herself over their bodies, and Creon then expels Oedipus from Thebes. The mutilated νεκροὺς to the Phoenissae does not warrant us in supposing that the Oenomaus and Chrysippus of Eur.—the latter containing the curse of Pelops on Laius—formed a trilogy with his Oedipus.
Laius, the Oedipus, and the extant Seven against Thebes; the satyric drama being the Sphinx. From the Laius only a few words remain; from the Oedipus, three verses; but some general idea of the Oedipus may be gathered from a passage in the Seven against Thebes (772—791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from 'the devouring pest' (τὰν ἀρπαξάνωσαν κῆρα) was admired by all Thebans as the first of men. 'But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill': he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. 'And now I tremble lest the swift Erinnys bring it to pass.'

Hence we see that the Oedipus of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet's main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the Laius doubtless included the curse called down on Laius by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean Oedipus would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the Seven against Thebes by the words ἐπεὶ δ' ἀρτίφρον ἔγενετο...γάμων (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a 'recognition' on the stage. The Oedipus of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from 'the mindful Erinnys.'

§ 7. The Oedipus Tyrannus of Sophocles was not part of a Sophocles trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most
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astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laïus give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the Oedipus of Aeschylus show that in that drama Oedipus encountered and slew Laïus at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw ‘a grove of Demeter and Persephone’.

It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of ποτνίαι, the Eumenides (ποτνιάδες θεαί, Eur. Or. 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinnyes:

επήμεν τής ὄδος τροχίλατον
σχιστῆς κελεύθου τρίδον, ἐνθα συμβολάς
tριῶν κελεύθων Ποτνιάδων ἡμείδομεν.

‘We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.’

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the ‘three roads’ at Potniae to the ‘three roads’

1 ἄλος Δήμητρος καὶ Κόρης, 9. 8. 1.
2 Aesch. fr. 167 (Nauck).
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near Daulia¹ in Phocis. The 'branching ways' of Potniae can no longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre². This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

§ 8. The events which had preceded the action of the Oedipus Tyrannus are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Laïs, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, 'I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Laïus of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together,—that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called Oedipus³.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laïus, and so belonging to the class of slaves whom their masters usually treated

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¹ Daulis was the Homeric form of the name, Daulia the post-homeric (Strabo 9. 423).
² See the note on verse 733.
³ The incident of the pierced feet was evidently invented to explain the name Oldîrous (‘Swellfoot,’ as Shelley renders it). In v. 397 ὃ μηδὲν ἐλθὼς Oldîrous suggests a play on ἐλθα.
with most confidence. He was employed in tending the flocks of Laius on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Meropè were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laius was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laius, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that a band of robbers had fallen upon their company. This sole survivor was the very man who, long years before, had been charged by Laius and Jocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murder of Laius. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the Φίλειον ὤρος),
and chanted a riddle. 'What is the creature which is two-footed, three-footed, and four-footed; and weakest when it has most feet?' Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word man: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laïus, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laïus and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the Oedipus Tyrannus opens. Iocasta has borne four children to Oedipus: Eteocles, Polynécies, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 9. The drama falls into six main divisions or chapters. Analysis of the plot. The following analysis exhibits in outline the mechanism of the plot, which deserves study.

I. Prologue: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges
himself to relieve his afflicted people by seeking the murderer of Laius.

*Parodos*: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode*: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laius. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

*First Stasimon*: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode*: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laius. She replies that he need feel no disquietude. Laius, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laius was actually slain by robbers, at the meeting of three roads.

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laius. All confirm his fear that he has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laius who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

*Second Stasimon*: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode*: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king.
Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Merope were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to Corinth. Yet no—not found him; had received him from another herdsman (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laius.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

Third Stasimon: 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. Fourth Episode: 1110—1185. The Theban herdsman is brought in.

‘There,’ says the Corinthian, ‘is the man who gave me the child.’ Bit by bit, the whole truth is wrung from the Theban. ‘The babe was the son of Laius; the wife of Laius gave her to me.’ Oedipus knows all, and with a shriek of misery he rushes away.

Fourth Stasimon: 1186—1222. The Chorus bewail the great king’s fall.

VI. Exodus: 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

Creon comes to lead him into the house. Oedipus obtains

1 The original object of sending for him had been to ask,—Was it the deed of several men, or of one?—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.
from him a promise of care for his young daughters; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words: No mortal must be called happy on this side death.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have:

(1) The thread of evidence from the reported statement of the Theban herdsman as to the place of the murder, in connection with Iocasta's statement as to the time, the person of Laius, and the retinue. This tends to show that Oedipus has slain Laius—being presumably in no wise his kinsman. The proof of Oedipus having slain Laius is so far completed at 754 (αλατ, τάδ' ἡδη διαφανή) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is not the son of Polybus and Merope, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta: she has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laius has also committed parricide and incest.

§ 10. The frequent references of Aristotle to the Oedipus Tyrannus indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these:—

1. The 'recognition' (ἀναγνώρισις) is contrived in the best way; i.e., it is coincident with a reversal of fortunes (περιπέτεια).
2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (a) great and glorious, (b) not preeminently virtuous or just, (c) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laius, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (ἐν τοῖς πράγμασιν), but in the supposed antecedents (ἐξω τῆς πραγματείας).

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the story of Laius. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laius had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109—113). Nor does he know that Laius was reported to have been slain by robbers, and that only one of his followers had escaped (116—123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laius, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite as was the dramatic art exercised within the scope of the action (ἐν τοῖς πράγμασι), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that
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thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic.¹

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Pertharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that alone; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—'the happy episode of the loves of Theseus and Dirce.' Theseus is the king of Athens; Dirce is a daughter of the deceased Laius.

The drama opens with a love-scene, in which Theseus is

¹ A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Laius of Sophocles goes to Delphi *παύει*—with only four attendants (752). Seneca makes Laius *set out* with the proper retinue of a king—but most of them lose their way. *Plures fœellit error ancipitis viæ: Paucos fideis curribus iunxit labor.*
so heavily upon both. Sophocles had found in human nature itself the sanction of 'the unwritten laws,' and the seal of faith in a beneficence immortal and eternal; but his personal attitude towards the 'sceptical' currents of thought in his age was never, so far as we can judge, that of admonitory protest or dogmatic reproof. It was his temperament to look around him for elements of conciliation, to evoke gentle and mediating influences, rather than to make war on the forces which he regarded as sinister:—it might be said of him, as of a person in one of his own plays, οὕτω συνέχθειν ἄλλα συμφιλεῖν ἔφυ. But is there any reason to think that the Oedipus Tyrannus marks a moment when this mind—'which saw life steadily, and saw it whole'—was partly shaken in its self-centred calm by the consciousness of a spiritual anarchy around it which seemed fraught with ultimate danger to the cohesion of society, and that a note of solemn warning, addressed to Athens and to Greece, is meant to be heard throughout the drama? Our answer must depend upon the sense in which we conceive that he places Oedipus or Iocasta at issue with religion.

§ 12. As regards Oedipus, it might be said that, in this particular aspect, he is a modern character, and more especially, perhaps, a character of the nineteenth century. The instinct of reverence for the gods was originally fundamental in his nature: it appears in the first act of his manhood—the journey to Delphi. Nor did he for a moment mistrust the gods because the doom assigned to him was bitter. Then he achieved a great intellectual success, reached the most brilliant prosperity, and was ranked by his fellow-men as second to the gods alone. He is not spoiled by his good fortune. We find him, at the opening of the play, neither arrogant nor irreverent; full, rather, of tenderness for his people, full of reverence for the word of Apollo. Suddenly, however, the prophet of Apollo denounces him. Instantly his appeal is to the intellect. If it comes to that, what claim has any other human mind to interpose between his mind and Heaven? Is he not Oedipus, who silenced the Sphinx? Yes, but presently, gradually, his own mind begins to argue on the other side. No one is so acute as he, and of course
he must be the first to see any facts which tell against himself. And now, when he is face to face with the gods, and no prophet stands between, the instinct of reverence, inborn in his noble nature finds voice in the prayer, 'Forbid, forbid, ye pure and awful gods, that I should see that day!' After varying hopes and fears, his own mind is convinced of the worst. Reason, which had been the arbiter of faith, now becomes the inexorable judge of sin, the most instant and most rigorous claimant for his absolute abasement before the gods.

Iocasta. § 13. Plainly, it would be a mis-reading to construe the fate of Oedipus as a dramatic nemesis of impiety; but the case of Iocasta is at first sight less clear. She, at least, is one who openly avows scorn for oracles, and urges her lord to share it. It may often be noticed—where the dramatist has known how to draw from life—that the true key-note of a dominant mood is struck by a short utterance on which no special emphasis is thrown, just as, in life itself, the sayings most truly significant of character are not always long or marked. For Iocasta, such a key-note is given in the passage where she is telling Oedipus that a response from the Delphian temple had warned Laïus that he was destined to be slain by the child whom she bore to him. 'An oracle came to Laïus once—I will not say from Phoebus himself, but from his ministers' (v. 712). Iocasta thoroughly believes in the power of the gods to effect their will (724),—to punish or to save (921). But she does not believe that any mortal—be he priest or prophet—is permitted by them to read the future. Had not the Delphian priests doomed her to sacrifice her first-born child,—and this, without saving the life of her husband, Laïus? The iron which years ago had entered into the soul of the wife and mother has wrought in her a result similar to that which pride of intellect has produced in Oedipus. Like Oedipus, she still believes in the wise omnipotence of the gods; like him also, she is no longer prepared to accept any mortal interpreter of their decrees. Thus are the two foremost persons of this tragedy separated from the offices of human intercession, and directly confronted in spirit—one by his self-reliance, the other by her remembered anguish—with
the inscrutable powers which control their fate. It is as a study of the human heart, true for every age, not as a protest against tendencies of the poet's own, that the *Oedipus Tyrannus* illustrates the relation of faith to reason.

§ 14. The central figure of the drama is brought into clearer relief by the characters of Teiresias and Creon. Teiresias exists only for the god whom he serves. Through him Apollo speaks. As opposed to Oedipus, he is the divine knowledge of Apollo, opposed to human ignorance and blindness. While 'the servant of Loxias' thus stands above the king of Thebes, Creon stands below him, on the humbler but safer ground of ordinary humanity. Creon is shrewd, cautious, practical, not sentimental or demonstrative, yet of a fervid self-respect, and with a strong and manly kindliness which comes out in the hour of need. It might be said that the Creon of the *Oedipus Tyrannus* embodies a good type of Scottish character, as the Creon of the *Antigone* —an earlier sketch—is rather of the Prussian type, as it is popularly idealised by some of its neighbours. Teiresias is the gauge of human insight matched against divine; Creon, of fortune's heights and depths, compared with the less brilliant but more stable lot of commoner men. 'Crave not to be master in all things; for the mastery which thou didst win hath not followed thee through life'—are his words to Oedipus at the end; and his own position at the moment exemplifies the sense in which 'the god ever gives the mastery to the middle state'.

§ 15. There is no external evidence for the time at which *the Oedipus Tyrannus* was first acted. Internal evidence warrants the belief that it was composed after the *Antigone*, and before the *Oedipus Coloneus*. The probable limits thus indicated might be roughly given as about 439—412 B.C. More than this we cannot say. Modern ingenuity has recognised Pericles in

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1 Lest it should be thought that in the note on p. 106 the harsher aspect of Creon's character is unduly prominent, I may observe that this note relates to vv. 512—862, and deals with Creon only as he appears there. The scene which begins at v. 1422—and more especially vv. 1476 f.—must of course be taken into account when we offer, as here, a more general estimate of the character.

2 παντὶ μέσῳ τὸ κράτος θεὸς ὑπάσειν, Αesch. *Eum.* 528.
Oedipus,—the stain of Alcmaeonid lineage in his guilt as the slayer of Latus,—the ‘Dorian war, and a pestilence therewith’ in the afflictions of Thebes. This allegorical hypothesis need not detain us. But it may be well briefly to remark the difference, for drama, between association of ideas and direct allusion. If Sophocles had set himself to describe the plague at Athens as he had known it, it might have been held that, in an artistic sense, his fault was graver than that of Phrynichus, when, by representing the capture of Miletus, he ‘reminded the Athenians of their own misfortunes.’ If, however, writing at a time subsequent to the pestilence which he had survived, he wished to give an ideal picture of a plague-stricken town, it would have been natural and fitting that he should borrow some touches from his own experience. But the sketch in the play is far too slight to warrant us in saying that he even did this; perhaps the reference to the victims of pestilence tainting the air (θανατοφόρα v. 180) is the only trait that might suggest it. Thucydides (II. 50), in describing the plague of 429 B.C., notices the number of the unburied dead. The remarks just made apply equally to the supposed allusion in vv. 883 ff. to the mutilation of the Hermæ (see the note on 886).

A tradition, dating at least from the 2nd century B.C.¹, affirmed that, when Sophocles produced the Oedipus Tyrannus, he was defeated for the first prize by Philocles,—a poet of whose work we know nothing. Philocles was a nephew of Aeschylus, and, as Aristeides observes², achieved an honour which had been denied to his uncle. The surprise which has been expressed by some modern writers appears unnecessary; the composition of Philocles was probably good, and it has never been held that the judges of such prizes were infallible.

¹ The words in the prose ὑπόθεσις (given on p. 4) are simply, ἡγηθέντα ἐν Φιλοκλέους, ὃς φησὶ Δικαίαρχος. The Dicaearchus who wrote ὑπόθεσις τῶν Ἐθρυπίδου καὶ Σοφοκλέους μῦθων has been generally identified with Dicaearchus of Messana, the Peripatetic, a pupil of Aristotle and a friend of Theophrastus. We might place his ‘floruit,’ then, somewhere about 310 B.C.; there are indications that he survived 296 B.C. If, on the other hand, the ὑπόθεσις were ascribed to the grammarian Dicaearchus of Lacedaemon, a pupil of Aristarchus, this would bring us to about 140 B.C.

² II. 256.
§ 16. The name of an actor, once famous in the chief part of this play, is of interest also on more general grounds. Polus, a native of Aegina, is said to have been the pupil of another tragic actor, Archias of Thurii,—the man who in 322 B.C. was sent to arrest Demosthenes and the other orators whose surrender was demanded of Athens by Antipater. It would seem, then, that Polus flourished in the middle or latter part of the 4th century B.C. —only some 50 or 60 years after the death of Sophocles. Physically well-gifted, and of versatile grace, he was equally successful as Oedipus the King, and in the very different but not less difficult part of Oedipus at Colonus. Like the poet whose masterpieces he interpreted, he enjoyed a vigorous old age; and it is recorded that, at seventy, he acted 'eight tragedies in four days.' It will be remembered that, in the Electra of Sophocles, an urn, supposed to contain the ashes of Orestes, is placed in the hands of his sister, who makes a lament over it. Polus once acted Electra not long after the death of his son. An urn, containing the youth's ashes, was brought from the tomb; the actor, in the mourning garb of Electra, received it, and, on the scene, suffered a natural grief to have vehement course.
Little as such an incident may accord with modern feeling or taste, it is at least of very clear significance in relation to the tone of the Attic stage as it existed for a generation whose grandfathers were contemporary with Sophocles. Whether the story was true or not, it must have been conceived as possible. And, this being so, nothing could better show the error of supposing that the old Greek acting of tragedy was statuesque in a cold or rigid sense,—in a sense excluding declamation and movement suitable to the passions which the words expressed. Play of feature, indeed, was excluded by the use of masks; but this very fact would have increased the need for appropriate gesture. The simple grouping—as recent revivals have helped us to feel—must have constantly had a plastic beauty rarely seen on our more crowded stage; but it is inconceivable, and the story just noticed affords some direct ground for denying, that this result was obtained at any sacrifice of life and truth in the portrayal of emotion. Demosthenes tells us that some of the inferior tragedians of his time were called 'ranters.' It might be said, of course, that this indicates a popular preference for an undemonstrative style. But it might with more force be replied that 'ranting' is not a fault which a coldly 'statuesque' tradition would have generated.

§ 17. The story of Oedipus was one of a few subjects which the Greek dramatists never tired of handling. Some eight or nine tragedies, entitled Oedipus, are known by the names of their authors, and by nothing else. Plato, the poet of the Old...
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Comedy, wrote a *Laïus*, which was perhaps a parody of the Aeschylean play; and the Middle Comedy was indebted to Eubulus for an *Oedipus* from which a few verses are left—a travesty of the curse pronounced upon the unknown criminal. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme. The self-blinded Oedipus was a part which Nero loved to act, and the last public recitation which he ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not. Of all the Greek versions, not one remains by which to gauge the excellence of Sophocles. But the literatures of other languages make some amends.

Nothing can better illustrate the distinctive qualities of the Sophoclean Oedipus than to compare it with the treatment of the same theme by Seneca, Corneille, Dryden and Voltaire. So far as the last three are concerned, the comparison has a larger value. The differences between the spirit of the best Greek Tragedy and that of modern drama are not easily expressed in formulas, but can be made clearer by a particular example. Perhaps the literature of drama hardly affords any example so apposite for this purpose as the story of Oedipus.

§ 18. Seneca has followed, and sometimes paraphrased, The *Oedipus* of Sophocles, including an *Oidiouvs*, against Euripides, one of whose pieces on that occasion was the *Troades*, probably in 415 B.C. An *Oidiouvs* is also ascribed to Achaeus (Nauck *Trag. fr.* p. 584), Theodectes (p. 623), and, more doubtfully, to Diogenes of Sinope (p. 627); also by Suidas to Philocrates, and to each of two poets named Nicomachus (one of Athens, the other of the Troad).

1 Meineke *Com. Frag.* pp. 231 (Plato), Eubulus (451). Of the latter's five verses, the last three are—δοσίς ὧν ἔπι διήκνου ἑ φιλον τιν' ἐ δένοι | καλέσας ἐπείτα συμβολάς ἐπράξατο, | φυγᾶς γένοιτο μηδέν ολοθεν λαβών. It seems quite possible, as has been suggested, that Eubulus was parodying verses from the *Oedipus* of Euripides.


3 Sueton. *Nero* 21 Tragoedias quoque cantavit personatus. Inter cetera cantavit Canacen parturientem, Orestem matricidam, Oedipodem excaecatum, Herculem insanum.

4 *ib.* 46 Observatum etiam fuerat novissimam fabulam cantasse eum [Neronem] publice *Oedipum exsulem*, atque in hoc desisse versu, οὐκρώτες θανεῖν μ' ἄνωθεν σύγγαμος παθήρ. Dio Cassius (63. 28) also quotes the verse as one on which Nero's mind dwelt: τὸ ἤποτ' ἐκείνο συνεχώς ἐνέβη.
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Sophocles with sufficient fidelity to heighten the contrast between the original and the rhetorical transcript. For the comparative student of drama, however, the Roman piece is by no means devoid of instruction or of interest. Seneca's plot diverges from that of Sophocles in three main points. (i) Teiresias does not intuitively know the murderer of Laius. When his aid is invoked by Oedipus, he has recourse to the arts of divination. Manto, the daughter of the blind seer, reports the signs to him, and he declares that neither voice of birds nor inspection of victims can reveal the name. Laius himself must be called up from the shades. In a grove near Thebes, Teiresias performs the awful rites which evoke the dead; the ghastly shape of Laius rises—

Stetit per artus sanguine effuso horridus—

and denounces his son. This scene is related to Oedipus by Creon in a long and highly-wrought speech (530—658). Here, as in the earlier scene with Manto (303—402), copious use is made of detail from Roman augural lore, as well as of the Nekyia in the eleventh book of the Odyssey—suggesting a contrast with the lightness of touch which marks that passage of the Sophoclean Antigone (998—1011) where Teiresias describes the failure of his appeal to augury. There, the technical signs are briefly but vividly indicated; in Seneca, the erudition is heavy and obtrusive.

(ii) After the discovery of the parricide and the incest, and when Oedipus has now blinded himself, Iocasta meets and thus accosts him:—

Quid te vocem?
Invite, loquere, nate: quo avertis caput
Vacuosque vultus?
Oed. Quis frui et tenebris vetat?
Quis reddit oculos? matris, heu, matris sonus.
Perdidimus operam. Congredi fas amplius
Haud est. Nefandos dividat vastum mare...

Iocasta presently kills herself on the stage. Here, at least, Seneca has the advantage of Euripides, whose Iocasta speaks
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the prologue of the *Phoenissae*, and coldly recites the horrors of her past life,—adding that Oedipus has been imprisoned by his sons, 'in order that his fate might be forgotten—for it needs much art to hide it.' 1 The Iocasta of Sophocles rushes from the scene, not to re-appear, at the moment when she finds Oedipus resolved to unbar that truth of which she herself is already certain, and leaves the terrible cry thrilling in our ears—

\[ \text{Iou, Iou, dousthne' totoo gamar } \sigma' \text{ e'w} \\
\text{monon proseipteiv, } \alpha'\lambda\lambdao \text{ o'upoth' usteron.} \]

In the truth and power of this touch, Sophocles is alone. Neither Seneca, nor any later dramatist, has managed this situation so as to express with a similar union of delicacy and strength the desperate anguish of a woman whom fate has condemned to unconscious crime.

(iii) Seneca had no 'Oedipus at Colonus' in view. He was free to disregard that part of the legend according to which Oedipus was expelled from Thebes by Eteocles and Polyneices, and can therefore close his play by making Oedipus go forth into voluntary exile:—

\[ \text{Mortifera mecum vitia terrarum extraho.} \\
\text{Violenta fata et horridus morbi tremor} \\
\text{Maciesque et atra pestis et tabidus dolor} \\
\text{Mecum ite, mecum: ducibus his uti libet.} \]

§ 19. The closeness with which Seneca has studied Sophocles can be judged from several passages2. It is instructive to notice that, while Seneca has invented rhetorical ornament (as in the opening dialogue, 1—105, and the Nekyia, 530—568), he has not known how to vary the natural development of the action. He has compressed the incidents of Sophocles into the smallest compass; and hence, notwithstanding the rhetorical episodes, the whole play consists only of 1060 lines, and would not have occupied more than an hour and a half in representation. Seneca is

1 Eur. *Phoen.* 64 \( \delta \upmu \mu \mu \mu \pi \omega \tau \iota \chi \eta \vert \gamma \iota \rho \omega \alpha \tau \omicron \varphi \alpha \mu \nu \nu \nu \sigma \sigma \sigma \mu \mu \mu \mu \mu \mu \mu. \)

2 Such are, the scene in which Oedipus upbraids Creon (Sen. 678—708, cp. Soph. 532—630); the questioning of Iocasta by Oedipus (Sen. 773—783, cp. Soph. 740—755); the scene with the messenger from Corinth, and the final discovery (Sen. 783—881, cp. Soph. 955—1185).
thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic.

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Pertharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that alone; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—'the happy episode of the loves of Theseus and Dirce.' Theseus is the king of Athens; Dirce is a daughter of the deceased Laius.

The drama opens with a love-scene, in which Theseus is

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1 A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Laius of Sophocles goes to Delphi *βαύς*—with only four attendants (752). Seneca makes Laius *set out* with the proper retinue of a king;—but most of them lose their way. *Plures fefellit error ancipitis viæ: Paucos fidelis curribus iunxit labor.*
urging Dirçè not to banish him from her presence at Thebes:—

N'écoutez plus, madame, une pitié cruelle,
Qui d'un fidèle amant vous ferait un rebelle...

To the end, the fortunes of this pair divide our attention with those of Oedipus and Iocasta. Corneille does not bring Teiresiaš on the scene; but Nérine, 'lady of honour to Iocasta,' relates how the seer has called forth the shade of Laïus. The ghost does not (as with Seneca) denounce Oedipus, but declares that the woes of Thebes shall cease only 'when the blood of Laïus shall have done its duty.' The discovery is brought about nearly as in Sophocles, though the management of the process is inferior in a marked degree. The herdsman of Laïus—whom Corneille, like Dryden and Voltaire, names Phorbas, after Seneca's example—kills himself on the stage; Iocasta, snatching the poniard from him, plunges it in her own breast. Oedipus blinds himself. No sooner have the gory drops flowed from his eyes, than the pest which is ravaging Thebes ceases: the message of the spirit is fulfilled:—'the blood of Laïus has done its duty.' Theseus and Dirçè, we understand, are made happy.

The chief character, as drawn by Corneille, shows how an artificial stoicism can destroy tragic pathos. The Oedipus of Corneille is an idealised French king of the seventeenth century—one of those monarchs concerning whom Dirçè says,

Le peuple est trop heureux quand il meurt pour ses rois;
he learns the worst with a lofty serenity; and his first thought is to administer a stately rebuke to the persons whose misdirected forethought had saved him from perishing in infancy:—

Voyez où m'a plongé votre fausse prudence.
Dirçè admires his impassive fortitude:—

La surprenante horreur de cet accablement
Ne coûte à sa grande âme aucun égarement.

Contrast with this the life-like and terrible power of the delineation in Sophocles, from the moment when the cry of despair bursts from the lips of Oedipus (1182), to the end,
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§ 21. Twenty-two years after Corneille, Dryden essayed the same theme. His view was that his French predecessor had failed through not rendering the character of Oedipus more noble and attractive. On the other hand, he follows Corneille in the essential point of introducing an underplot. Dryden's Eurydice answers to Corneille's Dirce, being, like her, the daughter of Laius. Corneille's Theseus is replaced by Adrastus, king of Argos,—a personage less likely, in Dryden's opinion, to eclipse Oedipus. When the play opens, Oedipus is absent from Thebes, and engaged in war with Argos. Meanwhile plots are being laid against his throne by Creon—a hunch-backed villain who makes love to Eurydice, and is rejected by her much as Shakspeare's Richard, Duke of Gloster—who has obviously suggested some traits—is repulsed by the Lady Ann. Presently Oedipus returns, bringing the captive Adrastus, whom he chivalrously sets free to woo Eurydice. From this point, the piece follows the general lines of Sophocles, so far as the discovery is concerned. Oedipus is denounced, however, not by Teiresias, but, as in Seneca, by the ghost,—which Dryden, unlike Seneca, brings on the stage.

It is singular that Dryden should have committed the same mistake which he perceived so clearly in Corneille. Eurydice and Adrastus are less tiresome than Dirce and Theseus, but their effect is the same. The underplot spoils the main plot. The tragic climax is the death of Eurydice, who is stabbed by Creon. Creon and Adrastus next kill each other; then Iocasta slays herself and her children; and finally Oedipus throws himself from an upper window of the palace. 'Sophocles,' says Dryden, 'is admirable everywhere; and therefore we have followed him as close as we possibly could.' In a limited verbal sense, this is true. There are several scenes, or parts of scenes, in which Dryden has almost transcribed Sophocles. But the difference of general result is complete. The Oedipus of Sophocles does perfectly that which Tragedy, according to Aristotle, ought to do. It effects, by pity and terror, the 'purgation' of such

1 As in the scene with the suppliants (Act i. Sc. i.); that between Oedipus and Iocasta (Act iii. Sc. i.); and that between Oedipus and Aegaeon (the messenger from Corinth, Act iv. Sc. i.).
feelings; that is, it separates them from the alloy of mean accident, and exercises them, in their pure essence, on great objects —here, on the primary instincts of natural affection. In relation to pity and terror, Tragedy should be as the purgatorial fire,—

exemit labem, purumque reliquit
Aetherium sensum atque aurai simplicis ignem.

Now, Dryden's play first divides our sympathy between the fate of Eurydice and that of Oedipus; next, it involves it with feelings of a different order,—loathing for the villainy of Creon, and disgust at the wholesale butchery of the end. Instead of 'purging' pity and terror, it stupefies them; and the contrast is the more instructive because the textual debt of Dryden to Sophocles has been so large.

It is right to add that, while the best parts of the play—the first and third Acts—are wholly Dryden's, in the rest he was assisted by an inferior hand. And, among the places where Dryden's genius flashes through, it is interesting to remark one in which he has invented a really Greek touch,—not in the manner of Sophocles, certainly, yet such as might occur in Euripides. Oedipus is pronouncing the curse on the unknown murderer:

But for the murderer's self, unfound by man,
Find him, ye powers celestial and infernal!
And the same fate, or worse than Laius met,
Let be his lot: his children be accursed;
His wife and kindred, all of his, be cursed!

Both Priests. Confirm it, heaven!

Enter Jocasta, attended by Women.

Joc. At your devotions? Heaven succeed your wishes;
And bring the effect of these your pious prayers
On you, and me, and all.

Pr. Avert this omen, heaven!

Oedip. O fatal sound! unfortunate Jocasta!

1 'What Sophocles could undertake alone, Our poets found a work for more than one' (Epilogue). Lee must be held accountable for the worst rant of Acts iv. and v.; but we are not concerned here with the details of execution, either in its merits or in its defects.
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What hast thou said? an ill hour hast thou chosen
For these foreboding words! why, we were cursing!

Joc. Then may that curse fall only where you laid it.

Oedip. Speak no more!
For all thou say'st is ominous: we were cursing;
And that dire imprecation hast thou fasten'd
On Thebes, and thee, and me, and all of us.

§ 22. More than either Dryden or Corneille, Voltaire has treated this subject in the spirit of the antique. His Oedipe was composed when he was only nineteen. It was produced in 1718 (when he was twenty-four), and played forty-six times consecutively—a proof, for those days, of marked success. In 1729, the piece having kept its place on the stage meanwhile, a new edition was published. It is not merely a remarkable work for so young a man; its intrinsic merit, notwithstanding obvious defects, is, I venture to think, much greater than has usually been recognised. The distinctive 'note' of the modern versions—the underplot—is there, no doubt; but, unlike Corneille and Dryden, Voltaire has not allowed it to overshadow the main action.

The hero Philoctetes revisits Thebes, after a long absence, to find Oedipus reigning in the seat of Laüs. The Thebans are vexed by pestilence, and are fain to find a victim for the angry god; Philoctetes was known to have been the foe of the late king, and is now accused of his murder. Iocasta had been betrothed to Philoctetes in youth, and loves him still. She urges him to fly, but he resolves to remain and confront the false charge. At this moment, the seer Teiresias denounces Oedipus as the criminal. Philoctetes generously protests his belief in the king's innocence; and from this point (the end of the third Act) appears no more.

Thenceforth, the plot is mainly that of Sophocles. The first scene of the fourth Act, in which Iocasta and Oedipus inform each other of the past, is modelled on Oed. Tyr. 698—862, with some characteristic differences. Thus, in Sophocles, the first doubt of Oedipus as to his parentage springs from a taunt uttered at a feast (779). Here is Voltaire's substitute for that incident (the scene, of course, being Corinth):—
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Un jour, ce jour affreux, présent à ma pensée,
Jette encore la terreur dans mon âme glacée;
Pour la première fois, par un don solennel,
Mes mains, jeunes encore, enrichissaient l'autel:
Du temple tout-à-coup les combles s'entr'ouvrirent;
De traits affreux de sang les marbres se couvrirent;
De l'autel, ébranlé par de longs tremblements,
Une invisible main repoussait mes présens;
Et les vents, au milieu de la foudre éclatante,
Portèrent jusqu'à moi cette voix effrayante:
"Ne viens plus des lieux saints fouiller la pureté;
"Du nombre des vivants les dieux t'ont rejeté;
"Ils ne reçoivent point tes offrandes impies;
"Va porter tes présens aux autels des Furies;
"Conjure leurs serpents prêts à te déchirer;
"Va, ce sont là les dieux que tu dois implorer."

This is powerful in its way. But where Voltaire has introduced a prodigy—the supernatural voice heard amid lightnings—Sophocles was content to draw from common life, and to mark how a random word could sink into the mind with an effect as terrible as that of any portent. Voltaire has managed the final situation on Corneille’s plan, but with infinitely better effect. The High Priest announces that Oedipus has blinded himself, thereby appeasing the gods; and the play closes with the death of Iocasta:

Iocaste.

O mon fils! hélas! dirai-je mon époux?
O des noms les plus chers assemblage effroyable!
Il est donc mort?

Le Grand Prêtre.

Il vit, et le sort qui l’accable
Des morts et des vivants semble le séparer;

1 Voltaire borrowed this verse from Corneille,—‘parce qu’avant précisément la même chose à dire,...il m’était impossible de l’exprimer mieux’; and Corneille was himself translating Seneca’s ‘nec vivis mixtus, nec sepulcris.’ Voltaire was perhaps unconscious that the ground which he assigns here was exactly that on which the repetition of passages in the Greek orators was defended—viz. that τὸ καλὸν εἶτε ἄραξ περιγίνεται, διὶ δὲ ὁ ἐνδέχεται (Theon, προγυμνόματα i: see my Attic Orators, vol. i. p. lxxii.).
Il s'est privé du jour avant que d'expirer.
Je l'ai vu dans ses yeux enfoncer cette épée,
Qui du sang de son père avait été trempée;
Il a rempli son sort, et ce moment fatal
Du salut des Thébains est le premier signal.
Tel est l'ordre du ciel, dont la fureur se lasse;
Comme il veut, aux mortels il fait justice ou grâce;
Ses traits sont épuisés sur ce malheureux fils:
Vivez, il vous pardonne.

IOCASTE.

Et moi je me punis.  (Elle se frappe.)

Par un pouvoir affreux réservée à l'inceste,
La mort est le seul bien, le seul dieu qui me reste.
Laïus, reçois mon sang, je te suis chez les morts:
J'ai vu vertueuse, et je meurs sans remords.

LE CHOEUR.

O malheureuse reine! ô destin que j'abhorre!

IOCASTE.

Ne plaignez que mon fils, puisqu'il respire encore.
Prêtres, et vous Thébains qui fûtes mes sujets,
Honorez mon bûcher, et songez à jamais
Qu'au milieu des horreurs du destin qui m'opprime
J'ai fait rougir les dieux qui m'ont forcée au crime.

Voltaire's criticisms.

§ 23. Voltaire was conscious of the objections to his own episode of Philoctetes; no one, indeed, could have criticised it with more wit or force. 'Philoctetes seems to have visited Thebes only for the purpose of being accused': not a word is said of him after the third Act, and the catastrophe is absolutely independent of him. In a letter to the Jesuit Porée, with whom he had read the classics, Voltaire apologises for Philoctetes by saying that the Parisian actors would not hear of an Oedipus with no love in it; 'I spoiled my piece,' he says, 'to please them.'

But it is certain, from what he says more than once elsewhere, that he regarded some underplot as a necessity. His remarks on this point are worth noting, because they touch an essential difference between the old Greek view of drama and that which has prevailed on our stage. 'The subject (Oedipus)
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did not, in itself, furnish me with matter for the first three Acts; indeed, it scarcely gave me enough for the last two. Those who know the theatre—that is, who are as much alive to the difficulties as to the defects of composition—will agree with what I say: 'In strictness, the play of Oedipus ought to end with the first Act.' Oedipus is one of those ancient subjects 'which afford only one scene each, or two at most—not an entire tragedy.' In short, to demand a modern drama on the simple story of Oedipus was like setting one to make bricks without straw. Corneille found himself constrained to add the episode of Theseus and Dirce; Dryden introduced Adrastus and Eurydice.

§ 24. Now, why could Sophocles dispense with any such addition, and yet produce a drama incomparably more powerful? The masterly art of Sophocles in the structure and development of the plot has already been examined, and is properly the first attribute of his work which claims attention. But this is not the only, or the principal, source to which the Oedipus Tyrannus owes its greatness; the deeper cause is, that Sophocles, in the spirit of Greek Tragedy, has known how to make the story of Oedipus an ideal study of character and passion. Corneille, Dryden, Voltaire—each in his own way—were thinking, 'How

\[1\] 'All we could gather out of Corneille,' says Dryden, 'was that an episode must be, but not his way.' Dryden seems to have felt, however, that it was demanded rather by convention than by artistic necessity. The following passage is interesting as an indication that his instinct was better than his practice:—'The Athenian theatre (whether more perfect than ours, is not now disputed), had a perfection differing from ours. You see there in every act a single scene, (or two at most), which manage the business of the play; and after that succeeds the chorus, which commonly takes up more time in singing, than there has been employed in speaking. The principal person appears almost constantly through the play; but the inferior parts seldom above once in the whole tragedy. The conduct of our stage is much more difficult, where we are obliged never to lose any considerable character, which we have once presented.' [Voltaire's Philoctetes broke this rule.] Custom likewise has obtained, that we must form an underplot of second persons, which must be depending on the first; and their bye-walks must be like those in a labyrinth, which all of them lead into the great parterre; or like so many several lodging chambers, which have their outlets into the same gallery. Perhaps, after all, if we could think so, the ancient method, as it is the easiest, is also the most natural and the best. For variety, as it is managed, is too often subject to breed distraction; and while we would please too many ways, for want of art in the conduct, we please in none.' (Preface to Oedipus.)
am I to keep the audience amused? Will they not find this horrible story of Oedipus rather too painful and monotonous? Will they not desire something lighter and pleasanter—some love-making, for instance, or some intrigue? 'What an insipid part would Iocasta have played,' exclaims Voltaire, 'had she not retained at least the memory of a lawful attachment, and trembled for the existence of a man whom she had once loved!' There is the secret frankly told.

Sophocles, on the other hand, concentrates the attention of the audience on the destiny of Oedipus and Iocasta. The spectators are enchained by the feelings which this destiny moves at each step in its course. They are made to see into the depths of two human souls. It is no more possible for them to crave minor distractions than it would be for our eyes or thoughts to wander, if we were watching, without the power of arresting, a man who was moving blind-fold towards a precipice. The interest by which Sophocles holds us is continuous and intense; but it is not monotonous, because alternations of fear lead up to the worst; the exciting causes of pity and terror are not unworthy or merely repulsive, for the spectacle offered is that of a noble and innocent nature, a victim to unknown and terrible forces which must be counted among the permanent conditions of life, since the best of mankind can never be sure of escaping them. When the worst has befallen, then Sophocles knows how to relieve the strain; but it is a relief of another order from that which Corneille affords by the prospect of Theseus being made happy with Dirce. It is drawn from the natural sources of the tragedy itself; the blind king hears the voices of his children.

§ 25. A comparison may fitly close with a glance at two points in which the modern dramas illustrate Sophocles, and which have more than the meaning of details. Dryden has represented Oedipus and Iocasta as hauntèd, from the first, by a mysterious instinct of their true relationship. Thus she says to him:—

When you chid, methought
A mother's love start up in your defence,

1 = 'started,' as again in this scene: 'Nature herself start back when thou wert born.'
INTRODUCTION.

And bade me not be angry. Be not you;  
For I love Laius still, as wives should love,  
But you more tenderly, as part of me.

Voltaire has the same thought (Act II. Sc. ii.), where Iocasta is speaking of her marriage with Oedipus:

je sentis dans mon âme étonnée 
Des transports inconnus que je ne conçus pas:  
Avec horreur enfin je me vis dans ses bras.

There is a similar touch in Corneille. Oedipus is watching Dirce—whom he believes to be his step-daughter, but who is in fact his sister—with her lover Theseus (Act III. Sc. iv.):

Je ne sais quelle horreur me trouble à leur aspect;  
Ma raison la repousse, et ne m’en peut défendre.

Such blind warnings of nature are indeed fitted to make the spectator shudder; but they increase the difficulty of explaining why the truth was not divined sooner; and they also tend to lessen the shock of the discovery. In other words, they may be poetical,—they may be even, in the abstract, tragic,—but they are not, for this situation, dramatic; and it is due to the art of Sophocles to observe that he has nowhere admitted any hint of this kind.

§ 26. Next, it should be noticed that no one of the later dramatists has been able to avoid leaving a certain element of improbability in the story. We saw above that Aristotle alludes to the presence of such an element, not in the plot itself, but in the supposed antecedents. It consists in the presumed ignorance of Oedipus and Iocasta regarding facts with which they ought to have been familiar. Sophocles tacitly accepts this condition, and, by doing so, minimizes its prominence; so much so, that it may be doubted whether many readers or spectators of the Oedipus Tyrannus would think of it, if their attention had not been drawn to it previously. Seneca has not attempted to improve on that example. But the moderns have sought various ways of evading a critical censure which they foresaw; and it is instructive to consider the result. The Oedipus of Corneille

1 Act I. Sc. i. : cp. what Oedipus says in Act II. Sc. i.
knows that Laius was said to have been killed by robbers; he also
knows the place and the date. Further, he distinctly remem-
bers that, at the same place and at the same date, he himself
had slain three wayfarers. Strange to say, however, it never
occurs to him that these wayfarers could possibly have been
Laius and his attendants. He mildly suggests to Iocasta that
they may have been the robbers (Act I. Sc. i.); though, as appears
from the circumstances which he himself afterwards relates
(Act iv. Sc. iv.), he had not the slightest ground for such a sup-
position. This device cannot be deemed an improvement on
Sophocles. Dryden's expedient is simpler:—

Tell me, Thebans,
How Laius fell; for a confused report
Pass'd through my ears, when first I took the crown;
But full of hurry, like a morning dream,
It vanish'd in the business of the day.

That only serves to show us that the dramatist has an uneasy
conscience. Voltaire's method is subtler. Oedipus thus excuses
himself for having to question Iocasta concerning the death
of Laius:—

Madame, jusqu' ici, respectant vos douleurs,
Je n'ai point rappelé le sujet de vos pleurs;
Et de vos seuls périls chaque jour alarmée
Mon âme à d'autres soins semblait être fermée.

But, as the author admits, the king ought not to have been
so long deterred, by the fear of displeasing his wife, from infor-
mind himself as to the death of his predecessor: 'this is to have
too much discretion and too little curiosity.' Sophocles, accord-
ing to Voltaire, ought to have suggested some explanation of
the circumstance that Oedipus, on hearing how Laius perished,
does not at once recollect his own adventure in the narrow pass.
The French poet seeks to explain it by hinting at a miraculouls
suspension of memory in Oedipus:—

Et je ne conçois pas par quel enchantement
J'oubliais jusqu' ici ce grand événement;
La main des dieux sur moi si long-temps suspendue
Semble ôter le bandeau qu'ils mettaient sur ma vue.
But this touch, though bold and not unhappy, must be classed with the transparent artifices of the stage. The true answer to the criticisms on this score which Voltaire directs against Sophocles, Corneille, and himself is contained in a remark of his own, that a certain amount of improbability is inherent in the story of Oedipus. If that improbability is excluded at one point, it will appear at another. This being so, it is not difficult to choose between the frank treatment of the material by Sophocles, and the ingenious but ineffectual compromises of later art.

§ 27. The recent revivals of Greek plays have had their great reward in proving how powerfully the best Greek Tragedy can appeal to modern audiences. Those who are furthest from being surprised by the result will be among the first to allow that the demonstration was needed. The tendency of modern study had been too much to fix attention on external contrasts between the old Greek theatre and our own. Nor was an adequate corrective of this tendency supplied by the manner in which the plays have usually been studied; a manner more favourable to a minute appreciation of the text than to apprehension of the play as a work of art. The form had been understood better than the spirit. A vague feeling might sometimes be perceived that the effectiveness of the old Greek dramas, as such, had depended essentially on the manners and beliefs of the people for whom they were written, and that a successful Sophocles presupposed a Periclean Athens. Some wonderment appeared to greet the discovery that a masterpiece of Aeschylus, when acted, could move the men and women of to-day. Now that this truth has been so profoundly impressed on the most cultivated audiences which England or America could furnish,—in Germany and France it had been less unfamiliar,—it is not too much to say that a new life has been breathed into the modern study of the Greek drama.

§ 28. Recent representations of the Oedipus Tyrannus have

1 In the fifth letter to M. de Genonville:—'Il est vrai qu'il y a des sujets de tragédie où l'on est tellement gêné par la bizarrerie des événements, qu'il est presqu'impossible de réduire l'exposition de sa pièce à ce point de sagesse et de vraisemblance. Je crois, pour mon bonheur, que le sujet d'OEdipe est de ce genre.'
INTRODUCTION.

Tyrannus—a peculiar significance, which claims notice here. The incestuous relationship—the entrance of Oedipus with bleeding eyes—these are incidents than which none could be imagined more fitted to revolt a modern audience. Neither Corneille nor Voltaire had the courage to bring the self-blinded king on the stage; his deed is related by others. Voltaire, indeed, suggested that the spectacle might be rendered supportable by a skilful disposition of lights,—Oedipus, with his gore-stained face, being kept in the dim back-ground, and his passion being expressed by action rather than declamation, while the scene should resound with the cries of Iocasta and the laments of the Thebans. Dryden dared what the others declined; but his play was soon pronounced impossible for the theatre. Scott quotes a contemporary witness to the effect that, when Dryden's Oedipus was revived about the year 1790, 'the audience were unable to support it to an end; the boxes being all emptied before the third act was concluded.'

§ 29. In May, 1881, after seven months of preparation, the Oedipus Tyrannus was acted in the original Greek by members of Harvard University. Archaeology, scholarship, and art had conspired to make the presentation perfect in every detail; and the admirable record of the performance which has been published has a permanent value for every student of Sophocles. References to it will be found in the following commentary. But it is the impression which the whole work made on the spectators of which we would speak here. Nothing of the original was altered or omitted; and at the last Oedipus was brought on the scene, 'his pale face marred with bloody stains.' The performances were seen by about six thousand persons,—the Harvard theatre holding about a thousand at a time. As an English version was provided for those who needed it, it cannot be said that the language veiled what might else have offended. From first to last, these great audiences, thoroughly representative of the most cul-

1 In one of his notes on Corneille's Preface to the Oedipe (Oeuvres de Corneille, vol. vii. p. 262, ed. 1817).

2 An Account of the Harvard Greek Play. By Henry Norman. Boston: James R. Osgood and Co., 1882. The account is illustrated by 15 photographs of characters and groups, and is dedicated by the Author (who acted the part of Creon) to Professor J. W. White. See Appendix, Note 1, p. 280.
tivated and critical judgment, were held spell-bound. 'The ethical situation was so overwhelming, that they listened with bated breath, and separated in silence.' 'The play is over. There is a moment's silence, and then the theatre rings with applause. It seems inappropriate, however, and ceases almost as suddenly as it began. The play has left such a solemn impression that the usual customs seem unfitting, and the audience disperses quietly.' There is the nineteenth century's practical interpretation of Aristotle. This is Tragedy, 'effecting, by means of pity and terror, the purgation of such feelings.'

§ 30. A few months later in the same year (1881), the *Oedipus Tyrannus* was revived in a fairly close French translation at the Théâtre Français. When the version of Jules Lacroix was played there in 1858, the part of Oedipus was filled by Geoffroy; but on this occasion an artist was available whose powers were even more congenial. Probably no actor of modern times has excelled M. Mounet-Sully in the union of all the qualities required for a living impersonation of the Sophoclean Oedipus in the entire series of moods and range of passions which the part comprises; as the great king, at once mighty and tender; the earnest and zealous champion of the State in the search for hidden guilt; the proud man startled by a charge which he indignantly repels, and embittered by the supposed treason of a friend; tortured by slowly increasing fears, alternating with moments of reassurance; stung to frenzy by the proof of his unspeakable wretchedness; subdued to a calmer despair; finally softened by the meeting with his young daughters. The scene between Oedipus and Iocasta (vv. 700—862) should be especially noticed as one in which the genius of Sophocles received the fullest justice from that of M. Mounet-Sully. In the words of a critic who has finely described the performance:

'Every trait of the tragedian's countenance is now a witness to the inward dread, always increasing upon him, as he relates his own adven-

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1 Account of the Harvard Greek Play, pp. 36, 103.
2 Saturday Review, Nov. 19, 1881. The article was written by Sir Frederick Pollock.
ture, and questions her for more minute details of the death of Laius. His voice sometimes sinks to a trembling gasp of apprehension, as the identity of the two events becomes more and more evident. He seems to be battling with fate.'

With a modern audience, the moment at which the self-blinded Oedipus comes forth is that which tests the power of the ancient dramatist; if, at that sight, repugnance overpowers compassion, the spell has been imperfect; if all other feelings are absorbed in the profound pathos of the situation, then Sophocles has triumphed. We have seen the issue of the ordeal in the case of the representation at Harvard. On the Paris stage, the traditions of the French classical drama (represented on this point by Corneille and Voltaire) were apt to make the test peculiarly severe. It is the more significant that the moment is thus described in the excellent account which we have cited above:—

'Oedipus enters, and in the aspect of the man, his whole history is told. It is not the adjunct of the bleeding eyes which now most deeply stirs the spectators. It is the intensity of woe which is revealed in every movement of the altered features and of the tottering figure whose bearing had been so majestic, and the tone of the voice,—hoarse, yet articulate. The inward struggle is recognised in its necessary outward signs. The strain on the audience might now become too great but for the relief of tenderness which almost immediately succeeds in the parting of Oedipus from his children. Often as pathetic farewells of a similar kind have been presented on the stage, seldom has any made an appeal so forcible.'

In the presence of such testimonies, it can no longer be deemed that the Tragedy of ancient Greece has lost its virtue for the modern world. And, speaking merely as a student of Sophocles, I can bear witness that the representation of the Ajax at Cambridge (1882) was to me a new revelation of meaning and power. Of that performance, remarkable in so many aspects, I hope to say something in a later part of this edition. Here it must suffice to record a conviction that such revivals, apart from their literary and artistic interest, have also an educational value of the very highest order.
THE TEXT.

§ 1. The manuscripts of the *Oedipus Tyrannus* which have been MSS. used. chiefly used in this edition are the following ¹

In the Biblioteca Mediceo-Lorenziana, Florence.

L, cod. 32. 9, commonly known as the Laurentian MS., 11th century.

In the Bibliothèque Nationale, Paris.

A, cod. 2712, 13th century.
B, cod. 2787, ascribed to the 15th cent. (Catal. ii. 553).
E, cod. 2884, ascribed to the 13th cent. (? ib. ii. 565).
T, cod. 2711, 15th cent.

In the Biblioteca Marciana, Venice.

V, cod. 468, late 13th century or early 14th.
V², cod. 616, probably of the 14th cent.
V³, cod. 467, 14th cent.
V⁴, cod. 472, 14th cent.

¹ There is no doubt that L is of the 11th century, and none (I believe) that A is of the 13th. These are the two most important dates. In the case of several minor MSS., the tendency has probably been to regard them as somewhat older than they really are. The dates indicated above for such MSS. are given on the best authority that I could find, but I do not pretend to vouch for their precision. This is, in fact, of comparatively small moment, so long as we know the general limits of age. Excluding L and A, we may say broadly that almost all other known MSS. of Sophocles belong to the period 1300—1600 A.D.
In the Bodleian Library, Oxford.

Cod. Laud. 54, early 15th cent.
Cod. Barocc. 66, 15th cent.

In the Library of Trinity College, Cambridge.

Cod. R. 3. 31, mainly of the late 14th century, in parts perhaps of the early 15th.

These MSS. I have myself collated.

The following are known to me in some cases by slighter personal inspection, but more largely from previous collations, especially from those of Prof. L. Campbell (2nd ed., 1879):—Pal. = Palat. 40, Heidelberg: Vat. a = cod. 40 in the Vatican, 13th cent. (ascribed by some to the 12th): Vat. b, cod. Urbin. 141, 14th cent.: Vat. c, cod. Urbin. 140, 14th cent.: M, cod. G. 43 sup., in the Biblioteca Ambrosiana, Milan, 13th or early 14th cent.: M^a, cod. L. 39 sup., ib., early 14th cent.: L^2, cod. 31. 10 (14th cent.) in the Bibliot. Med.-Lor., Florence; T, cod. Abbat. 152, late 13th, ib.: Δ, cod. Abbat. 41, 14th cent., ib.: Ricc. cod. 34, in the Biblioteca Riccardiana, Florence, sometimes ascribed to the 14th cent., but really of the 16th (see P. N. Papegeorgius, 'cod. Laurent. von Soph.,' etc., p. 406, Leipzig, Teubner, 1883).

In making a first selection of MSS. to be collated, I was guided chiefly by what I already knew of their character and of their relations to each other, as these might be inferred from the previous reports; and this list was afterwards modified by such light as I gradually gained from my own experience. L and A being placed apart, several MSS. exist, equal in age and quality to some of those named above; but, so far as I am able to judge, the list which has been given may be said to be fairly representative. In the present state of our knowledge, even after all that has been done in recent years, it would, I think, be generally allowed that the greatest reserve must still be exercised in regard to any theory of the connections existing, whether by descent or by contamination, between our MSS. of Sophocles. We have not here to do with well-marked families, in the sense in which this can be said of the manuscript authorities for some other ancient texts; the data are often exceedingly complex, and such that the facts could be equally well explained by any one of two, or sometimes more, different suppositions. This is a subject with which I hope to deal more fully on a future occasion; even a slight treatment of it would carry me far beyond the limits which must be kept here. Meanwhile, it may be
useful to give a few notes regarding some of the mss. mentioned above, and to add some general remarks.

Codex A, no. 2712 in the National Library of Paris, is a parchment of the 13th century. It is a volume of 324 pages, each about 11½ inches by 9 in size, and contains (1) Eur. Hec., Or., Phoen., Androm., Med., Hipp.: (2) p. 117—214, the seven plays of Soph.: (3) Ar. Plut., Nub., Ran., Eq., Av., Acharn., Eccl. (imperfect). The text of each page is in three columns; the writing goes continuously from left to right along all three, so that, e.g., vv. 1, 2, 3 of a play are respectively the first lines of columns 1, 2, 3, and v. 4 is the second line of col. 1. The contractions are naturally very numerous, since the average breadth of each column (i.e. of each verse) is only about 2 inches; but they are regular, and the ms. is not difficult to read.

Codex B, no. 2787, in the same Library, written on thick paper, contains (1) Aesch. P. V., Theb., Pers.: (2) Soph. O. T., Trach., Phil., O. C. Codex E, no. 2884, written on paper, contains (1) the same three plays of Aesch., (2) Soph. Ai., El., O. T., (3) Theocr. Idyll. 1—14. Both these mss. have short interlinear notes and scholia. In E the writing is not good, and the rather frequent omissions show the scribe to have been somewhat careless. Though the Catalogue assigns E to the 13th cent., the highest date due to it seems to be the middle or late 14th. T, no. 2711, on thick paper, a ms. of the 15th cent., exhibits the seven plays of Sophocles in the recension of Demetrius Triclinius, the grammarian of the 14th cent. The single-column pages, measuring about 11½ by 7½, contain copious marginal scholia, which are mainly Triclinian. The general features of the Triclinian recension are well-known. He occasionally gives, or suggests, improved readings, but his ignorance of classical metre was equalled by his rashness, and especially in the lyrics he has often made havoc.

Of the Venetian mss., V, no. 468, a paper folio of the late 13th or early 14th cent., contains (1) Oppian; (2) Aesch., P. V., Theb., Pers., Agam. (imperfect); (3) Soph., the 7 plays (but Trach. only to 18, O. C. only from 1338). V², no. 616, a parchment in small folio, probably of the 14th cent., contains (1) Soph., the 7 plays: (2) Aesch., 5 plays (Cho. and Suppl. wanting). V³, no. 467, a paper 8vo. of the 14th cent., has the 7 plays of Sophocles. V³, no. 472, a paper 8vo. of the 14th cent., has (1) Ar. Plut., Nub., Ran.; (2) Soph. Ai., El., Ant. (imperfect), O. T., with marginal scholia.

1 It contains the entry, 'Codex optimae notae. Codex Memmianus. Anno D. 1731 Feb. 16 Die.' In 1740 it had not yet been collated (Catal. II. 542).

Of the Florentine MSS., the famous L, cod. 32. 9 (parchment, 11th cent.), contains, as is well known, besides the 7 plays of Soph., also the 7 plays of Aesch., and the Argonautica of Apollonius Rhodius. The first corrector, sometimes distinguished as the δωρθωτής, who compared the first hand with the archetype, is generally believed to have been of the 11th century. It continued to receive corrections, conjectures, annotations, from various hands, down at least to the 16th century. L\textsuperscript{2}, cod. 31. 10 (14th cent.), contains the 7 plays of Soph., while \Gamma (cod. Abbat. 152), of the late 13th cent., has only Ai, El, O. T., Phil., and \Delta (cod. Abbat. 41), of the 14th cent., only Ai, El, O. T.

As regards the relation of L to our other MSS., while much else is obscure or disputable, two facts, at least, are clear.

(i) It seems to be established beyond reasonable doubt that L cannot be regarded as the archetype of all the other MSS. which are known to exist. Some of these evidently represent a tradition, not only independent of, but presumably older than, L. Two particular pieces of evidence to this effect occur in the Oedipus Tyrannus; (i) verse 800, omitted in the text of L, and only inserted in the margin by a hand certainly later than several of the MSS. which have the verse in the text: (ii) the words ποιηείν ἶ τοῖς θεοῖς written at v. 896 in the text of L,—these being corrupted from a gloss πανγυρίζειν τοῖς θεοῖς which exists in full in the Trinity MS. and elsewhere.

(ii) Taken as a whole, L is decidedly superior to any other MS. of Sophocles which we possess. On the other hand, it often shares particular errors from which some of the other MSS. are free, and these errors are sometimes of the grosser sort. It is safe to conclude that the scribe who wrote the text of Sophocles in L was not of high intelligence, being much inferior in this respect, apparently, to the first corrector, or δωρθωτής: though allowance may also be made for the

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1 Under the auspices of the London ‘Society for the Promotion of Hellenic Studies,' it is proposed to publish a photographic facsimile of the text of Sophocles in this MS., with an Introduction in which its palaeographic character will be described by Mr E. Maunde Thompson, of the British Museum.

2 A valuable discussion of this point is given by Prof. Campbell, vol. 1. pp. xxv—xli.
supposition that the former took a view of his office which precluded him from amending even the more palpable mistakes of the archetype which he transcribed.

§ 2. The subjoined table shows the principal cases in which the reading adopted in my text is not that of L, but is found in some other MS. or MSS.; or, if not in any MS., in a citation of Sophocles by an ancient author 1. The reading of L is placed first; after it, that of my text. Note L’s faults in vv. 332, 337, 657, 730, 1387, 1474.

43 τον του 

§ 3. In relation to a text, the report of manuscript readings may be valuable in either, or both, of two senses, the palaeographical and the critical. For example, in O. T. 15 L reads προσήμεθα, and in 17 στένοντες. These facts have a palaeographical interest, as indicating the kind of mistakes that may be expected in MSS. of this age and class. But they are of no critical interest, since neither προσήμεθα nor στένοντες is a possible variant: they in no way affect the certainty that we must read προσήμεθα and σθένοντες. In a discussion on the characteristics and tendencies of a particular MS., such facts have a proper (and it may happen to be, an important) place, as illustrating how, for instance, i may have been wrongly added, or θ wrongly altered, elsewhere. The editor of a text has to consider how far he will report facts of which the direct interest is palaeographical only.

The rule which I have followed is to report only those readings of MSS. which have a direct critical interest, that is, which affect the

1 On p. 164, in crit. note line 2, the first word should be read ἀπότομον, not ἀπότομον; v. 877, then, is not an instance in which my text deviates from L.
question as to what should be read in that place of the text; except in
the instances, not numerous in this play, where a manuscript error, as
such, appeared specially significant. Had I endeavoured to exhibit all, or
even a considerable part, of the mere mis-spellings, errors of accentua-
tion, and the like, which I have found in the MSS. which I have collated,
my critical notes must have grown to an enormous bulk, without any
corresponding benefit, unless to the palaeographical student of the
particular codex and its kindred. On the other hand, I have devoted
much time, care, and thought to the endeavour not to omit in my critical
notes any point where the evidence of the MSS. known to me seemed to
have a direct bearing on the text.

§ 4. The use of conjecture is a question on which an editor must be
prepared to meet with large differences of opinion, and must be content
if the credit is conceded to him of having steadily acted to the best of
his judgment. All students of Sophocles would probably agree at least
in this, that his text is one in which conjectural emendation should
be admitted only with the utmost caution. His style is not seldom
analogous to that of Vergil in this respect, that, when his instinct felt a
phrase to be truly and finely expressive, he left the logical analysis of it
to the discretion of grammarians then unborn. I might instance νῶν
πᾶσι χαίρο (O. T. 596). Such a style may easily provoke the heavy
hand of prosaic correction; and, if it requires sympathy to interpret and
defend it, it also requires, when it has once been marred, a very tender
and very temperate touch in any attempt to restore it. Then in the lyric
parts of his plays Sophocles is characterised by tones of feeling and
passion which change with the most rapid sensibility—by boldness and
sometimes confusion of metaphor—and by occasional indistinctness of
imagery, as if the figurative notion was suddenly crossed in his mind by
the literal.

§ 5. Now consider by what manner of process the seven extant plays
of this most bold and subtle artist have come down to us through about
23 centuries. Already within some 70 years after the death of Sophocles,
the Athenian actors had tampered in such wise with the texts of the
three great dramatists that the orator Lycurgus caused a standard copy
to be deposited in the public archives of Athens, and a regulation to be
made that an authorised person should follow in a written text the
performances given on the stage, with a view to controlling unwarranted
change¹. Our oldest manuscript dates from 1400 to 1500 years after
the time of Lycurgus. The most ancient sources which existed for the

¹ [Plut.] Vit. Lycurg. § 11.
writers of our MSS. were already, it cannot be doubted, seriously
corrupted. And with regard to these writers themselves, it must not be
forgotten what their ordinary qualifications were. They were usually
men who spoke and wrote the Greek of their age (say from the 11th to
the 16th century) as it was commonly spoken and written by men of
fair education. On the other hand, as we can see, they were usually
very far from being good scholars in old classical Greek; of classical
metres they knew almost nothing; and in respect of literary taste or
poetical feeling they were, as a rule, no less poorly equipped. In the
texts of the dramatists they were constantly meeting with things which
they did not understand, and in such cases they either simply transmitted
a fault of the archetype, or tried to make sense by some expedient of
their own. On the whole, the text of Sophocles has fared better in the
MSS. than that of either Aeschylus or Euripides. This needs no
explanation in the case of Aeschylus. The style of Euripides, ap-
parently so near to common life, and here analogous to that of Lysias,
is, like the orator’s, full of hidden snares and pitfalls for a transcriber:
λείη μέν γάρ ἵδειν, as the old epigram says of it, εἰ δέ τις αὕτην | εἰς-
βαίνοι, χαλεποῦ τρηχυτέρη σκόλασος. Where, however, our MSS. of
Sophocles do fail, the corruption is often serious and universal. His
manuscript text resembles a country with generally good roads, but an
occasional deficiency of bridges.

Is there reason to hope that, in such places, more light will yet be
obtained from the manuscripts or scholia now known to exist? It
appears hardly doubtful that this question must be answered in the
negative. The utmost which it seems prudent to expect is a slightly
increased certitude of minor detail where the text is already, in the
main, uncorrupted. I need scarcely add that the contingency of a new
MS. being discovered does not here come into account.

§ 6. Such, then, are the general conditions under which an editor of
Sophocles is required to consider the treatment of conjectural emendation.
It would seem as if a conservative tendency were sometimes held to be
desirable in the editor of a text. When a text has been edited, we
might properly speak of the result as ‘conservative’ or the contrary.
But an editor has no more right to set out with a conservative tendency
than with a tendency of the opposite kind. His task is simply to give,
as nearly as he can ascertain it, what the author wrote. Each particular
point affecting the text must be considered on its own merits. Instances
have not been wanting in which, as I venture to think, editors of Sopho-
cles have inclined too much to the side of unnecessary or even disastrous
alteration. On the other hand, it is also a serious fault to place our manuscripts above the genius of the ancient language and of the author, and to defend the indefensible by ‘construing,’ as the phrase is, ‘through thick and thin.’ Who, then, shall be the judge of the golden mean? The general sense, it must be replied, of competent and sympathetic readers. This is the only tribunal to which in such a case an editor can go, and in the hands of this court he must be content to leave the decision.

§ 7. The following table exhibits the places where the reading adopted in my text is found in no MS., but is due to conjecture. The reading placed first is one in which L agrees with some other MS. or MSS., except where it is differently specified. After each conjecture is placed the name of the critic who (to the best of my knowledge) first proposed it: where the priority is unknown to me, two or more names are given.

198 τελεῖν] τελεῦν Hermann. 200 Α long syllable wanting. <ταύν> Hermann. 2 — σο wanting. <σωμαχών> Kennedy. 248 ἀνόρον Porson. 351 προσεύσας] προεύσας Brunck. 360 λέγων] λέγων Hartung. 376 με...γε σοῦ] σε...γ' ἐμοί' Brunck. 478 πέτρας ὡς τάφος (πετραῖος ὃ τάφος first hand of L)] πέτρας ιοσταύρος E. L. Lushington. 537 ἐν ἐμοί] ἐν μοι Reisig. 537 κοῦκ] ἦν οὖκ A. Spengel and Blaydes. 538 γνωρίσωμι] γνωρίσωμι Elmsley. 657 ο' inserted by Hermann after λόγῳ. 666 καὶ τάδ'] τὰ δ' Kennedy (τάδ' Herm.). 672 έλεειν]' έλευν Porson. 693 ε'] σε νοσφίζωμαι] ε'] νοσφίζωμαι Hermann, Hartung, Badham. 696 ε'] δύναμι γενόμ. (δύνα first hand in L)] ἄν γένοι Blaydes. 741 τίνα 8'] τίνος Nauck. 763 ὃ δὲ γ' (ὅ γ' 1.) α'] Hermann. 790 προφήνα] προφήνει Hermann. 815 τις τοῦδ' γ' ἀνδρός νῦν ἐστ' ἀθλιωτέρος (others τις τοῦδ' γ' ἀνδρός ἐστιν ἀθλιωτέρος)] τις τοῦδ' νῦν ἐστ' ἀνδρός ἀθλιωτέρος. I had supposed this obvious remedy to be my own, but find that P. N. Papageorgius (Beiträge p. 26, 1883) ascribes it to Dindorf in the Poet. Scen.: this then must be some former edit, for it is not in that of 1869 (the 5th), and in the Oxford ed. of 1860 Dind. ejected the verse altogether: see my crit. note on the place. 817 ζ...των] ζ...των Wunder. 825 μῆτ' (μῆτ' first hand in L)] μῆθ' Dindorf. 876 ἀκροτάτων] ἀκροτάτων Wunder. 891 ἐκεῖνα] ἐκεῖνα, sic, 1.)] βίέσται Blaydes. 893 θυμῶν (others θυμῶν or θυμοῦ)] θεῶν Hermann. 906 — — wanting. παλαιότατα Linwood. 943 τ' τεθυρκε Πόλυβος; ε'] δὲ μή] λέγω γ' ἐγώ τάληθες] Triclinius

1 On p. 82, in crit. note, line 2, for γέ μοι read γ' ἐμοί.

§. 8. The following emendations, adopted in the text, are due to the present editor. The grounds on which they rest are in each case stated in the commentary:—

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1 On p. 176, crit. note, line 2, insert που after τεθνηκε.
In a few other places, where I believe the text to be corrupt, I have remedies to suggest. But these are cases in which the degree of probability for each mind must depend more on an ἀλογος ἀνθρωπος. Here, then, the principles of editing which I have sought to observe would not permit me to place the conjectures in the text. In the commentary they are submitted to the consideration of scholars, with a statement of their grounds in each case. 1090 ὅν ἃρσ τὰν ἄρρυμα τὰν ἐπιοίησαν ἐργ. 1101 ὅ σὲ γέ τις θυγατήρ | Λοξίου | ὅ σὲ γ' ἐφυσε πατήρ | Λοξίας; 1103 ἐν καιροῖς (others, ἐν κακοῖς) ἐγκυρών. 1315 δυσοίριστον ζ] δυσούριστον ἔν. 1350 νομάδ' νομάδ'.

Notation. § 9. In my text, a conjecture is denoted by open type, as τελεῖν for τέλει in 198: except in those cases where a slight correction, which at the same time appears certain, has been so generally adopted as to have become part of the received text; as ἄμορφον for ἀμορφον in 248. In such cases, however, no less than in others, the fact that the reading is due to conjecture is stated in the critical note.

The marks † † signify that the word or words between them are believed by the editor to be unsound, but that no conjecture seemed to him to possess a probability so strong as to warrant its insertion in the text.

It was only after my text had been printed that I received, through the kindness of Mr P. N. Papageorgius, his Beiträge zur Erklärung und Kritik des Sophokles. Pars Prima. Iena, Fromann (H. Pohle) 1883: pp. 40. I gladly take this opportunity of mentioning his emendations of the O, Τ, which, had his work reached me earlier, would have been recorded in my critical notes:—

(1) 329 ταμ' ὑσ ὃν ἐπο [ταμ' ἐς ο' ἀνειπω]. (2) 360 καὶ τοῦργον ἂν σοῦ τοῦτ' ἐφην ἐναι μόνου, where ἐναι, though found in A and others, has come in L from a later hand. For ἐναι he proposes ἐγω. (3) 815 τίς τοῦδε γ' ἀνδρὸς νῦν ἐστ' ἀθλιωτέρος (L) | τίς τοῦδε γ' ἀνδρὸς νῦν ὃς ἀθλιωτέρος; (4) 360 ἦ 'κπειρᾶ λέγειν (1) | ἦ 'κπειρᾶ λόγους; I am glad to find him confirming the remark made in my critical note (p. 80), that the λέγειν of L points to λόγου, which, as he notices, occurs in a gloss by a late hand, ει [wanting in L] τείραν λόγου κινεῖς.

In 1881 the same author published his Kritische und palaeographische Beiträge zu den alten Sophokles-Scholien, and in supplement to it (1883), Codex Laur. von Soph. und eine neue Kollation in Scholien-Texte (37 pp.),
giving in many places the true readings of the old scholia in the ms.,
and also some old lemmata and scholia hitherto unpublished

1 His transcript of an old schol. on v. 35, p. 20, enables me to supplement my
crit. note on ὃς γ᾽ in 35. An old schol. there in L runs, ὃς τε μολὼν ἀστὶν Καθμείουν,
 where ἀπὸ δέξεις αὐτοῦ ἀφίξεις δηλωθῇ (the parent, doubtless, of the corrupt ὃστε
μολεῖν ἀστὶν Καθμείουν). The reading ὃς τ', then, claims such weight as is due to the
fact that it was recognised by the scholiast: but this circumstance does not affect the
preference which, on other grounds, seems due to ὃς γ᾽.
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In my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the δικάζει τὸν of the MSS. is corroborated, as against Hermann's plausible conjecture δικάζει τ'. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, corrected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position con-

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sists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Professor J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers.

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.

A syllable of speech, like a note of music, has three conditions of utterance: (1) length of tone, (2) strength of tone, (3) height of tone.

(1) Length of tone—according as the voice dwells a longer or shorter time on the syllable—is the affair of Quantity. A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) Strength of tone—according to the stronger or weaker 'beat,' ictus, which the voice gives to the syllable—is the affair of Rhythm. 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) Height of tone—according as the voice has a higher or lower pitch—is the affair of Accent.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in Metre: and II. Rhythm.

I. Metre. § 1. In Greek verse, the short syllable, denoted by υ, Metre, is the unit of measure, and is called 'a time' (Lat. mora): a long

1 By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the 'Leitfaden in der Rhythmik und Metrik der Classischen Sprachen' (Leipzig, 1869)—an epitome, for schools, of the principles established in the 'Kunstformen.' The 'Introduction to the Rhythmic and Metric of the Classical Languages' was published at Boston, by Ginn and Heath, 1878; and in Prof. White's edition of this play (ib. 1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt's results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.
syllable, -, has twice the value of a short; so that - is a foot of 'three times.' The short syllable has the musical value of a quaver \( \frac{1}{8} \) or \( \frac{1}{4} \) note (i.e. eight of which make \( \frac{1}{2} \)). The long syllable has therefore the value of \( \frac{1}{4} \) or a \( \frac{1}{8} \) note.

§ 2. As in music \( \cdot \), signifies that the \( \frac{1}{4} \) note has been made one-half as long again (i.e. \( \frac{1}{4} + \frac{1}{8} = \frac{3}{8} \)), so in Greek verse the long syllable could be prolonged by a pause, and made equal to three short syllables. When it has this value, instead of - we write !—.

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *tiesis* of the foot. When a long syllable forms the *arsis* of a measure, it can have the value of even more than three short syllables. When it becomes equivalent to *four* (= \( \frac{1}{8} \), a \( \frac{1}{2} \) note), it is written thus, —. When to *five* (= \( \frac{1}{8} \), a \( \frac{3}{8} \) note), thus, ——.

§ 4. When the long syllable (written —) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for — (trochee), — (iambus), or —— (tribrach). So, when (written —) it has the value of *four* short, it can represent a whole foot in \( \frac{1}{8} \) (\( \frac{1}{2} \)) measure, viz. — (dactyl), —— (anapaest), or — (spondee). And so —— can replace any \( \frac{3}{8} \) measure, as ——, ——, ——— (paeons), ——, —— (bacchii). This representation of a whole foot by one prolonged syllable is called *syncope,* and the foot itself is 'a syncopated trochee,' &c.

§ 5. When two short syllables are used, by 'resolution,' for a long one (\( \frac{1}{8} \) for \( \frac{3}{8} \)) this is denoted by —. Conversely the sign means that one long syllable is used, by 'contraction,' for two short ones.

§ 6. An *irrational syllable* (\( \sigmaπλαβη \ \alphaλογος \)) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it. The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is

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1 This is the reverse of the old Greek usage, in which *theias* meant 'putting down the foot' (and so the syllable which has the ictus), *apais,* the 'lifting' of it. Roman and modern writers applied *arsis* to 'the raising of the voice,' *thesis,* to the lowering of it. Dr Schmidt has reverted to the Greek use, which is intrinsically preferable, since the modern use of the term 'arsis' tends to confuse ictus with accent. But the modern use has become so general that, in practice, it appears more convenient to retain it; and I have done so.
marked >. Thus in the trochaic verse (O. T. 1524), ὁ παπρ ἀς θηβης, the syllable θη is irrational, and as θηβ is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where − ο ο is replaced by an apparent ο ο ο (written ο ο >), or − by an apparent − ο (written − ο ). In a metrical scheme ο means that a long syllable is admitted as an irrational substitute for a short one.

§ 7. When a dactyl takes the place of a trochee, it is called a cyclic dactyl, and written − ο ο. The true dactyl (− ο ο) = : i.e. the long syllable loses 1/4 of its value, and the first short loses 1/2, so that we have 1 + 1/4 + 1/8 = 3/8. So the cyclic anapaest, − ο −, can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the anacrusis (ἀνάκρυσις, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before − ο, the anacrusis would properly be ο (for which an irrational syllable > can stand). Before − ο ο, it would be ο ο or −. The anacrusis is divided from the verse by three vertical dots :

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter ο is printed over the syllables στόλος which form the anacrusis. This means that they have not the full value of ο or two 1/4 notes ( ), but only of two 1/10 notes ( ).

§ 10. Pauses. The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse νῦν δ' ἐπείκελαμφιά ο ο is incomplete. The lacking syllables ο ο are represented by a pause. The signs for the pause, according to its length, are as follows:

A pause equal to ο is denoted by Λ, musically " for

II. Rhythm. § 11. Metre having supplied feet determined by Rhythm. quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151, ὁ Διὸς ἀδετες φάτι, || τὸς ποτε τὰς πολυχρύσου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on ὁ, the second to the chief ictus J. S.
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on τίς. Such a rhythmical κῶλον or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical sentences are again combined in the higher unity of the rhythmical period. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical ‘sentences’ (κῶλα) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the antistrophe brought the dancer back to the position from which, at the beginning of the strophe, he set out. Hence the necessity for strict metrical correspondence, i.e. for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a ‘proōde’ or prelude, τὸ προφθικὸν, ἡ προφθικός, denoted by πρ.: (2) as a verse inserted between strophe and antistrophe—a ‘mesode’ or interlude, τὸ μέσοθικόν, ἡ μεσοθικός: (3) as a verse following the last antistrophe—an ‘epode’ or postlude, τὸ ἐπθικόν, ἡ ἐπθικός.

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the Oedipus Tyrannus. Under each line of a strophe I give in smaller type the corresponding line of the antistrophe, since the comparison is often instructive, especially with regard to irrational syllables.

1 Distinguish the masc. ὁ ἐπθικός, a refrain, esp. the epodic distichon as used by Archilochus and Horace.
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I. Parodos, vv. 151—215.

First Strophe.

(I., II., denote the First and Second Rhythmical Periods. The sign || marks the end of a Rhythmical Sentence; ]] marks that of a Period.)

1. ὁ δίος | ἀδητε | εἰς φατι | τις ποτε | τας πολυ | χρυσου ||
   πρωτα σε | κεκλομεν | ος θυγατ | επ | διος | αμβροσ | αθ | ανα ||
   || || || || || || ||

2. πν : θωνος | αγια | ας εβ | ας Λ ||
   γαι : ααι | ον τ αθ | ελφε | αν ||
   || || || || ||

3. θηβας | εκτεταμ | αι φοβερ ||ν φρεναι | δειματι | παλλων ||
   αρεμν | α κυλο | εντ αγορ | ας βρονον | ευκλεα | θασσει ||
   || || || || || || ||

4. τ : ηιε | δαλιε | παι | αν Λ ||
   και : φοβερ εκ | αβολον | τ | ω ||

II. 1. αμφι σοι | αξομεν | ος τι μοι | η νεον || | τελλομεν | αις ωρ | αις παλιν ||
   τρισοι α | λειζομ | αι προφαν | ης μοι | ειποτε | και προτερ | ας ατ | ας υπερ ||
   || || || || || || ||

2. εξανυρ | εις χρεος | ειπα μοι | ο χρυση | ας τεκνον | ελπιδος | αμβροτε | φαμα ||
   ορυμεν | ας πολει | ηπυσατ | εκ τοπι | αν φολα | πηματος | ελθερε | και νυν ||

I. First Period: 4 verses. Metre, dactylic. Verse 1. The comma after — in the 3rd foot denotes caesura. Verse 2. The dots : after πν show that it is the anacrusis: see § 8. The sign
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— means that the long syllable here has the time-value of — or a § note, so that θωνος = a dactyl, — : see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic tripod. It is known as a 'Doric sentence,' because characteristic of Doric melodies: Pind. Ol. 8. 27 κίνοι | δαμονί | αν Λ | ib. 40 δε άκορ | ούτε βο | άσας. The sign Λ marks a pause equal to —: see § 10. Verse 3.

∞ shows that as represents, by contraction, ∞. Verse 4. π α ι has the time-value of a whole dactyl —, or ½ note: this is therefore a case of syncope, see § 4. When syncope occurs thus in the penultimate measure of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence: and such is called a 'falling' sentence or verse.

Now count the sentences marked off by ||. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is 3 3. 4. 3 3. 4. This determines the form of the entire Rhythmical Period, which is expressed thus:—

II. Second Period: 2 verses. Metre, still dactylic. Verse 1. The last foot, ας, πάμω, is a true dactyl (not a 'cyclic,' see § 7); it is not contracted into —, and it closes a rhythmical sentence. Now, when this happens, it is a rule that the immediately preceding foot should be also an uncontracted dactyl. Why do not ας ωρ, ας αρ, break this rule? Because, in singing, two § notes, , instead of one ½ note, , were given to the syllable ωρ, and likewise to αρ. This is expressed by writing ωρ, and not merely ωρ.

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In
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v. 2, the same. The series, then, is 4 4. 4 4., and the form of the Rhythmical Period is again palinodic:

I. 1. ω : τοσοι αν | ἀριθμα | γαρ φερ | ω Λ ||
    ω : τολις αν | ἀριθμος | ολλυ | ται
    > ⚫ ⚫ ⚫ ▴ ▴ ▴ ▴

2. πη : ματα νοσ | ει δε | μοι προ | πας Λ ||
    νη : λε α δε | γενεθλα | προς πεδ | ω
    ω

3. στολος : ονδ ενι | φροντιδος | εγχ | ος Λ ]
    θανατ : αφορα | κευαι αν | οικτ | ως
    ν

II. 1. ω τις α | λεξεται | ουτε γαρ | εκγονα ||
    ενδ αλοχ | οι πολι | αιτ επι | ματερες
    > ⚫ ⚫ ⚫ ▴ ▴ ▴ ▴

2. κλυτ : ας χθονος | ανζεται | ουτε τοκ | οισυν ||
    ακτ : αν παρα | βωμον | αλλοθεν | αλαι
    > ⚫ ⚫ ⚫ ▴ ▴ ▴ ▴

3. ι : η ι | ον καματ | ον ανεχ | ουτι γυν | αικ | ες Λ ||
    λιγρ : ον ποι | ον ικτ | ηρει επ | ι στεναχ | ουσι | ιν
    > ⚫ ⚫ ⚫ ▴ ▴ ▴ ▴

4. αλλ : ονδ αν | αλλ | ο προσιδ | οις απερ | ευπερον | ορνιν ||
    παι : αν δε | λαυπ | ει στονο | εσσα τε | γηριν ομ | αυλος
    > ⚫ ⚫ ⚫ ▴ ▴ ▴ ▴

5. κρειστον α | μαμακετ | ου πυρος | ορμενον ||
    ων υπερ | ω χρυσε | α δυνατ | ερ διος
    > ⚫ ⚫ ⚫ ▴ ▴ ▴ ▴

6. ακτ : αν προσ | εσπερ | ου | θεον Λ ]
    ευ : ω πα | πεμψον | αλκ | αν
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I. First Period: 3 verses. The metrical basis of the rhythm is the choree (or 'trochee,' -<), for which the cyclic dactyl (-< <, see § 7) and tribrach (< < <) can be substituted. The rhythm itself is logaoedic. When chorees are arranged in ordinary choreic rhythm, the ictus of arsis is to that of thesis as 3 to 1 (< < <): when in logaoedic, as 3 to 2 (< < <). The latter has a lighter and livelier effect. Verse 1. The anacrusis < is marked >, since it is an 'irrational' syllable (§ 6),—a long serving for a short. The anacrusis can here be no more than <, since it can never be longer than the thesis (§ 8), which is here <, since < < < represents <. Verse 3. < written over στολός means that the two short syllables here have only the time-value of <, or < <, not of < < or < <: see § 9. ou và and φροντίδος are cyclic dactyls (< < < = < <), not true ones (< < <), see § 7. The second syllable of εγγέζ is marked long, because the last syllable of a verse (syllaba anceps, συλλαβή ἀνδιάφορος) always can be so, and here os is the first of a choree, <, which the pause < completes.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore .4.4.4., and the form of the period is:—

When two rhythmical sentences of equal length correspond to each other, they form a 'stichic' period (στίχος, a line or verse); when, as here, more than two, they form a repeated stichic period.

The name λογαοικός, 'prose-verse,' meant simply that, owing to the apparently lawless interchange of measures (< < <, < < <, - >, for < <) in this rhythm, the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of ictus, as stated above. The admission of the cyclic dactyl is also a specially logaoedic trait, yet not exclusively such, for it is found occasionally in pure choreics also. The question, 'Is this rhythm choreic or logaoedic?' can often be answered only by appeal to the whole poetical and musical character of the lyric composition,—the logaoedic ictus being always more vivacious than the choreic. See, on this subject, Griech. Metrik § 19. 3. Students will remember that 'logaoedic verse' is a generic term.

Three kinds of it have special names: (1) the logaoedic dipodia, as καματίκαλ | ομίμα, is an Ἀδώνις μέτρον: (2) the tripodia, βυργοτού | ου κυκλ | ωμίμα, a Περικράτειον: (3) the tetrapodia, which is very common, νυνγαρέμ | οι μελ | οι χορ | ευναι, is the 'glyconic,' Γαλακτόσειον. (2) and (3) can vary the place of the cyclic dactyl, and can be catalectic. The logaoedic (5) pentapodia and (6) hexapodia, both of which occur in tragedy, are not commonly designated by special names.
METRICAL ANALYSIS.

II. Second Period: 6 verses. Metre, dactylic, Verse 2. The anacrusis κλωτ is marked > since it is a really short syllable serving ‘irrationally’ (§ 6) as a long: for, the measure being − − − , the anacrusis should properly be − − or − (as ακτ in the antistr. actually is). Verse 3. αικ = − − − (§ 4). This syncope (§ 4) in the penult. measure makes a ‘falling’ verse: see on Str. 1., Per. 1., v. 4. α is a pause equal to − − − (§ 10).

Verse 1 contains 1 rhythmical sentence of 4 feet: v. 2, the same: v. 3, two sentences each of 3 feet: v. 4, the same: vv. 5, 6, the same as 1, 2. Series: .4.4. 33.4.4, and the form of period is:—

The curves on the left show the correspondence of whole rhythmical groups; those on the right, that of rhythmical sentences.

If the second group of 33 had followed the second of 44, this would have been a simple palinodic period, like the 1st of Strophe 1. But as the groups are repeated in reversed order, it is called a palinodic-antithetic period.

THIRD STROPHE.

I. 1. αρ : ει τε | τον | μαλερον | οσ || νυν α | χαλκος | ασπιδ | ουν Λ ||

ει : αν | αξ | τα τε σα | χρισ || οστροφ | ον απ | αγκιλ | αν

2. φλεγ : ει με | περιβο | ατος | αντι | αξ | ουν Λ ||

βελ : ει θελ | οιμ αν | αδαματ | ενδατ | εισθ | αι

3. παλ : εισσυτ | ον δραμ | ημα | νοτισ | αι πατρ | ας Λ ||

αρ : ογα | προσταθ | εντα | τας τε | πυρφορ | ους

4. επ : ουρον | ειτ | ες μεγ | αν || θαλαμον | αμφι | τριτ | ας Λ ||

αρτ : εμιδος | αγλ | ας ξυν | αις || λυκι ορ | η δι | ροσ | ει
METRICAL ANALYSIS.

II. 1.  etr : ese tov at | oçevon | orpi | on || thpiki | on klov | ov | a \n
    tov : xuropapot | an te ki | klpk | w || tawd ep | onyia | on | gas

2. tel : ein yap | el ti | xiv aphi | et | tovt ep | emar | rpset | ai \n
    ow : wpta | bapxou | ein | on || maiva | on om | oto | on

3. tov : w | van | xurp | ov || astrap | an krap | et nem | on \n
    tel : astr | yu | ai flaye | owt || ala | wpi | xumak | ov

4. w : xiv pnt | ep vno | xiv fhat | ov kep | anu | ov \n
πευκ : at | tov apo | titon | ev the | ois | thev

I. First Period: 4 verses. The choree \( \omega \) is again the fundamental measure, as in Str. II. Per. 1., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the syncope (\( \rightarrow \), § 4) at tov and os, each following a tribrach, makes a 'rising' rhythmical sentence, in contrast with the 'falling' sentence (see Str. 1. Per. 1. v. 4), such as verse 4. This helps to mark the strong agitation. Verse 4. \( \varepsilon \pi \) means that the proper anacrusis, \( \omega \), can be represented by an 'irrational' syllable (as \( \alpha \pi \) in the antistr.).

Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6 : 3, the same: 4, the same as 1. Series: .44.6.6.44. Form of period:

\[
\begin{align*}
\text{A palinodic-antithetic period, like the last.}
\end{align*}
\]

II. Second Period: 4 verses. Metre, still choreic. Note the weighty effect given by syncope (\( \rightarrow \)) in the 'falling' sentences of v. 1, and in
v. 3. In v. 1, eir is marked > ('irrational'), because the following dactyl is only cyclic (equal to —), and the thesis being ω, the anacrusis cannot be more: cp. v. 4.

Verses 1, 2, 3, have each 2 sentences of 4 feet each. Verse 4 forms 1 sentence of 6 feet, to which nothing corresponds: i.e. it is an epode (§ 14), during the singing of which the dancers stood still. (This was dramatically suitable, since Oedipus came on the scene as the last period began, and his address immediately follows its conclusion.)

Series:—4 4 4 4 4 6 = ἐποδικόν. Form of period:—

The period is generically palinodic, since a group recurs, with the sentences in the same order. But the group recurs more than once. This is therefore called a repeated palinodie period, with 'epode' or postlude.
METRICAL ANALYSIS.

II. First Stasimon, vv. 463—512.

First Strophe.

Ι. 1. τις:  οντιν | α | θεσπιεπ | εια | δελφις | επε | πετρ | α Λ | ||
   ε: λαμψε | γαρ | του νυφο | εντος | αρτι | ως φαν | εις | α |
   — > | — — | — — | — — | — — | — — | — — |

2. αρρητ | αρρητ | ων τελε | σαντα | φοινι | αισι | χερσ | ων Λ |
   φαμα | παρνασο | ου τον α | δηλον | ανδρα | παντ ιχν | εν | ειν |
   > — — | — — | — — |

II. 1. ωρ: α νιν | α | ελλαδ | ων Λ | ||
   φοιτ: α γαρ | ντ | αγρι | αν |
   > |

2. επ: ων σθεναρ | ωτερ | ον Λ | ||
   υλ: αν ανα τ | αντρα | και |
   — — | — — | — — |

3. φυγ: α ποδα | νομ | αν Λ |
   πετρ: ας | ιω | ταυρ | οι |
   ω — — | — — | — — | — > |

III. 1. ενοπλ: ος γαρ | επ | αυτον | επ | ενθρωσκ | ει Λ | ||
   μελε: ος | μελε | ω ποδε | χηρεν | ων |
   ω — — | — — | — — | — — |

2. πυρι: και στεροπ | αισο δι | ος γενετ | ας Λ | ||
   τα μεσ: ομφαλα | γας | απο | νοσφις | ων |
   > — — | — — | — — | — — | — — |

3. δειν: αι δ αμεπ | ονται | κηρες | αναπλακ | ητ | οι Λ |
   μαντ: εια ταδ | αει | ζωντα | περιστο | ατ | αι
METRICAL ANALYSIS.

I. First Period: 2 verses. Rhythm, logaoedic, based on the choree, — —: see Parodos Str. 1. Period 1. Each verse has 2 sentences of 4 feet each. Series: .4 .4 .4. Form of period:—

```
(4)
(4)
(4)
```

A palinodic period, like the 1st of Parod. Str. 1.

II. Second Period: 3 verses. Rhythm, the same, but in shorter, more rapid sentences. Each verse has 1 sentence of 3 feet. Series: .3 .3 .3. Form of period:—

```
3
3
3
```

A repeated stichic period: see Parod. Str. II. Per. 1.

III. Third Period: 3 verses. Rhythm, the same: remark the weighty hexapody of v. 3, expressing how the hand of the avenging god will be heavy on the criminal. In v. 2, ω written over γεβερ (see § 9) means that the time-value of the two syllables was here ἰπτ: i.e. os γεβερ was not a true cyclic dactyl, = ἰπτ, but = ἰπτ. In the antistr., the corresponding νοσφίζε is — for — —.

Verses 1 and 2 have each 1 sentence of 4 feet: v. 3 has 1 of 6 feet, an ἵπτικώ, during which the dance ceased. Series: .4 .4 .6. = ἵπτ. Form of period:—

```
4
4
6 = ἵπτ.
```
METRICAL ANALYSIS.

SECOND STROPEHE.

I. I. δείνα μεν υνν | δείνα ταρασσ || ει σοφος οι | ωνοθετας ||

all o mev oun | zeus ot apoll || wv zvneto | kai ta bropovn

-- o o -- | -- o o -- -- o o--

2. ουτε δοκουντ | ουτ αποφασκ || οντ στι λεξ | ω δ απορω ||

eidoses avd | wv δ στι μαντ || is pleon η | gow feretai

-- o o -- | -- o o -- -- o o--

II. I. πετομ : aido elpisenw | ouv evthaidor || ouv ouv opiz | ω λ λ ||

krios : ouv etov al | ηηηη σοφη || φ δ αν σοφη | αν

-- o o -- | -- o o -- -- o o--

2. τι γαρ : η λαβδακιδ | aiso λ λ ||

parα : μεψείειν αν | ηρ

-- o o -- | -- o o -- -- o o--

3. η τω πολυβ | ου νεκος εκ | ετ ουτε παρ || οιθεν ποτεγ | ωγ ουτε τα | νυν πω λ λ ||

all oupto eg | wgan prou id | oim orbo ep || o meμforoim | wv an kata | faiην

-- o o -- | -- o o -- -- o o--

4. εμαθ : ον προσ ot | ου δη βασαν || ιζων βασαν | ω λ λ ||

φανερ : a γαρ ep | αυτω πτερο || εσσ ηλθε κορ | a

-- o o -- | -- o o -- -- o o--

5. επι : ταν επι | δαμον λ λ ||

ποτε : και σοφος | ωφθη

-- o o -- | -- o o -- -- o o--

6. φατιν : ειμ οιδποδ | a λαβδακιδ | aiso επι || κουρος a | δηλων θανατ | ων λ λ ||

βασαν : φ θ αδυπολ | is τω απ εμ | ασφρενος || ουποτ οφλ | ησει κακι | αν

I. First Period: 2 verses. Metre, choriambic (— — — —). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Choriambics do not admit of anacrusis.

Each verse has 2 sentences of 2 feet each. Series: . 2 2 . 2 2. Form of period:
II. *Second Period*: 6 verses. Metre, ionic (---), an animated, but less excited, measure than the preceding choriambic. Note that one verse (3) has no anacrusis. Such an ionic verse is most nearly akin to a choriambic, in which anacrusis is never allowed. Here we see the consummate skill of Sophocles in harmonising the character of the two periods. Verse 1. \( \overline{\omega} \equiv \bar{\omega} \) (§ 4): \( \bar{\alpha} \equiv \alpha \bar{\alpha} \) (§ 10): the whole is thus \( \bar{\alpha} \bar{\alpha} \).

Verse 1 has 2 sentences of 2 feet each: v. 2, 1 of 2 feet: v. 3, 2 of 3 feet: v. 4, same as 1; v. 5, same as 2; v. 6, same as 3. Series: \( 2 \ 2 \ 2 \ 3 \ 3 \ 2 \ 2 \ 3 \ 3 \). Form of period:

A palinodic period.
METRICAL ANALYSIS.

III. First Kommos, vv. 649—697.

I

\[ \text{πιθ} \circ \text{ν θελ} | \text{ης} \circ \text{αι φρον} | \text{ης} | \text{ας ται} | \text{ας} | \text{λισωσμ} | \text{αι} \]

\[ \text{γυν} \circ \text{αι} | \text{μελλ} | \text{εις κομ} | \text{ις} | \text{ειν δομ} | \text{ων} | \text{τονδ} | \text{εσ} | \text{ω} \]

[Here follows an iambic dimeter.]

II.

\[ \text{τον} \circ \text{ουτε} | \text{πρων} | \text{νηπε} | \text{ον} | \text{τουν τ εν} | \text{ορκ} | \text{ον μεγ} | \text{αν κατ} | \text{αιδεσ} | \text{αι} \]

\[ \text{δοκ} \circ \text{ηςις} | \text{αγρ} | \text{ως λογ} | \text{ων} | \text{ηλθε} | \text{δαντ} | \text{ει δε} | \text{και το} | \text{μη νυκ} | \text{ον} \]

[Here follows an iambic trimeter.]

III. 1. \[ \text{τον} \circ \text{αναγγ φιλ} | \text{ον μη} | \text{ποτ εν} \circ \text{αι τι} | \text{αι} | \text{κατ} | \text{αι} \]

\[ \text{αλ} \circ \text{ις εμοι} \circ \text{αλ} | \text{ις γας} | \text{προπονουμε} | \text{αι} \]

\[ \text{συν} \circ \text{αφαινε} \circ \text{λογ} | \text{ωσα} | \text{μον} \circ \text{βαλ} | \text{ειν} | \text{αι} \]

\[ \text{φαι} \circ \text{εται ενθ} | \text{εν} | \text{ληξε} | \text{αιτου} \circ \text{μεν} | \text{ειν} \]

[Here follow two iambic trimeters.]

1 The received constitution of this κομμάτι—which, for convenience of reference to other editions, I have indicated in my text of the play—is as follows: (1) 1st strophe, 649—659; (2) 2nd strophe, 660—668; (3) 1st antistr., 678—688; (4) 2nd antistr., 689—697. The division exhibited above is, however, in stricter accord with scientific method. Here, Periods I. II. III. correspond to the 1st strophe and 1st antistrophe of the traditional arrangement: Period IV. corresponds to the 2nd strophe and 2nd antistrophe. Thus the whole κομμάτι, so far as it is lyric, might be conceived as forming a single strophe and antistrophe. These terms, however, are not applicable to the κομματ, nor to the μονοφηδα (lyrics sung by individual actors, μελη ἀπὸ σκηνῆς), in the same accurate sense as to the odes sung by the Chorus, since here there was no regular dance accompanying the song. Consequently there was no need for the same rigour in the division of the composition. The principles which governed the structure of the κομματ and μονοφηδα have been fully explained by Dr Schmidt in vol. iii. of his Kunstformen, 'Die Monodien und Wechselgesänge der Attischen Tragödie.'
METRICAL ANALYSIS.

IV. 1. ơν : τον | παντ | ơν θε | ơν θε | ơν προμ | ơν Λ ||

2. ἀλι | ὦν επει | ἀθεος | ἀφιλος | στι πυμ | ὦ τον Λ ||

3. ὦλ : οὐμαν φρον | ησιν ει | τανδ εχω ||

4. αλλ : σα μοι δυσ | μορω γα | φθινουσα ||

5. τρυχ : ει | ψυχ | αν ταδ | ει κακ | οις κακ | α ||

6. προσ : αψ | ει | τοις παλ | αι τα | προσ | σφων Λ ||

I. First Period: 1 verse, choreic. Two sentences of 4 feet each, forming:—

. 4) A stichic period.

. 4

II. Second Period: 1 verse, choreic. The rhythmical sentence of 2 feet ννν τ εν ροκ || has nothing corresponding with it, but stands between 2 sentences of 4 feet each: i.e. it is a μεσωδος or interlude. The form of the period is thus:—

. 4

. 2

A mesodic stichic period.

. 4

III. Third Period: 2 verses. Rhythm, dochmiac. When an interchange of measures occurs in Greek verse, it is nearly always between measures of equal length: as when the ionic, ---ο---, in 3 time, is interchanged with the dichoree, ---ο---, in 4 time. The peculiarity of the dochmius (ποις δοχιμος, 'oblique' foot) is that it is an interchange
METRICAL ANALYSIS.

of measures not equal to each other,—viz. the bacchius \( \odot \) or \( \odot \) (with anacrusis), and shortened choree, \( - \wedge \). The fundamental form is \( \odot : - - \odot \wedge \). The varieties are due to resolution of long syllables, or to the use of ‘irrational’ instead of short syllables. Seidler reckoned 32 forms; but, as Schmidt has shown, only 19 actually occur, and some of these very rarely. With resolution, the commonest form is that seen here, \( \odot : \odot - \odot \wedge \). Each verse contains two dochmiac sentences: \( i.e. \) we have

A palinodic period.

IV. Fourth Period: 6 verses. In 1, 2, 5, 6, the metre is choreic \( (\odot) \). In 3, 4, the metrical basis is the paeon, here in its primary form, the ‘amphimacer’ or ‘cretic’ \( - \odot \), combined with another measure of the same time-value \( (\frac{2}{3}) \), the bacchius \( (\odot - \odot \) or \( - \odot \)\).

Verse 1 has 1 sentence of 6 feet; v. 2, the same; v. 3, 1 of 3 feet; v. 4, the same; vv. 5, 6 the same as 1, 2. Series: \( 6.6.3.3.6.6. \): \( i.e. \)

Here we have no repetition of whole groups, but only of single sentences. The period is not therefore palinodic. And the single sentences correspond in an inverted order. This is called simply an antithetic period.

1 In v. 4, if Dindorf’s conjecture \( \phi \nu \nu \nu \) for \( \phi \nu \nu \nu \) is received, we should write:

\[ \text{αλλα μοι | δυσμορφ | γα \phi \nu \nu \nu \nu \nu \nu} \]

\[ \text{oτ \nu \nu \nu | γα \phi \lambda \nu \nu | \nu \nu \nu \nu \nu \nu} \]

The ear will show anyone that this is rhythmically better than what I obtain with the MS. \( \phi \nu \nu \nu \nu \nu \nu \nu \) and \( \pi \nu \nu \nu \nu \nu \nu \nu \), and the conjecture \( \phi \nu \nu \nu \nu \nu \nu \nu \) is entitled to all the additional weight which this consideration affords. On other grounds—those of language and of diplomatic evidence—no less distinct a preference seems due to \( \phi \nu \nu \nu \nu \nu \nu \nu \).
IV. Second Stasimon, vv. 863—910.

FIRST STROPHE.

I. [Metrical analysis of the first strophe with line numbers and footnotes]

II. [Metrical analysis of the second strophe with line numbers and footnotes]

III. [Metrical analysis of the third strophe with line numbers and footnotes]

J. S.
METRICAL ANALYSIS.

I. *First Period:* 1 verse. Rhythm, logaoedic.

Two sentences, of 4 feet each, are separated by a mesode or interlude, consisting of the sentence of 2 feet ηπιαν αυ: *i.e.*

\[
\begin{align*}
& 4 \\
\end{align*}
\]

A stichic mesodic period.

\[
\begin{align*}
& 4 \\
\end{align*}
\]

II. *Second Period:* 3 verses. Rhythm the same.

Verse 1 has 1 sentence of 6 feet: v. 2 is a mesode of 3 feet: v. 3, the same as 1: *i.e.*

\[
\begin{align*}
& 6 \\
\end{align*}
\]

A mesodic stichic period.

III. *Third Period:* 3 verses. Rhythm the same. For the mark ω over μεγας and θεν in 3, see § 9, and Parod. Str. II. Per. I. v. 3.

Verses 1, 3 have each 1 sentence of 6 feet: v. 2, 2 of 4 each: *i.e.*

\[
\begin{align*}
& 6 \\
\end{align*}
\]

An antithetic period. (See First Kommos, Per. iv.)

---

1 The conjectural reading οδηναν | αιθρα, adopted by Prof. White and (as I suppose) by Dr Schmidt, would give in v. 3

\[
\begin{align*}
\text{αιθρωπειν | τεκνι | } \text{ων | εντοσ } | \text{ων | } \text{o | λυσια | } \text{oτ | Λ | } \\
\end{align*}
\]

In the antistrophe, Prof. White reads simply ἄγριοναν εἰςαναβάσαν | ἄποτομον ἄρωσεν εἰς ἀνάγκαν, which similarly would give

\[
\begin{align*}
\text{άπτωσποτομον | ωρ | ουσειν | εἰς αν | αγκ | } \text{υν | Λ | } \\
\end{align*}
\]

Now, there is no apparent reason for doubting the genuineness of the reading on which the MSS. agree, οδηναν | δι’ αιθρα: while in the antistr. the sense affords the strongest reason (as it seems to me) for holding, as has so generally been held, that something has fallen out before ἄποτομον. That something I believe to be ἄξρωσ, which I have conjecturally supplied. Whether, however, τομον ωη can properly be treated as a cyclic anapaest (ω̄, equal in time-value to − ω̄ or a ½ note) seems
METRICAL ANALYSIS.

SECOND STROPEH.

I. 1. eide | tis uper | opta | χερσιν ||
    ouker | i ton a | tikton | eimi
    ≥ — — — — — — — — — — — — — —

2. η λογ | o por | evet | ai | Λ ||
    gαs | ep | omfal | oν σηβ | ον
    ≥ — — — — — — — — — — — — — —

3. δικ : as | αφαβ | ητος | oν | δε | Α ||
    ouδ : es | ton aβ | aiσi | na | oν
    ≥ — — — — — — — — — — — — — —

4. δαιμον | oν εδ | η σεβ | oν | Λ ||
    ouδε : tαv | o | λυμπι | an
    ≥ — — — — — — — — — — — — — —

5. κακ : a | νευ | ελ | οιτο | μουρ | α | Α ||
    ei : μη | ταδε | χειρο | δεικτ | a
    ≥ — — — — — — — — — — — — — —

6. δυσποτυ | oν χαρ | δν χλιδ | as | Α ||
    πασω | аρμοσ | ei | брοτ | ois
    ≥ — — — — — — — — — — — — — —

II. 1. ei : μη | το | κερδος | κερδαν | ei | δικ | ai | oes | Α ||
    αλλ : o ν κρατ | γνων | ειπερ | ορθ ακ | oυ | eis
    ≥ — — — — — — — — — — — — — —

2. και : των | α | σεπτων | ερξετ | ai | Α ||
    δευ : παντ αν | ασων | µηλαθ | oι
    ≥ — — — — — — — — — — — — — —

3. η : των | α | θικτων | θιεστ | ai | ματ | aζ | oν | Α ||
    σε : ταν | τε | σαν | α | θανατον | αιεν | αρχ | an
    ≥ — — — — — — — — — — — — — —

III. 1. τις : επι | ποτ | εν | τουδ αν | ηρ | θε | oν | βελ | η | Α ||
    φθιν : opta | γαρ | λαι | oν | παλ | αιφατ | a
    ≥ — — — — — — — — — — — — — —

2. ευξετ | ai | ψυχ | ας | αμ | γνειν ||
    θεσφατ | εξαρ | ουσια | ηδη
    ≥ — — — — — — — — — — — — — —

3. ei | γαρ | ai | τοι | αιδε | πραξεις | τιμ | ai | Α ||
    κονδαμ | oν | τιμ | ais | α | πολλων | εμφαν | ης
    ≥ — — — — — — — — — — — — — —

4. τι : δει | με | χορ | ενειν ||
    ερρ : ei | δε | ta | θεα

a doubtful point. An alternative would perhaps be to write ακρον : αποτομ | oν | oρ | ,
treating oν | oρ as an inverted choree.
I. First Period: 6 verses. Rhythm, logaoedic.
Each verse contains 1 sentence of 4 feet: and the six verses fall into 3 groups: i.e.

\[
\begin{array}{c}
\text{4} \\
\text{4} \\
\text{4} \\
\text{4} \\
\text{4} \\
\text{4}
\end{array}
\]

\[\text{A repeated palinodic period.}\]

II. Second Period: 3 verses. Rhythm, the same. In v. 3 \(\sigma\) over \(\theta\&\xi\) means that in the antistrophe \(\theta\&\nu\&\tau\) represents, by resolution, a long syllable, see § 5.
Verses 1 and 3 have each one sentence of 6 feet: v. 2 is a mesode of 4 feet: i.e.

\[
\begin{array}{c}
\text{6} \\
\text{4} \\
\text{6}
\end{array}
\]

A stichic mesodic period.

III. Third Period: 4 verses. Rhythm, the same. In v. 4, the last syllable of \(\chi\&\omega\&\nu\&\varepsilon\nu\) is marked short, because, being the last of a verse, it can be either long or short; and here it is the second of a choree, \(-\infty\).
Verses 1 and 3 have each 1 sentence of 6 feet: v. 2 is a mesode of 4 feet: v. 4 is an epode of 2 feet. Thus, in this period, the dancers stood still during the alternate verses, 2 and 4. The form is:

\[
\begin{array}{c}
\text{6} \\
\text{4} \\
\text{6}
\end{array}
\]

A stichic mesodic period, with postlude.

\[2 = \varepsilon\pi.\]
V. Third Stasimon (properly a Hyporcheme), vv. 1086—1109.

I. 1. εἰπέρ εγ | \( \omega \) | \( \mu \alpha \tau \iota \varsigma \) | εἰμι | καὶ κατ | a γνωμ | \( \alpha \nu \iota \delta \rho \) | iς \( \wedge \) ||
    \( \tau \iota σε \tauεκρ | \omega \) | \( \tau ισ \sigma ε \) | τικτε | των μακρ | aι | \( \omega \nu \) | \( \omega \nu \) | aρ | a

II. 1. καὶ πατρι | \( \omega \) ταν | οιδιπ | ουν \( \wedge \) ||
    \( \alpha \gamma ρομυ \) | oι | \( \pi \alpha \sigma \) | aι \( \phi \) | aι

\( \delta \sigma \) \( \rightarrow \) \( \rightarrow \) \( \rightarrow \)

2. εἰθ o | κυλλαν | aι aν | aσσων

\( \delta \) \( \nu \omega χιμα \nu a \) \( a \) \( \nu \) | \( \psi \) | γαρ πλακ | eι

"a dance-song," merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (630 ε) \( \nu \) \( \delta \nu \omega χιμα \nu a \nu \nu a \) τα η \( \nu \) \( \omega χιμα \nu a \nu \) \( a \) \( k \) | καὶ κατ | a γνωμ | \( \alpha \nu \iota \delta \rho \) | iς \( \wedge \) ||
    \( \tau \iota σε \tauεκρ | \omega \) | \( \tau ισ \sigma ε \) | τικτε | των μακρ | aι | \( \omega \nu \) | \( \omega \nu \) | aρ | a

2. καὶ τροφ | \( \omega \) και | \( \μ \) | \( \alpha \nu \) | a\( \nu \) | aν | aσσων

---

1 οὐρχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (630 ε) \( \nu \) \( \delta \nu \omega χιμα \nu a \nu \nu a \) τα η \( \nu \) \( \omega χιμα \nu a \nu \) \( a \) \( κ \) | καὶ κατ | a γνωμ | \( \alpha \nu \iota \delta \rho \) | iς \( \wedge \) ||
    \( \tau \iota σε \tauεκρ | \omega \) | \( \tau ισ \sigma ε \) | τικτε | των μακρ | aι | \( \omega \nu \) | \( \omega \nu \) | aρ | a

2. καὶ τροφ | \( \omega \) και | \( \μ \) | \( \alpha \nu \) | a\( \nu \) | aν | aσσων

---

1 Hyporchema; which were used from an early age in the worship of Apollo, have been left by several lyric poets,—among whom are Pratinas (who is said to have first adapted them to the Dionysiac cult),—Bacchylides, and Pindar.
METRICAL ANALYSIS.

3. καὶ χρὸν ἐνεσθ ἀι πρὸς ἡμῶν ὡς ἐπὶ ἡρα φερ ὅπολ τοῖς εὐμ

εἰθο δ Βακχι ὁ θε οὐ ραὶ ὡν ἐπ ἀκρ ὡν ὡρ ὡν εὐρ ἡμα

οὐς τυρ ἀνν οὐς ἦν δὲκατ εκ τοῦ

4. η ἐπ οἱβε σοι δ ἦν

νυμφ αν εἰκ ὡν ἔδω ὡν ἦν

5. ταῦτ αρ ἑστ εἰ η η

πλειστα συμ παϊς εἰ

I. First Period: 3 verses. Rhythm, logaoedic. If in the first sentence of v. 3 we adopt for the antistrophe Arndt’s conjecture, ἦ σὲ γ’ εὐνάτερα τίς (which is somewhat far from the mss.), then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; i.e.

A palinodic period, with mesode.

If, on the other hand, we should hold that ἦ σὲ γ’ τίς θυγάτηρ represents the true metre (being corrupted from ἦ σὲ γ’ ἐφυσε πατὴρ), and that οὐκ ἔσῃ τὰν αὖρυν should be amended to τὰν ἐπισώτην ἔσῃ, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be:

2. οὐ τον ο λυμπον α πειρ ων ω κιθ αἱρ ὡν ταῦ η

πανος ορ ἐσσιβατ α πα τρος πελ ασθ εἰσ η

ω ω ω ω η πανσελ ηνον μη ου σε γε η

3. επ ουσαν εσ η πανσελ ηνον μη ου σε γε η

σε γε φυσε πα τηρ λοξι ας τψ γαρ πλακ ε
and v. 3 would be an epode, the form being:

\[
\begin{align*}
\text{4} & \\
\text{4} & \\
\text{4} & \\
\text{4} & \\
\text{6} = \iota \pi.
\end{align*}
\]

A palinodic period, with postlude.

II. Second Period: 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words οίς ἐπὶ ἑρα φέροντα). Series: 4 4 4 3 4 4, i.e.

Here, single sentences correspond in an inverted order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a mesodic period. We need not add 'antithetic,' because, where more than two single sentences (and not groups) are arranged about a mesode, their arrangement is normally inverted.
VI. Fourth Stasimon, vv. 1186—1222.

**FIRST STROPE**
(forming a single period).

1. \( \begin{array}{c}
\text{ι} | \text{ω γενε} | \text{αι βροτ} | \text{ων Λ} || \\
\text{oσ} | \text{tis καθ ντ} | \text{ερ βολ} | \text{αυ} \\
\end{array} \)

2. \( \begin{array}{c}
\text{ως υμ} | \text{ας ισα} | \text{και το} | \text{μη} | \text{δεν ζωσ} | \text{ας εναρ} | \text{ιθυ} | \text{ω Λ} || \\
\end{array} \)

3. \( \begin{array}{c}
\text{τοξυσ} | \text{ας εκρατ} | \text{ησε} | \text{του} | \text{παντ ευ} | \text{δαιμωνος} | \text{ολβ} | \text{ου} \\
\end{array} \)

4. \( \begin{array}{c}
\text{τασ ευ} | \text{δαιμων} | \text{ας φερ} | \text{ει Λ} || \\
\end{array} \)

5. \( \begin{array}{c}
\text{εν γαμψ} | \text{ωνχα} | \text{παρδεν} | \text{ου} \\
\end{array} \)

6. \( \begin{array}{c}
\text{η του} | \text{ουτον οσ} | \text{ου δοκ} | \text{ευν Λ} || \\
\end{array} \)

7. \( \begin{array}{c}
\text{χρησμοδ} | \text{ον βανατ} | \text{ωνδ εμ} | \text{α} \\
\end{array} \)

8. \( \begin{array}{c}
\text{και δοξ} | \text{αντ απο} | \text{κλιν} | \text{αι Λ} || \\
\end{array} \)

9. \( \begin{array}{c}
\text{χωρα} | \text{πυργος αν} | \text{εστ} | \text{α} \\
\end{array} \)

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet: v. 2, 2 of 4 feet each: v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering
to v. 6, and v. 5 forming a mesode. The series .4.4.4., 4.4.4., 4.4.4. thus forms the period:—

Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesodic.*

**SECOND STROPHÉ.**

I. 1. **τα:** νυν δ' ἀκ | ου | ειν τις | αθλι | ωτερ | ως | ||
    αφ | ευρε σ | α | κοιν ο | πανθ ορ | ον χρον | ος
    η | — | — | — | — | — | — | — |
    2. **τις:** ατ | ας | γαρ | αις τις | εν πον | οις | ||
    δικ | ας | ει | τον αγαμ | ον γαμ | ον πολ | αι
    η | — — — — — — — — |
    3. **ευν:** οικος | αλλαγ | α βι | ου | ||
    τεκν | ουρτα | και τεκν | ομην | ον
    η | — — — — — — — — |

II. 1. **ι:** ο | κλεινον | οιδιτ | ου καρ | α | ||
    ι | ο | λακ | ειον | ο ρεκν | ον
    η | — — — — — — — |
    2. **ο:** μεγ | ας λιμ | ην | ||
    ειθε σ | ειθε | σε
    η | — — — — — — |
    3. **αυτος:** ηρκεσ | εν | ||
    μηποτ | ειδομ | αν
    η | — — — — — — — — |
    4. **παυδί:** και πα | τρι θαλαμ | γραλ | φ πεσ | ειν | ||
    δυρο | μα γαρ | ωστερ | αλεμ | ον χε | ον
METRICAL ANALYSIS.

III. i. πως ποτε | πως ποθ | αι πατρ | ω | αι σο αλοκ | ες φερ | ειν ταλ | ας Λ |
   ek στοματ | ων το δ | ὀρθον | ειπ | ειν ανεν | ενσα τ | ek σεθ | εν
   και κατε | κουμ | ησα | κωμον | ομω | α

I. First Period: 3 verses. Rhythm, choreic. Verses 1 and 2 have each 1 sentence of 6 feet: v. 3 forms an epode or postlude of 4 feet: i.e.

\[ \text{6} \]
A stichic period, with postlude.

\[ \text{6} \]
\[ \text{4 = } \epsilon \pi. \]

II. Second Period: 4 verses. Rhythm, the same. In v. 4 τρίθαλαμ is an apparent tribrach, representing a cyclic dactyl, \( \sim \sim \), and having the time-value of \( \text{3-} \text{^3} \text{^3} \) (see § 7). This denoted by writing \( \text{3-} \text{^3} \text{^3} \), because the 'irrational' character, though in strictness shared by the first and second short syllables, is more evident in the first.

Verses 1, 4 have each 1 sentence of 6 feet, vv. 2, 3 each 1 of 3: i.e.

\[ \text{6} \]
\[ \text{3} \]
\[ \text{3} \]
\[ \text{6} \]
An antithetic period: see First Kommos, Per. iv.

III. Third Period: 2 verses. Rhythm, the same. Verse 1 has 2 sentences, each of 4 feet: v. 2 has 1 of 6 feet, and forms an epode or postlude: i.e.

\[ \text{4} \]
\[ \text{4} \]
\[ \text{6 = } \epsilon \pi. \]

A stichic period, with postlude: see Parod. Str. ii. Per. i., Stas. i. Str. i. Per. iii.
VII. Second Kommos, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

FIRST STROPHE
(forming a single period).

Rhythm, dochmiac: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form $\odot \odot \odot \odot \odot \odot \odot \odot \odot \odot$, by substitution either of $\odot \odot$ for $\odot$, or of $\odot$ (an irrational syllable, apparently long) for $\odot$, as in v. 3, $\kappa\eta\delta\epsilon\nu\omega\nu$. Verse 1

At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period III, v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his $\mu\nu\omega\delta\ia$, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a $\kappa\omega\mu\delta\sigma$, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the proper lyric form is assumed only at 1313.)
is a dochmic used as a *prelude* (προφθαλμός), ω being prolonged to the
time-value of —. Vv. 2, 3 have each 2 dochmic sentences: *i.e.*

Doch. = πρ.

\[
\begin{array}{c}
\text{Doch.} \\
\text{Doch.} \\
\text{Doch.} \\
\text{Doch.}
\end{array}
\]

A palinodic period, with prelude.

SECOND STROPE.

I. α : πολλών ταδ | ην α || πολλών φιλ | οι Λ ||
   πο : οὐθ οστίς | ην οι || αγρیας πέδ | ας
   νομ : αδ επιτοδί | ας ε || λυς απο τε | φονον

II. ε : παισε δ | αυτο | χείρ νυν | ουτις || αλλ εγ | ω | τλαμ | οιν Λ ||
   ερο : υτο | κανες | ως μ | ουδεν || ες χαρ | οιν | πρασσ | οιν

III. τι : γαρ εδει μ ορ | αν Λ ||
   τοτ : ε γαρ αν θαν | οι
   νο : ουθ ουθ | μηδεν | ην ιδ | ειν γλυκ | ου Λ ||
   ουκ : ην φιλ | ουιν | ουδ εμ | οι τοσ | ουδ αχ | οι
   νο : ου ου | ουθ εμ | οπο το | ουδ αχ | οι

4. τι : δητ εμ | οι || βλεπτον | η || στερκτον | η προσ | η γορ | ου Λ ||
   ουκ : ουν πα | τρος γ | αν φον | εις || χθον | ουδε | ρυμφι | οι

5. ετ : εστ ακ | ου | ειν | αδον | α φιλ | οι Λ ||
   βροτ : οις ε || χληθ | ην | οιν ε | φιν απ | ο
METRICAL ANALYSIS.

IV. i. ἀπ᾽ ἁγετ ἐκ τοπ | εἴων οτ || ἵ ταξιωτ ἀ | με | Ἐ


νων δ᾽ ἀθεός μν | εἰμί αν || οσίων δὲ | πάσ |


ομ : οὔνυνθς δ ἀφ | ὑν αυτ || ὁσ εφιον ταλ | ἀσ |


τον : κατάρατο | τατον ἐτ || ἰ δὲ καὶ θε | οἶς | Ἐ


ἐι : δὲ τί πρεσβύ | τερον ἐτ || ἰ κακον κακ | ἐν |


Χ. εὐθρ : οτατον βροτ | ὑν | Ἐ


tοτ : ελαχ οἰδ | ἔνσ


[Here follow two iambic trimeters.]

I. First Period: 2 verses. Rhythm, dochmiac. In verse 1 (antistrophe), we have ἡγράς : observe that if we read ἀπ᾽ ἁγράς the dochmiac would have one too much, and see my note on v. 1350. In v. 2, the ms. reading νομάδος is impossible, as the metre shows. φονοῦ, by resolution for —, as in the strophe, since the last syllable of a verse can be either long or short : see on Parod. Str. 11. Per. 1. v. 1, and cp. χορενείν, Stas. II. Str. II. Per. III. v. 4. Metre would admit ἥλαβε μ´ or ἥλαβεν, but not, of course, ἥλυσὲ μ´ or ἥλυσεν.

Each verse has 2 dochmiac sentences, i.e.

{Doch.

| (Doch.

| A palinodic period.

| (Doch.


II. Second Period: 1 verse. Rhythm, choreic. Two sentences, each of 4 feet: i.e.

{Doch.

| A stichic period.

|
Third Period: 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude (*προφύσκον*).

Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or, form a separate verse. Series: .6.4.4.4.6.: form:—

\[
\begin{align*}
\text{Doch.} &= \pi\rho. \\
6 & \quad 4 \\
\end{align*}
\]

A mesodic period, with prelude. See Stas. III. Per. III.

Fourth Period: 4 verses. Rhythm, *dochmiac*. Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.*

\[
\begin{align*}
\{ \text{Doch.} \} \\
\{ \text{Doch.} \} \\
\{ \text{Doch.} \} \\
\{ \text{Doch.} \} \\
\{ \text{Doch.} \} \\
\end{align*}
\]

A repeated palinodic period, with postlude.

\[
\begin{align*}
\text{Doch.} &= \iota\pi. \\
\end{align*}
\]
METRICAL ANALYSIS.

RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the Oedipus Tyrannus.

I. PARODOS. First Strophe. The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the dactylic rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

Second Strophe. Period i. The chorees, in logaoedic rhythm, express the lively sense of personal suffering (ἀνάρθρα γὰρ φέρω | πήματα). Per. ii. Dactyls, somewhat less stately than those of the opening, again express trust in the gods who will banish the pest.

Third Strophe. Choreic rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. First Strophe. While the rhythm is logaoedic throughout, the fuller measures of Period i. are suited to the terrible decree of Delphi; those of Per. ii. to the flight of the outlaw; those of iii. to the rapid pursuit, and, finally, to the crushing might of the Avenger.

Second Strophe. Period i. The choriambic rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period ii. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the choriambic rhythm to the kindred but less tumultuous ionic, which is here (as we have seen) most skilfully linked on to the former.
METRICAL ANALYSIS.

III. The First Kommos, in its 3rd and 4th Periods, shows how dochmiac measures, and paemonic combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the Second Kommos (VII) also exhibits in a still more impressive manner.

IV. In the Second Stasimon, logaoedics are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of Third Stasimon (V) speak for themselves.

VI. In the Fourth Stasimon we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. First Strophe. It was a general rule that, when a verse was opened with a syncope, anacrusis must precede. By the disregard of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

\[ % I \omega \gamma \varepsilon \varepsilon | a \beta \rho o r | \omega \nu \Lambda | \]  
(See the musical rendering of this, Appendix, Note 1, § 10, p. 284.) So, again, in the profoundly sorrowful conclusion drawn from the instance of Oedipus, \[ \omega \nu \delta | e \nu \mu \alpha \kappa \rho | \epsilon \omega \Lambda | \]  
And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The Second Strope—reflecting on particular aspects of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember what the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.
ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ
Δικών Κόρηθων Οἰδίπος, πατρὸς νόθος
πρὸς τῶν ἀπάντων λοιπούμενος ξένος,
ηλθεν πυθεῖσθαι Πυθικῶν θεσπισμάτων
ζητῶν ἐαυτὸν καὶ γένους φυτοσπόρουν.
εὕρων δὲ τῆµῶν ἐν σεισµοῖς ἀμαξίτοις
ἀκον ἐρευνεῖ Δαίων γεννήτορα.

Σοφοκλεοῦς Οἰδίπος Τυραννός

I.

ἈΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ἀριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον
οἰδίπον Ἀ. Ην ἐπίγραμμα melius de titulo libri quam de argumento dicitur.
ζ θεσπισμάτων] πόρων βῆλει Ἀ, unde patet suisse qui ἑλθῶν pro ἦλθεν legerent.
11 πῦθεθαι codd., notissima structura: nihil causae erat quod Brunck. πῦθαι
scriberet. 15 δισσάς τε χερῶν] Optimorum codd. lectionem δισσάς τε χερῶν
circumere malo quam Brunckii coniecturam sequi, elegantem illam sed
prorsus incertam, ἀπὸς δὲ μὴν αἰχόνως διώλετο.

ἈΡΙΣΤΟΦΑΝΟΥΣ,...ΤΥΠΟΘΕΣΙΣ] Ἀριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον
οἰδίπον Ἐλ. Υποθεσις melius de titulo libri quam de argumento dicitur.
3 θεσπισμάτων] πόρων βῆλει Ἐλ., unde patet suisse qui ἑλθῶν pro ἦλθεν legerent.
11 πῦθεθαι codd., notissima structura: nihil causae erat quod Brunck. πῦθαι
scriberet. 15 δισσάς τε χερῶν] Optimorum codd. lectionem δισσάς τε χερῶν
sic corrigerere malo quam Brunckii coniecturam sequi, elegantem illam sed
prorsus incertam, ἀπὸς δὲ μὴν αἰχόνως διώλετο.

16 αὐτῇ δὲ] Quod Elmsl. coniecit αὐτῇ τε
dubito recipere: poterat enim grammaticus eos tragicorum locos de industria imitari
ubi post τε codd. δὲ exhibent, ut El. 1099, Ai. 836.
The first of the three prose ὑποθέσεις to the Antigone is also ascribed in the MSS. to Aristophanes of Byzantium (flor. 200 B.C.). His name is likewise given in the MSS. to the metrical ὑποθέσεις prefixed to all the extant comedies of his namesake except the Thesmophoriazusae. All these ascriptions are now generally held to be false. There is no reason to think that the fashion of metrical arguments existed in the Alexandrian age; and the language in every case points more or less clearly to a lower date. The verses above form no exception to the rule, though they are much more correct than the comic ὑποθέσεις. See Nauck's fragments of the Byzantine Aristophanes, p. 256: Dindorf agrees with him, Schol. Soph. vol. ii. p. xxii.

II.

ΔΙΑ ΤΗ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΙΡΑΙΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίθη αὐτὸν ἐπιγέρατο. χαριέντως δὲ ΤΥΡΑΝΝΟΝ ἀπαντεῖ αὐτὸν ἐπιγράφοντι, ὡς ἐξήχουν πάσης τῆς Σοφοκλέους ποιήσεως, καίσερ ἠττηθέντα υπὸ Φίλοκλέους, ὡς φησὶ Δικαίαρχος. εἰς δὲ καὶ οἱ ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν ἐπιγράφωντι ὁτι, διὰ τῶν χρόνων τῶν διδασκαλίων καὶ διὰ τὰ πράγματα, ἀλήθην γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνὶ ἐις τὰς 'Αθηνὰς ἀφικνεῖται. ἵδιον δὲ τι πεπόνθασιν οἱ μεθ᾽ Ὁμηροῦ ποιηταῖ τοὺς πρὸ τῶν Τρῳκῶν βασιλεῖς ΤΥΡΑΝΝΟΣ προσαγορεύοντες, ὦτε ποτὲ τούδε τὸν ὄνοματος εἰς τοὺς Ἐλλήνας διαδόθητος, κατὰ τοὺς 'Αρχιλόχου χρόνους, καθάπερ Ἰππίας ὁ σοφιστής φησιν. Ὁμηρος γοῦν τὸν πάντων παρανομώτατον Ἡχετον βασιλέα φησὶ καὶ οὐ τύραννον. Ἐις Ἡχετον βασιλῆα, βροτῶν δηλήματα. προσαγορευθῆναι δὲ φασὶ τὸν τύραννον ἀπὸ τῶν Τυρρηνῶν χαλεποῦς γάρ τινας ἐπὶ ληστεῖν τοὺς γενέσθαι. ὡς δὲ νεώτερον τὸ τοῦ τυράννου ὁνόμα δῆλον: οὔτε γὰρ Ὁμηρος οὔτε Ἡσίοδος οὔτε ἅλλος οἶδες τῶν παλαιῶν τύραννον ἐν τοῖς ποιήμασιν οἴνομάζει. ὥς δὲ Ἀριστοτέλης ἐν Κυρίαυις πολιτείαι τοῖς τυράννοις φησί τὸ πρότερον αἰσιμνητὰς προσαγορεύεσθαι. εὐθυμότερον γὰρ ἐκεῖνο τού νόμοις.

2 ἐπιγράφων] Sic cum cod. Laurentiano Dindorf.: vulg. ἐπέγραφον. 4 ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ αὐτὸν, οὐ ΤΥΡΑΝΝΟΝ.

2 τύραννον ἐπιγράφων] The distinguishing title was suggested by v. 514 of the play, τῶν τυράννων Οἰδίπου, v. 925 τὰ τοῦ τυράννου...Οἰδίπου. Sophocles doubtless called it simply Οἰδίπου. 9 κατὰ τοὺς Ἀρχιλόχου χρόνους] circ. 670 B.C. It is about 679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and 'the despots of Sikyon are the earliest of whom we have any distinct mention,' Grote III, 43.
For the writer of this inscription, then (unless he made an oversight), 'Homer' was not the author of the 'Homeric hymn' to Ares, 8. 5, *antipodei tóranos*, δικαιοτάτων ἀγε ὀφέων. The earliest occurrences of the word *tóranos* which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., referring to Pittacus; see below on 17: (2) Pind. *Pyth.* 3. 85, where it is convertible with *βασιλεύς*, ib. 70 (Hero of Syracuse), date perh. 474 B.C. (see Fennell's introd.): and (3) Aesch. *P. V.* 736 ὁ τῶν θεῶν τόρανος (Zeus), date circ. 472—469 B.C. On the question as to the origin of *tóranos*, scholars will read with interest the opinion of the author of *Greek and Latin Etymology*. Mr Peile has kindly communicated to me the following note:—"There seems no reason to doubt the usual connection of *tóranos* with √ταυρ, a by-form of √ταρ. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet τυφεα, 'strong,' applied chiefly to Indra, but also to other gods. Rarer cognates are *turvan*, = 'victory,' and *turvanis* = 'victorious,' also of Indra. The primary meaning of the root was 'to bore'—then 'to get to the end' of a thing—then 'to get the better of' it. There is another family of words, like in form, with the general sense of 'haste'; e.g. *turvanys*, a verb-stem in Vedic = 'to be eager,' and *turvanys* an adjective. These, I think, are distinct in origin. In form they come nearer to *tóranos*. But I think that they are late Vedic forms, and therefore cannot be pressed into the service of the form in Greek is difficult to explain in either case. If there were an Indo-Eur. *turvan* (whence the Sanskrit word), the Greek might have formed a secondary *turvan-yo*: but one would expect this to have taken the form *turanos*. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (LETE 'mighty'), it became with the Greeks a title." 16 [Cp. schol. in *Eur. Med.* 19 (Dind. vol. iv. p. 8) *alouμυνΣ* ἤγετα, χαί ἄρχει, ἱδιαὶ δὲ φησίν 'Αριστοτέλης ἐπὶ Κυμάλων ἀλομυνήν τῶν ἄρχωντα λέγεσθαι. 'ἀλομυνήται δὲ κρατοὶ οὐνεά πάντες ἀνάσταν' [Od. 8. 258] τοὺς ἄρχοντας τῶν ἄγωνον (ἐ. ὁ ποιητής λέγει). 17 The *alouμυνησ* resembled the *tvanus* in being absolute, but differed from it in being elective; hence it is called by Arist. *aiρεσ* *συνανθῆς*, Pol. 3. 14. Alluding to the choice of Pittacus as *alouμυνής* by the Mityleneans, Alcaeus said *εστάσατο τόρανον*, ib. : but this was *ad invidiam."

III.

Α Λ Λ Ω Σ.

'Ὁ Τόρανος Οἰδίπος πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ Κολώνῳ ἐπιγέγραπτα. τὸ κεφάλαιον δὲ τοῦ δράματος γνώσις τῶν ἱδιῶν κακῶν Οἰδίποδος, πήρωσις τε τῶν ὀφθαλμῶν, καὶ δὲ ἀγχόνης θάνατος Ἰοκάστης.


ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩΙ ΤΩΝ ΘΗΒΑΙΩΙ.

Δἀεὶ Λαβδακίδης, παιδῶν γένος ὀλβίων αὐτῶν. ὁμοὶ τοῦ φίλου ἤδον ἀταρ πετρωμένον ἐστίν παιδὸς ἔσε χέρισθε λυπεῖν φίος. ὡς γὰρ ἐνευρη
Zeus Cronidias, Pelopsen situgerais aipaiin tiiniasas, ovi filon uippasas uiv' o de' uexat' sou tade pantas.


ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΤΟΣ.

'Esti diptite ēpi γῆς kai tetrats, oū mia phwNH, kai tritou' allāssetī de phwNH mōnōs oso' ēpi xaiān ēpsetā kineītai ēnā τ' aiθēra kai kattā πόntων. ēll' óstapōn pleiotōsiōn ēreidotēmenon touī bainy', ēnitha tākōs xpiois̄n ēfaωρtastōn pēleī autōv.


Athenaeus 456 b introduces his quotation of the riddle thus: Kai to τῆς Σφιτῆς δὲ αἰνιγμα 'Ασκληπιάδης ἐν τοῖς Τραγῳδομένοις τοιοῦτον εἶναι φησίν. Asclepiades of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called Τραγῳδομένα ('Subjects of Tragedy') in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The Αίνιγμα, in this form, is thus carried back to at least the earlier part of the fourth century B.C.

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Klidhi kai oūn ēdλουσα, kakūterre Moūsa thañtōvnh, phwNHī ēmetēρis sōn tēlos ēmplakōis. anthowōn kαtēleząs, de ēnīka gaiān ēfértēi, prōton ēphu teprātouν nēptoŭ ek λaγōnōn' 5 γραμαλεός de pēlon trētatōn pōda baktroν ēreidei, auχēna fōrtiζōn, γήmra kαmptōmenos.

5 ēreidei] ēxei vel ēpāγεi codd.: correxit Gale.

The Λύσις is not in the mss. of Sophocles, but is given by the schol. on Eur. Phoen. 50 (ἀνιγμή ἐδοὺ παῖς Οἰδίπους Ἐμφυγής μαθῶν)...τὴν de λεῶν τοῦ αἰνιγματος οίων τινὲς φαιν' 'Klidhi' k. v. L. Valckenaer, Schol. Phoen. p. 28, gives it as above from a collation of three mss.
The ἰκέται in the opening scene (like the προπομποὶ at the close of the Eumenides of Aeschylus) would come under the general designation of a παραχορήγημα—which properly meant (not, of course, ‘an auxiliary chorus,’ but) anything which the choragus provided in supplement to the ordinary requirements of a drama, and was specially applied to a fourth actor, according to Pollux 4. 110 παραχορήγημα εἰ τέταρτος ὑποκριτὴς τι παραφθέγξατο. The distribution of the parts among the three actors would be as follows:—

Oedipus, πρωταγωνιστής.

Iocasta,
Priest of Zeus,
Messenger from the house (ἐξάγγελος),
Servant of Laius,

Creon,
Teiresias,
Messenger from Corinth (ἄγγελος),

Teireseias.
STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

3. ἑπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—511.

5. ἑπεισόδιον δεύτερον, 512—862, with κομμός, 649—697.
6. στάσιμον δεύτερον, 863—910.

7. ἑπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

9. ἑπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

II. Ἑσόδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of ‘Acts’; but the πάροδος and the στάσιμα mark the conclusion of chapters in the action. The Oedipus Tyrannus falls into six such chapters.

The parts named above are thus defined by Aristotle (Poet. 12):—

1. πρόλογος = μέρος δλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ‘all that part of a tragedy which precedes the parodos’ (or ‘entrance’ of the Chorus into the orchestra).

2. πάροδος = ἡ πρώτη λέξις δλον χοροῦ, ‘the first utterance of the whole Chorus.’

3. ἑπεισόδιον = μέρος δλον τραγῳδίας τὸ μεταξὺ δλων χορικῶν μελῶν, ‘all that part of a tragedy which comes between whole choric songs.’

4. στάσιμον = μέλος χοροῦ τὸ ἀνεω ἀναπαίστου καὶ τροχαὶ, ‘a song of the Chorus without anapaests or trochaics.’ στάσιμον is ‘stationary’: στάσιμον μέλος, a song by the Chorus at its station—after it has taken up its place in the orchestra—as distinguished from the πάροδος or entrance-song. [I do not now think that the notion of ‘unbroken’—by anapaests or dialogue—can be included in the term.]

Aristotle’s definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the πάροδος of the
older type often began with anapaests (e.g. Aesch. Agam. 40—103, Eum. 307—320), though, in the extant plays of Soph., this is so with the Ajax alone (134—171). But a στάσιμον never begins with anapaests. Further, the antistrophic arrangement of a στάσιμον is never interrupted by anapaests. Yet, after an antistrophic στάσιμον, the choral utterance may end with anapaests: thus the third στάσιμον of the Antigone is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805; and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By τροχαίου Arist. plainly means the trochaic tetrameter: i.e. a στάσιμον must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. Ag. ad fin.). Measures into which trochaic rhythms enter are, of course, frequent in στάσιμα.

5. ξεδός = μέρος ἀλον τραγῳδίας μεθ’ δ’ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second ἐπεισόδιον form a short κομμός. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (Poet. 12) defines the κομμός as θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, i.e. a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the κομμός on a larger scale is Soph. El. 121—250.
Scene:—Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλείας θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see verse 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The Priest of Zeus, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρύσπολοι), who place themselves on either side of the doors, Oedipus enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks. See Appendix, Note 1, § 1.

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods’ help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid. 1 να, last-born (not ‘young,’ for τέκνα includes the old men, v. 17), added for contrast with τοῦ παλαί. Oedipus,—who believes himself a Corinthian (774)—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 238 f. So the Thebans are στρατός Καδμογενῆς Aesch. Theb. 303, Καδμογενῆς γένναι Eur. Phoen. 808, or Καδμεῖοι. τροφῆ = θρήματα (abstract for concrete): Eur. Cyl. 189 ἄρνων τροφαί = ἄρνες ἐκτεθραμμέναι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the ὅμα Καδμεῖον (v. 29). Campbell understands, ‘my last-born care derived from ancient Cadmus,’—as though the τροφεύς were Oedipus. But could Καδμοῦ τροφῆ mean ‘[my] nurslings [derived
OEDIPUS.

My children, latest-born to Cadmus who was of old, why are ye set before me thus with wreathed branches of suppliants, while the city reeks with incense, rings with prayers for health and cries of woe? I deemed it unmeet, my children, to hear these things at the mouth from Cadmus'? It is by the word τέκνα that Oedipus expresses his own fatherly care. 2 έδρας. The word έδρα = 'posture,' here, as usu., sitting: when kneeling is meant, some qualification is added, as Eur. Ph. 293 γονυπετεῖς έδρας προστίτων σ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (βάθρα) of the altars, on which they have laid the κλάδου: see 142: cp. 15 προσήμεθα, 20 θακαί: Aesch. Eum. 40 (Orestes a suppliant in the Delphian temple) τι' ὄμφαλῳ (on the omphalos) έδραν ἔχοντα προστράπαιον... ἔλαιας θ' ψημένην κλάδου. θαδάτε prob. = θάσατε, 'sit,' έδρας being cognate acc. In Eur. θόαζο (θωάς) always = 'to hasten' (transitive or intrans.). But Empedocles and Aesch. clearly use θωάζω as = θάσω, the sound and form perh. suggesting the epic θαδάσω, θάσως. See Appendix, Note 2. 3 ἵκτηρίας κλάδους. The suppliant carried a branch of olive or laurel (ἵκτηρία), round which were twined festoons of wool (στέφη, στέμματα,—which words can stand for the ἵκτηρία itself, infra 913, II. 1. 14): Plut. Thes. 18 ἦν δὲ [ἡ ἵκτηρία] κλάδος ἀπὸ τῆς ιερᾶς ἔλαιας, ἐρυθ ὑεκο κατεστέμενος. He laid his branch on the altar (Eur. Her. 124 βωμὸν καταστέφαντες), and left it there, if unsuccessful in his petition (Eur. Suppl. 259); if successful, he took it away (ib. 359, infra 143). ἤκτ. κλ. έκτεστέμενον= ικτηρίως κλάδους έκτεστεμένους ἔχοντες: Xen. Anab. 4. 3. 28 διηγεκυλωμένους τοὺς ἀκοπτόστας καὶ ἐπιβληθυμένους τοὺς τοῦτον, 'the javelin-throwers with javelins grasped by the thong (άγκυλη), and the archers with arrows fitted to the string.' So 18 έκτεστεμένον absol., = provided with στέφη (i.e. with ἵκτηρία: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (ὑπεφανωμένοι), and the priests may have done so: but έκτεστεμένον does not refer to this. 4 ὄμοι μὲν... ὄμοι ὅλε. The verbal contrast is
merely between the *fumes* of incense burnt on the altars as a propitiatory offering (*II. 8. 48 τέμενος βωμός τε θυνήες*), and the *sounds*—whether of invocations to the Healer, or of despair. 7 ἄλλων. Redundant, but serving to contrast ἀγγέλων and αὐτῶς, as if one said, 'from messengers,—at second hand.' Blaydes cp. Xen. *Cyr. 1. 6. 2 ὅπως μὴ δι’ ἄλλων ἐρμηνεύω τὰς τῶν θεῶν συμβουλιᾶς συμείως, ἄλλ’ αὐτῶς...γεγυγόκουσι. ὥθεῖ—δεύο, as in *vv. 144, 298*, and often in Soph.: even with βλέπων, ὡρᾶν, as in *Trach. 402 βλέπ' ὥθε χείρο δεύο. 8 ὅ πάσι κλείνω...καλούμενοι. πάσι with κλείνοι (cp. 40 πάσι κράτιστον), not with καλούμενοι: 'called Oedipus famous in the sight of all,' not 'called famous Oed. by all.' Cp. πασίγνωστος, πασιδήλος, πασιμέλουσα, πασιφίλος. The tone is Homeric (*Od. 9. 19 εἰς’ Ὀδυσσεὺς...καὶ μεν κλέος οὐρανῶν ἰκεί, imitated by Verg. *Aen. 1. 378 sum pius Aeneas...fama super aethera notus*): Oedipus is a type, for the frank heroic age, of Arist.'s μεγαλόφυγος—ὁ μεγάλων αὐτῶν ἄξιων, ἄξιος ὡν (*Eth. N. 4. 3*). 9 ἐφυς, which is more than εἶ, refers, not to appearance (φυσ.), but to the natural claim (φύσις) of age and office combined. 10 πρὸ τῶνδε, 'in front of,' and so 'on behalf of, 'for' these. Ellendt: 'Non est αὕτη τῶνδε, nec ὑπὲρ τῶνδε, sed μάλλον s. μάλιστα τῶνδε, πρακτερᾶ ἀγνίσ προpter auctoritatem et aetatem.' Rather ἀπὶ τῶνδε='as their deputy': ὑπὲρ τῶνδε='as their champion': πρὸ τῶνδε='as their spokesman.' τίνα τρόπῳ with καθέστατε only: δεόπαντες ἡ στερέαντες=εἰτε ἐδεόπαντε τύ, εἰτε ἑστερέαντε (not πάτερον δεόπαντες; ἡ στερέαντες), 'in what mood are ye set here, whether it be one of fear or of desire?' 11 στερέαντες, 'having formed a desire': the aor. part., as *Ai. 212 ἐπὶ σε...* στερέας ἀνέχει 'is constant to the love which he hath formed for thee.' *Ε. 1100 καὶ τί βουλήθηςι πάρει; *Ai. 1052 αὐτὸν ἐλπίσαντες...ἀγείν. *Cp. O. C. 1093 καὶ τὸν ἀγενταίν Ἀπόλλων | καὶ κα-
of others, and have come hither myself, I, Oedipus renowned of all.
Tell me, then, thou venerable man—since it is thy natural part to speak for these—in what mood are ye placed here, with what dread or what desire? Be sure that I would gladly give all aid; hard of heart were I,

συγνήταν... | στέργω διπλάς ἄρωγας | μολέων, 'I desire': where, in such an invocation (ὡ...Ζεῦ,...πόρους, κ.τ.λ.), στέργω surely cannot mean, 'I am content.' Oed. asks: Does this supplication mean that some new dread has seized you (διέσωντες)? Or that ye have set your hearts (στέξαντες) on some particular boon which I can grant?—Others render στέξαντες 'having acquiesced.' This admits of two views. (i) 'Are ye afraid of suffering? Or have ye already learned to bear suffering?' To this point the glosses υπομείναντες, παθόντες. But this seems unmeaning. He knows that the suffering has come, and he does not suppose that they are resigned to it (cp. v. 58). (ii) Professor Kennedy connects ἰη στέξαντες ὡς θέλοντος ἄν | ἐμὸν προσαρκεῖν πᾶν; i.e. are ye come in vague terror, or in contentment, as believing that I would be willing to help you? This is ingenious and attractive. But (a) it appears hardly consonant with the kingly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation of the king's willingness to help, such as the words ὡς θέλοντος...πᾶν give only when referred to φράζε. (c) The rhythm seems to favour the question at στέξαντες—στέξαντες, explained as 'having endured,' may be rejected, because (1) the sense is against it—see on (i) above: (2) στέγεω in classical Greek = 'to be proof against,' not 'to suffer': (3) στέξω, ἑστειξα are unknown to Attic, which has only the pres. and the imperf, ὡς θέλοντος ἄν (to be connected with φράζε) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) εἰ δυναίμην, θέλοιμι ἄν, or (b) εἰ ἡδονάμην, ἦθελον ἄν: here, the sense fixes it to (a). ὡς, thus added to the gen. absol., expresses the supposition on which the agent acts. Xen. Mem. 2. 6, 32 ὡς οὖ προσολούντως (ἐμοῦ) τὰς χεῖρας,...δίδασκε: 'as
εἶνην τοιάνδε μὴ ὦ κατοικτέρων ἐδραν.

ΙΕΡΕΤΣ.

ἀλλ', ὃ κρατώνων Οἰδίπους χώρας ἔμης, ὃρας μὲν ἡμᾶς ἀλήκου προοήμεθα ὑμοῦσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρὰν πτέσθαι σθένουτε, οἱ δὲ σὺν γῆρα βαρεῖς, ἱερῆς, ἐγὼ μὲν Ζηνός, οἶδε τῇ ἱδέων λεκτοῦ τὸ δ' ἄλλο φύλον ἔξεστεμένων ἀγοραίσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς

παθώντες, ὑπομελοῦντες στέρβαντες quadrarent. 13 μὴ κατοικτέρων Par. 2712 (A), B. 18 ἱερῆς codd.: edd. plerique cum Brunck. ἱερῆς. Gratior sane post bαρεῖς formae Atticae veterioris sonus. Bentleium frustra ἱερῆς scribentem secutus est Nauck., qui ἐγὼ μὲν ἐν ἔγωγε ματαίο. αἱ δὲ τῇ ἱδέων, L, A. In L accessit signum elisionis (') post rasuram; litterae π tamen, ex qua

(you may be sure) I will not lay hands on you, teach me.' 13 μὴ ὦ κατοικτέρων. An infinitive or participle, which for any reason would regularly take μὴ, usually takes μὴ ὦ if the principal verb of the sentence is negative. Here, δυσάλγητος = οὐκ εὔάλγητος: Dem. Fals. Legat. § 123 (πόλεις) χαλεπὰι λαβεῖν...μὴ ὦ χρόνοι καὶ πολιορκία (sc. λαμβάνοντι), where χαλεπὰι = οὐ δῶ: 'cities not easy to take, unless by a protracted siege.' The participial clause, μὴ ὦ κατοικτέρων, is equivalent to a protasis, εἰ μὴ κατοικτέρωμαι. Prof. Kennedy holds that the protasis is εἰ μὴ θέλομαι understood, and that μὴ ὦ κατοικτέρων is epeexegetic of it:—'Yes (γάρ) I should be unfeeling, if I did not wish (to help you): that is, if I refused to pity such a supplication as this.' But the double negative μὴ ὦ could not be explained by a negative in the protasis (εἰ μὴ θέλομαι): it implies a negative in the ἀφοδίσι (δυσάλγητος ὄν εἶν). Since, then, the resolution into οὐκ εὔάλγητος ὄν εἶν is necessary, nothing seems to be gained by supposing a suppressed protasis, εἰ μὴ θέλομαι. 16 βομμοῦσι τοῖς σοῖς. The altars of the προστατητῆρι θεοί in front of the palace, including that of Apollo Δίκεως (919). μακρὰν πτέσθαι. So Andromache to her child—νεοσσὸς ωςεὶ πτέρυγας ἐσπίτων ἐμάς Eur. Tr. 746. The proper Attic form for the aor. of πέτομαι was ἐπτόμην, which alone was used in prose and Comedy. Though forms from ἐπτάμην sometimes occur in Tragedy, as in the Homeric poems, Elms. had no cause to wish for πτάσθαι here.
did I not pity such suppliants as these.

PRIEST OF ZEUS.

Nay, Oedipus, ruler of my land, thou seest of what years we are who beset thy altars,—some, nestlings still too tender for far flights,—some, bowed with age, priests, as I of Zeus,—and these, the chosen youth; while the rest of the folk sit with wreathed branches in the market-places, and before the two shrines of Pallas,


17 σὺν γῆρας βαρεῖς = βαρεῖς ὡς γῆρας συνόντες. О. С. 1663 σὺν νόσους | ἀλγευσὶ: Λίπ. 1017 ἐν γῆρᾳ βαρείᾳ. 18 ἐγὼ μὲν. The answering clause, οἱ δὲ ἄλλων θεῶν, must be supplied mentally: cp. Π. 7. 5. 893 τὴν μὲν ἐγὼ σπουδὴ δάμνησθ' ἐπέσεσθι (sc. τὰς δὲ ἄλλας βαδίας). It is slightly different when μὲν, used alone, emphasizes the personal pronoun, as in ἐγὼ μὲν οὐκ οἴδα Χεν. Κυρ. 1. 4. 12. ἡθέοι, unmarried youths: Π. 18. 593 ἡθεοὶ καὶ παρθένοι: Eur. Φοιν. 944 Δίονος...γάροι | σφαγάς ἀπείργουσ' οὗ γάρ ἐστιν ἡθέοι: Plut. Θεσ. 15 ἡθέοι εἶτα καὶ παρθένους. 19 ἐξετημικῶν: see on 3. 20 ἄγοραῖοι, local dative, like οἰκεῖοι οὐφανῶθ' Pind. Νέμ. 10. 58. Thebes was divided from N. to S. into two parts by the torrent called Strophia. The W. part, between the Strophia and the Dirce, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was ἡ κάτω πόλις. The name Καδμεία was given especially to the S. eminence of the upper town, the acropolis. (1) One of the ἄγοραῖ meant here was on a hill to the north of the acropolis, and was the ἄγορα Καδμείας. See Paus. 9. 12. 3. (2) The other was in the lower town. Xen. Ηellen. 5. 2. 29 refers to this—ἡ βουλὴ ἐκάθητο ἐν τῇ ἐν ἄγορᾳ στοῖ, διὰ τὸ τὰς γυναικὰς ἐν τῇ Καδμείᾳ θεσμοφοροῦσι: unless Καδμεία has the narrower sense of 'acropolis.' Cpr. Arist. Πολ. 4. (7) 12. 2 on the Thessalian custom of having two ἄγοραΐ—one, ἐλευθέρα, from which everything βάναυσον was excluded. πρὸς τὰ Παλλάδος...ναοῖς. Not 'both at the two temples,' &c., as if this explained ἄγοραι, but 'and,' &c.: for the ἄγορά
would have their own altars of the ἀγοραῖοι θεοὶ, as of Artemis (161). One of the δισλοὶ ναὸι may be that of Παλλᾶς ὸγκα, near the ὸγκαία πύλη on the W. side of Thebes (πύλας ὸγκα Ἀθαίνας Ἀσκ. Θεδ. 487, ὸγκα Παλλᾶς ἰβ. 501), whose statue and altar ἐν ὑπαίθρῳ Paus. mentions (9. 12. 2). The other temple may be that of Αθηνὴ Καδμεία or of Ἀθηνή Ἰσμήνη—both mentioned by the schol., but not by Paus. Αθηνὴ Ζωοστρία, too, had στάσεις at Thebes (Paus. 9. 17. 3). The schol. mentions also Ἀλαλκομενία, but her shrine was at the village of Alalcomenae near Haliartus (Paus. 9. 23. 5). It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis. 21 ἐπὶ Ἰσμ. μ. στόδῳ. ‘The oracular ashes of Ἰσμήνος’ = the altar in the temple of Apollo Ἰσμήνος, where divination by burnt offerings (ἡ δὲ ἐμπύρων μαντεία) was practised. So the schol., quoting Philochorus (in his περὶ μαντικῆς, circ. 290 B.C.). στόδῳ: the embers dying down when the μαντεία has now been taken from the burnt offering: cp. Ant. 1007. Soph. may have thought of Ἀπόλλων Σπόδιος, whose altar (ἐκ τέφρας τῶν ἱερείων) Paus. saw to the left of the Electrae gates at Thebes: 9. 11. 7. Ἰσμήνοι, because the temple was by the river Ismenus: Paus. 9. 10. 2 ἐστὶ δὲ λάφος ἐν δεξιᾷ τῶν πυλῶν (on the right of the Ἑλέκτραι πύλαι on the S. of Thebes, within the walls) ἱερὸς Ἀπόλλωνος: καλεῖται δὲ δὲ λάφος καὶ ὁ θεὸς Ἰσμήνος, παραρρέουσα τοῦ πυταμοῦ ταύτη τοῦ Ἰσμήνος. Ismenus (which name Curtius, Etym. 617, connects with ἤ τις, to wish, as = ‘desired’) was described in the Theban myths as the son of Asopus and Metope, or of Amphion and Niobe. The son of Apollo by Melia (the fountain of the Ismenus) was called Ismenius. Cp. Her. 8. 134 (the envoy of Mardonius in the winter of 480—79) τῷ Ἰσμηνῷ Ἀπόλλωνι ἔχρισεν: ἐστὶ δὲ κατάπερ ἐν Ὀλυμπίῃ ἱρόῳ χρυσοτηρίζεσθαι: Pind. Ολυμπ. 8. ἑιτί. Οὐλμπία | ...ίνα μάντιες άνδρες | ἔμπυροις τεκμαιρόμενοι παραπειρώνται Δίος. In Pind. Pyth.
and where Ismenus gives answer by fire.

For the city, as thou thyself seest, is now too sorely vexed, and can no more lift her head from beneath the angry waves of death; a blight is on her in the fruitful blossoms of the land,

II. 4 the Theban heroines are asked to come τὰρ Μελιαν (because she shared Apollo’s temple) to the holy treasure-house of golden tripods, which Loxias hath honoured exceedingly, and hath named it Ισμενιαν, a truthful seat of oracles (MSS. μαντείων, not μαντιών, Fennell): for the tripod dedicated by the δαφναφόρος, or priest of Ismenian Apollo, see Παυσ. 9. 10. 4. Her. saw offerings dedicated by Croesus to Amphiaraus ἐν τῷ ναῷ τοῦ Ἰσμενίων Ἀστάλλωνος (1. 52), and notices inscriptions there (5. 59). The Ισμενίων, the temple at Abae in Phocis, and that on the hill Πώων to the E. of Lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, ‘from the depths,’ i.e. out of the trough of the waves which rise around. Cp. Ἀντ. 337 περιβρυχίουσιν | περῶν ὑπ’ οἴδμασιν, under swelling waves which threaten to engulf him. Arat. 426 ὑπόβρυχα ναυτιλλονται. φοινίας here merely poet. for θανασίμου, as Τρ. 770 φοινίας | ἐξήρασε ἐξίδυνθε ὑός. But in Αἰ. 351 φοινία ξάλη = the madness which drove Ajax to bloodshed. ἔτ’ οὐχ οἷα τε: for position of ἐτ’, cp. Τρακτ. 161 ὡς ἔτ’ οὐκ ὄν, Φιλ. 1217 ἔτ’ οὐδέν εἶμι. With οἷος τε the verb is often omitted, as 1415, O. C. 1136, Τρ. 742, Αἰ. 343.

25 φθινοῦσα μὲν κ.τ.λ. The anger of heaven is shown (1) by a blight (φθινοῦσα) on the fruits of the ground, on flocks and on child-birth: (2) by a pestilence (λοιμός) which ravages the town. Τρ. 171 ff. For the threefold blight, Her. 6. 139 ἀποκτείνας δὲ τοῖς Πελαγοῦν τοῖς σφετέροις παιδίσ τε καὶ γυναίκας οὕτε γῆ καρπῶν ἐφερε οὕτε γυναῖκες τε καὶ θηρίων άμικωτοι καὶ πρὸ τοῦ: Aesch. In Ἀι. § 111 μῆτε γῆν καρπῶς φέρειν μῆτε γυναίκας τέκνα τίκτειν γυνεῖσιν ἑυκότα, ἀλλὰ τέρατα, μῆτε βοσκήματα κατὰ φύσιν γοναῖς ποιεῖναι. Schneid. and Blaydes cp. Philostratus Βιτ. Ἀπολ. 3. 20, p. 51. 21 ἢ γῆ οὐ ἐξενεχώρει αὐτοῖς ἔστασθαι· τὴν τε γὰρ σπορὰν ἄν ἐς αὐτὴν ἐποιοῦτο, πρὸν ἐς κάλκα ήκεν, ἐφθείρε, τούς τε τῶν γυναικῶν τάκους ἀτελεῖς ἐποίει, καὶ τὰς ἀγέλας πονηρᾶς ἐξοσκέει. 25 κάλυπτοι ἀκάρται. The datives mark the points or parts in which the land θύμει. κάλυς ἕκαρπος is the shell or case which encloses immature fruit,—whether the blossom of fruit-trees, or the ear of wheat or barley: Theophr. Hist. Plant. 8. 2. 4 (of κριθῆ and πυρὸς) πρὶν ἄν προασφήθης (ὅ
στάχυς) ἐν τῇ κάλυπτι γέννηται. 28 ἀγάλαι βουνώμοι (paroxyt.) = ἀγάλαι βῶν νεμομένων: but ἀκή βούνομος, preparoxyt., a shore on which oxen are pastured, Ἐλ. 181. 

Cp. Ἐλ. 861 χαλαργοὶ ἐν ἀμίλλαις = ἀμίλλαις ἄργων χήλῶν: Pind. Ρυθ. 5. 28 ἀρωσάρματον...γέρας = γέρας ἀρίστον ἀρματος. The epithet marks that the blight on the flocks is closely connected with that on the pastures: cp. Dionys. Hal. ι. 23 (describing a similar blight) οὔτε πόλε κτήνεσιν ἐφύετο διαρκῆς τόκους, the labours of child-bed: Eur. Μεδ. 1031 στερρᾶς ἐνεγκόνα ἐν τόκοις ἀλγηδόνας: Ίρη. Τ. 1466 γυναικές ἐν τόκοις ψυχορραγεῖς.

Dionys. Hal. ι. 23 ἀδελφὰ δὲ τούτοις (i.e. to the blight on fruits and crops) ἐγώντο περὶ τε προβάτων καὶ γυναικῶν γονάς: ἦ γὰρ ἐξημβλοῦτο τὰ ἐμβρία, ἤ κατὰ τοὺς τόκους διεφθείρετο ἐστὶν ἃ καὶ τὰς φερούσας συνδιαλυμμανέμαν. 27 ἀγόνου, abortive, or resulting in a still birth. ἐν ὧν, adv., 'and among our other woes,' 'and withal': so 183, Ἰτ. 206, Αἴ. 675. Not in 'tmesis' with σκῆψας, though Soph. has such tmesis elsewhere, Ἀντ. 420 ἐν δ' ἐμεστῶθη, ἰδ. 1274 ἐν δ' ἐσεισθεν. For the simple σκῆψας, cp. Ἀεσχ. Ἀγ. 308 εἰτ' ἐσκηψεν, 'then it swooped.'

So Περσ. 715 λοιμῶν τις ἥλθε σκηπτός. ὁ πυρφόρος θεὸς, the bringer of the plague which spreads and rages like fire (176 κρεύσον ἀμαμάκητον πυρὸς, 191 φλέγει μὲ): but also with a reference to fēver, πυρέτος. Hippocrates 4. 140 ὀκόσωσι δὲ τῶν ἄνθρωπῶν πῦρ (= πυρέτος) ἐμπίπτη: Ἰ. 22, 31 καὶ τε φέρει (Σειρίως) πολλὰν πυρέτων δείλωι βροτοῦ (the only place where πυρέτος occurs in Ἰ. or Ὄδ.). In Ο. Κ. 55 ἐν δ' ὁ πυρφόρος θεὸς Τιτάν Προμηθεύς refers to the representation of Prometheus with the narthex, or a torch, in his right hand (Εὐρ. Φοιν. 1121 δὲ δὲ λαμπάδα | Τιτάν Προμηθεύς ἔφερεν οὐ). Cp. Ἀεσχ. Θηβ. 432 ἄνδρα πυρφόρον, ἠφλέγει δὲ λαμπάς, κ.τ.λ. Here also the Destroyer is
in the herds among the pastures, in the barren pangs of women; and withal the flaming god, the malign plague, hath swooped on us, and ravages the town; by whom the house of Cadmus is made waste, but dark Hades rich in groans and tears.

It is not as deeming thee ranked with gods that I and these children are suppliants at thy hearth, but as deeming thee first of men, both in life's common chances, and when mortals have to do with more than man:

imagined as **armed with a deadly brand,**—against which the Chorus presently invoke the holy fires of Artemis (206) and the 'blithe torch' of Dionysus (214). For θεός said of λοιμός, cp. Simonid. Among. fr. 7. i: τι αὖθις ἀλήθειαν οἰκίσκης ἀπέλγηται, | ἔχθρὸν συνοικητῆρα, δυσμενέα θεόν. Soph. fr. 837 ἀλλ' ἡ φρονήσεις ἀγαθή θεός μέγας. 29 μέλας δ': elision at end of verse, as 785 ὁμοίος δ', 791 γένος δ', 1184 ἐν ὑσ τ', 1224 ὅσον δ': Ἐλ. 1017 καλῶς δ': Ἄντ. 1031 τὸ μανθάνειν δ': Ἀτ. Αὐ. 1716 θυμαμάτων δ'. Besides δ' and τ', the only certain example is ταῦτ', 332; in Ο. C. 1164 μολόντ' is doubtful. 30 πλούτησαι with allusion to Ἐλληνων, as Hades was called by an euphemism (ὑποκοριστικῶς, schol. Ατ. Πλ. 727), ὅπῃ ἐκ τῆς κατοικίας ἀνίεται ὁ πλοῦτος (crops and metals), as Plato says, Crat. 403 α. Cp. Sophocles fr. 252 (from the satyric drama Ιναιχὺς) Πλούτωνος (="Αἴδου ἣ" ἐπείσοδος: Lucian Τίμων 21 (Πλοῦτος speaks), ὁ Πλούτων (Hades) ἀποστέλλει μὲ ταρ' αὐτῶν ἀτε πλουτοδότης καὶ μεγαλόδωρος καὶ αὐτὸς ὅν ἄλλοι γοῦν καὶ τῷ ὄνοματι. Schneid. cp. Statius Theb. 2. 48 pallentes devius umbras Trames agit nigrisque Ἰονισ. vacua aetra dict Tatortibus. 31 οὐκ ἵσομενόν σ', governed by κρίνοντες in 34. But the poet began the sentence as if he were going to write, instead of οξύμεσθ' ἐφέστιοι, a verb like ἰκετεύμεν: hence ἵσομενόν instead of ἵσον. It is needless to take ἵσομενόν (1) as accus. absol., or (2) as governed by ξύμεσθ' ἐφέστιοι in the sense of ἰκετεύμεν,—like φθορᾶς...ψήφους ἔθεν Αesch. Αγ. 814, or γένος...νέον αἰῶν Suppl. 533. Musgrave conj. ἵσομενόν as = 'deeming equal,' but the midd. would mean 'making ourselves equal,' like αὐτισόμενον Thuc. 3. 11. Plato has ἵσομενόν as passive in Phaedr. 238 ε, and ἵσομενόν as passive in Parm. 156 β: cp. 581 ἵσομεν. 34 δαιμόνων συναλλαγάς = dealings (of men) with immortals, = ὅταν ἄνθρωποι συναλλάσσονται δαιμονίων, as opposed to the ordinary chances
of life (σύμφωνας βίων). Such συναλλαγαί were the visit of the Sphinx (130) and of the πυρφόρος θεός (27). Cp. 960 νόσου συναλλαγῆς, Trach. 845 οὕλαισι συναλλαγὰς, 'in fatal converse.' But in Ant. 156 θεῶν συντυχιαὶ = fortunes sent by gods. The common prose sense of συναλλαγῆς is 'reconciliation,' which Soph. has in Ai. 732. 35 ὧς γ'. The γ of the MSS. suits the immediately preceding verses better than the conjectural τε, since the judgment (κρίνοντες) rests solely on what Oed. has done, not partly on what he is expected to do. Owing to the length of the first clause (35—39) τε could easily be added to νῦν in 40 as if another τε had preceded. ἔξελυσας...δασμὸν. The notion is not, 'paid it in full,' but 'loosed it,'—the thought of the tribute suggesting that of the riddle which Oed. solved. Till he came, the δασμὸς was as a knotted cord in which Thebes was bound. Cp. Trach. 653 Ἀρης...ἔξελεν | ἐπίσωνον ἀμέραν, 'has burst the bondage of the troublous day.' Eur. Phoen. 695 πολὺς σῶν μόχθων ἐκλύει παρών, 'his presence dispenses with (solves the need for) the toil of thy feet.' This is better than (1) 'freed the city from the songstress, in respect of the tribute,' or (2) 'freed the city from the tribute (δασμὸν by attraction for δασμοῦ) to the songstress.' 36 σκληρῶς, 'hard,' stubborn, relentless. Eur. Andr. 261 σκληρῶν θράσος. In 391 κυών expresses a similar idea. 37 καὶ ταῦθ, 'and that too': Ant. 322 (ἐπούργας τὸ ἔργον) καὶ ταῦθ ἐπ' ἄργυρῳ γε τὴν ψυχὴν προδοσέω. οὐδὲν πλεῖον, nothing more than anyone else knew, nothing 'that could advantage thee.' Plat. Crat. 387 ζ. πλεῖον τε ἡμῖν ἔσται, we shall gain something. Sympos. 217 ζ οὐδὲν γὰρ μοι πλεῖον ἦν, it did not help me. ἔρευν—ἐκδι- δαχθεῖσα: not having heard (incidentally)—much less having been thoroughly schooled. 38 προσθήκη θεοῦ, 'by the aid of a god.' [Dem.] In
seeing that thou camest to the town of Cadmus, and didst quit us of the tax that we rendered to the hard songstress; and this, though thou knewest nothing from us that could avail thee, nor hadst been schooled; no, by a god’s aid, ’tis said and believed, didst thou uplift our life.

And now, Oedipus, king glorious in all eyes, we beseech thee, all we suppliants, to find for us some succour, whether by the whisper of a god thou knowest it, or haply as in the power of man;

Aristog. i. § 24 ἡ εὐσεβία τῇ τῶν νόμων προσβήκη τῶν ἀληθῶν περίεστι, ‘discipline, with the support of the laws, prevails against villainy.’ Dionys. Hal. 5. 67 προσβήκης μοῦραν ἐπείχον οὕτω τοῖς ἐν φάλαγγι τεταγμένοις, ‘these served as supports to the main body of the troops.’ προστίθενθαι τινι, to take his side: Thuc. 6. 80 τοῖς ἀδικουμένοις... προσβεβένωσ: so Soph. O. C. 1332 οἶς ἐν σῷ προσθῇ. (The noun προσβήκη does not occur as = ‘mandate,’ though Her. 3. 62 has τὸ τοι προσβεβήκα πρόγμα.) The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background. 40 νῦν τ’; it is unnecessary to read νῦν δ’: see on 35. πάσιν, ethical dat. masc. (cp. 8), ‘in the eyes of all men.’ Tr. 1071 πολλοίσιν οἰκτρῶν. 42 ἔτη οἰσθα ἄλκην, ἀκούσας φήμην θεῶν του (by having heard a voice from some god), ἔτε οἰσθα ἄλκην ἀπ’ ἄνδρός του (help obtainable from a man, haply). Not, ‘knowest from a man’ (as thy informant): this would be παρὰ οἵ πρὸς ἄνδρός. So in Od. 6. 12 θεῶν ἀπο μήδεα εἰδός =’with wisdom inspired by gods,’ not ‘having learned wisdom from (the lips of) gods.’ 43 φήμην, any message (as in a dream, φήμη ὄνειρον, Her. 1. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. Od. 20. 98 Ζεὺς πάτερ... | φήμην τὶς μοι φάσθω... (Odysseus prays), ‘Let some one, I pray, show me a word of omen.’ Then a woman, grinding corn within, is heard speaking of the suitors, ‘may they now sup their last’: χαίρων δὲ κλειδόνι δίος Ὄδυσσεώς, ‘rejoiced in the sign of the voice.’ ὁ μυθῆς was esp. the voice of an oracle; κληδόνι comprised inarticulate sounds
48 τάροι λ., ρος a manu recentiore, deletis litteris quas λαύ fuisset neque negaret

(κλ. δυσκρίτους, Aesch. P. V. 486). 44—45 ὃς τοίσιν...βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words αὖ ἀὖ, ἄνδρος οἴσθα πον. Oedipus has had practical experience (ἐμπειρία) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus ἐμπειροὶ are apt to be also (καὶ) prudent in regard to the future. Past facts enlighten the counsels which they offer on things still uncertain; and we observe that the issues of their counsels are not usually futile or dead, but effectual. Well may we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. Note these points. (1) The words ἐμπειροῖ and βουλευμάτων imply the antithesis (a) between past and future, (b) between ἴσης and λόγοι. Cp. Thuc. 1. 22 δόσαι δὲ βουλήσαντα τῶν τε γενομένων τὸ σαφὲς σκοπεῖν καὶ τῶν μελλόντων ποτὲ αὖθις κατὰ τὸ ἄνθρωποι τοιοῦτοι καὶ παραπλήσιοι ἔστησαν. (2) τὰς ἐμφοράς τῶν βουλευμάτων, the events, issues, of their counsels: Thuc. 1. 140 ἐνδεχεται γὰρ τὰς ἐμφοράς τῶν πραγμάτων οὐκ ἰσοσ τὸν ἁμαθὸς χορῆσαι ἢ καὶ τὰς διανοίας τοῦ ἄνθρωπον: the issues of human affairs can be as incomprehensible in their course as the thoughts of man: ib. πρὸς τὰς ἐμφοράς καὶ τὰς γνώμας τρεπομένους, altering their views according to the events. 3. 87 τῆς ἐμφοράς τῷ ἀποβάντι, by the issue which has resulted. (3) οὕς is not 'successful,' but 'operative,'—effectual for the purpose of the βουλευματα: as v. 482 ζῶντα is said of the oracles which remain operative against the guilty, and Ant. 457 ζοῦ ταύτα of laws which are ever in force. Conversely λόγοι θνησκοντες μάτην (Aesch. Cho. 845) are threats which come to nothing. See Appendix, Note 3. 47 ἐμπαθήτης, have a care for thy
for I see that, when men have been proved in deeds past, the issues of their counsels, too, most often have effect.

On, best of mortals, again uplift our State! On, guard thy fame,—since now this land calls thee saviour for thy former zeal; and never be it our memory of thy reign that we were first restored and afterward cast down: nay, lift up this State in such wise that it fall no more!


repute—as the next clause explains. Oed. is supposed to be above personal risk; it is only the degree of his future glory (55) which is in question;—a fine touch, in view of the destined sequel. 48 τῆς πάρος προθυμίας, causal genit.: Plat. Crito 43 Β πολλάκις μὲν δή σε...εὐδαιμόνεσα τοῦ τρόπου. 49 μεμνόμεθα. This subjunctive occurs also in Od. 14. 168 πινε καὶ ἄλλα παρέξ μεμνόμεθα, Plat. Politicus 285 Σ φυλάττωμεν...καὶ... μεμνόμεθα, Phileb. 31 Α μεμνόμεθα δη καὶ ταῦτα περὶ ἄμφοτ. Eustathiuss (1303. 46, 1332. 18) cites the word here as μεμνήμεθα (optative). We find, indeed, μεμνύομαι Xen. Anab. 1. 7. 5 (v. l. μεμνύο), μεμνεύομαι II. 23. 361, μεμνύομαι Xen. Cyrl. 1. 6. 3, but these are rare exceptions. On the other hand, μεμνήμην II. 24. 745, μεμνύτο Ατ. Plut. 991, Plat. Rep. 518 Α. If Soph. had meant the optative he would have written μεμνήμεθα: cp. Philoct. 119 ἤν...κεκλήσο. See Curtius Greek Verb II. 226 (Eng. tr. p. 423). The personal appeal, too, here requires the subjunct., not optat.: cp. O. C. 174 μὴ δὴ ἀδίκησθω, Trach. 802 μηδ’ αὐτοῦ θάνω. 50 στάντες τ’ κ.π.λ. For partic. with μέμνημαι cp. Xen. Cyrl. 3. 1. 31 ἐμέμνητο γαρ εἰπὼν: Pind. Ném. 11. 15 θυνατὰ μεμνάσθω περιστέλλον μέλη: for τε...καί, Ant. 1112 αὐτοῦ τ’ ἐθνός καὶ παρὼν ἐκλήσομαι, as I bound, so will I loose. 51 ἀσφαλεῖα, ‘in steadfastness’: a passive of manner, equivalent to ἀσφαλῶς in the proleptic sense of ὡστε ἀσφαλῆ εἰναι. Thuc. 3. 56 οἵ μὴ τὰ ἔξυφαρα πρὸς τὴν ἔφοδον αὐτοῖς ἀσφαλεῖα πράσσοντες, those who securely made terms on their own account which were not for the common good in view of the invasion. 3. 82 ἀσφαλεῖα δὲ τὸ ἐπιβουλευσάσθαι (where ἀσφαλεία is a false reading), to form designs in security, opp. to τὸ ἐπιμελῆτος ὃς, fickle impetuosity. The primary notion of ἀσφαλῆς (‘not slipping’) is brought out by πεσόντες and ἀνόρθωσον.
52 ὤρνιθι...αἰσθή, like secunda alite or fausta avi for bono omine. A bird of omen was properly ὄρνις: Od. 15. 531 οὕτως τοῦ ἀνευ δευτεροῦ ὄρνης: ἡ γὰρ ἀντίθετα ἰδιωτικόν ἐστι: Xen. Cy. 3. 3. 22 Ὀμόφωνος ἠρπαγμένος αἰσθένει. But cp. Eur. I. A. 657 ὀρνίθα μὲν τῶν ἄσιστων πουσάμεθα: Her. 730 ὀρνίθας οὐκέτα: Α. Αἰ. 720 φῆμι γ' ὑμῖν ὀρνησίς ἐστί, παραμέν ε' ὄρνιθα καλεῖ, ἣ ὄρνην φωνὴν ὄρνην, θεράσην ὄρνην, ὄνον ὄρνην. For dat., Schneid. cp. Hippónax fr. 63 (Bergk) ὀρνιθῷ...ἐλθὼν ῥοδιᾷ (heron). In Bergk Poet. Lyr. p. 1049 fr. incerti 27 ὀρνιθῇ σιτητῇ (woodpecker) is a conject. for ὀρνίθῃ σιτητῇ. καὶ is better taken as—`also' than as 'both' (answering to καὶ ταῦτα in 53). 54 ἄρνεις...κρατέεις...κρατεῖν κρατεῖν τινός, merely to hold in one's power; ἄρχειν implies a constitutional rule. Cp. Plat. Rep. 338 ὄνοικον τούτου κρατεῖ ἐν ἐκάστῃ πόλει, τὸ ἄρχει; Her. 2. 1 ἄλλους τε παραλαβὼν τῆς ἡρχες καὶ ὅτε καὶ Ἑλλήνων τῶν ἐπεκράτευς, ἢ ἁ. the Asiatics who were his lawful subjects, and the Greeks over whom he could exert force. But here the poet intends no stress on a verbal contrast: it is as if he had written, ἄπειρ ἄρθεις, ὁσπερ ἄρεις. Cp. Trach. 457 κεῖ μὲν δέδωκας, οὗ καλῶς τερμάθη: below 973 προολέγον... ἡδάς. 55 έὐν ἀνθρώπων, not `with the help of men,' but `with men in the land; signaled ἵν' ἱκούσης γῆς. Cp. 207 ἦν αἰσ ὁ έχον: Εἰ. 191 ἀεικεί σὺν στόλῳ. Αἰ. 30 σὺν νορράγων εἰφε. Ant. 116 ἦν θ' ἵπποκόμως κορυφεσσά. 56 ὡς οὐδὲν ἐστίν κ.τ.λ. Thuc. 7. 77 ἄνδρες γὰρ πόλις, καὶ οὐ τείχῃ οὐδὲ νῆες ἄνδρών κεναί. Dio Cass. 56. 6 ἄνθρωποι γὰρ ποιο τόλις ἐστίν, οὐκ ὁλιγαί, κ.τ.λ. Her. 8. 61 (Themistocles, taunted by Adeimantus after the Persian occupation of Athens in 480 B.C. with being ἀπόλις, re-
With good omen didst thou give us that past happiness; now also show thyself the same. For if thou art to rule this land, even as thou art now its lord, 'tis better to be lord of men than of a waste: since neither walled town nor ship is anything, if it is void and no men dwell with thee therein.

OE. Oh my piteous children, known, well known to me are the desires wherewith ye have come: well wot I that ye suffer all; yet, sufferers as ye are, there is not one of you whose suffering is as mine. Your pain comes on each one of you as a gen. absol. Cp. Ai. 464 γυμνὸν φανέντα τῶν ἀριστεέων ἄτερ: Phil. 31 κένην οἴκησαν ἀνθρώπων δίχα: Lucret. 5. 841 muta sine ore etiam, sine voltu caeca. 58 γνωτὰ κοῦκ ἄγνωτα. This formula is used when the speaker feels that he has to contend against an opposite impression in the mind of the hearer: 'known, and not, (as you perhaps think,) unknown.' II. 3. 59 ἐπεὶ με κατ' αἰσθαν ἐνείκεσας οὖν ὑπὲρ αἰσθαν, duly, and not,—as you perhaps expect me to say,—unduly. Her. 3. 25 ἐμμανῆς τε ἑών καὶ οὐ φρενήμης—being mad,—for it must be granted that no man in his right mind would have acted thus. O. C. 397 βασιλὶ κοῦκ μυρίων χρόνων, soon, and not after such delay as thy impatience might fear. 60 νοσοῦντες...νοσεῖ. We expected καὶ νοσοῦντες οὐ νοσεῖτε, ὡς ἐγώ. But at the words ὡς ἐγώ the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that he can find—οὐκ ἐστὶν ὑμῶν ὡς νοσεῖ, there is not one of you whose pain is as mine. In Plat. Phileb. 19 b (quoted by Schneid.) the source of the anacolouthon is the same: μὴ γὰρ δυνάμενον τοῦτο κατὰ παντὸς ἐνός καὶ ὁμοίως καὶ παντὸς ὁμοίως καὶ τοῦ ἐναντίως, ὥς ὁ παρελθὼν λόγος ἐμῆσθαι, οὐδεὶς εἰς οὐδὲν οὐδὲν ἔνοχος ἐν ἡμῶν οὐδετέρως γένειος ἀξίων,—instead of the tamer οὐκ ἐν γενομέθα. 62 εἰς εἰνα... μόνον καθ' αὐτόν. καθ' αὐτόν, 'by himself' (O. C. 966), is strictly only an emphatic repetition of μόνον: but the whole phrase εἰς εἰνα μόνον καθ' αὐτὸν is virtually equivalent to εἰς εἰνα ἐκαστὸν καθ' αὐτὸν, each several
μόνον καθ’ αὐτόν, κοινοὶ ἄλλοι· ἡ δ’ ἐμὴ
ψυχὴ τόλμην τε κάμι καὶ σ’ ὑμῶν στένει.

65 ὡς’ οὐχ ὑπνῳ γ’ εὐδοτά μ’ ἐξεγείρετε,
ἀλλ’ ἵστε πολλὰ μὲν με δακρύσαυτα δή,
πολλὰς δ’ ὀδοὺς ἐλθόντα φροντίδος πλάνοις.

66 ἦν δ’ εὖ σκοπῶν εὔρισκον ἰασιν μόνην,
tαύτην ἐπράξα: πάντα γὰρ Μενοκέως
Κρέοντ’, ἐμαυτοῦ γαμβρόν, ἐσ τὰ Πυθικά
ἐπεμβα Φοῖβον δώμαθ’, ὁς πῦθοιθ’ ὁ τι
δρῶν ἢ τί φωνῶν τίνδε ῥυσαίμην πόλιν.
καὶ μ’ ἡμαρ ἦδη ἕμμετρούμενον χρόνῳ

67 πλάνοις L, οι ex ai facto: superscriptum est ἀντὶ πλάναις θηλυκωτὶς. Τι
πλάναι habet: ubi schol. in marg. formae masculinae suffragatur, τοὺς φωγαδικοὺς

one apart from the rest. 64 τόλμην τε κάμι καὶ σ’. The king’s soul grieves for the whole State, — for himself, charged with the care of it,—and for each several man (σ’). As the first contrast is between public and private care, καμί stands between τόλμην and σ’. For the elision of σ’, though accented, cp. 329 τάμ’, ὡς ἀν εὐπω μη τὰ σ’: 404 καί τὰ σ’: El.
1499 τὰ γόων σ’: Phil. 339 οἴμοι μὲν ἀρκείν σοί γε καὶ τὰ σ’: Eur. Hipp. 323 ἡ μ’ ἀμαρττείν’ οὐ γἀρ ἐσ’ ἀμαρτάνω. 65 The modal dat. ὑπνῷ is more forcible than a cognate accus. ὑπνον, and nearly = ‘deeply,’ ‘soundly.’ Cp. Trach. 176 φόβῳ, φίλα, τραβόοιον: Eur. Tr. 28 κωκυτοῦσιν... βοῖς: [Eur.] fr. 1117. 40 ὁργὴ χολοθείς (where Nauck, rashly, I think, conjectures ἐργεῖ). Verg. Aen. 1. 680 σοφίτων σομνό. εἶδεν, καθεύδειν (Xen. An. 1. 3. 11) were familiar in the fig. sense of ‘to be at ease’ (cp. ἐνθ’ οὐκ ἀν βρέχοντα ἰδοις, of Agam., II. 4. 223): the addition of ὑπνῷ raises and invigorates a trite metaphor. 67 πλάνοις has excellent manuscript authority here; and Soph. uses πλάνην O. C. 1114, πλάνοις Phil. 758, but πλάνη nowhere. Aesch. has πλάνη only: Eur. πλάνοις only, unless the fragment of the Rhadamanthus be genuine (660 Nauck, ν. 8, οὗτῳ βίοτος ἀνθρώπων πλάνη). Aristoph. has πλάνης once (Vesp. 872), πλάνη never. Plato uses both πλάνη and πλάνοις, the former oftenest: Isocrates has πλάνοις, not πλάνη. 68 εὐρισκόν, ‘could find’ (impf.). Elmsley ἐγείρον. Curtius (Virg. 1. 139, Eng. tr. 93) justly says that we cannot lay down any definite rules on the omission of the temporal augment in such forms. While the omission
for himself alone, and for no other; but my soul mourns at once for the city, and for myself, and for thee.

So that ye rouse me not, truly, as one sunk in sleep: no, be sure that I have wept full many tears, gone many ways in wanderings of thought. And the sole remedy which, well pondering, I could find, this I have put into act. I have sent the son of Menoeceus, Creon, mine own wife’s brother, to the Pythian house of Phoebus, to learn by what deed or word I might deliver this town. And already, when the lapse of days is reckoned, πλάνους citans. πλάνους, non πλάνως, indicat script. compendiaria in B. Multi tamen codd. recentiorum πλάνως praebent.

of the syllabic augment was an archaic and poetical license, that of the temporal was ‘a sacrifice to convenience of articulation, and was more or less common to all periods.’ Thus ἐκαζόν could exist in Attic by the side of ἦκαζον, εὔρισκον by the side of ἦρισκον. On such a point our mss. are rarely safe guides. 69 ταύτην ἐπραξα, a terse equivalent for ταύτην ἔργῳ ἔχρησάμην. 71 ὅ τι δρῶν...τί φωνῶν. Cp. Plat. Rep. 414 D οὐκ οἶδα ὅποιας τόλμη ἢ ποιοῖς λόγοις χρώμενος ἐρῶ. These are exceptions to the rule that, where an interrogative pronoun (as τις) and a relative (as οὗτος) are both used in an indirect question, the former stands first: cp. Plat. Crít. 48 οὐκ ἄρα...φροντιστέον, τί ἐρόοσιν οἱ πολλοὶ ἡμᾶς, ἀλλ' ὅ τι ὁ ἐπειδή, κ.τ.λ.: Gorg. 448 ε οὔδείς ἐροτᾶ ποία τις ἢ ἢ Γοργίων τέχνη, ἀλλα τις, καὶ δέντινα δέοι καλῶν τὸν Γοργίων: ἱδ. 500 λ ἐκλέξανθαι ποία ἀγαθὰ καὶ ὅποια κακὰ: Phileb. 17 B (ἰσομεν) πόσα τι ἐστὶ καὶ ὅποια. 72 βρῶν ἢ φωνῶν: there is no definite contrast between doing and bidding others to do: rather ‘deed’ and ‘word’ represent the two chief forms of agency, the phrase being equivalent to ‘in what possible way.’ Cp. Aesch. P. V. 659 θεοπρότεως ἱαλλεν, ὃς μάθοι τι χρή | δρῶντ' ἢ λέγοντα δαίμονιν πρᾶσσειν φίλα. ἰνναύῃ. The direct deliberative form is πῶς ῥύσωμαι; the indirect, ἐρωτῶ ὅπως (or πῶς) ῥύσωμαι, ήρωτῶν ὅπως (or πῶς) ῥυσαίμην. ῥυσαίμην (oblite for ῥύσομαι) would imply that he was confident of a successful result, and doubtful only concerning the means; it is therefore less suitable. 73 καλ' ἡμαρ...χρόνῳ. Lit., ‘and already the day, compared with the lapse of time [since his departure], makes me anxious what he doth’: i.e. when I think what day this is, and how many days ago he started, I feel anxious, ἡδη, showing that to-day is meant, sufficiently defines ἡμαρ. χρόνῳ is not
for τῶ χρόνῳ, the time since he left,—though this is implied,—but is abstract,—time in its course. ξυμμετρούμενον: cp. Her. 4. 158 συνμετρησάμενοι τῇ ὅρᾳ τῇ ἡμέρᾳ, νυκτὸς παρῆγον, 'having calculated the time, they led them past the place by night': lit., 'having compared the season of the day (with the distance to be traversed).’ Eur. Or. 1214 καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ: τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει 'for the length of time (since her departure) just tallies (with the time required for the journey).’ 74 λυπεῖ τί πράσσει: Αἰ. 794 ὥστε μ᾽ ὀδόνεν τί φησίν. τοῦ γὰρ εἰκότος πέρα. τὸ εἰκός is a reasonable estimate of the time required for the journey. Porson conjectured τὸ γὰρ εἰκότος πέρα, as = 'for he overstays the due limit’—thinking v. 75, ἀπεστὶ...χρόνον, to be a spurious interpolation. The same idea had occurred to Bentley. But (1) περάν with the genitive in this sense is strange (in 674 θυμοῦ περάν is different), and would not be readily understood as referring to time; (2) it is Sophoclean to explain and define τοῦ εἰκότος πέρα by πλεῖον τοῦ καθήκοντος χρόνου. 78 εἰς καλὸν, to fit purpose, ‘opportune’: Plat. Synp. 174 εἰς καλὸν ἥκεις. Αἰ. 1168 καὶ μὴν ἐστὶν καυρόν... πάρεισιν. Cp. Ar. Ach. 686 εἰς τάχος = ταχέως, Αἰ. 805 εἰς εὐτέλειαν = εἰπελῶς. οἴδη: some of those suppliants who are nearer to the stage entrance on the spectators’ left—the conventional one for an arrival from the country—have made signs to the Priest. Creon enters, wearing a wreath of bay leaves bright with berries, in token of a favourable answer. See Appendix, Note 1, § 2. 80 ἐν τῷ χνῷ...ὑπατί: may his
it troubles me what he doth; for he tarries strangely, beyond the fitting space. But when he comes, then shall I be no true man if I do not all that the god shows.

Pr. Nay, in season hast thou spoken; at this moment these sign to me that Creon draws near.

Oe. O king Apollo, may he come to us in the brightness of saving fortune, even as his face is bright!

Pr. Nay, to all seeming, he brings comfort; else would he not be coming crowned thus thickly with berry-laden bay.

Oe. We shall know soon: he is at range to hear.—

πρὸ compositum, credo, significantes: ne enim in talibus duplex σ scriberetur, inferiorum temporum Graecis Latina suadere poterant exempla, ut astare, postemptium.
άναξ, ἐμὸν κήδεσμα, παὶ Μενοικέως,
τοῦ ἣμιν ἤκεις τοῦ θεοῦ φήμην φέρων;

ΚΡΕΩΝ.

ἔσθελην· λέγω γὰρ καὶ τὰ δύσφορα, εἰ τίχων
καὶ ὀρθῶν εξελθόντα, δέν εὑρυχέω.

ΟΙ. ἐστων δὲ ποιῶν τούτους; οὔτε γὰρ θρασύν
οὔτ' οὖν προδείχθας εἰμί τῷ γε νῦν λόγῳ.

ΚΡ. εἰ τάνδε χρησίμως πλησιαξόντων κλύειν,
ἔτομοι εἶπέν, εἴτε καὶ στείχευεν ἔσω.

ΟΙ. ἐς πάντας αὖδα. τάνδε γὰρ πλέον φέρω
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

ΚΡ. λέγοις ἀν οὖν ἤκουσα τοῦ θεοῦ πάρα.
ἀνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἀναξ
μᾶσμα χώρας, ὡς τεθραμμένον χώριν
ἐν τῇ, ἐλαύνειν, μηδὲ ἀνήκεστον τρέφειν.

88 εξελθόντα codd. Quod Suidas et Zonaras s.v. δύσφορα legunt ἐξέβατα, id mera
negligentia factum esse putes.

voices (implied in κλύειν). 85 κήδεσμα, 'kinsman' (by marriage),
= κηδοστῆς, here = γαμβρός (70). Ant. 756 γυναικός ἢν δοῦλεμο μη
κωτιλλί με. Eur. Or. 928 τάνδον οἰκουρήματα = τὰς ἕνδον οἰκουροῦσας.
87 λέγω γὰρ...εὑρυχέω. Creon, unwilling to speak plainly before the
Chorus, hints to Oedipus that he brings a clue to the means by which
the anger of heaven may be appeased. 88 εξελθόντα, of the event, 'having
issued'; cp. 1011 μη μοι Φοῖβος ξέλθη σεαφήσ: so 1182 ξέλκω.
The word is chosen by Creon with veiled reference to the duty of
banishing the defiling presence (98 ἐλαύνειν). πάντα predicate with εὑρυχέω, 'will
all of them (= altogether) be well.' λέγω εὑρυχέων ἀν = λέγω ὅτι εὑρυ-
χοίη ἂν. 89 τούτους, the actual oracle (τούτοις τὸ θεοπρόπον, Tr. 822):
λέγω (90), Creon's own saying (λέγω, 87). προδείχθας, alarmed beforehand.
Cp. Her. 7. 50 κρείσσων δὲ πάντα βαρσέοντα ἡμιν τῶν δεινῶν πάσχειν
μᾶλλον ἢ τῶν χρῆμα προδειμαίνοντα μηδαμα μηδὲν παθέων. No other
part of προδείχθω occurs: προσταρβεῖν, προϕοβεῖσθαι = 'to fear beforehand,'
but ἵππαρσωκά σοι, I fear for thee, Ant. 82. In compos. with
a verb of caring for, however, πρό sometimes = ύπέρ, e.g. προκήδομαι
Ant. 741. 91 πλησιαζόντων here = πλησίον ὄντων: usu. the verb = either
(1) to approach, or (2) to consort with (dat.), as below, 1136. 92 ἀνεί
Prince, my kinsman, son of Menoeceus, what news hast thou brought us from the god?

**Creon.**

Good news: I tell thee that even troubles hard to bear,—if haply they find the right issue,—will end in perfect peace.

**Oe.** But what is the oracle? So far, thy words make me neither bold nor yet afraid.

**Cr.** If thou wouldest hear while these are nigh, I am ready to speak; or else to go within.

**Oe.** Speak before all: the sorrow which I bear is for these more than for mine own life.

**Cr.** With thy leave, I will tell what I heard from the god.

Phoebus our lord bids us plainly to drive out a defiling thing, which (he saith) hath been harboured in this land, and not to harbour that which is past cure.

καὶ στείχειν ἑσο (χρήζεις), (ἐτοιμὸς εἰμι τοῦτο ὅραν). So Eur. Ion 1120 (quoted by Elms., etc.) πεπυμέναι γάρ, εἰ θανάτῳ ἧμᾶς χρόνον, ἡδίων ἄνθυμομεν, εἴθ' ὅραν φάος: i.e. εἴτε ὥραν φάος (χρη), (ἡδίων ἄν ὥρῳμεν αὐτῷ). εἰ...εἰτε, as Aesch. Eum. 468 σὺ δ', εἰ δικαίως εἴτε μη', κρῖνον δίκην. 93 ἐς πάντας. Her. 8. 26 οὕτε ἑλέουσα τοιγών εἰπέ τε ἐς πάντας τάδε: Thuc. 1. 72 ἐς τὸ πλῆθος εἰσεῖν (before the assembly). πλῆθος adverbial, as in Ai. 1103, etc.: schol. περὶ τούτων πλῆθον ἀγωνίζομαι ἢ περὶ τῆς ἐμαυτοῦ ψυχῆς. τῶνδε, object. gen. with τὸ πένθος (not with περὶ): cp. El. 1107 τῷ Ζηρὸς εὐσέβεια. 94 ἢ καὶ, 'than even.' This must not be confounded with the occasional use of ἢ καὶ in negat-ive sentences containing a comparison: e.g. Ai. 1103 οὐκ ἐσθ' ὅπου σοὶ τῶνδε κοσμήσαι πλῆθον | ἀρχής ἑκεῖτο θεαμῶς ἢ καὶ τῶδε σέ: El. 1145 οὕτε γάρ ποτε | μητρὸς σύ γ' ἡσά αἱ ολλοῦν ἢ καμοῦ φίλος: Antiphon de aed. Her. § 23 ἔγραφον οὖν τι μᾶλλον ὑπὸ τῶν ἄλλων ἢ καὶ ὑπ' ἐμοῦ (where ἢ καί is redundant, = 'on my part'). 95 λέγομι ἄν, a deferential form, having regard to the permission just given. Cp. Phil. 674 χωρίς ἂν εἰςω: El. 637 κλάδος ἂν ἤδη. 97 ἂς marks that the partic. τεθραμμένον expresses the view held by the subject of the leading verb (ἀνωγεν): i.e., 'as having been harboured' = 'which (he says) has been harboured.' Cp. Xen. An. 1. 2. i ἔλεγε θαρρεῖν ὡς καταστησμεῖσιν τοῦτον εἰς τὸ δεῖν: he said, 'Take courage, in the assurance that!' &c. 98 Δαυίδων for ἐξελάυνεω was regular in this context: Thuc. 1. 125 τὸ ἄγος ἑλάυνεω τῆς θεᾶ (i.e. to banish the Alcmaenidae): and so 1. 127, 128, 135, 2. 13. μηθ' ἀνήκεστον τρέφων. The μίασμα was
32 ΣΟΦΟΚΛΕΟΥΣ

OI. ποίω καθαρμῷ; τίς ὁ τρόπος τῆς ξυμφορᾶς;
KR. ἀνδρηλατοῦντας, ἦ φόνῳ φόνου πάλιν
λύουντας, ὡς τοῦ αἵμα χειμάζουν πάλιν.
OI. ποίον γὰρ ἀνδρὸς τήνδε μηνύει τύχῃ;
KR. ἢ τῆς, ἢνα, Δαιός ποθ' ἥγεμῶν
γῆς τῆς, πρὶν σὲ τήν ἀπευθύνειν πόλιν.
OI. ἔξοιδίκοιν οὐ γὰρ εἰσεῖδον γέ πω.
KR. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς
τοὺς αυτοῦντας χειρὶ τιμωρεῖν τινας.

101 χειμάζων Δ, superscripto a m. recentiore ἦτοι χειμάζωντος τοῦ αἵματος:
simile in Bodl. Laud. 54 schol., χειμάζωντος ἄντι τοῦ ταράττωντος. Qui talia
annotaverunt, χειμάζων accus. absolutum esse intellexerant. Lectionis χειμάζων,
in paucis sequioris notae codd. inventae, nulla est auctoritas; quanquam L

ἀνήκεστον in the sense that it could not be expiated by anything else than
the death or banishment of the blood-guilty. The version, 'and not
to cherish it till past cure' (i.e. ὡστε ἀνήκεστον εἶναι), suits the context
less well, since the guilt was incurred long ago, and Thebes has already
suffered. Cp. Antiphon Tetr. Γ. γ. § 7 ἀντὶ τοῦ παθόντος (in the cause
of the dead) ἐπισκήπτομεν ὡμώ τῷ τούτου φόνῳ τῷ μήνιμα τῶν ἀλητριῶν ἀκεκαμένοις πᾶσαν τὴν πόλιν καθαράν τοῦ μάσματος καταστήσαι,
'to heal with this man's blood the deed which angers the avenging
spirits, and so to purge the whole city of the defilement.' 99 πολὺ...
ξυμφορᾶς. By what purifying rite (does he command us ἐλαύνειν τὸ
μίαμα)? What is the manner of our misfortune (i.e. our defilement)?
Ευρ. Φθο. 390 τίς ὁ τρόπος αὐτοῦ; τί φυγάσων τὸ δυσχερές; 'what is
the manner thereof?' (sc. τοῦ κακοῦ, exile). ξυμφορᾶς, euphemistic for
guilt, as Plat. Legg. 934 B λαφήσαι πολλὰ μέρη τῆς τουαύτης ξυμφορᾶς, to
be healed in great measure of such a malady (viz., of evil-doing): ib. 854 D ἐν τῷ προσώπῳ καὶ τοῖς χερῶι γραφεῖς τὴν ξυμφορᾶν, with his
misfortune [the crime of sacrilege] branded on his face and hands.
Her. τ. 35 συμφορῆ ξώμενος = ἐναγῆς, under a ban. Prof. Kennedy
understands: 'what is the mode of compliance (with the oracle)ʹ? He
compares O. C. 641 τῇ γὰρ ἐννοίσμαι ('for with that choice I
will comply'). But elsewhere, at least, συμφορᾶ does not occur in a
sense parallel with συμφέρεσθαι, 'to agree with.' 100 ἀνδρηλατοῦντας. As
if, instead of ποίω καθαρμῷ, the question had been τί ποιοῦντας; 101 ὡς
OE. By what rite shall we cleanse us? What is the manner of the misfortune?

CR. By banishing a man, or by bloodshed in quittance of bloodshed, since it is that blood which brings the tempest on our city.

OE. And who is the man whose fate he thus reveals?

CR. Laius, king, was lord of our land before thou wast pilot of this State.

OE. I know it well—by hearsay, for I saw him never.

CR. He was slain; and the god now bids us plainly to wreak vengeance on his murderers—whosoever they be.

τὸ δὲ αἷμα χειμάζον πόλιν, since it is this blood [τόδε, viz. that implied in φόνον] which brings the storm on Thebes. χειμάζον, acc. absol. ἄσ presents the fact as the ground of belief on which the Thebans are commanded to act: 'Do thus, assured that it is this blood,' &c. Xen. Hellen. 2. 4. ἤ δὲ τρικόντα, ὥσ ἐξέδω ἥδη αὐτῶις τευγανεῖν θεῶι, προέπον, κ.τ.λ. Cp. Eur. Suppl. 268 πόλες δὲ πρὸς πόλειν | ἐπηγεὶ χειμάζοται, 'city with city seeks shelter, when vexed by storms.'

107 τιμάς L sine accentu; litteram σ damnaverat librarius, puncto superposito,

Τιμάς. τιμάς implies that the death had human authors; τιμάς, that they are unknown. So in Ὀ. Σ. 290 ὅταν δ’ ὁ κύριος | παρη τις, 'the master—whoever he be.' τιμορεῖν, 'punish.' The act., no less than the midd., is
IO. ὅδε εἰσὶν ποῦ γῆς; ποῦ τὸ ἐφελθόταται ἥχος παλαιᾶς δυστέκματον αἰτίας;

KP. ἐν τῷ ἔφασκε γῆ. τὸ δὲ ζητοῦμένον ἀλωτών, ἐκφεύγει δὲ τάμελομένον.

IO. πότερα ὅ ἐν οἴκοις ἢ ἐν ἀγοραῖς οἱ Δαῖοι ἡ γῆς ἐπὶ ἀλλης τῶδε συμπῆπτε φῶνε;

KP. θεωρός, ὡς ἔφασκεν, ἐκδημῶν πάλιν πρὸς οἴκον οὐκέθα ἵκεθα, ὡς ἀπεστάλη.

IO. οὔδε ἀγγελός τις οὔδὲ συμπράκτωρ οὔδον κατέδο, ὅτου τις ἐκμαθὼν ἐχρήσατ' ᾗν;

KP. θυνήσκουσι γάρ, πλὴν εἰς τις, διὸ φόβω ψυχῶν

quod aut ipse aut alius postea delere voluit. In cod. A, qui pariter τινας habet, simile punctum non ad σ pertinere existimo, sed spiritum lenem esse litterae τινας sine accentu praebent etiam Bodl. codd. Laud. 54, Barocc. 66. τινάς T, E, V, V⁴, V⁸, V⁵. Lectionem τινά codex quod sciam nullus, sola habet Suidae editio Mediolanensis, thus used even in prose: Lysias In Agor. § 42 τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φονεὰ όντα, to punish (Agoratus), on his own account, as his murderer. χείρι τιμωρεῖν, here, either 'to slay' or 'to expel by force,' as distinguished from merely fining or disfranchising: in 140 τοιαύτη χείρι τιμωρεῖν is explained by κτανῶν in 139. 108 τοῦ τοῦτο...αἰτίας; τὸ τὸ ἡχος αἰτίας = ἡχος τῇδε αἰτίας, cp. τούμον φρενών ὑνειρον Εἰ. 1390. αἰτίας, 'crime': Αἰ. 28 τῷ ὕπον ἐκείνῳ πᾶς τις αἰτίαν νέμει. For δυστέκματον, hard to track, cp. Aesch. Eum. 244 (the Furies hunting Orestes) εἶν' τὸν ἐστὶν τάνδρός ἔκφανες τέκμαρ. The poet hints a reason for what might else have seemed strange—the previous inaction of Oedipus. Cp. 219. 110 ἐφασκε, sc. ὁ θεός (εὑρεθήσεθαι τὸ ἥχος). τὸ δὲ ζητοῦμένον: δὲ has a sententious force, = 'now.' The γνώμη, though uttered in an oracular tone, is not part of the god's message. Cp. Eur. fr. 435 αὐτοῦ τι νῦν δρῶν εἶτα δαίμονας κάλει | τῷ γὰρ ποιοντι καὶ θεὸς συλλαμβάνειν. 113 συμπῆπτε. The vivid historic present suits the alertness of a mind roused to close inquiry: so below, 118, 716, 1025, etc. Cp. Αἰ. 429 κακοῖς τοιούτης συμπεπτωκότα. 114 θεωρώς: Laius was going to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. Phoen. 36 τὸν ἐκτέθειτα παιδα μακενεύων μαθεῖν | εἰ μὴκτ' εἰπ. ὡς ἐφασκεν, as Laius told
OE. And where are they upon the earth? Where shall the dim track of this old crime be found?

CR. In this land,—said the god. What is sought for can be caught; only that which is not watched escapes.

OE. And was it in the house, or in the field, or on strange soil that Laüs met this bloody end?

CR. 'Twas on a visit to Delphi, as he said, that he had left our land; and he came home no more, after he had once set forth.

OE. And was there none to tell? Was there no comrade of his journey who saw the deed, from whom tidings might have been gained, and used?

CR. All perished, save one who fled in fear, and


the Thebans at the time when he was leaving Thebes. ἐκκημαν, not going abroad, but being [= having gone] abroad: cp. Plat. Legg. 864 ε ὀνειτῳ τὸν ἐκκημαν ἑκκημαν. ὦς = ἔπει: Xen. Cyr. 1. 3. 2 ὦς ἐν αὑρίκετο τάχατο...ηφάκετο. Cic. Brut. 5 ut illos libros edidisti, nihil a te postea accipimus. 116 ὠδὴ ἄγγλος...ἐρήμιςτὶ ἄν; The sentence begins as if ἄγγλος τις were to be followed by ἦλθε: but the second alternative, συμπράκτῳ ὄδοι, suggests κατείθη [had seen, though he did not speak]: and this, by a kind of zeugma, stands as verb to ἄγγλος also. Cp. Her. 4. 106 ἐσθήτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίῃ, γλώσσαν δὲ ἰδίν. ὁδῇ ἄγγλος: Π. Ι. 12. 73 οὐκέτ’ ἔπειτ’ ὄνω ὀνό ἄγγελον ἀπονέκρουσι, δι’ αὐτοῦ, gen. masc.: from whom having gained knowledge one might have used it. 117 ἐκμαθῶν = a protasis, εἰ ἐκμαθήνες, ἐχρήσατ’ ἄν, sc. τούτοις ἐκμαθήνες. Plat. Gorg. 465 ε ἐν μὲν ὄν καὶ ἔγω σοι ἀποκρυμένου μη ἔχω 6 τι χρήσωμαι, if, when you answer, I also do not know what use to make of your answer, sc. τούτοις ἐν ἀποκρίνας, where shortly before we have οὔδε χρήσωμαι τῇ ἀποκρίνει ἤν σοι ἀπεκριναμήν, ovδὲ ovδὲ τ’ ἦσσα. 118 φόβῳ φόνων, ‘having fled in fear’: φόβῳ, modal dative; cp. Thuc. 4. 88 διὰ τὸ ἐπαγωγά εἰπεῖν τὸν Βρασίδαν καὶ περὶ τοῦ καρποῦ φόβῳ.
ἐγνωσαν: 5. 70 ἐντόνως καὶ ἀργὴ χαροῦντες. 119 εἰδὼς, with sure knowledge (and not merely from confused recollection, ἀσαφὴς δόξα): so 1151 λέγει γὰρ εἰδὼς οὐδὲν ἄλλῳ ἄλλοις πονεῖ: Εἰ. 41 ὅπως ἄν εἰδὼς ήμῖν ἀγγειλής σαφῆ. Iocasta says (849), in reference to this same point in the man’s testimony, κοι ἐστὶν αὐτῷ τοῦτο γ’ ἐκβαλεῖν πάλιν. 120 τὸ ποιον; Cp. 291: Εἰ. 670 πράγμα παραύλων μέγα. | ΚΑ. τὸ ποιον, ὁ ἔν; ἐπέ. Αἰ. Παξ 696 εὐδαίμων· τάσχει δὲ βαναστόν. ΕΡΜ. τὸ τι; ἔξερον μαθεῖν. One thing would find out how to learn many things, i.e. would prove a clue to them. The infin. μαθεῖν as after a verb of teaching or devising: Ἡρ. 1. 196 ἄλλο δὲ τι ξειρήθησαι νεωτὶ γενέσθαι. Πλατ. Ρέπ. 519 Ε ἐν δὴ τῇ πώλει τοῦτο μηχανάται ἐγγενόσθαι. 122 ἐφασκε στ. ὁ φυγών (118). οὐ μὲν ῥώμη = οὐχ ἐνὸς ῥώμη, in the strength not of one man. Cp. Ηρ. 1. 174 πολλῇ χερὶ ἐργαζομένων τῶν Κνιδίων. Αντ. 14 διπλῇ χερὶ—by the hands of twain. So perh. χερὶ διδύμη Πιδ. Πυθ. 2. 9. 123 σοῦ πλήθε: cp. on 55. 124 εἰ τι μὴ κ.τ.λ. if some intrigue, aided by (ἐν) money, had not been working from Thebes. τι is subject to ἐπράσευτο: distinguish the adverbial τι (= ‘perchance’) which is often joined to εἰ μή in different expressions, as 969 εἰ τι μὴ τῶμῳ πόθῳ | κατέφθει, ‘unless perchance’: Τρ. 586 εἰ τι μὴ δοκοῦ | πράσεων μάταιον, etc. Schneid. cp. Θυκ. 1. 121 καὶ τι αὐτῷ καὶ ἐπράσευτο ἐς τάς πώλεις ταύτας προδοσίας πέρι: and 5. 83 υπήρχε δὲ τι αὐτοῦ καὶ ἐκ τούτοις αὐτοῦτον προσόμενον. 125 ἐπράσευτο...ἐβη: the imperf. refers here to a continued act in past time, the aor. to an act done at a definite past moment. Cp. 402 εἴδοκες—ἐγνωσ: 432 ικόμην—ἐκάλεις. 126 δοκοῦντα...
could tell for certain but one thing of all that he saw.

OE. And what was that? One thing might show the clue to many, could we get but a small beginning for hope.

Cr. He said that robbers met and fell on them, not in one man's might, but with full many hands.

OE. How, then, unless there was some trafficking in bribes from here, should the robber have dared thus far?

Cr. Such things were surmised; but, Laïus once slain, amid our troubles no avenger arose.

OE. But, when royalty had fallen thus, what trouble in your path can have hindered a full search?

Cr. The riddling Sphinx had made us let dark things go, and was inviting us to think of what lay at our doors.

\[ \gamma \] expresses the vivid presence of the δόξα more strongly than ταῦτα ἐδοκεῖ would have done: (cp. 274 ταύτα ἐστὶ ἀρέσκονθο: Her. I. 146 ταῦτα δὲ ἦν γνώμενα ἐν Μιλήτῳ. 128 ἐμποδῶν ἐν, with κακῶν, not with ἐργα, 'what trouble (being) in your path.' Cp. 445 παρὼν...ἐμποδῶν | ὀργίεις.

τυραννίδος. Soph. conceives the Theban throne as having been vacant from the death of Laïus—who left no heir—till the election of Oed. The abstract τυραννίδος suits the train of thought on which Oed. has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. Aesch. Cho. 973 ἔσσε ξύρας τὴν διπλήν τυραννίδα (Clytaemnestra and Aegisthus). 130 ποικιλώδες, singing ποικίλα, subtleties, αὐγίγματα: cp. Plat. Symp. 182 1 ὁ περὶ τὸν ἐρωτὴν νόμος ἐν μὲν ταῖς ἄλλαις πόλεσι νοησαίραι δίδοις, ἐπλωγὸς γὰρ ὑπόσται. ὁ ὅ ἐνθάδε καὶ ἐν Δακεδαίμονι ποικίλος. Her. 7. 111 πρόμαντις δὲ ἡ χρέωσα, κατάπερ ἐν Δελφοῖς, καὶ οὐδὲν ποικίλωτέρον, 'the chief prophetess is she who gives the oracles, as at Delphi, and in no wise of darker speech.' 131 The constr. is προσήγετο ἡμῶν, μεθύτας τὰ ἀφανῆ, σκοπεῖν τὸ πρόσ ποσί, προσήγετο, was drawing us (by her dread song), said with a certain irony, since προσάγονται with infin. usually implies a gentle constraint (though, as a milit. term, ἀνάγκη προσηγάγωντο, reduced by force, Her. 6. 25): cp. Eur. Ion 659 χρόνῳ δὲ καὶρῶν λαμβάνων προσάγομαι | διὰμαρτ' ἐὰν σε σκῆπτρα ταῷ ἔχειν χθονὸς. τὸ πρὸς ποσί (cp. ἐμποδῶν 128), the instant, pressing trouble, opp. to τὰ ἀφανῆ, obscure questions (as to the death of Laïus) of no present or practical interest. Pind. Isthm. 7. 12 δεῖμα μὲν παροιχόμενον | καρτερὰν ἐπανεῖ μέριμναν' τὸ δὲ πρὸς ποδὸς ἀρειόν αἰεὶ σκοπεῖν | χρήμα
OI. ἀλλ' ἐξ ὑπαρχῆς αὐθής αὐτ' ἐγὼ φανώ.
ἐπαξίων γὰρ Φοῖβος, ἄξιως δὲ σὺ
πρὸ τοῦ θανόντος τήν', ἔθεσθ' ἐπιστροφήν' ὡστ' εὐνικῶς ὤρεσθε κἀμε σύμμαχον,
γῇ τῇ δε τιμωροῦστα τῷ θεῷ τ' ἁμα.
ὑπὲρ γὰρ οὐκεὶ τῶν ἀπωτέρω φίλων
ἀλλ' αὐτὸς αὐτοῦ τοῦτ' ἀποσκεδῶ μύσος.
ὅστις γὰρ ἦν ἐκεῖνον ὁ κτανῶν τάχ' ἀν
κα' ἄν τοιαῦτῃ χειρὶ τιμωρεῖν θέλοι,
κείσω προσαρκῶν οὖν ἐμαυτὸν ὀφελῶ.
ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων
ἰστασθε, τοῦσδ' ἀραντες ἱκτήρας κλάδους,

134 πρὸ habent optimi duo codd., L, Λ: inter reliquos, V₃, Bodl. Laud. 54
(cum interpr. utroque), Barocc. 66, Misc. 99. πρὸς codd. aliquot, inter quos B,
E, T, V, V₂, V₄: vide annot. τῆς θεοθ' ἐπιστροφήν. Variam lect. τῆς
θεοτίς αὐθής notat schol. in marg. L, quae cum plane supervacua et eadem insulsa

πάν. Ant. 1327 τὰν ποσὶν κακά. 132 ἐξ ὑπαρχῆς, i.e. taking up anew
the search into the death of Laius. Arist. de Anim. 2. 1 πάλιν ὤς πιστὲ
ἐξ ὑπαρχῆς ἐπανώμεν: σο πάλιν οὖν οὐν εἰς ὑπαρχῆς Rhet. 1. 1. 14: [Dem.]
or. 40 § 16 πάλιν εἰς ὑπαρχῆς λαγχάνουσι μοι δίκας. The phrase ἐν
tῇ τῆς ἐπιστροφής ὑπαρχῆς occurs in the paraphrase by Themistius of
Arist. περὶ φυσικῆς ἀκροάσεως 8. 3 (Berlin ed. vol. 1. 247 b 29): elsewhere
where the word occurs only in εἰς ὑπαρχῆς. Cp. El. 725 εἰς ὑποστροφής = ὑποστραφέντες: Her. 5. 116 ἐκ νείς: Thuc. 3. 92 ἐκ κατηγίς. αὐθής, as he
had done in the case of the Sphinx's riddle: αὐτά = τὰ ἀφαρη. 133 ἐπαξίως
(which would usually have a genitive) implies the standard—worthily of
his own godhead, or of the occasion—and is slightly stronger than ἄξιως.
Alc. 400 ὑπόκοινον, ἀκοινον. 134 πρὸ, on behalf of, cp. πρὸ τῶν
10, O. C. 811: Xen. Cyr. 8. 8. 4 εἰ τίς...διακυβεύεσθε πρὸ βασιλέως:
1. 6. 42 διωχόμοι σὲ πρὸ ἑαυτῶν βουλεύεσθαι. Campb. reads πρὸς
tὸν θανόντος, which here could mean only 'at the instance of the dead.'
πρὸς never = 'on behalf of,' 'for the sake of,' but sometimes 'on the
side of': e.g. Her. 1. 124 ἀποστάταις ἀπ' ἐκεῖνον καὶ γενόμενοι πρὸς σέο,
'ranged themselves on your side': 1. 75 ἐλπίζεται πρὸς ἑαυτοῦ τὸν χρηστὸν
ἐναι, that the oracle was on his side: below, 1434 πρὸς σοῦ...φράσω, I
OE. Nay, I will start afresh, and once more make dark things plain. Right worthily hath Phoebus, and worthily hast thou, bestowed this care on the cause of the dead; and so, as is meet, ye shall find me too leagued with you in seeking vengeance for this land, and for the god besides. On behalf of no far-off friend, no, but in mine own cause, shall I dispel this taint. For whoever was the slayer of Laius might wish to take vengeance on me also with a hand as fierce. Therefore, in doing right to Laius, I serve myself.

Come, haste ye, my children, rise from the altar-steps, and lift these suppliant boughs; sit, docet quanta mutandi licentia grammatici interdum uterentur. 138 αὐτοῖ recte B, T, alii; eorum in quibus αὐτοῖ legitur sunt L et A. 139 ἐκεῖνον L (ex ἐκεῖνος factum), A: ἐκεῖνον B. Pravam l. ἐκεῖνος deteriororum codd. unus et alter admisit.

will speak on your side,—in your interest: Trach. 479 καὶ τὸ πρὸς κεῖνον λέγειν, to state his side of the case also. ἐπιστροφή, a turning round (O. C. 1045), hence, attention, regard: ἐπιστροφήν τίθεσθαι (like σπουδήν, πρόνοιαν τίθ., Ai. 13, 536) ἐπιστρέφεσθαι τοὺς, Phil. 599.

Dem. In Aristoc. § 136 οἷς ἐπιστρέφῃ 'heeded not'= οἴοντο εὐφρόντισε ib. § 135. 137 ὑπὲρ γὰρ οἴχι κ.τ.λ., i.e. not merely in the cause of Laius, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: 'in the cause of a friend who is not far off' (his own father). The reference to Laius is confirmed by κεῖνῳ προσαρκῶν in 141. 138 αὐτοῖ = ἐμαυτοῦ: so κλαίω...αὐτή πρὸς αὐτήν, El. 285: τοὺς γ' αὐτός αὐτῶν πολεμίους (οὐκ ἐδῶ θάπτεων) Ai. 1132. ἀποκαθάρισε, dispel, as a taint in the air: cp. Od. 8. 149 σκέδασσον δ' ἀπο κήθα θυμοῦ: Plat. Phaed. 77 ὁ μῆ...ο ἄνεμος αὐτήν (τὴν ψυχήν) ἐκβαίνουσαν ἐκ τοῦ σώματος διαφυσάλι καὶ διασκεδάσθησαν. 139 ἐκείνον ὁ κτανών. ἐκείνον is thus placed for emphasis: cp. 820. 140 τοιαίτη, referring to κτανών, implies φονία: on τιμωρεῖν see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand. 142 παιδείς. The king here, as the priest in 147, addresses all the suppliants. ἄλλος (144) is one of the king's attendants. βάθρον ἑπαναθέτει κ.τ.λ. Cp. Ant. 417 κενικός...ἀλώρασι: Phil. 630 νεῶς ἄγοντα. Prose would require a compound verb: Xen. Symp. 4. 31 ὑπανόνταν...θάκον. ἀραντες. Aesch. Suppl. 481 κλάδους γε τούτους αἰών ἐν ἀγκάλαις λαβὼν | βωμοῦσ
ΣΟΦΟΚΛΕΟΥΣ

ἀλλος δὲ Κάδμου λαόν ὡς ἀθροιζότω, ὡς πᾶν ἐμοῦ δράσοντος. ἦ γὰρ εὐνυχεῖς σὺν τῷ θεῷ φανούμεθ', ἦ πεπτωκότες.

ΙΕ. δὲ παιδεῖς, ἵσταμεσθα. τῶν δὲ γὰρ χάριν καὶ δεῦρ' ἐβημεν ὁν ὡς ἐξαγγέλλεται.

Φῶβος δὲ οἱ πέμψας τάσσει μαντείας ἅμα σωτήρ θ' ικοῖτο καὶ νόσου παντήριον.

ΧΟΡΟΣ.

στρ. ἅ. δὲ Δίος ἀδυνατεῖς φάτι, τίς ποτὲ τὰς πολυχρύσους

2 Πυθόνος ἄγλαιας ἐβάς

ἐν ἀλλοις δαμόνων ἐγχαρίων | θέσ. 145 πᾶν...δράσοντος, to do everything - to leave nothing untried: for ὡς cp. 97. Plat. Αφ. 39 A ἐν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν. Xen. Hellen. 7. 4. 21 πάντα ἐποίει ὁποῖος, εἰ δύνατο, ἀπαγάγω. εὐνυχεῖς...πεπτωκότες: 'fortunate,' if they succeed in their search for the murderer, who, as they now know, is in their land (110): 'ruined,' if they fail, since they will then rest under the ἀνήκεστον μίασμα (98). The unconscious speaker, in his last word, strikes the key-note of the destined περιπέτεια. 147 δὲ παιδεῖ: see on 142. 148 καὶ δεῦρ' ἐβημεν, we ἐγείραμες here: i.e. this was the motive of our coming in the first instance. Phil. 380 ἐπειδὴ καὶ λέγεις δρασοντομῖν: Lys. In Eratosth. § 29 παρὰ τοῦ ποτὲ καὶ λήψαςθε δίκην; ἐξαγγέλλεται, proclaims on his own part (midd.), of himself: i.e. promises unasked, utro pollicetur. Cp. Αἴ. 1376 ἀγγέλλομαι...ἐῖναι φίλος, 'I offer friendship.' Eur. has thus used ἐξαγγ. even where metre permitted the more usual ἐπαγγέλλομαι: Heracl. 531 καὶ ἀγγέλλομαι | θυγάκειν, I offer to die. 149 ἀμα: i.e. may the god, who has summoned us to put away our pollution, at the same time come among us as a healing presence.

151—215 The Chorus consists of Theban elders—men of noble birth, 'the foremost in honour of the land' (1223)—who represent the Κάδμου λαὸς just summoned by Οἰδίπος (144). Οἰδίπος having now retired into the palace, and the suppliants having left the stage, the Chorus make their entrance (πάροδος) into the hitherto vacant ὄρχηστρα. For the metres, see the Analysis which follows the Introduction.

1st strophe (151—158). Is the god’s message indeed a harbinger of health? Or has Apollo some further pain in store for us?
and let some other summon hither the folk of Cadmus, warned
that I mean to leave nought untried; for our health (with the
god's help) shall be made certain—or our ruin.

PR. My children, let us rise; we came at first to seek what
this man promises of himself. And may Phoebus, who sent
these oracles, come to us therewith, our saviour and deliverer
from the pest.

CHORUS.

O sweetly-speaking message of Zeus, in what spirit hast thou come from golden Pytho unto glorious

1st antistrophe (159—166). May Athene, Artemis and Apollo
succour us!

2nd strophe (167—178). The fruits of the earth and the womb perish.

2nd antistrophe (179—189). The unburied dead taint the air:
wives and mothers are wailing at the altars.

3rd strophe (190—202). May Ares, the god of death, be driven
hence: may thy lightnings, O Zeus, destroy him.

3rd antistrophe (203—215). May the Lycean Apollo, and Artemis,
and Dionysus fight for us against the evil god.

151 φάτ, of a god's utterance or oracle (1440), a poet. equivalent
for φήμη: cp. 310 ἀπ' οἰωνῶν φάτιν. Διός, because Zeus speaks by
the mouth of his son; Aesch. Εἰμ. 19 Δίός προφήτης ἵνα Λοξίας πατρός.
dευτερ, merely a general propitiatory epithet: the Chorus have not yet
heard whether the response is comforting or not. It is presently told
to them by Oed. (242). Cp. Εἰ. 48α ἄνυπνόων...οὐράρτων, dreams
breathing comfort (from the gods). τίς ποτὲ...θραύσα; What art thou that
hast come? i.e. in what spirit hast thou come? bringing us health or
despair?

152 Πυθώνοι, from Pytho (Delphi): for the gen., see on 142
βαθρον | ἱστασθε. τᾶς πολυχρώσου, 'rich in gold,' with allusion to the
costly ἀναθήματα dedicated at Delphi, and esp. to the treasury of the
temple, in which gold and silver could be deposited, as in a bank,
until required for use. Ἰλιᾶδ. 9. 404 οὖν ὅσα λαῖνος οὐδός ἀφήτωρ ἐντὸς
ἐργα. | Φοῖβου Ἀπόλλωνος, Πυθός ἐνὶ πετρησῷ. Θυκ. 1. 121 ναυτικῶν
τε ἀπὸ τῆς ὑπαρχοῦσης τε οὐσίας ἐξαρτυόμεθα, καὶ ἀπὸ τῶν ἐν Δελφοῖς
καὶ Ὀλυμπίᾳ χρημάτων. Αθην. 233 f τῷ μὲν οὖν ἐν Δελφοῖς Ἀπόλλωνι
τῶν πρότερον ἐν τῇ Λακεδαιμόνι χρυσὸν καὶ ἄργυρον [πρότερον = before
the time of Lysander] ἱστοροῦσιν ἀνατεθήναι. Εὐρ. Ανδρ. 1093 θεῶν | χρυσοῦ
γέμοντα γῆλα (recesses), θησαυροῦς βροτῶν. Ιόν 54 Δελφοῖ σφ
Θήβας; ἐκτέταμαι, φοβεράν φρένα δείματι πάλλων,
ὁμιλεί Δάλιο Παῖαν,
μὴ σοὶ ἀξόμενος τί μοι ἦ νέον
περιτελλομέναις ὀραίς πάλιν ἔξαινοις χρέος.

ἀντ. ἀ. πρῶτά σε κεκλόμενοι, θύγατερ Διός, ἀμβροτ' Ἀθάνα,
2 γαιάοχών τ' ἀδελφεῖαν

κεκλόμενοι L (σα μανου αδμοδου μεντι), Α, Ε : κεκλόμενοι V, VI, B, al.

ἐθνον (the young Ion) χρυσοφύλακα τοῦ θεοῦ, | ταμίαν τε πάντων. Pind. Pyth. 6. 8 ἐν πολυχρῶσῃ Απολλωνία...νάπα (i.e. ἐν Πιθοῖ). 153 The bold use of ἐκτέταμαι is interpreted by φοβεράν φρένα δείματι πάλλων, which is to be taken in close connection with it. ἐκτένεσθαι is not found elsewhere of mental tension (though Dionys. De Comp. Verb. c. 15 ad fin. has ἡ τῆς διανοίας έκτασις καὶ τοῦ διεμάτου ἀπροσδόκητον): and Triclinius wrongly explains here, 'I am prostrated by dread' (ἐκπέληγμα, παρ’ ὅσον οἱ ἐκπλαγέντες έκτασιν σώματος καὶ ἀκνησίαν πάσχουσιν: cp. Eur. Med. 585 ἐν γὰρ ἐκτενεὶ στ’ ἐποι). Cp. Xen. Cyr. 1. 3. 11 ἦσσος παρατείναιμι τοῦτον, ὠσπερ οὗτος ἐμὲ παρατείνει ἀπὸ σοῦ κολλῶν,—'rack,' 'torture' him. But παρατείνεσθαι, when used figuratively, usually meant 'to be worn out,' 'fatigued to death': e.g. Plato Lysis 204 c παραταθήσεται ὑπὸ σοῦ αἰκόνων θαμα λέγοντος, enecabitur, he will be tired to death of hearing it. So Xen. Mem. 3. 13. 6 παρατείταμι μακράν ὄδον πορευθείς. πάλλων, transitive, governing φρένα, making my heart to shake; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. Lys. 1304 κοῦφα πάλλων, 'lightly leaping in the dance': Eur. El. 435 ἐπάλλε δελφίς (= ἐκκιρτα), 'the dolphin leaped': ib. 477 ἰπποὶ ἐπάλλων 'quivered' (in death). Cp. Aesch. P. V. 881 κραδία φόβῳ φρένα λακτίζει: so, when the speaker is identified with the troubled spirit within him, we can say φρένα πάλλω,—where φρένα has a less distinctly physical sense than in Aesch. I.e., yet has physical associations which help to make the phrase less harsh. 154 ἄλλα. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. Eum. 9). A Boeotian legend claimed Tegyra as the birthplace of
Thebes? I am on the rack, terror shakes my soul, O thou Delian Healer to whom wild cries rise, in holy fear of thee, what thing thou wilt work for me, perchance unfelt before, perchance returning in the fulness of the years: tell me, thou immortal Voice, born of golden Hope!

First call I on thee, daughter of Zeus, divine Athene, and on thy sister, guardian of our land, Artemis, and on thy sister, guardian of our land, Athena and her twin sister, Artemis.

We can scarcely say, however, with Schneidewin that Artemis here ‘bewrays the Athenian,’ when we remember that the Theban Pindar hails the Delphian Apollo as the Healer and the God of Hope (Pyth. 1. 39).

Apollo: Plut. Pelop. 16 ἐναίθα μνημολογοῦσι τὸν θεόν γενέσθαι, καὶ τὸ μὲν πλησίον ὅρος Δήλος καλεῖται. We can scarcely say, however, with Schneidewin that Δήλο here 'bewrays the Athenian,' when we remember that the Theban Pindar hails the Delphian Apollo as a Healer and the God of Hope (Pyth. 1. 39). ἰ延长 (again in 1096), invoked with the cry ἰ延长: cp. Tr. 221 ἰ延长 Πιαίνω. Soph. has the form παιών, παίων as = 'a healer’ (not with ref. to Apollo), Phil. 168, 832. 155 ἀξίμενος (1st, ψ, whence ἀγος) implies a religious fear: cp. Od. 9. 478 σχέτλι, ἐπεὶ ἔξωνοι ὀιχ ᾧτον ὁ ὁ ὃν ὁ ὃν...πάλιν. Are we to suffer some new plague, for some recent impiety? Or are we to be visited by a recurrence of plagues suffered in past years, on account of some old defilement? The second guess is right: it is the old curse in the house of Labdacus that is at work. πάλιν recalls Aesch. Ag. 154 μὴνε γὰρ φοβεταρα παλάνορτος ὀλυνομός δολει μνάμων μὴνες τεκνόποινοις. νόν, adjective with χρόος: πάλιν, adverb with ἐξανίσεις. τι μοὶ νέον χρόος ἐξανίσεις; ἦ τι χρόος πάλιν ἐξανίσεις; The doubling of ἦ harshly co-ordinates νέον and πάλιν, as if one said τίς ἡ μαχομένος ἡ ἀμαχεὶ ἐνίκησεν: 156 περιτελλοῦν ὄρας, an epic phrase which Ar. Av. 697 also has. Od. 14. 293 ἀλλ' ὅτε δὴ μνήσε τε καὶ ἡμέραν ἐξετέλευτο | ἄψ περιτελλομένου ἔτεος, καὶ ἐνήλθον ὄρας. 157 χρυσάσας κ.τ.λ. The answer (not yet known to them) sent by Apollo is personified as Φάρα, a divine Voice,—'the daughter of golden hope,' because—whether favourable or not—it is the issue of that hope with which they had awaited the god's response. 159 κεκλώμενος is followed in 164 by προφανῆ μοι instead of εὐχομαι προφανήναι. Cp. Plat. Legg. 686 ἀποβλέψα γὰρ πρὸς τοῦτον τὸν στόλον οὐ πέρι διαλεγόμεθα ἐδοξέ τοι πάγκαλος...ἔναι. Antiphon Tetr. B. β. § 10 ἀπολυμένοι δὲ ὑπὸ τε τῆς ἄλθεσα τῶν πραξθέντων ὑπὸ τε τῶν νόμων καθ ἥν διωκεται. οὐδὲ τῶν ἐπιπτηχεμάτων εἶνακ δίκαιοι τοιούτων κακῶν ἄξιονθαλ ἐσμέν. Xen. Cyr. 8. 8. 10 ἢν δὲ αὐτοῖς νόμοιν νομίζουσι τεντο. 160 γαμάχον has this sense only here. In O. C. 1072
σφοκλεοὺς

3 Ἀρτέμις, ἄ κυκλόεντ' ἄγορᾶς θρόνον εὐκλέα θάσσει, 4 καὶ Φοίβον ἐκαβόλον, ἢ ὁ 5 τρισσοῦ ἀλεξίμοροι προφάνητε μοι, 6 εἰ ποτὲ καὶ προτέρας ἀτας ὑπὲρ ὀρνυμένας τόλμη 165 7 ἡνύσατ' ἐκτοπίαν φλόγα πήματος, ἐλθετε καὶ νῦν.

στρ. β' ὃ πόποι, ἀνάριθμα γὰρ φέρω 2 πήματα νοσεὶ δὲ μοι πρόπας στόλος, οὐδ' ἐνι φροντίδος ἐγχος 3 ὃ τις ἀλέξεται. οὔτε γὰρ ἔχοναι 171 4 κλυτᾶς χθονὸς αὐξείται οὔτε τόκουσιν

it is the Homeric epithet of Poseidon, 'girdling the earth,' ἀνὰ τὸν πύντιον γαμάδχον. Cp. Παλλάς πολιώχος Ar. Ἑρ. 581 (πολιώχος Pind. Οἰ. 5. 10), πολισσοῦχοι θεοὶ Aesch. Τheat. 69. 161 κυκλόεντ' ἄγορᾶς θρόνον = κυκλοσσείς ἄγορᾶς θρόνον, a throne in the centre of the agora; cp. Ἀντ. 793 νείκος ἀνδρῶν ἔνναμον, Trach. 993 ὁ Κηναλος κρητικὸς βωμὸν. κυκλόεντα should not be pressed as if asserting a definitely circular form for the agora; the notion is not so much 'round' as 'surrounding,—the epithet marking that the sitting statue of Artemis is the central object. The phrase may have been partly suggested by the familiarity of the word κύκλος in connection with the Athenian agora, of which it perhaps denoted a special part; schol. Ar. Ἑρ. 137 ὧ δὲ κύκλος Ἀθηναίων ἄστι καθίσεω μάκελλος, ἐκ τῆς κατασκευῆς (form) τῆς προσηροχιάς λαβόνων. ἐνθα δὴ πιπράσκεται χωρίς κρεών τὰ ἄλλα ὤνα, καὶ εξαιρέτως δὲ οἱ ἱερεῖς. Cp. Eur. Οἰ. 919 ὀλυγάκης ἀστιν καγόρας χραίνων κύκλον, 'the circle of the agora,' i.e. 'its bounds': cp. Θουκ. 3. 74 τὰς οἰκίας τὰς ἐν κύκλῳ τῆς ἄγορᾶς, 'all round' the agora. In Π. 18. 504, cited by Casaubon on Theophr. Char. 2. 4, ἵππο ἐνi κύκλῳ refers merely to the γέφοντες in council. I prefer my version above to (1) 'her round throne, (consisting) of the agora,'—a strained metaphor, for θρόνος is the chair of the statue: (2) 'her round seat in the agora'—κυκλόεντα meaning that the pedestal of the statue was circular: (3) 'her throne in the agora, round which κύκλοι χοροί range themselves.' This last is impossible. εὐκλέα, aluding to Artemis Εὐκλεία, the virgin goddess of Fair Fame, worshipped
Artemis, who in the centre of our agora holds her throne of fame, and on Phoebus the far-darter: O shine forth on me, my threefold help against death! If ever aforetime, in arrest of ruin hurrying on the city, ye drove a fiery pest beyond our borders, come now also!

Woe is me, countless are the sorrows that I bear; a plague is 2nd strophe.
on all our host, and thought can find no weapon for defence. The fruits of the glorious earth grow not; by no birth of children

esp. by Locrians and Boeotians: Plut. Arist. βωμός γὰρ αὐτῇ καὶ ἀγαλμα παρὰ πάναν ἁγορὰν ἵδρυται, καὶ προβάλλουσιν αἴτιο τε γαμούμεναι καὶ οἱ γαμοῦντες: also at Corinth, Xen. Hellen. 4. 4. 2. Pausanias saw a temple of 'Ἄρτεμις Εὐκλεία, with a statue by Scopas, near the Προτήρεις πόλαι on the N. E. side of Thebes. Near it were statues of Apollo Bocdromios and Hermes Agoraioi. The latter suggests that the Agora of the Lower Town (which was deserted when Pausanias visited Thebes) may have been near. In mentioning the ἁγορά, Soph. may have been further influenced by the fact that Artemis was worshipped as Ἀγοραία: thus in the altis at Olympia there was an 'Ἅρτεμιδος Ἀγοραίας βωμός near that of Ζεὺς Ἀγοραίος (Paus. 5. 15. 4). 165 ἄτας ὑπὲρ, 'on account of ruin' (i. e. 'to avert it'): cp. Ant. 932 κλαύμαθ᾽ ἔπαθεν ἐπαναγγέλσον ὑπὲρ. So Aesch. Theb. 111 ἔδεσε παρθένων ἱεροσον λόχον δουλοσύνας ὑπὲρ, 'to avert slavery.' Cp. 187. ὀφρυνώνας πόλει: the dat. (poet.) as after verbs of attacking, e. g. ἐπινεία, ἐπιτίθεσθαι. Musgrave's conj. ὑπεροπρο-μένας πόλει (the compound nowhere occurs) has been adopted by some editors. 166 ἡγούσατ᾽ ἐκτοπιαν, made ἐκτοπιαν, - ἐξωρίσατε, a rare use of ἀνών like ποιεῖν, καθίσταται, ἀποδεικνύει: for the ordinary use, cp. 720 ἐκάλων ἠγούσεν ἃ φονεία γενόταν, effected that he should become. In Ant. 1178 τούτος ὃς ἄρ’ ὀρθὸν ἠγούσας, the sense is not 'made right,' but 'brought duly to pass.' ἔλθεις καὶ νῦν, an echo of προβάλλετε μοι, προτέρας having suggested καὶ νῦν: as in 338 ἀλλ᾽ ἐμὲ ψέψας repeats ὀργὴν ἐμέμψει τὴν ἐμὴν. 167 ὁ πότοι is merely a cry like πατᾶτα: Trach. 853 κύριαι νῦνες, ὃ τόποι, ἄλοι, κ.τ.λ. 170 στάδος, like στρατός (Pind. Pyth. 2. 46, etc.) = λαός. ἔν = ἐνεστί, is available. φροντίδος ἐγχύος, not, a weapon consisting in a device, but a weapon discovered by human wit, ἐγχύος ὃ τις ἀλέξεται being a bold equivalent for μηχανή ἀλέξητηρία. 173 τόκωσιν, by births: i. e. the mother dies, or the child is still-born:
5 ἵππων καμάτων ἀνέχουσι γυναῖκες·
6 ἄλλοι δ' ἄν ἄλλῳ προσίδους ἀπερ εὐπτερον ὤρνων
7 κρείσσον ἀμαμακέτου πυρὸς ὀρμενὸν
8 ἀκτάν πρὸς ἐσπέρου θεοῦ·

ἀν. β'. δὲν πόλις ἀνάριθμος ὀλλυται·
2 νηλεά δὲ γένεθλα πρὸς πέδωθ παναταφόρα κεῖται ἀνακίτως·
3 ἐν δ' ἀλοχοὶ πολιαί τ' ἐπὶ ματέρες
4 ἀκταν παρὰ βώμων ἀλλοθεν ἄλλαι
5 αὐγρῶν πόνων ἰκτῆρες ἐπιστενάχουσιν.
6 παίαν δὲ λάμπει στονόσσα τέ γήρνες ὦμαυλος·
7 δὲν ὑπέρ, δ' χρυσέα θύγατερ Δίος,
8 εὐώπα πέμψου ἄλκαν·

180 Veram l. παναταφόρα, quam ex cod. Palat. 40 et Laur. 31. 10 (I.) affert Campb., inveni etiam in V. L παναταφόρω (sic), a m. rec. in -a correctum:

see on 26, and cp. Hes. Όψ. 244 οὐδὲ γυναῖκες τύκτουσιν. Τί πόκοισων = 'in child-bed' (and so the schol., ἐν τοῖς πόκοισι), the meaning implied would be that all the women perished in their travail, since οὐχ ἀνέχουσι could not be explained as merely = 'do not soon or easily surmount.'

175 ἄλλοι δ'...ἄλλῳ; 'one after another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of πρὸς in προσίδους may have been felt as softening the boldness. That προσοφάν could be used as = 'to see in addition' is inconceivable; nor could such use be justified by that of ἐφοράν τιν as = ὁρᾶν ἐν τινι. And no one, I think, would be disposed to plead lyric license for ἄλλῳ πρὸς ἰδοῖος on the strength of ἀκταν πρὸς ἐσπέρου θεοῦ in 177. Clearly there was a tendency (at least in poetry) to use the dative thus, though the verb of the context generally either (a) helps the sense of 'adding,' or (b) leaves an alternative. Under (a) I should put El. 235 τίκτευν ἀταν ἄταισ: Eur. Ηλέν. 195 δάκρυν δάκρυσθα μοι φέρων. Under (b), Eur. Ορ. 1257 πήματα πήμασέν ξείρη: Πηνε. 1496 φόνω φόνος | ὕδησόδα δόμον ὀλευ: where the datives might be instrumental. On the whole, I forbear to recommend ἄλλοι δ' ἄν ἄλλῳ προσίδους, though easy and tempting; cp. Thuc. 2. 4 ἄλλοι δὲ ἄλλῃ τῆς πόλεως σποράδην ἀπώλλυντο. 177 ὀρμενὸν, aor.
do women surmount the pangs in which they shriek; and life
on life mayest thou see sped, like bird on nimble wing, aye,
swifter than resistless fire, to the shore of the western god.

By such deaths past numbering, the city perishes: unpitied,
her children lie on the ground, spreading pestilence, with none
to mourn; and meanwhile young wives, and grey-haired mothers
with them, uplift a wail at the steps of the altars, some here,
some there, entreating for their weary woes. The prayer to
the Healer rings clear, and, blent therewith, the voice of lamen-
tation: for these things, golden daughter of Zeus, send us the
bright face of comfort.

θανατηφόρω (sic) A. Dalivus, voci πέδω debitus, in codd. fere omnes irrepsit.

182 παραβίωμον I, A, plerique. παρά βάμων, B, T, V², V¹, al. αὐθάν παραβίωμον
Hartung., ἀχάν παραβίωμον Nauck. ἄλλαι codd.: ἄλλαν Dindorf.

part. (II. 11. 571 δοῦρα...δρμενα πρόσωω), 'sped,' 'hurried,' since the life
is quickly gone. κρείσσον...πυρός, because the πυρεφόρος λοιμός drives
all before it. 178 ἄκταν πρὸς for πρὸς ἄκταν, cp. 525: Ο. C. 126 ἄλος
ἐς τάνδ' ἁμαμακετάν κοράν. ἱσπέρων θεοῦ: as the Homeric Erebos is in
the region of sunset and gloom (Od. 12. 81), and Hades is ἀννυχόν
ἀνάξ O. C. 1559. 179 ἄν...ἀνάρθμος. ὁν, masc., referring to ἄλλον...
...ἄλλω,—to such (deaths) knowing no limit': cp. ἀνάρθμος θρήνων
El. 232, μηνών | ἀνήρθμος Ai. 602, where the gen. depends on the
substratival notion (ἀρθμός) in the compound. 180 γένεθλα (πόλεως),
'her sons': cp. 1424 τὰ θυρηνία γένεθλα, the sons of men. ημέλα, un-
pitied; ἀνοίκτως, without οἴκτως, lament, made for them: they receive
neither ταφή nor θρήνος. Cp. Thuc. 2. 50 τολλών ἄταφων γεγομένων
(in the plague, 430 B.C.). 181 ἐν 8', cp. on 27. ἐπί, adv.: Her.
7. 65 τοῦ δὲ καλάμινα εἶχον...ἐπὶ δὲ, σίδηρον (v. L-ος) ἕν. But ἐπί =
ἐπεστ. II. 1. 515. 182 ἄκταν παρὰ βάμων, 'at the steps of the altars':
Aesch. Cho. 722 ἀκτή χιώματος, the edge of the mound: Eur. Her. F. 984
ἀμφὶ βωμίαν | ἐπὶ τεχνη ὑποσ, at the base of the altar. 185 ἱκτῆρας with
λυγρῶν πόλων, entreating on account of (for release from) their woes,
causal gen.: cp. ἀλγείν τύχης, Aesch. Ag. 571. 186 λάμπει: 473 ἐλλεμ-
ψε...φύμα: Aesch. Theb. 104 κτύπον δήδορκα. ἐμαίλες, i.e. heard at
the same time, though not σύμφωνος with it. 188 ἄν ὑπερ: see on 165.
189 εὐώπα ἄλκαν: cp. ἀγανή σαῦνος | ἐλπίς, Aesch. Ag. 101 (where Weil
στρ. γ. Ἄρεα τε τὸν μαλερὸν, ὡς νῦν ἄχαλκος ἀσπίδων
2 φλέγει μὲ περιβόστατος ἀντιάζων,
3 παλίσσυτον δράμημα νυσίσαυ πάτρας
4 ἕπουρον εἰτ' ἐς μέγαν
5 κόλαμον Ἀμφιτρίτας
6 εἰτ' ἐς τὸν ἀπόξευον ὄρμον
7 Ὄρθικον κλύδωνα'
8 τελείω γάρ, εἰ τι νῦξ ἀφη.


προφανείων'), ὕλαρον φέγγος Ar. Ran. 455. 190 Ἄρεα τε κ.τ.λ. The acc. and infin. Ἄρεα...νυσίσαυ depend on δός or the like, suggested by the preceding words. Cp. Il. 7. 179 ζεῖν πάτερ, ἥ Αιαντα λαχεῖν ἥ Τυθέως νῦν (grant that). Ἀσκ. Theb. 253 θεοὶ πολέται, μῆ με δουλείας τυχεῖν. μαλερόν, raging: cp. μαλερὸν πυρὸς II. 9. 242: μαλερῶν...λέωντων Ἀσκ. Ag. 141. Ares is for Soph. not merely the war-god, but generally βροτολογοῦς, the Destroyer: cp. Ai. 706. Here he is identified with the fiery plague. ἄχαλκος ἀσπίδων (cp. El. 36 ἀσκένων ἀσπίδων: Eur. Phoen. 324 ἀπεπλοὺς φωρεῖν): Ares comes not, indeed, as the god of war, yet shrecks of the dying surround him with a cry (βοή) as of battle. 191 περιβόστατος could not mean 'crying loudly': the prose use ('famous' or 'notorious', Thuc. 6. 31) confirms the pass. sense here. ἀντιάζων, attacking: Her. 4. 80 ἡπτίσας μν (acc.) οἱ Ὄρθικες. Ἀσκ. has the word once only, as = 'to meet' (not in a hostile sense), Ag. 1557 πατέρ' ἀντίάζασα: Eur. always as = 'to entreat'; and so Soph. El. 1009. Dindorf reads φλέγει μὲ περιβόσταν (the accus. on his own conject.), ἀντίάζω (suggested by Herm.), 'I pray that' etc. But the received text gives a more vivid picture. 192 νυσίσαυ, to turn the back in flight (Eur. Andr. 1141 πρὸς φυγὴν ἐνώσων), a poet. word used by Ἀσκ. with acc. πόντον, to skim (Ag. 286), by Eur. Ph. 651 (Dionysus) κακός δν...ἐνώσων as = 'to cover the back of.' δράμημα, cognate acc.: πάτρας, gen. after verb of parting from: see on βάθρων, 142. 194 ἐπουρον = ἐπουρείζομενον (ironical). Lidd. and Scott s. v. refer to Clemens Alexandr. Paed. 130 τῷ τῆς ἄλφης πενύματι ἐπουρον ἀρθείς, 'lifted on a prospering gale by the spirit of Truth.' So Trach. 815 οὐρος
And grant that the fierce god of death, who now with no 3rd strophe. brazen shields, yet amid cries as of battle, wraps me in the flame of his onset, may turn his back in speedy flight from our land, borne by a fair wind to the great deep of Amphitritē, or to those waters in which none find haven, even to the Thracian wave; for if night leave aught undone, Barocc. 66, seu dormitante librario, seu sensum expediri putante si accus. ad ἀφη referetur. el. ἤν V².

οὐθαλιμῶν ἔμων | αὐτῇ γένοιτ' ἀπωθεὶ ἔρποψιν καλῶς: id. 467 ἄλλα ταῦτα μὲν | βείτω κατ' ὀδόν. Active in Trach. 954 ἐπονοῦσ ἐκτύωτις αὕρα (schol. ἀνεμοῦσ ὀὕρος ἐπὶ τῆς οἰκίας), ‘wafting.’ The v. l. ἀπονοῦν would go with πάτρας, ‘away from the borders of my country’—from Ionic ὀδόος=ὁρὸς, like ὀμοὺρος (Her. 1. 57), πρόσωρος (Phil. 691), ἐνούρος (Aesch. Ag. 495), τῆλωρός. Pollux 6. 198 gives ἔξωρος, ἔξωρος, but we nowhere find an Ionic ἀπονοῦς: while for Attic writers ἄφορος (from ὀρός) would have been awkward, since ἄφορος ‘sterile’ was in use. 194 μέγαν | θάλαμον Ἀμφιτρίτης, the Atlantic. θάλαμος Ἀμφιτρίτης alone would be merely ‘the sea’ (Od. 3. 91 εἰ πελάγει μετὰ κύμασιν Ἀμφιτρίτης), but μέγαν helps to localise it, since the Atlantic (ἡ ἔξω στηλῶν βαλάσσα ἡ Ἀτλαντίς καλεμένη, Her. 1. 202) was esp. ἡ μεγάλη θάλασσα. Thus Polyb. 3. 37 calls the Mediterranean τὴν καθ' ἡμᾶς,—the Atlantic, τὴν ἔξω καὶ μεγάλην προσαγορευμένην. In Plat. Phaedo 109 b the limits of the known habitable world are described by the phrase, τοὺς μέχρι τῶν Ἡρακλείων στηλῶν ἀπὸ Θαῖσιδος (which flows into the Euxine on the E.), Eur. Hipp. 3 δοσὶ τε πόσῳ (the Euxine) τερμῶν τ' Ἀτλαντικῶν ναϊόνων ἐίσοι: Her. F. 234 ὡστ' Ἀτλαντικῶν πέρα | φείγειν ὀρὸν ἄν. 196 ἀπόξεον. Aesch. has the word as = ‘estranged from’ (γῆς, Ag. 1282), cp. ἀποζεονόθου. Here it means ‘away from strangers,’ in the sense of ‘keeping them at a distance.’ Such compounds are usu. passive in sense: cp. ἀπόδειτος (Hesych., = ἀδειτος), ἀπόθεως, ἀπόμισθος, ἀπόστος, ἀπότιμος (215), ἀποχήματος. ἀπόξεον ὀρός, the Euxine: an oxymoron,—ὁρός ἄνορμος, as in Phil. 217 ἅος ἄξενον ὠρον. Strabo 7. 298 ἄπλων γὰρ ἦνα τότε τὴν θάλασσαν ταύτην καὶ καλεότας Ἀξενοῦν διὰ τὸ δυσχέιμερον καὶ τὴν ἀγριότητα τῶν περιοικοῦντων θηνῶν καὶ μάλιστα τῶν Σκυθικῶν, ἐξενοῦτούντων, κ.τ.λ. The epithet Θρήκιον here suggests the savage folk to whom Ares is ἄγχιστολος on the W. coast of the Euxine (Ant. 969). Ovid Trist. 4. 4. 55 Frigida me obhident Euxini litora Ponti: Dicitus ab antiquis Axenus ille fuit. 198 τελεὼν γὰρ...ἐφηταί. Reading τελεών, as Herm. suggested,
instead of τέλει, I construe thus:—εἰ τι νῦν ἄφη, ἡμαρ ἐπέρχεται τελεῖν τοῦτο, ‘If night omit anything (in the work of destruction), day comes after it to accomplish this.’ τελεῖν is the infin. expressing purpose, as often after a verb of going or sending, where the fut. participle might have been used: cp. Her. 7. 208 ἔπεμπε...κατάσκοπον ἵππεα, ιδέοςθαι [=οφόμενον] οἴκοσιν τε ἔστι, κ.τ.λ.: Thuc. 6. 50 δέκα δὲ τῶν νεῶν προὔπεμψαν ἐς τὸν μέγαν λιμένα πλεῦσαι τε καὶ κατασκέψασθαι...καὶ κηρύξαι. Here the pres. inf. is right, because the act is not single but repeated. Observe how strongly τελεῖν is supported by the position of the word (‘To accomplish,—if night omit aught,—day follows’). No version of τέλει explains this. The most tolerable is:—In fulness—if night omit aught—day attacks (ἐπέρχεται) this’: but I do not think that such a rendering can stand. See Appendix, Note 4. cl...d^2. Cp. 874 εἰ' τερμέρατι (lyric): O. C. 1443 εἰ στερηθὼ (dialogue): Ant. 710 καὶ τις ἥ (do.). In using εἰ with subjunct., the Attic poets were influenced by the epic usage, on which see Monro, Homeric Grammar § 292. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 εἰ τερμέρατι has good authority. 199 εἰ'...ἐρχεται: for the adverbial εἰτι separated from ἐρχεται, cp. O. C. 1777 μὴν εἰτι πλείω | θρήνον ἐγειρέτε. This is ‘tmesis’ in the larger sense: tmesis proper is when the prep. is essential to the sense of the verb: Π. 3. 108 νῦν ποτ' ἀπ' Αἰνειάν θόμην = νῦς ἀφελόμην Αἰνειάν: cp. Monro H. G. § 176. 200 τὸν = δὖν, sc. Ἀρέα (190). 203 Δίκαιος, Apollo, properly the god of light (λυκ), whose image, like that of Artemis, was sometimes placed before houses (Εἰ. 637 Φοίβη προστατήριε, Aesch. Θεόβ. 449 προστατηρίας | Ἀρτέμιδος), so that the face should catch the first rays of the morning sun (δαίμονες...
day follows to accomplish this. O thou who wieldest the powers of the fire-fraught lightning, O Zeus our father, slay him beneath thy thunder-bolt.

Lycean King, fain were I that thy shafts also, from thy bent bow's string of woven gold, should go abroad in their might, our champions in the face of the foe; yea, and the flashing offeret, ὁ πυρφόρος ὀστρακάν | κράτει νέμων. 205 ἀδάμαστι codd.: ἀδάματι Eust. 206 Super προσταθέντα scriptum est et in L et in Α προϊστάμενα, unde videas liberos participium duxisse a verbo προϊστάμην, non a προστείνω. Dindorfius προσταθέντα scribere iubet, tanquam coniecturae debitum. Ipsum autem προσταθέντα illud in cod. Par. B inveni. Verumtamem minor est huius codicis fides quam ut contra ceteros valeat, praestertium cum lectionis προσταθέντα salva sit ratio.

ἀντήλου Agam. 519) then, through Δύκειος being explained as λυκοκτόνος (Soph. El. 7), Apollo the Destroyer of foes: Aesch. Theb. 145 Δύκει ἄναξ, Δύκειος γενὸς | στρατῷ δαίμ. Cp. below, 919. 204 ἄγκυλαι. ἄγκυλη, a cord brought round on itself, a noose or loop, here = the νεφρα of the bent bow. ἄγκυλων, the reading of L and A, was taken by Eustath. 33. 3 of the bow (ἄγκυλον τόξο). 205 ἐνδατίσθαι, pass., to be distributed, i.e. showered abroad on the hostile forces. The order of words, and the omission of σέ, are against making ἐδατ. midd., though elsewhere the pass. occurs only in δεδασμαί: Appian, however, has γῆς διαδατομένης τ. τ. 1. It is possible that Soph. may have had in mind Π. 18. 263 ἐν πεδίῳ, ὃθεν περ Τρῶις καὶ Ἀχαιοὶ | ἐν μέσῳ ἀμφότεροι μένος Ἀρρης δατέντας, 'share the rage of war,' give and take blows. Others understand, 'I would fain celebrate,' a sense of ἐνδατίσθαι derived from that of distributing words (λόγους ὑνειδοστήρας ἐνδατούμενος, Eur. Herc. F. 218). The bad sense occurs in Trach. 791 το διαπάρευνον λέκτρον ἐνδατούμενοι: the good, only in Aesch. fr. 340 ὁ δὲ ἐνδατίστα τὰς τις εὐπαιδείας, 'celebrates his happy race of children.' 206 προσταθέντα from προϊστήμη, not προστείνω. Cp. Αἰ. 803 πρόστητι ἀναγκαίας τύχης. El. 637 Φοίβε προστατήρει. O. T. 881 θεῶν οὐ λήξω προστάταν ἐχῶν. For 1st aor. pass. part., cp. κατασταθεῖς Lys. or. 24. 9, συνταθεῖς Plato Legg. 685 c. The conject. προσταλέντα (as = 'launched') is improbable (1) because it would mean rather 'having set out on a journey'; cp. O. C. 22: (2) on account of the metaphor in ἀρωγά. προσταθέντα from προστείνω (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bow-string.' προσταθέντα, found in one ms., would make
ἀρωγά prosaic, while προσταθέντα—if not strictly suitable—is at least poetical: the difference is like that between speaking of ‘auxiliary forces’ and of ‘champions.’

207 Ἀρτέμιδος ἀγλας, the torches with which Artemis was represented,—holding one in each hand (Ar. Ran. 1362 διπύρων ἄνεξονα λαμπάδας, Trach. 214 Ἀρτέμιν ἀμφίπτυρον),—in her character of Διήλκη, σελασφόρος, φωσφόρος, ἀνθήλως,—names marking her connection with Selene; cp. Aesch. fr. 164 ἀστερωτῶν ὀμμα Δημώδας κόρης. 208 Δύκα ἄρεα διάφορα ἐσθαφηβόλος, ἀγροτέρα, huntress: Od. 6. 102 οὔτε ὁ Ἀρτέμις ἔστι κατ’ οὐρέος ἰσχείμα, | ...τερπομένη κάπρους καὶ ὀρείσ τῶν ἐλάφουσιν | τῷ δὲ θ’ ἄμα νύμφαι. Δύκα: the Lycian hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of Δύκειοι. At Troezen there was even a temple of Ἀρτέμις Δυκεία: Paus. says (2. 31. 4) that he could not learn why she was so called (ἐστὶν τὴν ἐπικλήσειν οὐδὲν ἔχον πυθόσα ταῖς τῶν ἐξηγητῶν), and suggests that this may have been her title among the Amazons—a guess which touches the true point, viz. that the Δυκεία was a feminine counterpart of the Δύκειοι. 209 τῶν χρυσομύτραν. μύτρα, a snood: Eur. Bacch. 831 ΔΙ. κόμην μὲν ἐπὶ σφό κρατὶ τανάθ᾽ ἐκτενω. ΠΕΝΘΕΥΣ. τὸ δεύτερον δὲ σχήμα τοῦ κόμου τί μοι; ΔΙ. πέπλοι ποδήρεις. ἐπὶ κάρα δ’ ἐσται μύτρα. 210 τὸ ἐπώνυμον γάς. As he is Βάκχος, so is Thebes called Βακχεία (Trach. 510), while he, on the other hand, was Καμελάς νύμφας ἄγαλμα (1115). The mutual relation of the names is intended here by ἐπώνυμον. The word usually means called after (τινὸς). But ἄρχον ἐπώνυμοι, ἠρων ἐπώνυμοι were those who gave names to the year, the tribes: and so Soph. Ai. 574 (σάκος) ἐπώνυμοι, the shield which gave its name to Eurysaces. Cp. Eur. Ion 1555 where Athene says, ἐπώνυμος δὲ σφό ἀφικόμην χθονός, giving my name to
fires of Artemis wherewith she glances through the Lycian hills. And I call him whose locks are bound with gold, who is named with the name of this land, ruddy Bacchus to whom Bacchants cry, the comrade of the Maenads, to draw near with the blaze of his blithe torch, [our ally] against the god unhonoured among gods.

thy land. 211 οἰνώπα...εἴλον, ‘ruddy’—‘to whom Bacchants cry εἴλον.’ Note how in this passionate ode all bright colours (χρυσέας, εὐώπα, χρυσοστρόφων, αἴγλας, χρυσομίτραν, οἰνώπα, ἄγλαστα), and glad sounds (ἴμε Πατήν, εἴλον), are contrasted with the baleful fires of pestilence and the shrieks of the dying. 212 Μαυνάδων ὀμόστολον = στελλόμενον ἀμα ταῖς Μαυνάδοις, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὀμόστολος ὑμῖν ἔπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαυνάδες, Θεωνάδες, Βάκχαι. II. 6. 132 μαυνόμενος Διονύσου τιθήνας | σεῦν κατ’ ἡγάθεων Νυσήνων· αἱ δ’ ἀμα τᾶσαι | θυσθλα (i.e. thyrsi and torches) χαμαὶ κατέχεναι. Aesch. fr. 397 πάτερ Θέουνε, Μαυνάδων ξεντήριε, who bringest the Maenads under thy spell. II. 22. 460 μεγάροι διέστροφησα, μαυνάδι ίςη, | παλλομένη κραδήν. Catullus 63. 23 καρπια Μαιηνάδες νι ἰαίπιπτα χειρερεια: as Pind. fr. 224 ῥεφαίχειν σύν κλόνα. Lucian may have had our passage in mind, when he mentions the μέτρα and the Μαιηνάδες together: Dial. D. 18 θῆλα οὖτω,...μέτρα μὲν αναδεδεμένας τὴν κόμην, τὰ πολλὰ δὲ μαυνόμενας ταῖς γυναιξὶ σύνων. 214 ἄγλαστα. A cretic has been lost. Prof. Kennedy’s σύμμαχον is simple and appropriate. Arndt’s conjecture, δαλφ (‘destroying, consuming,’ prob. from rt. δઆ, to kindle, Curt. Εἰμ. § 258) is supported by the possibility of a corruption ΔΑΙΔΙ having been rejected as a gloss on πεῦκα. Cp. II. 9. 347 ὁμίον πῦρ, Aesch. Θέαν. 222 πυρὶ δαλφ. But in connection with the ‘blithe torch’ of Dionysus so sinister an epithet seems unsuitable.

215 τῶν ἀπότομον. See on ἀπόζειν 196. Ares is ‘without honour’ among the gentler gods: cp. II. 5. 31 (Apollo speaks), Ἄρες, Ἄρεις βροτολογεῖ, μασφότε, τειχευπλήτα: and ἱθ. 890 where Zeus says to Ares, ἐχθιστὸς τέ μοί ἔστι θεῶν, κ.τ.λ. So the Erinyes are στίγμα θεῶν (Εὐμ. 644); and the house of Hades is hateful even to the gods (II. 20. 65).

216—462 First ἐπιστόδιον. Oedipus re-enters from the palace. He solemnly denounces a curse on the unknown murderer of Laius. The prophet Teiresias declares that the murderer is Oedipus.
ΟΙ. αἰτεῖς: ἄ δὲ αἰτεῖς, τάμ' ἐὰν θέλης ἔηθη κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν, ἀλκήν λάβοις ἂν κἀκακοφίσων κακῶν: ἂγὼ ἔξος μὲν τοῦ λόγου τοῖώδες ἐξερῶ, ἔξος δὲ τοῦ πραξθέντος: οὐ γὰρ ἂν μακράν ἤχευνον αὐτός, μὴ οὐκ ἤχων τι σύμβολον.

220 αὖθις L, nullam indicans lectionis varietatem. αὖθις A. Cum ceterorum

216 αἰτεῖς: Oedipus had entered in time to hear the closing strains of the prayer for aid against the pestilence which the Chorus had been addressing to the gods. ἄ δὲ αἰτεῖς. The place of λάβοις is against taking ἀλκήν κἀκακοφίσων κακῶν as in apposition with ἄ: rather the construction changes, and ἄ is left as an accus. of general reference. 217 κλύων not strictly = πειθαρχῶν, 'obediently' (in which sense κλύων takes gen., τών ἐν τέλει, Αἰ. 1352), but simply, 'on hearing them': δέχομαι, as Phil. 1321 κοῦτε σύμβουλον δέχει. τάμ' emphatic by place: 'you pray (to the gods): hear me and (with their help) you shall have your wish.' τῇ νόσῳ ὑπηρετεῖν, = θεραπεύειν τὴν νόσον, to do that which the disease requires (for its cure), like ὑπηρετοῖν τῷ παροντὶ δαίμονι Εἰ. 1306. In Eur. fr. 84. 7 οὖδ' αὖ πενίθοι παύευντε, ἰκάζευν ὑπηρετείν τύχαις | οἰόι τε, Nauck now gives with Athenaeus 413 c καὶ ἐνπερετμαν. Acc. to the commoner use of the word, the phrase would mean to humour the disease, i.e. obey morbid impulses: cp. Lysias In Eratosth. § 23 τῇ ἡσαυτῷ παραμορφά προθύμως ἐξυπηρετῶν, eagerly indulging the excess of his own lawlessness. 218 ἀλκήν, as well as ἀνακακοφίσων, with κακῶν: Ἡσ. Οη. 199 κακοὶ δ' οὐκ ἐσσεται ἀλκή: Eur. Med. 1322 ἔρμα πολεμίας χερὸς: below 1200 θανάτων ἓπρογος. 219—223 ἂγὼ ἔχον μὲν...τάδε. Oedipus has just learned from Creon that Laius was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—σύμβολον—to those who were at Thebes when the rumour was fresh. οὐ γὰρ ἂν μακράν | ἤχευνον αὐτός κ.τ.λ. justifies ἐξερω: 'As one who has no personal knowledge of the matter, I must make this appeal to you Thesbans for any information that you can give me; for I could not have tracked the matter far alone (αὐτός), μὴ οὐκ ἤχων τι σύμβολον, if I had
O. Thou prayest; and in answer to thy prayer,—if thou wilt give a loyal welcome to my words and minister to thine own disease,—thou mayest hope to find succour and relief from woes. These words will I speak publicly, as one who has been a stranger to this report, a stranger to the deed; for I could not have tracked it far by myself, if I had not had some clue.

codd. ali ioc allii illid habeant, idecirca praeferendum est aotos quod sententiam clarins enuntiat: vide annot.

not had some clue: vuv 8', but as it is (having no clue),—επιπερος γαρ κ.τ.λ., for it was only subsequently to the date of the crime that I became a Theban—I address myself to you.' 219 ξινος, ‘a stranger’ to the affair, is tinged with the notion, ‘unconnected with Thebes’: and this is brought out by aotos in 222. 220 οι γαρ αν | ιγνευν...μη ουκ έξων. μη ουκ, not μη, is used, because the principal verb ιγνευν has ουκ before it. Two views of the conditional sentence are admissible. I prefer (a) to regard the protasis as ει μη έξων implicit in μη ουκ έξων. Ας ιγνευν αν, μη έξων (if I had not), could represent ιγνευν αν, ει μη έξων, so ουκ ιγνευν αν, μη ουκ έξων, could represent ουκ ιγνευν αν, ει μη έξων. So in 13 μη ου κατουκτείρων = ει μη κατουκτείρωμι. The other view (b) would regard the protasis as suppressed, and μη ουκ έξων as exempting a special case from the effect of the negative condition: (ει γαρ μη εξείπον) ουκ ιγνευν αν, μη ουκ έξων κ.τ.λ., ‘for (if I had not appealed to you) I could not have tracked the crime far,—unless, indeed, I had had some clue.’ But the word ξινος has already intimated that Oed: looks to Thebans for the needful σύμβολον. It seems, therefore, an inappropriate refinement to reserve the hypothesis of his being able to dispense with their aid, because possessed of a σύμβολον from some independent source. For other explanations of the passage, see Appendix, Note 5. τον πραξθέντος, the murder. We cannot, I think, understand ‘what was done at the time by way of search’: for (a) το πραξθέν, as opp. to δ λόγος, must surely mean the ζργον to which the λόγος is related: (b) Oed. has lately expressed his surprise that nothing effective was done (128), and could hardly, therefore, refer with such emphasis to το πραξθέν in this sense. 221 aotos, ‘by myself,’ unaided: cp. II. 13. 729 άλλ' ουπος αμα πάντα δωνήσεις αυτος δλοθαι: (not, ‘even I myself, with all my insight.’) aotos (sc. το πραξθέν) would stand: and aotos is so far tautological that it really implies the protasis. Yet its emphasis helps to bring out the sense more forcibly: and cumulative
expression is not in such cases foreign to the manner of Soph. 222 νῦν δ’ reverts to the statement that he is ξένος to the matter: ‘but as it is,—as I have no σύμβολον,—(and it was impossible that I should have had one,) for it was only subsequently to the date of the deed and of the rumour that my first connection with Thebes was formed.’ ὥστερος sc. τοῦ πραξάντος: for the adj. instead of an adv. ντεριν, cp. Ai. 217 νυκτερος...ἀπελώβηθη: Il. 1. 424 χβέες ἢβη: Xen. An. 1. 4. 12 τοὺς προτέρους (=πρότερον) μετὰ Κύρου ἀναβαίνειν. ἐς ἄστοις τελῶ inter cives censeor: a metaphor from being rated (for taxation) in a certain class: Her. 6. 108 εἰς Βουκολό τελέαν: Eur. Bacch. 822 ἐς γυναικάς ἔξ ἄνδρος τελῶ. ἄστος εἰς ἄστοις like Ai. 267 κονός ἐν κονόσι: ib. 467 ξυμπετῶν μάνος μάνοις: Ph. 135 ἐν ξένα ἤξον: ib. 633 ἵσος ὡν ἱσοίς ἁνήρ. 227 f. κιλ μὲν φοβεῖται τοῦπικλημένον ὑπεξέλθων | ἄτοις καθ’ ἄτοιοῦ is the reading of all the MSS.: for the ὑπεξέλθων of the first hand in one Milan ms. of the early 14th cent. (Ambros. L 39 sup., Campbell’s M^2) is a mere slip. I feel certain that we should read ὑπεξέλθειν | ἄτοιν καθ’ ἄτοιο, the change of ἄτοιν into ἄτοις having necessarily followed that of ὑπεξέλθειν into ὑπεξέλθων, due to an interpretation which took the latter with φοβεῖται. I find the key to the true sense in Thuc. 4. 83 (Arrhibiaeus, the enemy of Perdiccas, makes overtures to Brasidas, and the Chalcidians exhort Brasidas to listen): εἴθεασκον ἄτον μη ὑπεξέλειν τῷ Περδικκῷ τὰ δείναι, ‘they impressed upon him that he must not remove the dangers from the path of Perdiccas’—by repulsing the rival power of Arrhibiaeus. ὑπεξέλειν τὰ δείναι = to take them away (ἐκ)
But as it is,—since it was only after the time of the deed that I
was numbered a Theban among Thebans,—to you, the Cad-
means all, I do thus proclaim.

Whosoever of you knows by whom Laius son of Labdacus
was slain, I bid him to tell all to me. And if he is afraid,
I bid him to remove the danger of the charge from his own
path; for he shall suffer nothing else unlovely, but only
leave the land, unhurt. Or if anyone knows an alien, from
another land, as the assassin, let him not keep silence; for

from under (υπὸ) the feet,—from the path immediately before him: τῷ Περδίκκα being a dat. commodi. So here: κεῖ μὲν φοβεῖται, and if he is
afraid (as knowing himself to be the culprit), then I bid him (καλοῦω con-
tinued from 226) ὑπεξελεῖν τῷ ἐπίκλημα to take the peril of the charge out of
his path αὐτῶν καθ’ αὐτῶ (by speaking) himself against himself. If the
culprit is denounced by another person, he will be liable to the extreme
penalty. If he denounces himself, he will merely be banished. By
denouncing himself, he forestalls the danger of being denounced by an-
other. Instead of a dat. commodi αὐτῷ (corresponding to τῷ Περδίκκα in
Thuc.), Soph. has written καθ’ αὐτῶ, because self-accusation is the mode
of doing the act expressed by ὑπεξελεῖν, which implies κατηγορήσαι. The
pregnant καθ’ αὐτῶ is rendered still less harsh by the fact that τοιτί-
kλημα precedes. There is no ‘aposiopesis’ or ‘suppressed clause’: we
have simply to carry on καλοῦω. For other explanations, see Appendix,
Note 6. 229 ἄβλαβῆς, the reading of A and most mss., ‘without
damage,’ ἀζῆμος, is far more suitable than ἄσφαλῆς to this context: and
Soph. has the word as a cretic in Εἰ. 650 ζῶσαν ἄβλαβεὶ βίω. Although
in L ἄσφαλῆς appears as the older reading, so common a word was
very likely to be intruded; while it would be difficult to explain how
the comparatively rare ἄβλαβῆς could have supplanted it. A metrical
doubt may have first brought ἄσφαλῆς in. 230 ἄλλον...τῇ ἄλλῃ χθονῶι,
‘another [i.e. other than one of yourselves, the Thebans] from a strange
land’: an alien, whether resident at Thebes, or not: cp. 451 οὗτος ἐστιν
ἐνθάδε, ἐξένοις λόγῳ μετοικοῖς. The cases contemplated in the proclamation
(223—235) are (1) a Theban denouncing another Theban, (2) a Theban
denouncing himself, (3) a Theban denouncing an alien. 231 τῷ κῆρδος,
κέρδος τελῶ γὼ χῇ χάρις προσκείσεται. 
εἰ δ' αὖ σωφτήσεσθε, καὶ τις ἡ φίλον 
δείσας ἀπώσει τοῦτος ἡ χαύτοι τόδε, 
ἀκ τῶιδε δράσω, ταύτα χρή κλύειν ἐμοῦ, 
τὸν ἀνδρὸν παιδῶ τούτον, ὡστὶ ἐστί, γῆς 
τῆσδ', ἂς ἐγὼ κράτη τε καὶ θρόνους νέμω, 
μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα, 
μήτ' ἐν θεῶν εὐχαίρει, μήτε θύμασιν 
κοῦνον ποιεῖσθαι, μήτε χέρνιδος νέμειν· 
ἀθεῖν δ' ἀπ' οὐκών πάντας, ὡς μιάσματος 
τοῦδ' ἡμῖν ὡστος, ὡς τὸ Πυθικὸν θεοῦ 
μαντεῖον ἐξεφηνεν ἀρτίως ἐμοὶ. 
ἐγὼ μὲν οὖν τοιόσοι τῷ τε δαίμονι 
τῷ τῷ ἀνδρὶ τῷ θανόντι σύμμαχος πέλω

240 χέρνιδας L (quod tamen χέρνιδος levi tactu fecit manus antiqua, fortasse prima), Λ, reliqui fere omnes. Lectionem certe elegantiorem χέρνιδος solus videtur

the (expected) gain, τὰ μὴνυτρα. Trach. 191 ὅπως | πρὸς σοῦ τι κερδαναι καὶ κτώμην χάριν. 232 προσκείσεται, will be stored up besides (cp. Eur. Alc. 1039 ἄλγος ἀλγε...προσκείμενον, added). χάρις κεῖται is perf. pass. of χάριν τήθειαν or καταθήκην (τινί or παρα τινί),—a metaphor from deposits of money: τὰ χρήματα...κείσθω παρ' οἷς τισιν ἃν ὑμῖν δοκῇ [Plat.] Epist. 346 c. 233 φίλον, αὐτοῦ with ἀπώσει only (Il. 15. 503 ἀπώσασθαι κακά ἡνών). 234 δείσας φίλον as = δείσας υπὲρ φίλου (like κήδομαι, φρονίζειν) would be too harsh, and rhythm is against it. τοῦτος...τόδη, this command to give up the guilty. 236—240 ἀπαιδῶ (αὐτ', because the first clauses are negative), I command, (μή) τίνα γῆς τῆςδε that no one belonging to this land μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν shall either entertain or accost τὸν ἀνδρὰ τοῦτον, ὡστὶ ἐστί. For the gen. γῆς, cp. Plat. Prot. 316 Ιπποκράτης δὲ ἐστὶ μὲν τῶν ἐπιχωρίων, Ἀπολλοδόρου υἱός, οἰκίας μεγάλης καὶ εὐδαιμόνος. Since μήτε...μήτε in 238 connect ἐσδέχεσθαι and προσφωνεῖν, we require either (a) separate verbs for εὐχαίρει and θύμασιν, or (b) as Elms, proposed and Blaydes reads, μηδὲ instead of μήτε before θύμασιν. As the text stands, we must suppose a μήτε suppressed before εὐχαίρει, the constr. being μήτε κοῦνον ποιεῖσθαι [μήτε] ἐν...εὐχαίρει μήτε θύμασιν. Cp. Aesch. Ag. 532 Πάρις γὰρ οὔτε
I will pay his guerdon, and my thanks shall rest with him besides.

But if ye keep silence—if anyone, through fear, shall seek to screen friend or self from my behest—hear ye what I then shall do. I charge you that no one of this land, whereof I hold the empire and the throne, give shelter or speak word unto that murderer, whosoever he be,—make him partner of his prayer or sacrifice,—or serve him with the lustral rite; but that all ban him their homes, knowing that this is our defiling thing, as the oracle of the Pythian god hath newly shown me. I then am on this wise the ally of the god and of the slain.

praebere cod. Laur. 31. 10 (L²); nam in cod. V¹, ubi Campb. χέρνιβος agnovit, χέρνιβας, nisi me oculi mei fefellerunt, legi.

συνελής πόλις: Cho. 294 δέχεσθαι δ’ οὕτε συλλέειν τινά. 240 κοινόν here = κοινονέν, cp. Αἰ. 267 ἵ κοινός ἐν κοινοσί λυπεῖσθαι ξυνών. Plat. Legg. 868 ε (the slayer) ξυνέστως αὐτοῖς μηδέποτε γεγένσθω μηδὲ κοινονός ἴερών. χέρνιβος (partitive gen.) is more suitable than χέρνιβας to the idea of exclusion from all fellowship in ordinary worship: χέρνιβας νέμειν would rather suggest a special κάθαρσις of the homicide. When sacrifice was offered by the members of a household (κοινονόν εἶναι χέρνιβον...κτησίον βωμόν πέλας Acsch. Αγ. 1037) or of a clan (χέρνιψ ψαθέρων Ευμ. 656), a brand taken from the altar was dipped in water, and with the water thus consecrated (χέρνιψ) the company and the altar were sprinkled: then holy silence was enjoined (ἐφημία ἐστώ): and the rite began by the strewing of barley meal (οὐλοχύται) on altar and victim. (Athenaeus 409: Eur. Η. Φ. 922 ff.) Acc. to Dem. Adv. Lept. § 158 a law of Draco prescribed χέρνιβος [so the best mss.: τ. ἡ χέρνιβον] ἐφρεισθαι τὸν ἀνδροφόνον, ὕπονόδων, κρατήρων, ἴερων, ἀγορᾶς. This was a sentence of excommunication (1) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to βάρβαροι, are (Λγ. Λυς. 1129) ὁ μᾶς ἐκ χέρνιβος | βωμοῦς περιμένοντες, ὡσπερ ἐνγενεῖς, ὅ ὦλυμπίασιν, ἐν Πέλαις, Πυθοί. The mere presence of the guilty could render sacrifice inauspicious: Antiph. De Caed. Ηερ. § 82 ἴερως παραστάτην πολλοὶ δὴ καταφανεῖς ἐγένοντο οὐχ ὅσιοι ὄντες καὶ διακολύνοντες τὰ ἱερὰ μὴ γέγενσθαι (bene succedere) τὰ νομίζεραν. 241 ὥθεν δι', sc. αὐδῶ, understood from the negative ἀπαχώ: cp. Ηερ. 7. 104 ὥθο ἐὼν φεύγειν...αλλὰ ἐπικρατεῖν. (248—251) These six verses are placed by some editors between 272 and 273. See Appendix, Note 7.
κατεύχομαι δὲ τὸν δεδρακότ', εἰτε τις
eίς ὅν λέληθεν εἰτε πλείων μέτα,
κακῶν κακῶς νῦν ἄμορον ἐκτρίψαι βίον.
ἐπεύχομαι δ', οὐκοῦσιν εἰ ἔστιν τοις ἐμοὶς γένουτ' ἐμοῦ συνειδότος,
pαθεῖν ἄπερ τῶν ἀρτίως ἱρασάμην.
ὕμνῳ δὲ ταῦτα πάντ' ἐπισκῆτω τελείω
ὑπὲρ τ' ἐμαυτοῦ τοῦ θεοῦ τῇ τήσδε τῇ
γῆς δ' ἄκαρπως καθέως ἐφθαρμένης.
οὐδ' εἰ γὰρ ἥν τὸ πράγμα μὴ θείλατον,
ἀκάθαρτον ὑμᾶς εἰκὸς ἢν οὖντος εἶν,
ἀνδρὸς γ' ἀρίστου βασιλέως τ' ὀλολότος,

248 ἄμορον A et plerique codd.: κάμορον B, et in L erasa est ante ἄμορον
littera quae κ procul dubio fuerat: νῦν ἄμορον E, T: νῦν ἄμορον Porson. 267

7 κατεύχεσθαι τῶν Ἀχαιῶν. ἀντὶ τοῦ κατὰ τῶν Ἀχαιῶν εὐχέσθαι. οὔτως
Σοφοκλῆς. Here the ref. is to Plato Rep. 393 ε τὸν δὲ (the Homeric
Chryses, priest of Apollo)...κατεύχεσθαι τῶν Ἀχαιῶν πρὸς θεόν. But
Photius prefixes the words, κατεύχεσθαι: τὸ καταράσθαι. οὔτως Πλάτων.
It is clear, then, that in Photius οὔτως Σοφοκλῆς and οὔτως Πλάτων have
changed places. The 'Soph. fr. 894,' quoted by Lidd. and Scott under
Aesch. Thed. 632 πέλει | οἴας ἄραται καὶ κατεύχεται τίχας. But where, as
here, κατεύχομαι is used without gen. (or dat.), it is rather to pray solemnly:
often, however, in a context which implies imprecation: e.g. Plat. Legg.
935 Λ κατεύχεσθαι ἀλλήλους ἐπαρομένους: Rep. 394 Λ κατεύχετο τίτι
τοῦ Ἀχαιῶν τὰ ἀ δάκρυα. ἀπ' τις: whether the unknown man (τις) who has
escaped discovery is ἄς, alone in the crime, or one of several. τις, because
the person is indefinite: cp. 107. 248 νῦν ἄμορον: Porson (praef. Hec.
p. ix) defends the redundant νῦ by Trach. 287 αὐτὸν δ' ἐκεῖνον, εἰτ' ἂν
ἀγνὰ θύματα | ἰέγγα πατρῷ Ζῷπ τῆς ἀλώσεως, | ἕφονει νῦν ἂς ἑξουσια. The
form ἄμορος occurs in Eur. Med. 1395 (where ἄμορος is a τ. ἵ); ἄμορος
in Hec. 421, Soph. Phil. 182. κακὸν κακός: Phil. 1369 ἐὰν κακῶς αὐτοῦς
ἀπόλλυσθαι κακοῦς. Ἀτ. Plut. 65 ἀπὸ σ' ὁλῷ κακὸν κακός. 249 ἐπεύχομαι,
And I pray solemnly that the slayer, whoso he be, whether his hidden guilt is lonely or hath partners, evilly, as he is evil, may wear out his unblest life. And for myself I pray that if, with my privity, he should become an inmate of my house, I may suffer the same things which even now I called down upon others. And on you I lay it to make all these words good, for my sake, and for the sake of the god, and for our land's, thus blasted with barrenness by angry heaven.

For even if the matter had not been urged on us by a god, it was not meet that ye should leave the guilt thus unpurged, when one so noble, and he your king, had perished; est in ipso L r' non a prima manu scriptum fuisse: accessit tamen a manu, ut Duebnerus quoque vidit, antiqua. Vide annot.
and personal merit,—βασιλείως, the special claim of a king on his people. Cp. Phil. 1302 ἄνδρα πολέμου | ἔχθρον τε. 268 κυρω τ’ ἐγὼ
= ἐγὼ τε κυρω, answered by κοινῶν τε, κ.τ.λ. For τε so placed cp. El. 249 ἔρροι τ’ ἄν αἰδός | ἀπάντων τ’ εὐσέβεια θνατῶν. 260 ὀμόστορον = ὀμοίως σπειρομένην, ἤτοι ἰν καὶ ἐκεῖνος ἵππευρε: but in 460 πατρὸς | ὀμόστορος = ὀμοίως (τὴν αὐτὴν) σπειρὼν. ὁμογενὸς in 1361 is not similar. 261 κοινῶν παῖδων κοινὴ ἢ ἐν ἐκπεφυκότα, common things of (= ties consisting in) kindred children would have been generated: = κοινῶν παῖδων κοινὴ φύσεις ἐγένετο ἄν, a brood, common to Laius and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: ‘children born of one mother would have made ties between him and me.’ For ἄν doubled cp. 139, 339. κοινῶν = αἰδέλφων, ὀμαίρων (Ἀντ. 1 ὁ κοινὸν αὐτᾶδελφον Ἱσμήνης κάρα). The language of this passage is carefully framed so as to bear a second meaning, of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παῖδων κοινᾶ...ἐκπεφυκότα, the obvious sense of κοινα, ‘common to Laius and Oedipus,’ has behind it a second sense, in which it hints at a brood who are brothers and sisters of their own sire: see below 1403 f. This subtle emphasis—so ghastly, ἐννετοίων—of the iteration in κοινῶν κοινα must not be obliterated by amending κοιν’ ἂν into κόματ’ (Nauck) or σπέρματ’ (Blaydes). Similarly, εἰ κεῖνῳ γένος | μὴ ἄντυχησεν, is susceptible of the sense—‘if his son (Oed. himself) had not been ill-fated.’ κεῖνῳ γένος ἔννυπτηχνε (his hope of issue was disappointed) is here a bold phrase for κεῖνος ἔννυπτηχνε τὰ περὶ γένος: for Oed. is not now supposed to know the story of the exposed babe (see 717 f.). Cp. Eur. Andr. 418 πᾶσι δ’ ἀνθρώποις ἄρ’ ἦν | ψυχὴ τέκν’ ὅστις δ’ ἀν’ ἀπέρνας ἄν
rather were ye bound to search it out. And now, since 'tis I who hold the powers which once he held, who possess his bed and the wife who bare seed to him; and since, had his hope of issue not been frustrate, children born of one mother would have made ties betwixt him and me—but, as it was, fate swooped upon his head; by reason of these things will I uphold his cause, even as the cause of mine own sire, and will leave nought untried.

ψέγει, | ἵπποιον μὲν ἀλγεῖ, δυστυχὼν δ' εἰδαμονεῖ: ib. 711 ἡ στείρος οὖσα μόνος οὐκ ἀνέεται | τίκτοντας ἄλλους, οὐκ ἔχον' αὐτῇ τέκνα' | ἀλλ' εἰ τὸ κείμης δυστυχεῖ παῖδων πέρι, κ.τ.λ.: Syppl. 66 εὐτεκνία opp. to δυστυχία. 263 νῦν δ', 'but as it is,' with aor. equivalent to a perf., as O. C. 84, 371. Cp. below 948 καὶ νῦν δ'κε | πρὸς τῆς τύχης ἄλλωλ. So with historic pres., Lys. In Erat. § 36 εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνοντο, βαδίως ἄν ἐστρέψοντο...νῦν δ' εἰς τὴν βουλὴν εἰσάγονον. ἐνήλιατο: i.e. he was cut off by a timeless fate, leaving no issue, cp. 1300: Ant. 1345 ἐπ' ἐπετρί μοι | τῶρον...εἰσήλιατο: so the Erinyes say, μάλα γάρ οὖν ἀλομένα | ἀνίκαθεν βαρυπεσῇ | καταφέρω ποῦδο ἀκμάν Aesch. Ephm. 369, Ag. 1175 δαίμων ὑπερβαρῆς ἐμπίτων: Pers. 515 ὁ δυσπόντης δαίμων, ὡς ἄγαν βαρίς | ποδῶν ἐνῆλλον παντὶ Περσικὰ γένει. 264 ἀνθ' ὅν, therefore. The protasis ἐπεὶ κυρώ (258) required an apodosis introduced by ἀντὶ τοῦτον: but the parenthesis νῦν δ' εἰς τὸ κείμεν κ.τ.λ. (263) has led to ὅν being irregularly substituted for τοῦτον. Cp. 1466: Antiphon De Caed. Herod. § 11 δέον σὲ διαμόρφωσαι κ.τ.λ...ἀ σὲ παρελθὼν, where the length of the protasis has similarly caused ἃ to be substituted for τὰῦτα. Distinguish from this the use of ἃνθ' ὅν, by ordinary attraction, for ἀντὶ τοῦτον ἃ or ὅν, = because, Ant. 1068. ταῦτα, cogn. acc. to ὑπερμαχοῦμαι, as Ai. 1346 σὺ ταῦτ' ὄντος τοῦτ' ὑπερμαχεῖς ἐροι; Cp. II. § 185 οἷς ὡς ὦ ἄνευθε θεοῦ τάδε μαίνεται. Brunck, Nauck and Blaydes adopt the conj. τοῦτο. But the mss. agree in the harder and more elegant reading. 265 ὑπερμαχούμαι only here: in Ant. 194, Ai. 1346 Soph. uses ὑπερμαχὺς. But we need not therefore, with Elms. and Blaydes, read ὑπερμαχὺς. The derivative form ὑπερμαχέω, to be a champion, implies ὑπερμαχός, as συμμαχός is from σύμμαχος, προμαχός from πρόμαχος; ὑπερμαχός is a simple compound, like συμμάχομαι (Plat., Xen.) προμάχομαι (Iliad, Diod., Plut.). κατὶ πάντ' ἀφίγομαι with ἑτηνων, will leave nothing untried in seeking: a poetical variation of ἐπὶ πάν ἐλθεῖν (Xen. Anab. 3. i. 18 ἃρ' οὐκ ἄν ἐπὶ πάν ἐλθοι...ὡς φόβον παράσχοι), as in Eur. Hipp. 284 εἰς πάντ' ἀφίγομαι, 'I have tried all means.' In prose ἀφικνεῖται εἰς τι
ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν
tῶν Δαβδακείω παιδὶ Πολυδώρου τε καὶ
tοῦ πρόσθε Κάδμου τοῦ πάλαι τῷ Ἀγήνορος,
kαὶ ταῦτα τοὺς μὴ δρόσων εὐχομαί θεοῦς
μὴτ' ἀρτόν αὐτοῖς γῆς ἀνεναι τινὰ
μὴτ' οἷν γυναικῶν παῖδας, ἄλλα τῷ πότμῳ
τῷ νῦν φθερεῖσθαι κατὶ τοῦ ἕχθιον:
ὐμῖν δὲ τοὺς ἀλλοις Καθμεῖοι, οὐσίοις
tάδ' ἐστ' ἀρέσκονθ', ἡ τε σύμμαχος Δίκη
χοι πάντες ἐν ἑυσείει εἰσεῖλθε θεοί.

Χ. ὀσπερ μὲ ἀραιόν ἑλαβεῖς, ὁδ', ἀναξ, ἑρῴ.

270 γῆς, quod Vauvillers. coniccit, ne unius quidem codicis fide niti vulgo traditum est. Certe γῆ habēnt L, A, reliqui fere omnes. Inveni tamen in cod. Venet. 468 (V) clare scriptum γῆς, quod nemo dubitabit qui formas litterarum v et σ, usu. = to be brought to a situation, as Her. 8. 110 ἐς πᾶταν βάσανον ἀπικενομένων, though put to any torment; Plat. Euthyd. 292 εἰς πολλήν γε ἀπορίαν ἀφίκεσθε. 267 τῷ Δαβδακεῖῳ παιδὶ, a dat. following ζητῶν κ.τ.λ. as = τιμωρούμενος. For Δαβδακεῖῳ—Πολυδώρον τε cp. Eur. Med. 404 τοῖς Συσυφείοις τοῖς τῇ Ἰάσωνος γάμωι: for the adj., Od. 3. 190 Φιλοκήτηρι Ποιάντων [ = Πολυστός] ἀγλαὸν νίόν: Her. 7. 105 τοῖς Μασκαμεῶσι ἐγκόνοισι. Her. (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Λαῖος: ταῦτα ἥλικην ἀν ἐν κατὰ Λαῖον τὸν Δαβδάκον τοῦ Πολυδώρου τοῦ Κάδμου. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (Verg. Aen. 1. 338): Polydorus, son of Cadmus and Harmonia, was king of Thebes. 269 f. construe: καὶ εὐχομαί τοῖς ταῦτα μὴ δρόσων [for them, Ph. 1019 καὶ σοὶ πολλὰς τὸν ἡμᾶς] θεοὺς ἀνέναι αὐτοῖς μὴτ' ἀρτόν τινα γῆς, μὴτ' οἷν γυναικῶν παῖδας. The acc. θεοὐς as subject to ἀνίναι is better than a dat. θεοὺς with εὐχομαί would be: Xen. Anab. 6. 1. 26 εὐχομαί δοῦναι μοι τοῦ θεοῦς αὐτῶν τινος ὑμῖν ἀγαθοῦ γενέσθαι: Λτ. Thest. 350 τοῖς δ' ἄλλαισιν ὑμῖν τοῖς θεοῖς | εὐχαρεῖ πάσαι πολλὰ δοῦναι καγαθίς. 271 μὴτ' οἶν: 'no, nor.' Aesch. Ag. 474 μὴτ' εὗν πτολεόρθην, | μὴτ' οἶν αὐτοῖς ἀλοίπος, κ.τ.λ. Soph. Phil. 345 εἰτ' ἄληθες εἰτ' ἄρ' οὖν μάθην: cp. above v. 90. But οὖν with the first clause, below, 1049: El. 199, 560: see on 25. 272 φθερεῖσθαι, a fut. found also in Eur. Andr. 708 (φθερεί 2 sing.): Thuc. 7. 48 φθερεῖσθαι: Ionic φθαρέομαι Her. 9. 42, 8. 108. (φθαρήσομαι in
in seeking to find him whose hand shed that blood, for the
honour of the son of Labdacus and of Polydorus and elder
Cadmus and Agenor who was of old.

And for those who obey me not, I pray that the gods send
them neither harvest of the earth nor fruit of the womb, but
that they be wasted by their lot that now is, or by one yet
more dire. But for all you, the loyal folk of Cadmus to
whom these things seem good, may Justice, our ally, and all
the gods be with you graciously for ever.

CH. Asthou hast put me on my oath, on my oath, O king, I will speak.

Hippocr., Arist., Plut.). The schol. says, φθαρήναι δεί γράφειν, oú
φθερείσθαι, distinguishing εὐχομαι with fut. infin., 'I vow' (to do), from
eὐχομαι with pres. or aor. infin., 'I pray.' But verbs of wishing or praying
sometimes take a fut. infin. instead of pres. or aor.: Thuc. 6. 57
ἐβουλοῦντο...προτιμωρήσεσθαι: 6. 6 εφιέμενοι μὲν...τῆς πάσης ἀρέσσειν: 1. 27
ἐδείχθησαν...ἐξαιπποτέψαν: 7. 56 διενούντο κλήσεων. See Goodwin, Moods
and Tenses § 27. N. 2.

273 τοῖς ἄλλοις. The loyal, as opp. to οἱ μὴ
tαῦτα δρώντες (269). 274 ἢ τε σύμμαχος Δίκη,
Justice who ever helps the righteous cause; Blaydes needlessly writes ἡ
Δίκη τε σύμμαχος. O. C. 1012 ἀλέθων ἀργοῦς συμμάχους τε (ταῖς θεαῖς).
275 e. cp. Trach. 229 ἀλλ' ε μὲν ἔμμεθ', ε μὲν δὲ προσφωνούμεθα.
276 ὡσπερ μ' ἀράιον κ.τ.λ. As you have brought me into your power
under a curse [if I speak not the truth], so (ἂδε, i.e. ἐνορκος) I will
speak. Aeschin. In Cles. § 90 μίαν ἐλπίδα λοιπὴν κατεῖδε σωτηρίαν, ἐνορκον
λαβεῖν τὸν Ἀδηναῖον δήμον...βοηθήσῃν, to bind them by an oath
that they would help. λαβείπ here has nearly the same force as in
λαβεῖν αἰχμαλωτῶν etc.: Lys. or. 4 § 5 ὑποχείριον λαβῶν τὸ σῶμα,
having got his person into my power. ἀράιον = τῇ ἀρά ἐνορκον, cp.
ὄρκοσ...Λέγω Ant. 305. The paraphrase of Eustath. 1809. 14 ὡσπερ
με εἰλες διὰ τῆς ἀράς is substantially right. The use of καταλαβεῖν
is not really similar (Her. 9. 106 πίστι τε καταλαβῶντες καὶ ὀρκώσιν;
Thuc. 4. 85 ὀρκοσ...καταλαβών τα τέλη), since the κατά in comp.
gives the sense of overtaking, and so of binding. Nor can we com-
pare O. C. 284 ὡσπερ ἔλαβες τὸν ἱκέτην ἐχέγγην, where the sense is,
As thou hast received the (self-surrendered) suppliant under thy pledge.'

277 γὰρ after ἐκτάνων merely prefaces the statement: Plat. Prot. 320 c 

dokei toίνυν...μέθον γὰρ...καὶ ἔλεγεν. ἦν γὰρ ποτε κ.τ.λ. 278 ἐδείξα, 'point 
to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ ζήτημα, acc. of general reference. The simpler form would have been, ἦν τὸν πέμψαντος τὸ ζήτημα καὶ λύσα: but, instead of a verb which could govern ζήτημα, 

τὸν ἔπηκεν is substituted, because it conveniently introduces the clause δοτίς εἰργάσατα, explaining what the ζήτημα itself was. τὸ ζήτημα is then 

left much as ἀ διετές is left in 216 when the insertion of ἅλην κ.τ.λ. 

has modified the construction. 281 ἄν μὴ θέλωσιν κ.τ.λ. Cp. Phil. 

1366 καὶ ἀναγκάζεις τάδε. ἄν as 580, 749: O. C. 13, Ant. 1057, 

Phil. 1276, Al. 1085. οδὸν ἄν ἔσ: Ant. 884 οδὸν ἄν ἔσ παύσατ' ἄν: 

O. C. 1656 οδὸν ἄν ἔσ | δητητῶν φράσει. In this emphatic form even 
a prep. could be inserted (Xen. Hellen. 5. 4. 1 οδὸν ὑφ' ἑνός, Cyr. 

4. 1. 14 μηδὲ πρὸς μίαν), and in prose οδὸν ἔσ stood without elision: 
in Ar. Ran. 927 etc., where the mss. have οδόν ἔν (Dind. writes οδόνεν), 

οδὸν ἄν ἔν is a possible v. l. 282 ἐκ τῶν ἔτες = μετὰ τάδε: Dem. de Cor. 

§ 313 λόγον ἐκ λόγου λέγων. For δεύτερος, second-best, cp. the proverb 

dεύτερος πλοῦς: Plat. Legg. 943 c τῶν τῶν ἀριστεῖων κρίσιν...καὶ τῆν 
tῶν δευτέρων καὶ τρίτων. ἀν λέγωμ: see on 95. 283 τὸ μὴ ὡς, not 
tὸ μὴ, because the sentence is negative: below, 1232: Ant. 544 μὴ
I am not the slayer, nor can I point to him who slew. As for the question, it was for Phoebus, who sent it, to tell us this thing—who can have wrought the deed.

OE. Justly said; but no man on the earth can force the gods to what they will not.

CH. I would fain say what seems to me next best after this.

OE. If there is yet a third course, spare not to show it.

CH. I know that our lord Teiresias is the seer most like to our lord Phoebus; from whom, O king, a searcher of these things might learn them most clearly.

OE. Not even this have I left out of my cares. On the hint of Creon, I have twice sent a man to bring him; and this long while I marvel why he is not here.

μ' ἀπωμάσης τὸ μή οὐ | θανεῖν. But even in such a negative sentence the simple τὸ μὴ occurs, below, 1387: Ant. 443. 284 ἀνακτῶ: Od. 11. 151 Τειρεσίαο ἀνακτῶν. ταῦτα ὅρωντα, not = ταῦτα φρονοῦντα or γιγνώσκοντα, 'taking the same views,' but seeing in the same manner, i.e. with equal clearness: ὅρωντα absol., as O. C. 74 ὃς ἄν λέγομι, πάντῃ ὅρωντα λέξομαι: ταῦτα adverbial = κατὰ ταῦτα: the dat. ἀνακτήν as Her. 4. 119 τοὐτῷ ἄν ὑμῖν ἐπρήσομεν. 287 οὐκ ἐν ἄργοις τῷ τοῦτο κατέλησον would have meant, 'I did not leave this among things neglected.' Soph. fuses the negative form with the positive, and instead of κατέλησον writes ἐπράξαθην: 'I saw to this (midd.) in such a manner that it also should not be among things neglected.' πράσσοσθαι (midd.) elsewhere usu. = 'to exact' (Thuc. 4. 65 etc.): here = διαπράσσοσθαι, effect for oneself. For ἐν cp. οὐκ ἐν ἔλαφρῳ ἐποίησαν (Her. 1. 118), ἐν εὔχερεῖ | ἔθουν (ταῦτα) Phil. 875, ταῦτ' οὖν ἐν αὐτοχρὸν δέμενος Eur. Hec. 806. ἄργος, not things undone, but things at which the work is sluggish or tardy; O. C. 1605 κοῦκ ῆν ἐ' οὖν ἄργον ἄν εὔφεστο: Eur. Phoen. 766 ἐν δὲ ἐστὶν ἡμῖν ἄργον, οἷ τι βέλτιστον | οἰωνόμαντις Τειρεσίας ἥξει φράσαι, i.e. 'in one thing our zeal has lagged,—the quest whether' &c.: Theognis however (583 Bergk 3rd ed.) has τὰ μὲν προβῆβηκεν ἄμηχαλόν ἐστι γενέσθαι | ἄργα, = ἀπολήτα, infecta. 288 διπλοὺς | πομποὺς; he had sent two successive messages—one messenger with each. πομπόσ = one who is sent to escort (πέμπεις) or fetch a person (O. C. 70). The words could mean (as Ellendt takes them) 'two sets of messengers': but the other view is simpler, and consists equally well with οὐδὲ in 297. 289 μὴ παρὼν θαυμάζεται = θαυμάζω εἰ μὴ πάρεστί; but with οὐ, = θαυμάζω ὅτι οὐ πάρεστι: differing nearly as 'I
290 τὰ τ᾽ ἄλλα Λ. τὰ γ᾽ ἄλλα Α.: ubi γ’ non corrector dedit, sed manus prima, quae litteram δ facere inceperat, hanc autem in γ’ mutavit. 293 τὸν δ’ ἱδόντ’ codd. omnes. Anonymi coniecturam τὸν δὲ δρόων’, a Burtono citatum, receperunt Dindorf., Nauck., Blaydes. 294 δείματος τ’ (sic) L, ubi τ’ non prima scriptis manus, sed ex γ’ fecit corrector, facillima mutatione, cum formam τ’ haberet: simile exemplum vides in v. 516. δείματος τ’ Α et ceteri quos quidem cognoverim omnes: unus cod. Urb. 140 (Vat. c) τ’ an γ’ habebat, in dubio relinquuit Cambp. Haesisse tamen in illo τ’ grammaticos vel inde colligere potes quod in cod. wonder why’ and ‘I wonder that.’ Xen. Anab. 4. 4. 15 (he spoke of) τὰ μη ὅντα ὃς οὐκ ὅντα: i.e. εἰ τι μὴ ἂν, ἐλεγεν ὅτι οὐκ ἂν. 290 τὰ γ’ ἄλλα ...ἐπι: the rumours which were current—apart from the knowledge which the seer may have to give us. Not, ‘the other rumours.’ Cp. Plat. Phaed. 110 ε καὶ λίθοις καὶ γῆ καὶ τοῖς ἄλλοις ζηων τε καὶ φυτῶι. κωφά: the rumour has died down; it no longer gives a clear sound. Cp. fr. 604 λήθην τε τὴν ἀπαντήν ἀπεστηριμένην, | κωφῆν, ἀνακήν. Αἰ. 911 οἱ πάντα κωφῶσ, ὁ πάντ’ αἰδρασ, reft of all sense and wit. 291 τὰ ποιά, cp. 120. 292 ὄσοιρόφων: the survivor had spoken of ἄρτα, 122. The word now used comes nearer to the truth (cp. 801 ὀδοιπόρον); but, as the next v. shows, Oed. does not regard this rumour as a different one from that which Creon had mentioned. 293 τὸν δ’ ἱδόντ’: the surviving eye-witness: cp. 119 δὲ τὴν ἔλεγεν πλὴν οὖν κ.τ.λ. Oed. has not yet learned that this witness could be produced; cp. vv. 754 ff. ἱδόντα is better than the conj. δρόωντα (ι) as expressing, not merely that the culprit is unknown, but that no eye-witness of the deed is now at hand: (2) because, with ὀρᾶ, it has a certain ironical point,—expressing the king’s incredulity as to anything being made of this clue. Cp. 105, 108. 294 δείματος γ’. δείμα, prop. ‘an object of fear,’ is used by Her. and the poets as = δεός: Her. 6. 74 Κλεομένεα...δείμα ἔλαβε Σπαρτιτήτων: Aesch. Suppl. 566 χλωρῶ δείματι θυμόν | τάλλουντ’: Eur. Suppl. 599 ὅς
CH. Indeed (his skill apart) the rumours are but faint and old.

OE. What rumours are they? I look to every story.

CH. Certain wayfarers were said to have killed him.

OE. I, too, have heard it, but none sees him who saw it.

CH. Nay, if he knows what fear is, he will not stay when he hears thy curses, so dire as they are.

OE. When a man shrinks not from a deed, neither is he scared by a word.

CH. But there is one to convict him. For here they bring at last the godlike prophet, in whom


μοι δ' ἣται δείμα χλωφόν ταράσσει: id. El. 767 ἐκ δειματος, from fear. Cp. above, 153. The γε gives emphasis: the ἀραι of Oed. were enough to scare the boldest. Hartung and, independently, Prof. Kennedy conjecture δειμάτων ἐχεί μέρος. The plur. δείματα means either (a) objects of fear, or (b) much more rarely, fears, with reference to some particular objects already specified: as in El. 636 δειμάτων α νῶν ἐχω, 'the terrors which I now suffer,' alluding to the dreams. Here we seem to need the sing., 'fear.' 295 τας σάς...δρας, thy curses: τοιάδε, being such as they are. 297 οὐξέλεγχων. The present οὐξέλεγχων would mean, 'there is one who convicts him': i.e. the supposed criminal, whom threats scare not, is already detected; for the prophet has come. Cp. Isocr. or. 8. § 139 ἐστιν ἀποτίθησομεν μεθ' ὧν κωλύσωμεν τούς ἐξαμαρτάνοιτας, ἀλλ' πολλοὺς ἔξωμεν τούς ἑτοίμως καὶ προθύμως συναγωνιζόμενο ήμιν: where, however, the present part. συναγωνιζόμενος is relative to the future ἔξωμεν. To this it may be objected: (1) the present participle with ἔστω would not be suitable unless the conviction were in act of taking place: (2) the fut. partic. not only suits the context better—'one to convict him'[supposing he is here]—but also agrees with the regular idiom: e.g. Phil. 1242 τίς ἔσται μ' οὐπικολύσων τάδε; El. 1197 οὐδ' ὑπαρήξων οὐδ' ὁ κωλύσων πάρα; (cp. Ant. 261): Aesch. P. V. 27 ὁ λωφήσων γὰρ οὐ πέφυκέ τω: Xen.
Anab. 2. 4. 5 ὁ ἡγγαρόμενος οὐδεὶς ἔσται. 299 ἐμπέφυκεν, is implanted,—with reference to the divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἐμφανεὶς μαντικὴν εἰς. ἀνθρώπων μόνω, above all other men: cp. O. C. 261 μόνας .. | σάλευσαι ὅμως τε κτ. λ., Athens, above all other cities, can save: Isocr. or. 14. § 57 ἄφιελετε δὲ μόνοι τῶν Ἑλλήνων τούτων τῶν ἔρημων, ὑπεί (though others owe it also). 300 καὶ πάντα νωμῶν: νωμῶν (νεμ) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, animo versare: ἐνὶ φρεσὶ κέρδε ἐνώμας Od. 18. 216: ἐν ὦσι νομῶν καὶ φρεσὶν πυρὸς δίκα | χρηστηριῶν ὁρίζης ἄφιελετε τέχνη Aesch. Theb. 25 (of Teiresias): (4) then, absolutely, to observe: Her. 4. 128 νομῶντες ...στὰ αὐτρεμένους, observing the moment when they were cutting forage. Similarly here,—with the idea of mental grasp unaided by eyesight. Plato (Crat. 411 d) fancifully connects γνῶμη with νώμησις, —τὸ γὰρ νωμᾶν καὶ τὸ σκοπεῖν ταύτων. διδάκτα τε | ἀρρητά τε, cp. the colloquial ὅτι τῶν ἀρρητῶν τῇ ἐποῖς (O. C. 1001 dicenda tacenda): ἀρρητα = ἀπορρητα: Her. 6. 135 ἀρρητα ἱρὰ ἐκφύσατον. 301 οὐράνια τε καὶ χθονοστιβή: not in apposition with ἀρρητα and διδάκτα respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth. Dindorf cp. Nicephorus Gregoras Hist. Byz. 695 D ἀκτιστὰ γενέσθαι πάντα τά τοῦ ὦσιν πάντα τά τε χθονοστιβή καὶ ἰδραίὰ γένη: where, however, χθονοστιβή has its literal sense,—‘walking the earth’: here it is poet. for ἐπίγεια, ‘the lowly things of earth.’ 302 πόλιν μὲν is answered by σύ δὲ in 310: the city’s state you know,—do then your part. The δὲ after φρονεῖσ introduces
alone of men doth live the truth.

OE. Teiresias, whose soul grasps all things, the lore that may be told and the unspeakable, the secrets of heaven and the low things of earth,—thou feelest, though thou canst not see, what a plague doth haunt our State,—from which, great prophet, we find in thee our protector and only saviour. Now, Phoebus—if indeed thou knowest it not from the messengers—sent answer to our question that the only riddance from this pest which could come was if we should learn aright the slayers of Laïus,
κτείναμεν, ἣ γῆς φυγάδας ἐκπεμψαίμεθα. 

σὺ δ' οὖν φθονήσας μήτ' ἀπ' οίωνον φάτων 310

μήτ' εἴ τιν' ἄλλην μαντικής ἐχείς ὄδον,

ῥύσαι σκαντοῦν καὶ πόλιν, ῥύσαι δ' ἐμέ,

ῥύσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος. 315

ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δ' ὀψελεῖν ἀφ' ὧν

ἔχοι τε καὶ δύνατο κάλλιστοι τῶν πόλων.

ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ός δεινὸν ἐνθα μὴ τέλη

λύη φρονοῦντι. ταῦτα γὰρ καλὸς ἐγὼ

ἐἴδως διώλεσ'. οὐ γὰρ ἂν δεῖρ' ἱκόμην.

ΟΙ. τί δ' ἔστιν; ός ἄθυμος εἰσελήλυθας.

310 Ερταντ, credo, qui lectionem σὸν νῦν, nusquam alibi inventam, cod. Lauren-

tiano imputant. Prima manus, nisi fallor, non σὸν νῦν verum σὸν οὖν (omisso δ')

scripsenat, δ' recentior supplevit. σὸν νῦν Blaydes. 315 Mendosa l. ξεί non

in A solo occurrit, sed etiam in V³, Bodl. Laud. 54, Barocc. 66; videtur in Misc. 99

Nauck, is weak, and against the rhythm. 310 α פרטי οἴωνον φάτων: for

ἀπό, see 43: φάτων, 151. 311 ἄλλην ὄδον, as divination by fire (see on

21), to which Teiresias resorts (Ant. 1005) when the voice of birds fails

him. 312 ρύοι σκαντοῦν κ.τ.λ. ρύοσθαι τι is to draw a thing to oneself, and

so to protect it. ρύοσαι μίασμα here = literally, 'take the defilement under

thy care'; i.e. 'make it thy care to remove the defilement.' Cp. πρόστηρι'

ἀναγκαίας τόχης (Ai. 803), shelter my hard fate, (instead of, 'shelter me from

it'). πᾶν μίασμα, the whole defilement, as affecting not only human life

but also the herds and flocks and the fruits of the earth: cp. 253. τοῦ

τεθνηκότος, gen. of the source from which the μίασμα springs,—more

pathetic than τοῦ φόνου, as reminding the hearer that vengeance is due

for innocent blood. Both πᾶν and the usual sense of μίασμα forbid us

to understand, 'avenge the uncleanness [i.e. the unpunished murder] of

the dead man.' For ρύοσαι δε Blaydes conj. λίσον δε, comparing Eur.

Or. 598 μίασμα λίσαι. But the triple ρύοσαι is essential to the force.


Ale. 278 ἐν σοι δ' ἐσμέν καὶ ἐγν καὶ μῆ. ἄνδρα, accus. before, not after,

ὀψελεῖν, as in Ant. 710 ἄλλο ἄνδρα, κεὶ τις τῇ σοφίᾳ, τὸ μανθάνειν | πόλ' ἀνιχρὸν οὖθεν. In both places ἄνδρα has a certain stress—'for mortal

man.' But in Ai. 1344 ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι, | βλάπτειν τὸν ἐσθλὸν,
and slay them, or send them into exile from our land. Do thou, then, grudge neither voice of birds nor any other way of seer-lore that thou hast, but rescue thyself and the State, rescue me, rescue all that is defiled by the dead. For we are in thy hand; and man's noblest task is to help others by his best means and powers.

TEIRESIAS.

Alas, how dreadful to have wisdom where it profits not the wise! Aye, I knew this well, but let it slip out of mind; else would I never have come here.

OE. What now? How sad thou hast come in!

αναρα is the object, agreeing with τὸν ἐσθλὸν. 315 ἀφ’ ἄν ξου τε καὶ δύνατο, by means of all his resources and faculties. The optat., as Ant. 666 ἀλλ’ ἄν πόλεις στῆσει, τούδε χρῆ κλῆσιν: Xen. Cyr. 1. 6. 19 ἀλλὰ τοῦ μὲν αὐτὸν λέγειν, καὶ μῆσας εἶδειν, φείδεσθαι δεῖ. The force of the mood may be seen by putting the sentence in a hypothetical form: εἰ τις φθείρων ἄφ’ ἄν ξου, κάλλιστα ἄν πονοθή. 317 λύη: for subjunct. without ἄν, cp. O. C. 395 ὡς νέος πέσην: Aesch. 1074 ἐνθα μὴ καθεσθηκη δέος: Tir. 1008 ὁ τι καὶ μῦρη. On the other hand, the indic. λύει would state the fact: cp. O. C. 839 μὴ 'πίτασσο' καὶ μὴ κρατεῖσ: ib. 1442 μὴ πείθῃ καὶ μὴ δεῖ. But L has λύη and some other mss. have λύη: and it is much more likely that this should have become λύει than vice versa. τῆλη λύη = λυπησθῇ, only here: cp. Eur. Alc. 627 φημὶ τοιούτους γάμους | λύειν βρατοῖς. ταῦτα γάρ (I have to bewail this now), for, though I once knew it, I had forgotten it. Teiresias, twice summoned (288), had come reluctantly. Only now, in the presence of Oedipus, does he realise the full horror of the secret which he holds. 318 διώκεσθ’ = let slip out of my memory; perh. a common use, though it occurs only here: cp. σώζεσθαι to remember, Plat. Theatet. 153 B κτάται τε μαθήματα καὶ σώζεσθαι: Rep. 455 B καὶ ἔμαθε, σώζεται: and so Soph. El. 992, 1257. So Terent. Phormio 2. 3. 39 perii hercle: nomen perdidit, 'have forgotten.' 319 τι δ’ έστιν; E. 920 φεύ τῆς ανοίας...ΧΡΥΣ. τι δ’ έστιν; and so often in
Soph.: δὲ marking that the attention is turned to a new point, as in τὶ δ'; quid vero? (941), or to a new person: Isaeus or. 8. § 24 σὺ δὲ τίς εἶ; 321 διοίσω, bear to the end: Eur. Hipp. 1143 δάκρυσι διοίσω | πότιμον ἀποτμόν, live out joyless days: Thuc. i. 11 εἰ ἔννεφας τὸν πόλεμον διέβερον. διαφέρειν could not mean 'to bear apart' (from each other), though that is implied. 322 οὖτ' ἐννομ' κ.τ.λ. οὐκ ἐννομά, not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle. 323 ἀποστερῶν 'withholding': Arist. Rhet. 2. 6. 3 ἀποστερησάω παρακαταθήκην, depositum non reddere. φάτνυ, of a divine message, 151. 324 ὃ ὅρῳ γὰρ κ.τ.λ. (I do not speak), for I see that neither dost thou speak opportunely: (I am silent) therefore, lest I too should speak unseasonably. 325 πρὸς καιρόν = καιρῶς, as with ἐννέφας Trach. 59. ὃς μὴ δὲ ἐγὼ πάθω is irregular for μὴ καὶ ἐγὼ πάθῳ, influenced by the form of the preceding clause with ὀφεῖ σοι. The sense requires that μὴ δὲ should be broken up into μὴ not, δὲ on the other hand. The final clause ὡς...πάθῳ depends on συγώ, or the like, understood. 326 μὴ πρὸς θεῶν κ.τ.λ. The attribution of these two verses to the Chorus in some mss. is probably due to the plur. in 327 having misled those who did not see that the king speaks for all Thebes. φρονῶν γ’, if thou hast understanding (of this matter): cp. 569 ἐφ’ ὃς γὰρ μὴ φρονῶ σιγάν φιλῶ: not, 'if thou art sane.' But in 328 οὖ φρονεῖτε = 'are
TE. Let me go home; 'twill be best that thou bear thine
own burden to the end, and I mine—if thou wilt heed me.

OE. Thy words are strange, nor kindly to this State which
nurtured thee, when thou witholdest this response.

TE. Nay, I see that thou, on thy part, openest not thy lips
in season: therefore take I heed lest I, too, have the like hap.

OE. For the love of the gods, turn not away, if thou hast
knowledge: all we suppliants implore thee on our knees.

TE. Aye, for ye are all without knowledge; but never
will I reveal my griefs—that I say not thine.

OE. How sayest thou? Thou knowest the secret, and wilt
not tell it, but art minded to betray us and to destroy the State?

without understanding,' are senseless. 328 ἐγὼ δ' οὐ μὴ ποτὲ ἐκφήνω τὰ
ἐμά (ὡς ἄν μὴ εἴπω τὰ σοὶ) κακά: I will never reveal my (not to call them
thy) griefs. τὰ ἐμὰ κακὰ, = those secrets touching Oedipus which lie
heavy on the prophet's soul: τὰ σὰ κακά, those same secrets in their
import for Oedipus. We might render ὡς ἄν εἴπω μὴ τὰ σὲ either (i) as
above, or (ii) 'in order that I may not utter thy griefs.' But (i) is
preferable for these reasons:—(1) The subjunct. εἴπω with μὴ was
familiar in such phrases. Plat. Rep. 487 D τοὺς μὲν πλεύστους καὶ
πάντα ἄλλοκοτος γεγονόμενος, ἵνα μὴ παραπονήσω εἴπωμεν, 'becoming
very strange persons,—not to use a more unqualified epithet:'
Rep. 507 D οὐδ' ἄλλας πολλαῖς, ἵνα μὴ εἴπω οὐδεμιᾷ, τοιοῦτον προσ-
δεῖ οὐδενός, i.e. few,—not to say none: Hipp. min. 372 D οἱ ὁμοῦς
εἰμὶ οὐκ ἕρμοι, ἵνα μηδὲν ἐμαυτόν μειζον εἴπω, —to say nothing
more of myself. The substitution of ὡς ἄν for the commoner ἵνα in no
way alters the meaning. For ὡς ἄν μη, cp. Ar. Av. 1508 τοι…τὸ
σκαίδειον ὑπέρεχε | ἀνοθεν, ὡς ἄν μη μ' ἰδωσιν οἱ θεοὶ. For ὡς ἄν εἴπω μη
instead of ὡς ἄν μὴ εἴπω, cp. 255, Phil. 66 εἰ δ' ἐργάσετε μὴ ταῦτα.
(2) The emphatic position of τὰμ' suits this version. (3) ἐκφήνω
is more forcible than εἴπω. If the meaning were, 'I will not reveal
my griefs, in order that I may not mention (εἴπω) thy griefs,' the
clauses would be ill-balanced. See Appendix, Note 9. 330 ἐνείδως,
because ἐκφήνω implied that he knew. Cp. 704 αὐτὸς ἐφνείδως ἦ μαθὼν ἄλλον πάροι, i.e. of his own knowledge, or on hearsay? Not, ‘being an accomplice’ (as Ant. 266 ἐφνείδων | τὸ πράγμα βουλεύοντα): Oed. can still control his rising anger. 332 ἐγὼ οὐτ' Κ.Τ.Λ. The ruggedness of this verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὖί: O. C. 939 ἐγὼ οὐτ' ἀνανθρόν: ib. 998 ἐγὼ οὐδὲ: Ant. 458 ἐγὼ οὖκ ἐμέλλων. ταύτ'; see on 29. 334 πέτρον | φύσιν: Eur. Med. 1279 οὶ τάλαν, ὡς ἢρ ησθα πέτρος η σιδάρος. For the periphrasis cp. Plat. Phaedr. 251 B ἡ τοῦ πτεροῦ φύσις, = τὸ πτερόν, περικός ὡσπερ πέρικε, being constituted as it is: Timae. 45 B τὴν τῶν βλεφάρων φύσιν: 74 D τὴν τῶν νεύρων φ.: 84 C ἡ τοῦ μυελοῦ φύσις: Legg. 145 D τὴν οὐδατος φύσιν. And so often in Arist., e.g. ἡ τοῦ πνεύματος φύσις Meteor. 2. 8: ἡ τῶν νεύρων φύσις Hist. Anim. 3. 5. 335 ποτέ, tandem aliquando: Phil. 816 μήδες ποτέ: ib. 1041 τίσαοθ' ἄλλα τῷ χρόνῳ ποτέ. 336 ἀπελευθησος, not brought to an end: Il. 4. 175 ἀπελεύθητο ἐπί ἐργ. Plut. Mor. 114 F τὸ γὰρ ὅτι ἀπελευθησον νομίζειν τὸ πένθος αὐνᾶς ἐστὶν ἐσχάτης. Here, a man ‘with whom one cannot make an end,’—who cannot be brought to the desired issue. In freely rendering, ‘Wilt thou never make an end?’ we remember, of course, that the adj. could not literally mean ‘not finishing.’ Possibly it is borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin odiosus. 337 ἐμέρψο, aor. referring to the moment just past: so oft. ἐπινέσσα, ἐννήκα, ἡσθην: ἀπε-
Te. I will pain neither myself nor thee. Why vainly ask these things? Thou wilt not learn them from me.

Oe. What, basest of the base,—for thou wouldest anger a very stone,—wilt thou never speak out? Can nothing touch thee? Wilt thou never make an end?

Te. Thou blamest my temper, but seest not that to which thou thyself art wedded: no, thou findest fault with me.

Oe. And who would not be angry to hear the words with which thou now dost slight this city?

Te. The future will come of itself, though I shroud it in silence.


πτυσα (Eur. Hec. 1276): ἐδεξάμην (Soph. El. 668). ὅμοι | ναλοουαν, while (or though) it dwells close to thee,—possesses and sways thee. Cp. O. C. κηλς (1134) and βλάβη (El. 785) εὐνοικοις: συνναίειν πόνοις (Ph. 892): συντρόφοις οργαῖς (Ai. 639). But (as Eustathius saw, 755. 14) the words have a second meaning: 'thou seest not that thine own [τῆν σήν, thy kinswoman, thy mother] is dwelling with thee [as thy wife].’ The ambiguity of τῆν σήν, the choice of the phrase ὅμοι ναλοουαν, the choice of καταίδει, leave no doubt of this. Cp. 261. 338 ἀλλ' ἐμὲ ψέγας: the thought of ὅμην ἐμέψω τῇ ἔμην returns upon itself, as if from a sense that the contrast between ἐμέψω and καταίδει would be imperfectly felt without such an iteration: this is peculiarly Sophoclean; cp. above 166 (ἐλθετε καὶ νῦν): Schneiderwin cp. also Ai. 1111 οὐ...τῆς σής οὔνεκ... | ἀλλ' οὔνεξ' ὅρκον... | σοῦ δ' οἶδεν: and similarly Trach. 431. 339 The emphasis on τοιαῦτα as well as on οὐ warrants the repeated ἀν: Eur. Andr. 934 οὐκ ἄν ἐν γ' ἐμοὶ δόμοις | βλέπονσα' ἄν αὐγας τἄμ' ἐκαρποῦτ' ἄν λέχῃ. 340 ἀ...ἀτμάζεις πῶλον: ἃ cogn. accus.: Αἰ. 1107 τὰ σέμων ἐπὶ | κόλαξ' ἐκείνους: Ant. 550 τὶ ταῦτ' ἀνάς μ'; ἀτμάζεις, by rejecting the request that he would speak: Ant. 544. 341 ἦξεν γὰρ αὐτά. The subject to ἦξεν is designedly left indeterminate: 'the things of which I wot) will come of themselves.' The seer is communing with his own thought, which dwells darkly on the κακά of v. 329. αὐτά = αὐτόματα: Il. 17. 252 ἀργαλέον δὲ μοι ἐστι διασκοπώσθαι ἐκαστον... | ἀλλά τις αὐτὸς ἵτω. Cp. the phrase αὐτό δείξει, res ipsa arguet, the result will show:
Soph. fr. 355 ταχύ δ' αὐτὸ δεῖξε τοῦργον. 342 οὐκοῦν ἢ γ’ ήξει. Elmsley, Nauck and Hartung read οὐκ ὄν...ἐμοί; but the positive χρή is stronger without the query. ‘Then, seeing that they will come, thou on thy part (καὶ σὲ) shouldest tell them to me.’ The stress of καὶ falls primarily on σὲ, but serves at the same time to contrast λέγων with Ἦξει. In ἢ γ’ ήξει the causal force of the relative is brought out by γε: quippe quae ventura sint. 343 οὐκ ἢ πέρα φράσαμι. The courteous formula (95, 282), just because it is such, here expresses fixed resolve. 344 ἦτις ἀγριωτάτη: Πλ. 17. 61 ὅτε τις τέ λέων...βοών ἀρπάγῃ ἦτις ἄριστη: Plat. Αρισ. 23 Α πολλαὶ ἀπείχθεια...καὶ οἷων χαλεπώταται: Dem. Ολυνθ. 2. § 18 εἰ μὲν γάρ τις ἀνήρ ἐστίν ἐν αὐτοῖς οὗτος ἐμπειρὸς πολέμου καὶ ἀγώνων [sc. ἐστὶ], τοῦτος, κ.τ.λ. 345 καὶ μὴν with γε, ‘aye verily’: cp. Εἰ. 554 where ἦν ἐφής μοι is answered (556) by καὶ μὴν ἐφήμ. ως ὀργῆς ἔχω = ἔχων ὀργῆς ὡς ἔχω, being so wroth as I am. Thuc. 1. 22 ὥς ἐκάτερον τις εὐνοίας ἢ μονής ἔχω: Eur. Ηελ. 313 πῶς δ’ εὐμενείας τοιοῦτον ἐν δόμοις ἔχεις; παρήσω... οὔδεν (τούτων) ἄπερ ἔννημ’, I will leave unsaid nothing (of those things) which I comprehend, i.e. I will reveal my whole insight into the plot. ἔννήμα suits the intellectual pride of Oedipus: he does not say ‘think’ or ‘suspect’: cp. 628. For γε after τοῦτα cp. 277. 347 καὶ ἐμφυτεύσαι...ἐργάσθαι θ’. καὶ...τε could no more stand for ‘and’...‘both’ than at...que could. καὶ here (adeo) implies, ‘no mere sympathiser, but actually the
OIE. Then, seeing that it must come, thou on thy part should'st tell me thereof.

TE. I will speak no further; rage, then, if thou wilt, with the fiercest wrath thy heart doth know.

OIE. Aye, verily, I will not spare—so wroth I am—to speak all my thought. Know that thou seemest to me e'en to have helped in plotting the deed, and to have done it, short of slaying with thy hands. Hadst thou eye-sight, I would have said that the doing, also, of this thing was thine alone.

TE. In sooth?—I charge thee that thou abide by the decree of thine own mouth, and from this day speak neither to these nor to me: thou art the accursed defiler of this land.

gradatio sive κλίμαξ; fortí enim dicto non iam fortius sed lenius subicitur. 351 προείπας codd.: προείπας Brunck.

plotter.' ἐγματεύεια: Pind. Isth. 5 (6) 12 σὺν τε οἱ δαίμονες φυτεύει δόξαν: Ai. 953 Πάλλας φυτεύει πήμα: El. 198 δεινόν δεινῶς προφυτεύσαντες μορφᾶ (of crime). δοσῦ (εἶχεν εἰργασθαί) μὴ καύνων, so far as you could be the author of the deed without slaying: Thuc. 4. 16 φυλάσσειν δὲ καὶ τὴν νήσον Ἀθηναίος μηδέν ἔσωσον, ὅσα μὴ ἀποβαίνοντας: I. 111 τῆς γῆς ἐκράτουν ὅσα μὴ προϊόντες πολὺ ἐκ τῶν ὅπλων: Ἰάκχ. 1214 | ὅσον γ' ἄν (sc. δρόμη τοῦτο) αὖτὸς μὴ ποιησάσων χερῶν. 349 καὶ τούργου...τούτο, the doing of this thing also, αὐτὴν τὴν πρᾶξιν, as dist. from the plotting and the direction of the act. 350 ἅλθες; κ.τ.λ. The same word marks the climax of Creon's anger in Ant. 758: cp. Ar. Αἰ. 393 ἐκένων; etc. ἐννέα τοι...ἐμμένειν I command that thou abide: so Phil. τοι λέγω σε...λαβεῖν. 351 ὕπερ προείπας (sc. ἐμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking ὕπερ as by attraction for ὅπερ, since προείπον could take an acc. of the thing proclaimed (e.g. ἔξειν, τόλμων, θάνατον), but not of the edict itself (as κήρυγμα). 353 ὡς ὄντι...μᾶςτορι, an anacolouthon for ὃς ὄντα...μᾶςτορα, as if ἐννέασοι had preceded. ἐμὲ just before made this necessary. In Eur. Μειδ. 57 most mss. give ὥσθ' ἱμερός μ' ὕπηλθε γῆ τε κοινὰ | λέξας μολυσμῇ δεύρῳ δεσπόινης τίχας, where Porson, reading μολούσαν, admits that the dat. stands in Philemon's parody (Athenaeus 288 D) ὡς ἱμερός μ' ὕπηλθε γῆ τε κοινὰ | λέξας μολόντι τούψου ὡς ἐσκείσα. Elms. cp. Eur. Ι. Α. 491 ἄλλως τε μ' ἢλεος τής
ΟΙ. ούτως ἀναίδως ἐξεκίνησας τόδε
τὸ ρήμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς;

ΤΕ. πέφευγα· τάληθες γὰρ ἵσχυον τρέφω.
ΟΙ. πρὸς τοῦ διδαχθεῖς; οὔ γὰρ έκ γε τῆς τέχνης.
ΤΕ. πρὸς σοῦ· σὺ γὰρ μ’ ἀκοιντα προύτρεψῳ λέγειν.
ΟΙ. ποίον λόγον; λέγ’ αὖθις, ὡς μᾶλλον μάθω.
ΤΕ. οὐχὶ ξυνήκας πρόσθεν; ἢ ’κπειράζει λέγων;
ΟΙ. οὐχὶ οὕτε γ’ εἰπεῖν γνωστῶν· ἀλλ’ ἀὖθις φράσον.

360 ἢ ἐκπειράζει λέγειν L. Littera o, quae super ē scripta a manu rec. iam paene evanuit, coniecturam λόγων videtur indicare. Lectionis λέγει nullum vestigium est. ἢ ’κπειρά (sic) λέγειν A, et ceteri, scripto in quibusdam θ' ταλαιπωρού κόρης | εἰσήλθε συγγένειαν ἐννοομένων. 354 ἐξεκίνησας. ἐκκίνηω is used of starting game, El. 567 ἐξεκίνησεν ποδοῦν | ἐλαφοῦ: of rousing one from rest, Trach. 1242, and fig. of exciting pain which had been lulled, ib. 979. Here the notion is that of a sudden and startling utterance. But the choice of the word has also been influenced by the common use of κίνηω in the sense of mooting subjects which should not have been touched: Eur. El. 302 ἔπει δὲ κινεῖς μόθον, i.e. since thou hast broached this theme: cp. O. C. 1526 ᾧ ἐξάγωσα μηδὲ κινεῖαι λόγῳ. In Eur. Med. 1317 τί τάσσει κινεῖς καναμοχλεύεις πύλας; Porson, with the author of the Christus Patiens, reads λόγου, thinking that Ar. Nub. 1399 ὧ κανὺς ἔποι | κινητὰ καὶ μοχλεύτα alluded to that place.

So ἀκίνητα (ἤπη) = ἀπόρρητα O. C. 624, Ant. 1060 ὀρείς με τάκινητα διὰ φρενῶν φράσαη. | κινεῖ, κ.τ.λ. 355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For ποῦ cp. 390: Αἰ. 1100 ποῦ σὺ στρατηγεῖς τοῦδε; Distinguish καὶ (1) prefixed to interrogative particles, when it expresses an objection: Aesch. Ag. 280 καὶ τίς τοῦ ἐξίκουν ἀν ἄγγελων τάχος; Dem. Fals. Legat. § 257 (with Shilleto’s note), and καὶ πῶς; passim: (2) suffixed, where, granting a fact, it asks for further information: Agam. 278 ποίον χρόνου δὲ καὶ πεπόρθηται πῶς; (assuming it to be taken, when was it taken?) Eur. 

Αἰ. 834 ποῦ καὶ σφὲ βάπτει; τοῦτο φοίνῳ here τοῦτον τὴν δίκην ἐκφυγέων: Eur. Med. 795 παιδὸν φόνον | φεύγουσα, fleeing from (the penalties of) the murder: Cic. Pro Cluent. 59 § 163 calumniam (=crimen calumniae) non effugiet. But in Lys. In Erat. § 34 τοῦτο...οὗ φεύγω = ‘I do not avoid this point.’ 356 ισχύον expresses the living strength of the divine instinct within him: cp. ζωντα 482. τρέψω: see on ἐμπέψκεψεν 299. 357 τέχνης, slightly contemptuous; cp. 388, 562, 709. 358 ποῦ—
OE. So brazen with thy blustering taunt? And wherein dost thou trust to escape thy due?

TE. I have escaped: in my truth is my strength.

OE. Who taught thee this? It was not, at least, thine art.

TE. Thou; for thou didst spur me into speech against my will.

OE. What speech? Speak again that I may learn it better.

TE. Didst thou not take my sense before? Or art thou tempting me in talk?

OE. No, I took it not so that I can call it known:—speak again.

\textit{peirâ (sic).} \textit{hē peirâ légōn;} Hartung.: \textit{hē 'kpeirâ légō;} Campb.: oδχι ξυνήκας; πρὸς τί μον 'kpeirâ légēn; proposuit Blaydes.

\textit{τρέψω:} the midd., as 1446: but the act., \textit{Ant. 270, El. 1193.} 360 \textit{hē 'kpeirâ légōn;} or (while you do understand my meaning already) are you merely trying by your talk (légōn) to provoke a still fuller statement of it? Her. 3. 135 δὲ έσας μή εἰ δικαιότατο Δάρειος, was making trial of him: Ar. \textit{Esp. 1234 καὶ σου τοσοῦτο πρῶτον ἐκπειράσομαι;} ‘thus far make trial of thee’ (test thee by one question). The notion of \textit{ἐκ} in the compound is that of \textit{drawing forth} something from the person tested. \textit{légōn} here implies \textit{idle talk}, cp. 1151 λέγει γὰρ εἰδῶς οὐδέν: \textit{Phil. 55 τὴν Φιλοκτῆτον σε δεῖ | ψυχήν δπος λόγους ἐκκλησε} \textit{légōn}: where, as here, the partic. denotes the process. If we read \textit{lέγειν}, we must supply \textit{δοστε:} ‘tempting me so that I should speak’: a weak sense. \textit{lόγω} could only mean, ‘by thy talk’: whereas it would naturally mean ‘in word’ (only, and not \textit{ἐργω}). Musgrave conj. λοχών (laying a snare for me); Arndt μ᾽ ἐλέων; (to catch me): Madvig \textit{èk peîras légēis;} But, with \textit{légōn}, all is, I think, sound. 361 οδχ άστε γ᾽ κ.τ.λ. οὗ (ξυνήκα) ούτω γ᾽ ἀκριβῶς ἄστε εἰπεῖν: cp. 1131. \textit{γνωστόν:} ‘known.’ So the MSS: but \textit{γνωτά} 58, \textit{γνωτόν} 396. In fr. 262 \textit{èk kάρτα βαιών γνωτός ἄν γένοιτ} ἀνήρ, \textit{γνωτός =} ‘well-known,’ \textit{γνώριμος:} but Soph. used \textit{γνωστός} in the same sense in the \textit{Hermione} (\textit{Anttiatticista 87. 25}). It has been held that, where a signatic form of the verbal (as \textit{γνωστός}) existed along with the non-sigmatic (as \textit{γνωτός}), Attic usage distinguished \textit{γνωστός} as = ‘what can be known’ from \textit{γνωτός} as = ‘what is known.’ But there is no ground for assuming

J. S.
that such a distinction was observed. See Appendix, Note io. 362 
O O ζητεῖς κ.τ.λ. φημὶ σὲ φονέα κυρεῖν (όντα) τοῦ ἀνδρὸς οὐ (τὸν φονέα) 
ζητεῖς. 363 πημονᾶς: i.e. such charges are downright πημονᾶς, calamities, 
infamies. There is something of a colloquial tone in the phrase: cp. 
A. 68 μηδὰ συμφορὰν δέχοι | τὸν ἄνδρα: El. 301 ἀ πάντ’ ἀναλκις οὕτος, ή 
Ion 758 εἶπομεν ἢ στηγούμεν ἢ τί δράσομεν; 365 σὺν τοῖς φιλτάτοις 
κ.τ.λ. = σὺν τῇ φιλτάτῃ (Iocasta): since ὀμιλοῦντι implies wedlock, and 
not merely the companionship denoted by ὑμῶν in 457: for the 
allusive plural, cp. Aesch. Cho. 53 δεσποτών βανάτου (Agamemnon’s 
murder). 367 ἵν’ εἰ κακοῦ: cp. 413, 1442. Trach. 375 ποῦ ποτ’ εἰμὶ 
πράγματος; 368 ἢ καί: ‘dost thou indeed?’ Aesch. Eum. 402 ἢ καὶ 
τοιαύτας τῷ ἑπιρροιζεῖς φυγάς; 370 πλὴν σοὶ· σοὶ δὲ κ.τ.λ. Note in 
these two vv. (1) the rhetorical iteration (ἐπανάφορα) of σοί, as in O. C. 
787 οὐκ ἔστι σοι ταῦτ’ ἀλλὰ σοι ταῦτ’ ἐστ’ Phil. 1054 πλὴν εἰς σε’ σοι δὲ: 
Isocr. or. 15 § 41 κινδυνεύω τα μὲν ψυχαὶ τα δὲ μεθ’ ὑμῶν τα δὲ διὸ ὑμᾶς 
tα δ’ ὑπὲρ ὑμῶν. (2) the ninefold τ (παράχρησις) in 371: cp. 425: Ai. 
528 ἄν τὸ ταχθὲν εὖ τολμᾷ τελεῖν: ib. 1112 οἱ πόνου πολλοῦ πλέω: Eur.
Te. I say that thou art the slayer of the man whose slayer thou seekest.

Oe. Now thou shalt rue that thou hast twice said words so dire.

Te. Would'st thou have me say more, that thou mayest be more wroth?

Oe. What thou wilt; it will be said in vain

Te. I say that thou hast been living in unguessed shame with thy nearest kin, and seest not to what woe thou hast come.

Oe. Dost thou indeed think that thou shalt always speak thus without smarting?

Te. Yes, if there is any strength in truth.

Oe. Nay, there is,—for all save thee; for thee that strength is not, since thou art maimed in ear, and in wit, and in eye.

Te. Aye, and thou art a poor wretch to utter taunts which every man here will soon hurl at thee.

Oe. Night, endless night hath thee in her keeping, so that thou canst never hurt me, or any man who sees the sun.

Te. No, thy doom is not to fall by me:

Med. 476 ἐσωράδ σ', ὡς ἵστασιν Ἑλληνῶν ὅσοι, κ.τ.λ.: Ennius O Tite tute Tati tibi tanta tyranne tulisti: Cic. Pro Cluent. 35 § 96 non fuit igitur illud indicium iudicii simile, indices. 372 ἀθλος, of wretched folly. Cp. the use of ἄνοιβος, Ai. 1156, Ant. 1025 (joined with ἄβουλος), μέλος (Ai. 621), κακοδαίμων, κ.τ.λ. 373 οὐδεὶς (ἔστιν) ὅς οὐχὶ = πᾶς τίς: [Plat.] Alc. i 103 οὐδεὶς ὅς οὐχ ὑπερβληθείς...πέφυγε. Ai. 725 ἵππασσον...οὖτις ἔσθ' ὅς οῦ. More properly οὐδεὶς ὅστις οὗ, declined (by attraction) in both parts, as Plat. Phaed. 117 ὃ οὐδένα ὄντινα οὗ κατε-κλαοντο. 374 μᾶς τρέφει πρὸς νεκτός, thou art cherished by (thy life is passed in) one unbroken night: the pass. form of μία νόξ σε τρέφει. Cp. Ai. 859 ὃ φέγγος, ὃ γῆς ἵππον οἰκείας πέδων | ...χαίρετ, ὃ τροφῆς ἐμοι: fr. 521 ταφνῶς γὰρ αἱ πάντας ἀνοίᾳ τρέφοι: i.e. folly ever gives a joyous life: Eur. Hipp. ὃ τῶν τρέφοντες βροτοῦς cares that make up the life of men. μᾶς might be simply μόνης, but, in its emphatic place here, rather = 'unbroken,' unvaried by day: cp. Ar. Rhet. 3. 9 (Λέων) εἰρο-μένην καὶ τῷ συνδεσμῷ μίαν, forming one continuous chain. The ingenious conj. μαίας (nurse) seems to me far less forcible. 378 (οῖκ
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Apollo is enough, whose care it is to work that out.

OE. Are these Creon's devices, or thine?

TE. Nay, Creon is no plague to thee; thou art thine own.

OE. O wealth and empire and skill outmatching skill in life's keen rivalries, how great is the envy that cleaves to you, if for the sake, yea, of this power which the city hath put into my hands, a gift unsought, Creon the trusty, Creon mine old friend, hath crept on me by stealth, yearning to thrust me out of it, and hath suborned such a scheming juggler as this, a tricky quack, who hath eyes only for his gains,

be neuter: 'a thing given, not asked.' But this use of the neuter adj., when the subject is regarded in its most general aspect, is far most common in simple predications, as II. 2. 204 οὐκ ἀγαθὸν πολυκοριανή: Eur. HIPP. 109 τερπον ἐκ κυναγίας ἑτερέσα πλῆρης. And γνωσῦν in 396—which must agree with ἤν—favours the view that here also the adjectives are fem. Cp. II. 2. 742 κλυτός Ἰπποδάμεια: Thuc. 2. 41 γῆν ἐσβατόν: 7. 87 ὀρμαί ὀίκοι ἀνεκτοί: Plat. REP. 573 β μανίας...ἐπάκτοι: Eryxias 398 ὀ ὠρετή διδακτός: O. C. 1460 περιοτό βροντή: TRACh. 446 εἰ...μεμπτός εἴμι (Deianeira). 385 ταύτης, redundant, for emphasis: Xen. Cyr. 8. 7. 9 τὸ δὲ προβολυλέειν καὶ τὸ ῥέγεισθαι, ἐφ' ἵντ ἀν καιρὸς δοκῇ εἶναι, τοῦτο προστάτω. 387 ὄφελος, having secretly sent as his agent, 'having suborned.' [Plat.] Axiochus 368 οἱ προβολοῦσι ἐγκαθέτουσιν ὄφεντες, 'having privily brought in suborned presidents.' The word μάγος expresses contempt for the rites of divination practised by Teiresias: ἄγαρτης taunts him as a mercenary impostor. So Plut. Mor. 165 δ' joins ἄγαρτης καὶ γόντας, Zosimus i. 11 μάγους τε καὶ ἄγαρτας. The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian μάγος (as conceived by the Greeks) was one who claimed to command the aid of beneficent deities (δαιμόνες ἄγαθοφροσύνης), while the γόντας was properly one who could call up the dead (Suid. 1. 490: cp. Plat. DE DEFECT. ORAC. c. 10). So Eur. OR. 1496 (Helen has been spirited away) ἦν φαρμάκων (by charms) ἥ μάγοι, τὲχναιν ἥ θεῶν κλοπαίς. 388 ἄγαρτην (ἀγαίρω), a priest, esp. of Cybele (μηθραγάρτης, or, when she had the lunar attributes, μηθραγάρτης), who sought money from house to house (εἰπά τὸ σῶν πλανείων θύρας οἰντι, Plat. REP. 364 b), or in public places, for predictions or expiatory rites: Maximus Tyrius 19. 3 τῶν ἐν τοῖς κύκλοις ἁγειρότων...οἱ δινόοι ὄβολοι τῷ προσταχόντι ἀποθεσπίζονσιν.
μόνον δέδορκε, τὴν τέχνην δ' ἐφυ τυφλός. ἐπεί, φέρ' εἰπέ, ποῦ σύ μάντις εἰ σαφής; πῶς οὐχ, ὦθή ἡ μαφωδός ἐνθάδ' ἦν κύων, ἡδας τι τοιοῦτον ἀστοῖσών ἐκλυνήτων; καίτοι τὸ γ' ἀνυγμ', οὐχὶ τουπιώτος ἦν ἀνδρὸς διειπέν, ἀλλὰ μαντείας ἐδει. ἦν ουτ' ἀπ' οἰωνῶν σὺ προφάνης ἱχών οὐτ' ἐκ θεῶν τοῦ γνωτόν, ἀλλ' ἐγὼ μολὼν, ὁ μηδὲν εἰδὼς Οἰδίπους, ἔπαινα νυν, γνώμη κυρίσας οὐδ' ἀπ' οἰωνῶν μαθῶν· ὃν δὴ σὺ πεπρᾶς ἐκβαλεῖν, δοκῶν θρόνοις παραστατήσεις τοὺς Κρεοτείους πέλας. κλαῖων δοκεῖς μοι καὶ σὺ χὼ συνθεῖς τάδε ἀγγιατήσεις· εἰ δὲ μὴ Ἰδοκεῖς γέρων

390 ἐν τοῖς κέρδεσιν, in the case of gains: cp. Ai. 1315 ἐν ἐμοὶ ὑπατίς; rather than, 'on opportunities for gain' (= ὅταν ὑ κερδαίνει) as Ellendt takes it. Cicero's videbat in litteris (Tusc. 5. 38. 112, quoted by Schneid.) seems not strictly similar, meaning rather 'in the region of letters' (like in tenebris). 390 ἐπεὶ = 'for' (if this is not true): El. 351 οὗ ταῦτα...δειλιαν ἐχει; ἐπει δοδαζον, κ. τ. λ. ποῦ; where? i.e. in what sense? Eur. Ion 528 ποῖς δὲ μοι πατρίη σὺ; ἡ σαφής = τέφθης ὄν; cp. 355. 391 κών, esp. because the Sphinx was the watchful agent of Hera's wrath: cp. 36. Ar. Ran. 1287 has a line from the Σφίγξ of Aesch., Σφίγγα δυσαμερίν [vulg. δυσαμερίν] πρώταν κύνα πέμπει, 'the watcher who presides over evil days' (for Thebes). ἁπώρδης, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130. 393 τὸ γ' ἀνυμ' is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. O. C. 751 οὗ γάμου | ἐμειροσ, ἀλλὰ τοπίωντος ἀρπάσαι. Thuc. 6. 22 πόλλη γὰρ οὖσα [ἢ στρατιᾷ] οὗ πάσης ἔσται πόλεως ἐποδέξασθαι, ὁ ἐκών, any one who comes up; cp. Plat. Rep. 372 οὐς νῦν ὃ τυχὼν καὶ οἶδεν πρωσήκον ἔχεται ἐν' αὐτῷ. 394 διειπέν, 'to declare,' (where διά implies the drawing of clear distinctions), 'to solve': cp. 854. 395 ἦν οὐτ' ἀπ' οἰωνῶν ἱχών οὐτ' ἐκ θεῶν τοῦ γνωτόν (ἱχὼν) προφάνης; and thou
but in his art is blind!

Come, now, tell me, where hast thou proved thyself a seer? Why, when the Watcher was here who wove dark song, didst thou say nothing that could free this folk? Yet the riddle, at least, was not for the first comer to read; there was need of a seer's skill; and none such thou wert found to have, either by help of birds, or as known from any god: no, I came, I, Oedipus the ignorant, and made her mute, when I had seized the answer by my wit, untaught of birds. And it is I whom thou art trying to oust, thinking to stand close to Creon's throne. Methinks thou and the plotter of these things will rue your zeal to purge the land. Nay, didst thou not seem to be an old man, wert not publicly seen to have this art either from (ἀπό) birds, or as known through the agency of (ἕκ) any god. προφήτης, when brought to a public test. For ἀπό cp. 43: ἕκ with θεῶν του, of the primary or remoter agent (Xen. Hellen. 3. 1. 6 ἕκ βασιλέως ἔδοθη), meaning by a φήμη (43) or other sign. γνωτόν: cp. on 384. 398 μολὼν: he was a mere stranger who chanced to arrive then. ὁ μηθὲν εἶδος = ὁ ἕχων οὕτως ὄφειρ ἐλ μηθὲν ἔδοθ, who is as if he knew nothing. So ὁ μηθὲν (sc. ὁν Αἰ. 1231) is 'one who exists no more than if he were not' (Ant. 1325 τῶν οὐκ ὄντα μᾶλλον ἡ μηθένα). 400 πέλας, adv., so Aesch. Theb. 669 παρασκευήν πέλας. 401 κλαῖον: cp. 368, 1152: Ant. 754 κλαῖον φρενώσεις. ὁ συνθέης, Creon, as whose agent (387) Teir. is regarded: so in Thuc. 8. 68 ὁ την γνωμήν έλησὲν is contrasted with ὁ τὸ πρὰγμα ἐξωθεί. 402 ἀγγλατέω = τὸ ἄγος ἐλαύνειν (see on 98), in this case ἀνθρησκάτειν (100), to expel the μάστωρ. Her. 5. 72 Κλεομένης...ἀγγλατείε ἐπικόσια ἐπίστα (households)'Ἀθηναίων. The mss. of Soph. have ἀγγλατείν (L. has no breathing), and so Hesych.; so also the grammarians in Bekker's Aenigmata Vol. 1. p. 328. 32, p. 337. 11: Eustathius, however (1704—5), and Suid. s. v., quoting Soph., give the aspirate. Curtius distinguishes (1) ἄγος, guilt, object of awe, whence ἔναγγίς: Skt. ḍagas, vexation, offence: Etym. § 116: (2) root ἀγ, ἀζο-μαί reverence, ἀγ-ιο-ς, holy, ἀγ-νό-ς pure: Skt. jaṟ (jaṟ-ā-mi) reverence, consecrate: Etym. § 118. In Aesch. Cho. 155 and Soph. Ant. 775 he would with Herm. write ἄγος as = 'consecrated offering.' In both places, however, ἄγος pia culum will stand: and for ἄγος in the good sense there is no other evidence. But this, at least, seems clear: the compound synonym for τὸ ἄγος ἐλαύνειν (Thuc. 1. 126) should be written ἀγγλατέων. ἃδοκις is the scornful
phrase of an angry man; I know little concerning thee, but from thine aspect I should judge thee to be old: cp. 562 where Oed. asks, τότ' ὄν ὁ μάντις ὄντος ἦν ἐν τῇ τέχνῃ; Not (1) 'seemed,' as opposed to really being; nor (2) 'wast felt by me' to be old: a sense which I do not see how the word could yield. 403 παθὼν, by bodily pain, and not merely μαθῶν, by reproof: by reproof: cp. 641. old ἵππος: see on 624 ὁδὸν can ἔχειν. 405 καὶ τὰ στ. κ.τ.λ., the elision as in 328: see on 64. 407 τὸ δὲ emphatically resumes ὅπως λύσομεν, this we must consider: cp. 385 ταύτης: so Trach. 458 τὸ μὴ πυθέσθαι, τοῦτο μ' ἀλγόνειν ἄν. 408 τὸ Κ.τ.λ. For τὸ Κ.τ.λ. see on 305. ξισωτέον κ.τ.λ. = δι' ξισῶσθ' τὸ γοῦν ἵσσα ἄντιλεξαι, one must equalize the right at least of like reply; i.e. you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) ξισωτέον τὸ ἄντιλεξαι with (2) συγχωρητέον τὸ ἵσσα ἄντιλεξαι. 410 Δοξία: see note to 853. 411 διὸ' οὐ Κρέοντος κ.τ.λ. 'You charge me with being the tool of Creon's treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under
thou should'st have learned to thy cost how bold thou art.

CH. To our thinking, both this man's words and thine, Oedipus, have been said in anger. Not for such words is our need; but to seek how best we shall discharge the mandates of the god.

TE. King though thou art, the right of speech, at least, must be deemed the same for both; of that I too am lord. Not to thee do I live servant, but to Loxias; and so I shall not stand enrolled under Creon for my patron. And I tell thee—since thou hast taunted me even with blindness—that thou hast sight, yet seest not in what misery thou art, nor where thou dwellest, nor with whom.

δεδορκὸς κὼν Β: σέ, καὶ δεδορκὸς, οὐ post Reiskium Brunck. Cui conjecturae quod obiecit Hermann., καὶ δεδορκός non quanrvis videns sed etiam videns significare, id quidem facile potest redargui; quis enim nescit quam saepe καὶ simplex compositi καίπερ officio fungatur? Immo δεδορκός κὼν idcirco melius est quam δεδορκὸς ὦ, quod multo fortius: vide annot.

whom he has been registered.’ Every μέτοικος at Athens was required ἐπιγράφεσθαι προστάτην, i.e. to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an ἀπροστασίου γραφή. Ἀτ. Ράξ 684 αὐτῷ πονηρὸν προστάτην ἐπιγράψατο: Ἀθ. 1095 ἐπιγράφου τὴν Τοργώνα, you took the Gorgon for your patron: Lysias or. 31 § 9 ἐν Ὄρωπῳ μετοίκοις καταστίθοις (paying the alien's tax) ἐπὶ προστάτων ἕκει. γεγράφομαι, will stand enrolled: cp. Ἀτ. Εὐγ. 1370 οὖδείς κατὰ σπουδᾶς μετεγγραφήσεται, ὃ καὶ ἄλλο τὸ πρῶτον ἐγεγράφησε ἐταί: Theocr. 18. 47 γράμματα δ᾽ ἐν φλοῦῳ γεγράφεται, τεταίων γέμισα. For the gen. Κρέοντος cp. Ἀτ. Εὐγ. 714 τὸν δήμον σεαυτοῦ νεόμικας. 412 λέγω δ’, a solemn exordium, bespeaking attention: cp. 449. τυφλὸν μ’ ὄνειδισας. As ὄνειδισας could not stand for ἀπεκάλεσας, ‘called me reproachfully,’ τυφλόν must stand for ὃς τυφλὸν ὄντα. For the ellipse of ὄντα, cp. Ἕλ. 899 ὃς δ᾽ ἐν γαλήνῃ πάιντ’ ἐδερκόμην τόπον: for that of ὃς, Ο. C. 1.42 μη μ’, ἱκετείω, προστίθη ἄνομον. 413 σὸ καὶ δεδορκός. ‘Thou both hast sight and dost not see,’ i.e. thou hast sight, and at the same time dost not see. The conjec. of Reiske and Brunck, σὲ, καὶ δεδορκός (though having sight), οὐ βλέπεις, spoils the direct contrast with τυφλὸν. 414 ἐνδα νάλεις might mean, ‘in what a situation thou art’: but, as distinguished from the preceding and following
条款，是最好采取字面意义：‘你居住在哪里’—指的是在你父亲被谋杀的房子里。415 ἀρ' οἶσθαι κ.τ.λ. 你的父母是未知的。是啊，（因为）你不知道你是如何得罪他们——无论是死去还是活着。417 ἄμφιπλήξ：如在Trach. 930 ἄμφιπλήξ φασάνω = 一把剑，两边都有刃，因此 ἄμφιπλήξ ἀρά is properly a curse which smites on both sides，on the mother's and on the father's part. The pursuing Ἁρά must be conceived as bearing a whip with double lash (διπλὴ μάστιξ， Ai. 242). Cp. ἄμφιπτυρος，携带两支火炬 (Trach. 214)。这些词尾 μητρὸς，πατρὸς might be causal，with ἄμφιπλήξ，‘smiting twice—for mother and for sire，’ but are better taken with ἀρά，which here = Ἐρνίς：c.p. Aesch. Thēb. 70 Ἁρά τ' Ἐρνίς πατρὸς ἡ μεγασθενής. 418 δεινότων，带有恐惧，无休止的追逐：所以，The Fury，谁追逐的‘像一条追踪受伤野兽的猎狗’（Aesch. Eum. 246），是 χαλκότων (El. 491)，ταῖντων (Ai. 837)，καψιτίους ('fleer'，Aesch. Thēb. 791)。419 βλέποντα κ.τ.λ.，i.e. τότε σκότον βλέποντα，ei καὶ νῶν ὅρθα βλέπεις. The Greek love of direct antithesis often co-ordinates clauses where we must subordinate one to the other：c.p. below，673：Isocr. or. 6 § 54 πῶς οὐκ αἰσχρῶν，...τὴν μὲν Ἐφρώπην καὶ τὴν Ἀσίαν μεστὴν πεποιηκέναι τροπαίων，...ὑπὲρ δὲ τῆς πατρίδος...μηδὲ μίαν μάχην φαίνεσθαι μεμαχημένους；βλέπειν σκότον，like εἰ σκότων...| ὀψίατο (1273)，Eur. Bacch. 510 σκότων εἰσορᾷ κκέφας. 420 βοῆς δὲ κ.τ.λ. Of thy cry what haven shall there not be (i.e. what place shall it not be borne)—what part of Cithaeron shall not be resonant with it (σύμφωνον ἔσται sc. αὐτῇ)，re-echo it? If we took σύμφωνον ἔσται (and not
Dost thou know of what stock thou art? And thou hast been an unwitting foe to thine own kin, in the shades, and on the earth above; and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste, with darkness then on the eyes that now see true.

And what place shall not be harbour to thy shriek, what of all Cithaeron shall not ring with it soon, when thou hast caught the meaning of the marriage-song wherewith thou wert borne to thy fatal haven in yonder house, after a voyage so fair? And a throng of other ills thou guessest not, which shall make thee level with thy true self and with thine own brood.

εσται alone) with λμήν as well as with Κυθαιρών, the figurative force of λμήν would be weakened. We must not understand: What haven of the sea or what mountain (as if Cithaeron stood for ὅρος) shall not resound? λμήν, poet. in the sense of ὑποδοξη, for that in which anything is received: Aesch. Pers. 250 ὅ Περσις αὐτα καὶ μέγας πλούτων λμήν (imitated by Eur. Or. 1077): the augural seat of Teiresias is παντὸς οἰωνοῦ λμήν Ant. 1000: the place of the dead is Ἀδιδων λμήν ib. 1284: cp. below, 1208. 421 ποῖος Κυθαιρών, vigorous for ποῖον μέρος Κυθαιρώνος. 422 διὰν καταίθηθη κ.τ.λ.: ὅν, cognate acc. to εὐσπέρσας, as if ύμέναιον had been πλοῦτικ, local dat. (381): ἀνορμόν is added predicatively, though it (thy course) led thee to no true haven: εὐπλοῶς τυχόν, because Oed. seemed to have found ὄλβος, and also because the gale of fortune had borne him swiftly on: cp. οὐθ' ὀρῶν οὐθ' ἱστορῶν, 1484. τὸν ύμέναιον, sung while the bride and bridegroom were escorted to their home, II. 18. 492 νύφας δ' ἦκ θαλάμων δαίδων ὑπὸ λαμπρομενῶν ἤ γένεον ἀνὰ ἄστυ, πολὺς δ' ύμένων ὄρφεις as distinguished from the ἐπιθαλάμιον afterwards sung before the bridal chamber: Ant. 813 οὐθ' ύμεναιῶν | ἐγκληρον, οὐτ' ἐπινυμφεῖος πώ μὲ τις ύμνος | ὑμησσεν. 424 ἄλλων δὲ κ.τ.λ. Verses 422—425 correspond with the actual process of the drama. The words καταίθηθη τὸν ύμέναιον refer to the first discovery made by Oed.,—that his wife was the widow of one whom he had himself slain: cp. 821. The ἄλλως πλῆθος κακῶν denotes the further discovery that this wife was his mother, with all the horrors involved (1405). 425 ἀ' στ' ἡμισόθε, which shall make thee level with thy (true) self,—by showing thee to be the son of Laius, not of Polybus;—and level with thine own children, i.e. like them, the child of Iocasta, and thus at once ἀδελφὸς καὶ πατὴρ (458). For ἀ' στ' Markland conject. ἵστ', which
shall be made equal for thee and for thy children: and so Porson interpreted, conjecturing άσσο from Agathon fr. 5 ἁγάνητα ποιεῖν ἀσσόν ήτ’ ἀν ἦν τετραγμένα. Nauck ingeniously conj. α’ εὖσε σοί ποίεῖς καὶ σοῖς τέκνοις. But the vulgate is sound: for the παράξεις is 371.

426 τούμον στόμα: i.e., it is Apollo who speaks by my mouth, which is not, as thou deemest, the ὑπόβλητον στόμα (O. C. 794) of Creon.

427 προσπλάκης: acc. to Arist. Ἱσπ. 6. 6 προσπλακισμός was defined as ἄβρεις μετὰ χλευασίας, insult expressed by scoffing: so in Eth. 5. 2. 13 κακογορία, προσπλακισμός = libellous language, gross abuse: and in Ar. Θέσ. 386 προσπλακικούμενας is explained by πολλὰ καὶ παντὶ ἀκουών κακά. Dem. In Mid. § 72 has ἄθθεις...τοῦ προσπλακιζομαι as = ‘unused to gross contumely’ (generally, but with immediate ref. to a blow). 428 ἐκτριβησταί, rooted out. Eur. Ἱππ. 683 Ζεώς σε γεννήτωρ ἔμοι | πρόρρυζον ἐκτρίβειεν. 430 οὐκ έισ ἐλθέρων κ.τ.λ. Ar. Πλυτ. 394 οὐκ ἐς κόρακας; Trach. 1183 οὗ βάσσον οὔσεις; Cratinus Νόμοι fr. 6 (Meineke p. 27) οὐκ ἀπερρήτες σοί θάτον; Aesch. Θέα. 252 οὐκ ἐς φθόρων σειγώσαν ἀνασχέσει τάδε; πάλιν ἄφορος like El. 53 ἄφορον ἦσομεν πάλιν: the gen. οἴκων τοῦ with ἀποστραφέως. 432 ἰκόμην—κάλες: cp. 125, 402. 434 σχολὴ σ’ ἀν. The simple σχολὴ is stronger than σχολὴ χε would be: Ant. 390 σχολὴ ποθ’ ἦσειν (where σχολὴ γ’ ἀν is an inferior ν. λ.), Plat. Soph. 233 ν. σχολὴ ποτ’ ἦθελεν ἀν, Prot. 330 Ε σχολὴ μέτ’ ἀν ἀλλο τι ὄσον εἶπ, and often. οἷκοι: O. C. 643 δόμους στείχειν
Therefore heap thy scorns on Creon and on my message: for no one among men shall ever be crushed more miserably than thou.

OE. Are these taunts to be indeed borne from him?—Hence, ruin take thee! Hence, this instant! Back!—away!—avaunt thee from these doors!

TE. I had never come, not I, hadst thou not called me.

OE. I knew not that thou wert about to speak folly, or it had been long ere I had sent for thee to my house.

TE. Such am I,—as thou thinkest, a fool; but for the parents who begat thee, sane.

OE. What parents? Stay...and who of men is my sire?

firmatur, quod addita particula γε vocis σχολή vim non modo non auget sed etiam extenuat.

ἐμοῦς. ιστελάμην=μετεστελάμην, μετεπεμψάμην. Distinguish στέλλεσθαι, to summon to oneself, from στέλλειν said (1) of the messenger, below 860 πέμψον τινὰ στελῶντα: (2) of him who sends word by a messenger, Phil. 60 οἱ οὐ ἐν λυταίς στειλαντες εἴ ποικον μολειν: having urged thee with prayers to come: Ant. 164 ὑράς...πορποίσιν...ἔστειλ᾽ ἵκεσθαι, sent you word to come. 435 τοιοθέ' refers back to the taunt implied in μῶρα φωνήσοντ', and is then made explicit by μῶροι...ἐμφρονεῖς: cp. Phil. 1271 τοιούτος ἦσθα (referring to what precedes—thou wert such as thou now art) τοῖς λόγοις χότε μου | τὰ τότε έκλεπτες, πιστός, ἀτρόμος λάθρα. In fr. 700 (quoted by Nauck), καὶ τὸν θεὸν τοιούτον ἐξεπίσταται, | σοφοίς μὲν αἰνικτήρα,...| σκαλωθς δὲ φαιλον, we have not the preceding words, but doubtless τοιούθον referred to them. ὡς μὲν σοι δοκῆ. σοι must be accented; else the contrast would be, not partly between σοι and γονεύσι, but solely between δοκῆ and some other verbal notion. σοι does not, however, cohere so closely with δοκῆ as to form a virtual cletic. It is needless, then, to read (as Elms. proposed) ὡς μὲν σοι οτ οτ σοι μὲν. Cp. O. C. 1543 ὁσπερ σφῶ πατρί: Eur. H. erud. 641 σωτήρ νῦν βλάβης. As neither σφῶ nor νῦν adheres to the following rather than to the preceding word, it seems unnecessary to read with Porson ὡς πρὶν σφῶ οτ νῦν σωτῆρ. Here we have ὡς μὲν σοι instead of ὡς σοι μὲν, because, besides the contrast of persons, there is also a contrast between semblance (ὡς δοκῆ) and fact. 436 γονεύσι, ‘for’ them, i.e. in their judgment: Ant. 904 καϊτοι σ᾽ ἐγὼ τίμησα, τοῖς φρονοίσιν, εὐ. Ar. A. 445 πᾶσι νικῶν τοῖς κριταῖσ. 437 ἱκφε. The pres. is not
TE. ἥδ ήμέρα φύσει σε καὶ διαφθερεῖ.
OI. ὡς πάντ' ἁγαν αἰνικτὰ κάσασφη λέγεις.
TE. οὐκοῦν σὺ ταῦτ' ἀριστοσ εὐρίσκειν ἕφυς;
OI. τοιαῦτ' ὤνειδιζ' ὦς ἐμ' εὐρήσεις μέγαν.
TE. αὕτη γε μέντοι σ' ἡ τύχη διώλεσεν.
OI. ἀλλ' εἰ πόλων τήνδ' ἔξεσω_, οὐ μοι μέλει.
TE. ἀπεμι τοίνυν' καὶ σὺ, παῖ, κόμιζε με.
OI. κομιζέτω δὴθ' ὡς παρὼν σὺ γ' ἐμποδῶν ὄχλεις, συνεῖς τ' ἀν οὐκ ἀν ἀλγύναις πλέων.
TE. εἰπὼν ἀπεμι' ὅν ὦνεκ' ἠλθον, οὐ τὸ σὸν δείσας πρόσωπον' ὦ γὰρ ἐσθ' ἄποι μ' ὀλεῖς. λέγω δὲ σοι: τὸν ἄνδρα τοῦτον, δὲν πάλαι ζητεῖς ἀπειλῶν κἀκακηρύσσων φόνον

445 σὸ γ Α et plerique. Et est γ' quidem in L, erasis duabus quae praecesserant litteris: in marg. autem scripsit manus recentior γρ. σὸ γε. Ex uno cod. Vat. 40 historic (for ἐξέφυσε), but denotes a permanent character: 'is my sire.' Eur. Ion 1560 ἤδε τίκται σ', is thy mother: so perh. Herad. 208 πατῷ δ' ἐκ τῆς δε γεννᾶται σέθεν. Xen. Cyr. 8. 2. 27 ὅ δὲ μὴ νικῶν (he who was not victorious) τοῖς μὲν νικῶσιν ἐφθοίνει: and so φειγεν = φοιγὰς ἐναι passim. Shilleto thus takes οἱ ἐπαγόμενοι Thuc. 2. 2, οἱ προδιδόντες ιβ. 5, οἱ διαβάλλοντες 3. 4; which however I should rather take simply as imperfect participles, = ὀ ἐπήγαγο, προδιδόσαν, διέβαλλον. He well compares Verg. Aen. 9. 266 quem dat Sidonia Dido (is the giver): in Persius 4. 2 sorbitio tollit quem dira ciculae I find rather a harsh historic pres. 440 οὐκοῦν κ.τ.λ. Well (οὐ—if I do speak riddles), art not thou most skilled to read them? 441 τοιαῦτ' ὄνειδης (μοι), make those things my reproach, in which [οις, dat. of circumstance] thou wilt find me great: i.e. mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour. 442 αὕτη γε μέντοι. It was just (γε) that fortune, however (μέντοι), that ruined thee. γε emphasises the preceding word: so 778 στουῶς γε μέντοι: 1292 ρομῆς γε μέντοι: Phil. 93 πεμφθεὶς γε μέντοι (since I have been sent): 1052 νικῶν γε μέντοι: Ant. 233 τέλος γε μέντοι. τόχη implies some abatement of the king's boast, γνώμη κυρήσας, 398. 443 ἔξεσω', 1st pers., not 3rd. 445 κομιζέτω δὴθ'. δῆτα in assent, as Aesch. Suppl. 206 Ζεῦς δὲ γεννήτωρ ἵδοι. ΔΑΝ, ἵδοτο δῆτα.
This day shall show thy birth and shall bring thy ruin.

What riddles, what dark words thou ever dost speak!

Nay, art not thou most skilled to unravel dark speech?

Make that my reproach in which thou shalt find me great.

Yet 'twas just that fortune that undid thee.

Nay, if I delivered this town, I care not.

Then I will go: so do thou, boy, take me hence.

Aye, let him take thee: while here, thou art a hindrance, thou, a trouble: when thou hast vanished, thou wilt not vex me more.

I will go when I have done mine errand, fearless of thy frown: for thou canst never destroy me. And I tell thee—the man of whom thou hast this long while been in quest, uttering threats, and proclaiming a search into the murder of

σοὶ μ' ἐπιδεῖ αὐτὸν Campb. Sed lectio σοὶ γ' ut librorum fide ita sua vi commendatur, quippe quae optime conveniat indignantis fastidio. τά γ' ἐμπυοδῶν B.
τὸν Δαίμον, οὕτως ἑστὶν ἐνθάδε,
ξένοις λόγῳ μέτοικος, ἔσται δὲ ἐγγενὴς
φανήσεται Ἱθαῖος, οὐδ’ ἕσθήσεται
τῇ ἔμφορᾷ τυφλὸς γὰρ ἐκ δεδορκότος
καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἑπὶ
σκήπτρῳ προδεικνύω γαῖαν ἐμπορεύεσται.
φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν
ἀδελφὸς αὐτοῦ καὶ πατήρ, καὶ ἤς ἐφι
γυναικὸς νίὸς καὶ τόσις, καὶ τοῦ πατρὸς
ὀμόσπορός τε καὶ φονεύς. καὶ ταῦτ’ ἰῶν
ἐσω λογίζον. κἂν λάβης ἐφευμένον,
φάσκεν ἐμ’ ἡδὴ μαντικῇ μηδὲν φρονεῖν.

ΧΟ. στρ. α’. τίς ὄντι᾿ ἀ θεσπίσεια Δελφὸς ἔπει πέτρα

451 λάβης ἐφευμένον Λ. et eed. plerique. λάβης μ’ ἐφευμένον A, E, V, al.,
quos sequit sunt Brunck, et Hermann. Placet Blaydesio quoque láβης μ’ in hoc
versu, in 452 τό’ ἡδὴ legere. Dum vero in 452 έμ’ ἡδὴ habeamus, in 451 pro-
nomine facile caremus. 453 ἔσω factum est in L post deletum verbum quod
καὶ μὴν τρα κεκηρυγμένα ἐκατὸν μνάς. 451 τὸν Δαίμον: cp. 267.
452 ξένοις μέτοικος, a foreign sojourner: ξένοις, because Oed. was
reputed a Corinthian. In poetry μέτοικος is simply one who comes
to dwell with others: it has not the full technical sense which be-
longed to it at Athens, a resident alien: hence the addition of ξένοις
was necessary. Cp. O. C. 934 μέτοικος τῷ δὲ γῆς: Ant. 868 πρὸς οἶς
(to the dead) ἄδε ἐγὼ μέτοικος ἔρχομαι. ἔστι δὲ opp. to νῦν μὲν, implied
in ἐνθάδε. ἐγγενής, ‘native,’ as γεννητός is opp. to πουτός (adoptinus).
454 τῇ ἔμφορᾷ: the (seemingly happy) event: cp. El. 1230 κατ’
3. 1. 17 ἐξ ἄφρονος σώφρον γεγέντοι. 455 ξίνην ἐπι, sc. γῆν: O. C. 184 ξένοις
ἐπὶ ξίνης: Ph. 135 ἐν ξίνα ξένον. 456 γαῖαν with προδεικνύω only: pointing
to, i.e. feeling, ψηλαφών, the ground before him: so of a boxer, χερσὶν
προδεικνύω, sparring, Theoc. 22. 102. Cp. Lucian Hercules γνὶ τὸ τόξον
ἐντευμένον ἢ ἄρισταρ προδεικνύω, i.e. holds in front of him: id. Hermotimus 68 θαλλῷ προδειχθέντι ἀκολουθεῖν, ὠσπερ τὰ πρόβατα.
Seneca Oed. 656 repet incertus viae, | Baculo senili triste praetentians
iter. The order of words is against taking ξίνην with γαῖαν (when
Laïus—that man is here,—in seeming, an alien sojourner, but anon he shall be found a native Theban, and shall not be glad of his fortune. A blind man, he who now hath sight, a beggar, who now is rich, he shall make his way to a strange land, feeling the ground before him with his staff. And he shall be found at once brother and father of the children with whom he consorts; son and husband of the woman who bore him; heir to his father's bed, shedder of his father's blood.

So go thou in and think on that; and if thou find that I have been at fault, say thenceforth that I have no wit in prophecy.

CHORUS.

Who is he of whom the divine voice from the Delphian rock hath 1st strophe.

we should write ἐπί), and supplying τὴν ὀδὸν with προδεικνύσ. 457 ἔμων: the idea of daily converse under the same roof heightens the horror. Cp. Andoc. De Myst. § 49 οἷς...ἐξω καὶ οἷς συνήθεσα, your friends and associates. 458 ἀδελφός αὐτὸς. If ἀδελφός stood alone, then αὐτὸς would be right: himself the brother of his own children: but with ἀδελφός καὶ πατήρ we should read αὐτὸς: at once sire and brother of his own children. Cp. Phil. 119 σοφός τ' ἂν αὐτὸς κἀγαθὸς κεκλή ἀμα: Eur. Alc. 143 καὶ πῶς ἂν αὐτὸς καθάναι τε καὶ βλέποι; 460 ὁμόσπορος: here act., τὴν αὐτὴν σπείρων: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult, are paroxytone when active in meaning (see on βουνόρος, v. 26). But those compounded with a preposition (or with a privativum) are excepted: hence διὰβολος, not διαβόλος. So ὁμόσπορος here no less than in 260. On the other hand προτόσπορος = 'sowing first,' πρωτόσπορος = 'first-sown.' 462 φάσκειν: 'say' (i.e. you may be confident): El. 9 φάσκειν Μικήτας τὰς πολυχρόνους ὀραν: Phil. 1411 φάσκειν δ' αὐθὴν τὴν Ἡρακλεώς | ...κλέων. μαντική: in respect to seer-craft: for the dat. cp. Eur. I. A. 338 τῷ δοκεῖν μὲν οὐχι χρήζων, τῷ δὲ βούλεσθαι θέλων.

463—511 First στάσιμων. Teiresias has just denounced Oedipus. Why, we might ask, do not the Chorus at once express their horror? The answer is that this choral ode is the first since v. 215, and that

J. S.
therefore, in accordance with the conception of the Chorus as personified reflection, it must furnish a lyric comment on all that has been most stirring in the interval. Hence it has two leading themes: (1) 'Who can be the murderer?': 1st strophe and antistrophe, referring to vv. 216—315. (2) ‘I will not believe that it is Oedipus’: 2nd strophe and antistrophe, referring to vv. 316—462.

1st strophe (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

1st antistrophe (473—482). The word has gone forth to search for him. Doubtless he is hiding in waste places, but he cannot flee his doom.

2nd strophe (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

2nd antistrophe (498—511). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

463 θεοπέπαια, giving divine oracles (ἐπη), fem. as if from θεοπέπης (not found): cp. ἀρτέπεια, ἦδυπεια. Since θε-σπ-ε-ς already involves the stem σεπ (Curt. ἕ. § 632), the termination, from ἰσ (ib. 620), is pleonastic. Δελφις πέτρα. The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: Strabo 9. 418 ὁ Δελφοί, πετρώδες χωρίον, θεατροειδές, κατὰ κορυφὴν (i.e. at the upper part of the rocky platform, nearest the cliff) ἐχον τὸ μαντείον καὶ τὴν τῶν, σταδίων ἐκκαίδεκα κύκλον πλημμύσαν: i.e. the whole sweep of the curve extends nearly two miles. Ημ. ἱμν. Ἀπ. 1. 283 ὑπερθεν | πέτρη ἐπικρέμαται (the rocky platform overhangs the Crisaean plain)
spoken, as having wrought with red hands horrors that no tongue can tell?

It is time that he ply in flight a foot stronger than the feet of storm-swift steeds: for the son of Zeus is springing on him, all armed with fiery lightnings, and with him come the dread, unerring Fates.

Palat. 40, etiam Τ ἀναπλάκητοι praebet: quo in cod. ascrisit schol. ἀναπλάκητοι χρῆ γράφειν (metri causa)...ἐφηται γὰρ καὶ ἐν τοῖς τῶν παλαιοστάτων βιβλίων. ἀναμπλάκητοι Α et plerique.

κοληδεδρομε βῆσσα (the valley of the Pleistus). 465 ὄρητα ἀρρήτων: Blaydes cp. O. C. 1237 πρόσαντα | κακὰ κακῶν, Phil. 65 ἔχοντα ἔχοντων, Aesch. Pers. 681 ὡ πιστὰ πιστῶν ἥλικες τῇ ἥβῃς ἔμης, | Πύροι γέροντες. Cp. also 1301 μείζονα τῶν μακιστῶν. (But Eli. 849 δειλία δειλίων [κυρεύει], cited by Blaydes, and by Jelf § 139, is not in point.) 466 ἄκλαδων: O. C. 1081 ἄκλαδαι ταχύρρωστοι πελειάς: fr. 621 ἀκλάδαια φωναὶ. Not 'daughters of the storm,' as if alluding to the mares impregnated by Boreas, II. 20. 221. For the form cp. θυπάτας λιτάς Ant. 1019. 467 ἆπων, instead of ἆπων ποδός: Her. 2. 134 πυραμίδα δὲ καὶ οὕτω ἀπελέπτο πολλῶν ἐλάσσων τοῦ πατρός: Xen. Cyr. 3. 3. 41 χῦραν ἔχετε οὐδὲν ἢττων ἐντυμὸν τῶν πρωτοστατῶν. 470 στεροπαίς. The oracular Apollo is Διὸς προφῆτης. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205). γενές, one concerned with γένος, either passively, = 'son,' as here (cp. γηγενεῖς Eur. Phoen. 128), or actively, = 'father.' Eur. has both senses. Cp. γαιμβρός, son-in-law, brother-in-law, or father-in-law: and so κηδεσθης or πενθέρος could have any one of these three senses. 472 Κήρες: avenging spirits, identified with the Furies in Aesch. Thes. 1055 Κήρες ἑριννε, αἱ τῇ Ωδιπόδα | γένοις ὑλόσατε. Hesiod Theog. 217 (Νῖξ) καὶ Μοῖρας καὶ Κήρας ἐγείνατο νηλεοσπόνους... | αἱ τὰν ἀνδρῶν τε θεῶν τε παραβασίας ἐφέστουσα | οὐδέποτε λήγουσεν θεᾶς δεμοῦ χόλου, | πρῶς μὴ ἀπὸ τοῦ δώσει κακήν ὅπων, ὄντες ἀμάρτης. The Moirai decree, the Κήρες execute. In Trach. 133 κήρες = calamities. ἀναπλάκητοι, not erring or failing in pursuit: cp. Trach. 120 ἀλλὰ τὸς θεῶν | αὖν ἀναμπλάκητον Ἀίδα σφε δομῶν ἐρύκει, some god suffers not Heracles to fail, but keeps him from death. Metre requires here the form without μ. ἀμπλακέων is prob. a cognate of πλάξω (from stem πλαγ for πλακ, Curtius Etym. § 367), strengthened with an inserted μ; cp. 7—2
ἀντ.  ἐλαμψε γὰρ τοῦ νυφέντος ἀρτίως φανεῖσα
2 φάμα Παρνασσοῦ τὸν ἄδηλον ἄνδρα πάντ' ἱχνεύειν. 475
3 φοιτᾷ γὰρ ὑπ' ἀγρίαν
4 ὕλαιν ἄνα τ' ἄντρα καὶ
5 πέτρας ἵσοταυρος,
6 μέλεος μελεῖν ποδὶ χηρεύων,
7 τὰ μεσόμφαλα γὰς ἀπονουσφίζων 480


ἀβροτος, ἄμβροτος. 473 ἐλαμψε: see on 186. τοῦ νυφέντος: the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—'At a turn of the road the whole plain of Boeotia bursts upon the sight, stretched out far below us. There to the north-west soars up Helicon, and beyond it, Parnassus; and, though this is the middle of May, their higher cliffs are still crowned with dazzling snow. Just opposite, nearly due north, is Thebes, on a low eminence with a range of hills behind it, and the waters of Lake Copais to the north-west, gleaming in the afternoon sun.' (Modern Greece, p. 75.) 475 Join τὸν ἄδηλον ἄνδρα, and take πάντα as neut. plur., 'by all means.' The adverbial ἵσοταυρος is very freq. in Soph., esp. with adj., as Ai. 911 ὁ πάντα κωφός, ὁ πάντ' ἄνδρις: but also occurs with verb, as Ἰτακ. 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ. Here, the emphasis on πάντα would partly warrant us in taking it as acc. sing. masc., subject to ἱχνεύειν. But, though the masc. nominative πᾶς sometimes = πᾶς τις, it may be doubted whether Soph. would have thus used the ambiguous πάντα alone for the acc. sing. masc. Ellendt compares 226, but there πάντα is acc. plur. neut. 478 πέτρας ἵσοταυρος is Prof. E. L. Lushington's brilliant emendation of πετραίος ὁ ταῦρος, the reading of the first hand in L. It is at once closer to the letters, and more poetical, than πέτρας ἄτε ταῦρος (Dorville), πέτρας ἵσα ταῦρος (M. Schmidt), or πέτρας ὡς ταῦρος, which last is a prosaic correction found in some mss. I suppose the corruption to have arisen thus. A transcriber who had before him ΠΕΤΡΑΣΙΣΟΤΑΥΡΟΣ took the first Ο for the art., and then amended ΠΕΤΡΑΣΙΣ into the familiar word
Yea, newly given from snowy Parnassus, the message hath flashed forth to make all search for the unknown man. Into the wild wood’s covert, among caves and rocks he is roaming, fierce as a bull, wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth’s central

\[ \text{ΠΕΤΡΑΙΟΣ.} \] With a cursive ms. this would have been still easier, since in \( \text{πετρασισσταυροσ} \) the first \( \sigma \) might have been taken for \( \sigma \) (not a rare mistake), and then a simple transposition of \( \epsilon \) and the supposed \( \omega \) would have given \( \text{πετραιοσ} \). It is true that such compounds with \( \text{ισο-} \) usu. mean, not merely ‘like,’ but ‘as good as’ or ‘no better than’: e.g. \( \text{ισοδαιμων, ισοθεος, ισονεκρος, ισοπαις, ισοπρεβεβυς} \). Here, however, \( \text{ισοταυρος} \) can well mean ‘wild’ or ‘fierce of heart’ as a bull. And we know that in the lost \( \text{Κρέωνος} \) Soph. used \( \text{ισοδαιμως} \) in a way which seemed too bold to Pollux (6. 174 τ’ ἡν άνεκτόν),—probably in the sense of ‘dread as death’ (cp. \( \text{Αἰ. 215} \) \text{θεαντό γὰρ ἵσον πάθος ἐκπνόει} \). The bull is the type of a savage wanderer who avoids his fellows. Soph. in a lost play spoke of a bull ‘that shuns the herd,’ Bekk. \( \text{Ανεκδ. 459. 31 \'ατμαγέλης' ὁ \'αποστάτης τῆς \'αγέλης ταῖρος' οὗτο \text{Σοφοκλῆς}.} \) \( \text{Verg. Geo. 3. 225} \) (taurus) \( \text{Victus abit longeque ignotis exulat oris.} \) \( \text{Theocr. 14. 43} \) \( \text{άιδος θ’νη λέγεται τ’ς, ἔβα καὶ ταῖρος ἀν ἵλαν' a proverb ἐπὶ τῶν μὴ ἀναστρεφόντων} \) (schol.). The image also suggests the fierce despair of the wretched outlaw: \( \text{Αesch. \ 'Chor. 275 ἀπόχρημα τ’} \) \( \text{ζημίας ταυρουμενον, 'stung to fury by the wrongs that keep me from my heritage': Eur. \ 'Med. 92 ὅμμα ταυρουμένην: Ar. \ 'Ran. 804 ἐβλαψε γοὺσ ταυρηδόν ἐγκήψας κάτω: Plat. \ 'Phaed. 117β ταυρηδόν ὑποβλέψας πρὸς τὸν ἀνθρώπον.} \) On the reading \( \text{πετραῖος \ δ’ ταῖρος} \) see Appendix, Note 11. 479 \( \text{χρεών}, \) solitary, as one who is \( \text{αφρήτωρ, αθέμιστος, ἀνέστος} \) (II. 9. 63): he knows the doom which cuts him off from all human fellowship (236 f.). \( \text{Aesch. \ 'Eum. 656 ποία δὲ χέρνιψ φρατέρων προσδίεσται; 480 τ’ μασόμφαιλα γὰς μαντεία = τ’ α’ έρ’ μέσου ὠμφαλὸν γάς: \ 'El. 1386 δωμάτων ὑπόστηγοι = ὑπὸ στέγη δωμάτων: Eur. \ 'Phoen. 1351 λευκοπῆχες κτύπους χερόν.} \) The \( \text{ὀμφαλὸς} \) in the Delphian temple (\( \text{Aesch. \ 'Eum. 40}, \) a large white stone in the form of a half globe, was held to mark the spot at which the eagles from east and west had met: hence
8 μαντεῖα· τὰ δ' ἄει
9 ζώντα περιποτάται.

π. δενᾶ μὲν οὖν, δενᾶ ταράσσει σοφὸς οἰωνοθέτας, 483
2 οὔτε δοκοῦντ' οὔτ' ἀποφάσκονθ'. ὁ τι λέξω δ' ἀπορῶ. 485
3 πέτομαι δ' ἐλπίζων οὔτ' ἐνθάδ' ὅρῶν οὔτ' ὀπίσω.
4 τί γὰρ ἦν Λαβδακίδαις ἦν ὃ οὔτε ταῦτα πώ
5 τῷ Πολύβου νεῖκος ἔκειτ οὔτε πάροιθέν ποτ' ἔγωγ
6 ἔμαθον, πρὸς ὅτου ἡ <βασανίζων> βασάνψ

482 ζώντα, 'living,' i.e. operative, effectual; see on 45 ζώσας. περιποτάται: the doom pronounced by Apollo hovers around the murderer as the οἴστρος around some tormented animal: he cannot shake off its pursuit. The haunting thoughts of guilt are objectively imaged as terrible words ever sounding in the wanderer's ears. 483 f. The Chorus have described the unknown murderer as they imagine him—a fugitive in remote places. They now touch on the charge laid against Oedipus,—but only to say that it lacks all evidence. δεινὰ μὲν οὖν. οὖν marks the turning to a new topic, with something of concessive force: 'it is true that the murderer is said to be here': μὲν is answered by δι' after λέξω: δεινὰ is adverbial: for (1) ταράσσει could not mean κινεῖ, stirs up, raises, dread questions: (2) δοκοῦντα, ἀποφάσκοντα are acc. sing. masc., referring to με understood. The schol., οὔτε πιστὰ οὔτε ἀπίστα, has favoured the attempt to take the participles as acc. neut. plur., ἀποφάσκοντα being explained as 'negative' in the sense of 'admitting of negation,' ἀπόφασιν καὶ ἀπίστιαν δεχόμενα (Triclinius). This is fruitless torture of language. Nor will the conj. ἀπαρέσκοντ' serve: for, even if the Chorus found the charge credible, they would not find it pleasing. δοκοῦντα is not 'believing,' but 'approving.'
shrine: but that doom ever lives, ever flits around him.

Dreadly, in sooth, dreadly doth the wise augur move me, who approve not, nor am able to deny. How to speak, I know not; I am fluttered with forebodings; neither in the present have I clear vision, nor of the future. Never in past days, nor in these, have I heard how the house of Labdacus or the son of Polybus had, either against other, any grief that I could bring as proof lectionem a nemine quod sciam prius memoratam, παρ' ὅτου, adiecta interpr. παρ' αὐτῷ, ἐγὼν τοῦ νεικοῦν.

Cp. Ant. 1102 καὶ ταῦτα ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν; 'and you recommend this course, and approve of yielding?' The pregnant force of δοκόντα is here brought out by the direct contrast with ἀποφαίκαθα. In gauging the rarer uses of particular words by an artist in language so subtle and so bold as Soph. we must never neglect the context. 485 λέξη, deliberative aor. subj. 486 εἴθησι, the actual situation, implies the known facts of the past; ὅπου refers to the seer's hint of the future, v. 453 φανήσεται κ.τ.λ. Od. ΙΙ. 482 σεῖο δ', Ἀχιλλεὺς, | ὅτις ἀνὴρ προπάροιθε μακάρτατος, ὅπως ἀρ' ὅπισον (nor will be hereafter). 487 ἡ Δαμθάκαβας ἡ τῇ Πολυβοῦ. A quarrel might have originated with either house. This is what the disjunctive statement marks: since ξηκατο, 'had been made,' implies 'had been provoked.' But we see the same Greek tendency as in the use of τε καὶ where καὶ alone would be more natural: Aesch. P. V. 927 τὸ τ' ἄρχειν καὶ τὸ δουλεύειν δίψα: cp. Hor. Ep. Ι. 2. 12 Inter Priamiden animosum atque inter Achillen Ira fuit. 493 πρὸς ὅτου. In the antistr., 509, the words γάρ ἐπ' αὐτῷ are undoubtedly sound: here then we need to supply ὀ — — or — — —. I incline to believe that the loss has been that of a participle going with βασάνῳ. Had this been βασάνων, the iteration would help to account for the loss. Reading πρὸς ὅτου δ' βασάνων βασάνῳ I should take πρὸς with βασάνῳ: 'testing on the touchstone whereof'—'using which (νεικού) as a test.' To Brunck's βασάνῳ χρησάμενος (Plat. Legg. 946 c βασάνως χρώμενοι) the objections are (1) the aorist part, where we need the pres., (2) the tame and prosaic phrase. Two other courses of emendation are possible: (i) To supply after ἐμαθὼν something to express the informant, as τινὸς ἀστών, or προφέρωντος, when πρὸς ὅτου would mean 'at whose suggestion.' This remedy seems to me improbable. (ii) To supply σῶν and an adj. with βασάνῳ, as σῶν ἀληθεί β., or β. σῶν φανερα. As the mutilated verse stands in the
7 ἐπὶ τὰν ἐπίδαμον φάτνῳ εὖ. Οἰδιπόδα Δαβδακίδαις 495
8 ἐπίκουρον ἀδήλων θανάτων.

βροτῶν ἀν. β’. ἀλλ’ ὦ μὲν οὖν Ζεὺς ὁ τ’ Ἀπόλλων ἑνετοὶ καὶ τὰ
2 εἰδότες· ἀνδρῶν δ’ ὦτι μάντις πλέον ἃ γὰρ φέρεται, 500
3 κρίσις οὐκ ἐστὶν ἀληθῆς. σοφία δ’ ἄν σοφίαν
4 παραμείψειν ἁνήρ.

[ἀν κατασφαίρην.
5 ἀλλ’ οὖτοι’ ἔγωγ’ ἄν. πρὶν ἵδοι’ ὀρθῶν ἔποι. μεμφομένων
6 φανερὰ γὰρ ἐπ’ αὐτῷ πτερόεσσ’ ἥθη κόρα
7 ποτὲ, καὶ σοφὸς ὁφθη βασάνῳ θ’ ἀδύπολος: τῷ ἄπ’ ἑμᾶς

509 φανερὰ γὰρ ἔπ’ αὐτῷ. Hermannus, cum versui 493 ἔμαθον πρὸς ὅτου δὴ
βασάνῳ νὶς ἐπεδεές εὐρεῖον, hic verba γὰρ ἐπ’ αὐτῷ in prima editione omisit, in
secunda tamen reposuit: Dindorf. etiamnunc omittit. Iam Triclinius ἐπ’ αὐτῷ
omiserat, nullam aliam ob causam quam quod ea verba parum conveniēntier dicērunt:
γὰρ autem reliquerat, metri, ut solebat, secūrus. In A (ubi, ut in L,

mss., it cannot, I think, be translated without some violence to Greek
idiom: the most tolerable version would be this:—‘setting out from
which (πρὸς ὅτου neut., referring to νεῖκος), I can with good warrant
(βασάνῳ) assaiß the public fame of Oed.’ Then βασάνῳ would be
an instrumental dative equivalent to βάσανον έχουν: and πρὸς ὅτου
would be like 1236 πρὸς τῖνος ποτ’ αἰτίας; Ἀν. 51 πρὸς αὐτό-
φῶρον ἀμπλακημάτων; πρὸς denoting the source back to which the act
can be traced. 495 ἐπὶ φάτνῳ εὖ, a phrase from war: it is unnecessary to
suppose tnesis: Ηer. 1. 157 στρατὸν ἐπ’ ἐσωτήρ γίνοτα: Eur. Ι. Α. 349
τίμια μὲν σὲ πρῶτ’ ἐπήλθον, ἕνα σὲ πρῶθ’ ἡπόν κακῶν, censured thee:
Ἀνδρ. 688 ταύτ’ εὖ φρονὸν σ’ ἐπήλθον, οὐκ ὀργῆς χάριν. 497 The
gen. θανάτων after ἐπίκουρον is not obiective, ‘against’ (as Xen. Μem.
4. 3. 7 πῦρ...ἐπίκουρον...ψυχοῦ), but causal, ‘on account of’; being
softened by the approximation of ἐπίκουρος to the sense of τιμῶρος:
Ειρ. Ελ. 135 ἠλθοῖς τῶν δὲ πόνον ἐμὸ τῇ μελέᾳ λυπή, | ...πατρὶ θ’
αἰμάτων | ἐξήιστον ἐπίκουρος (= ‘avenger’). The allusive plur. θανάτων
is like αἰμάτων there, and δεσποτῶν θανάτων Aesch. Χθ. 52: cp.
above, 366 τῶν φιλάτων. 498 It is true (οὖν, cp. 483) that gods indeed
(μὲν) have perfect knowledge. But there is no way of deciding
in a strict sense (ἀληθῆς) that any mortal who essays to read
the future attains to more than I do—i.e. to more than con-
jecture; though I admit that one man may excel another in the art
of interpreting omens according to the general rules of augural lore
in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.

Nay, Zeus indeed and Apollo are keen of thought, and know the things of earth; but that mortal seer wins knowledge above mine, of this there can be no sure test; though man may surpass man in lore. Yet, until I see the word made good, never will I assent when men blame Oedipus. Before all eyes, the winged maiden came against him of old, and he was seen to be wise; he bore the test, in welcome service to our State; never, therefore, by the verdict of my verbis φανερὰ γὰρ versus finitur, proximus a verbis et' αὐτῷ incipit) deleverat librarius duos versus inter φανερὰ γὰρ et et' αὐτῷ: quod tamen ad nullum textus vitium spectat. Erraverant scribentis oculi, quod ipse simul ac senserat, illatos aliunde versus expulit. 510 ἡδυπολίς codd., Hermann., Nauck., Blaydes.: ἡδύπολις Dindorf., Campbell.

(σοφία: cp. σοφος ὀνομαθέας 484). The disquieted speaker clings to the negative argument: ‘Teiresias is more likely to be right than a common man: still, it is not certain that he is right.’ 500 πλέον φέρεται, achieves a better result,—deserves to be ranked above me: Her. 1. 31 δοκεῖν πάγυν δευτερεία γὰρ ὧν οἴσεθαί, ‘thinking that he was sure of the second place at least.’ 504 παραμείφει: Eur. I. A. 145 μὴ τὴ σε λάθη | τροχάλουσιν ὁχος παραμεισαμένη |...ἀπήνη. 506 πρὶν ἰδοὺ. After an optative of wish or hypothesis in the principal clause, πρὶν regularly takes optat.: Phil. 961 ἄλογο μὴν πρὶν μάθουμ’ εἰ καὶ πάλιν | γνώμην μετοίκεις. So after ὅπως, ὅσις, ὧν, etc.: Aesch. Eum. 297 ἔλθων...ὅπως γένοιτο: Eur. Helen. 435 τὸν...μόλις | ὅσις διάγγελε. ἐρθὲν: the notion is not ‘upright,’ established, but ‘straight’—justified by proof, as by the application of a rule: cp. Ar. Ajv. 1004 ὅρθῳ μετρήσω κανόνι proostheis: so below, 853, Ant. 1178 τούτους ὦς ἄρ’ ὅρθον ἴσωσας. 507 καταφαίνῃ: Arist. Metaphys. 3. 6 ἀδύνατον ἁμα καταφάιναι καὶ ἀποφάναι ἀληθῶς. Defin. Plat. 413 c ἀλήθεια ἐξε ἐν καταφάισει καὶ ἀποφάσει. 508 περιόστασα...κόρα: the Sphinx having the face of a maiden, and the winged body of a lion: Eur. Phoen. 1042 ἀ περιόστασα παρβίνοι. See Appendix, Note 12. 510 βασάνῳ with ἡδύπολις only, which, as a dat. of manner, it qualifies with nearly adverbial force: commending himself to the city under a practical test,—i.e. ἐφιγμ σκι ὧν λόγῳ. Pind. Pyth. 10. 67 πειρώντι δὲ καὶ χρυσός ἐν βασάνῳ πρέπει | καὶ νόσο ὅρθος:
8 φρενὸς οὐπότ' ὀφλήσει κακίαν.

KR. ἀνδρεὶς πολίται, δεῖν ἐπὶ πεπυσμένος κατηγορεῖν μοι τὸν τύραννον Οἰδίπουν πάρεμι' ἀτλητῶν. εἰ γὰρ ἐν ταῖς ἐξυμφοραῖς ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεποιθέναι λόγοισιν εἰτ' ἐργοσεύ εἰς βλάβην φέρων, οὐτοὶ βίον μοι τοῦ μακραίωνος πόθος, φέροντι τῆνδε βάζων. οὐ γὰρ εἰς ἀπλοῦν

516 πρὸς τ' ἐμοῦ Λ, post factam in littera τ' rasuram; neque dubium videtur quin τ' ex τ' ortum sit, ut in v. 294 δειματός τ', quem vide. πρὸ τ' ἐμοῦ (=πρὸ τ' ἐμοῦ) A, cui τ' litteris rubris super τε scriptum corrector addidit. Indicatur v. 1. τι πρὸ τε etiam in B: in V autem, cui Campb. eam tribuit, meis quidem oculis non adfuit. Id autem animadversione dignum est, quod T, cum veram 1. πρὸς γ' ἐμοῦ σέρβετ, 'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τρίβω τε καὶ προσβολαῖς | μελαμπαγής τέλει | δικαστεῖς Aesch. Ag. 391. ἀδύτοποι, in the sense of ἀνάδων τῇ πόλει (cp. Pind. Nem. 8. 38 ἀστοῖς ἄδων); boldly formed on the analogy of compounds in which the adj. represents a verb governing the accus., as φιλόπολις = φιλῶν τῇ πόλιν, ὀρθόπολις (epithet of a good dynasty)=ὀρθῶν τῇ πόλιν (Pind. Olymp. 2. 7). In Ant. 370 ψηφιολόπολις is analogous, though not exactly similar, if it means ψήφηλος ἐν πόλει, and not ψήφηλον πόλιν ἔχων (like δικαῖότοπολις = δικαίας πόλεις ἔχουσα, of Aegina, Pind. Pyth. 8. 22). 511 τῷ, 'therefore,' as Π. 1. 418 etc.; joined with νῦ, Π. 7. 352 etc.: Plat. Theaet. 179 Ο τῷ τοῦ, ὃ φίλε Θεόδωρε, μάλλον σκεπτέον ἐς ἀρχῆς. ἀπ', on the part of: Trach. 471 καὶ ἐμοῦ κτήσει χάριν.

512—862 ἐπεισόδιον δεύτερον, with κομμός (649—697). Oedipus upbraids Creon with having suborned Teiresias. The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laïus. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583)—insisting on the substance in contrast with the show of power, as in the Antigone
heart shall he be adjudged guilty of crime.

CREON.

Fellow-citizens, having learned that Oedipus the king lays dire charges against me, I am here, indignant. If, in the present troubles, he thinks that he has suffered from me, by word or deed, aught that tends to harm, in truth I crave not my full term of years, when I must bear such blame as this. The wrong of this rumour touches me not in one ipse tamen super γε scriptum habet. Equidem credo lectionem τι inde provenisse, quod cum γ' in τ' corruptum fuerat, rades elisionis legum libraril ipsum illud τ', quasi pro τι posimur, ad φέρων retulerunt. Deinde varia lectio τι iis quoque libris accessit in quibus, ut in T, vera manserat. Praeaeunte tamen Hartungio próς τι μου recepit Dindorf. próς γ' ἵμου Suidas s. v. βάζω.

his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

515 ἀθλητῶν. The verb ἀτλητέω, found only here, implies an active sense of ἀθλητός, impatiens: as μεμπτός, pass. in O. C. 1036, is active in Trach. 446. So from the act. sense of the verbal adj. we find ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνελπιστέω, ἀπρακτέω. 516 próς γ' ἵμου, from me, whatever others may have done. The weak correction próς τί μου was prompted by the absence of τι with φέρων: but cp. Aesch. Ag. 261 σοὶ δ' εἶναι (v. l. εἰ τι) κεδον ἐτείς μὴ πεπυσμένη: Plat. Soph. 237 c χαλεπόν ἤρον: Μένο 97 ε τῶν ἥχειν τουματών λελυμένον μὲν ἐκτῆσθαι οὐ πολλῆς τινος ἀξίων ἐς τιμῆς. 517 εἶτε is omitted before λόγων: Pind. Pyth. 4. 78 ἰχίος αἱ ἄν ἀρτός: Trach. 236 πατρήσας εἶτε βαρβάρον. φέρων: 519 φέρων: 520 φέρε: such repetitions are not rare in the best Greek and Latin writers. Cp. 1276, 1278 (ὁμοῦ), Lucr. 2. 54—59 tenebris—tenebris—tenebris—tenebras. 518 βίου τοῦ μακρ.: Ai. 473 τοῦ μακροῦ χρήσκειν βίου: O. C. 1214 αἱ μακραί | ἀμέραι, where the art. refers to the normal span of human life. For βίος μακραίων cp. Trach. 791 δυσπάρεων λέκτρον. 519 ἐς ἀπλοῦν. The charge does not hurt him in a single aspect only, —i.e. merely in his relation to his family and friends (ἰδιῶ). It touches him also in relation to the State (κοινῇ), since treachery to his kinsman would be treason to his king. Hence it 'tends to the largest result' (φέρει ἵς μέγιστον), bearing on the sum of his relations as man and
citizen. The thought is, η ἐμία οὐχ ἀπλὴ ἐστὶν ἀλλὰ πολυεἰδής (cp. Plat. Phaedr. 270 D ἀπλοῦν ἢ πολυεἰδῆς ἐστὶν): but the proper antithesis to ἀπλὴ is merged in the comprehensive μέγιστον. 523 ἀλλ’ ἥλθε... τάχ’ ἄν: ‘would perhaps have come’ (if he had been in a hasty mood at the moment); a softened way of saying, ‘probably came.’ ἄν with ἥλθε: cp. O. C. 964 θεώς γὰρ ἦν ὅτι φιλὸν | τάχ’ ἄν τι μηνίσων εἰς γένος πάλαι: ‘for such would perhaps have been (i.e. probably was) the pleasure of the gods, wrath against the race from of old’: where ἄν belongs to ἦν, and could not go with μηνίσων, any more than here with βιασθεὶν. ἄν can belong to the partic. or infin. only when this answers to an apodosis with ἄν and the finite verb: e.g. οὖν βιασθεὶν ἄν = ὅτι ἐβιάσθη ἄν οἱ βιασθείς ἄν: φαίνονται μηνίσων ἄν = φαίνεται ὅτι ἐμήν ἄν ὅρ μηνίσων ἄν. τάχα, as = ‘perhaps,’ is commonest with optat. and ἄν, but occurs also with simple indic., as Phil. 305 τάχ’ οὖν τις ἄκων ἐσχάζει: Plat. Legg. 711 A λείπει δὲ τάχα οὐδὲ τεθέασθε. We cannot take τάχ’ ἄν as ‘perhaps,’ and treat ἥλθε as a simple indic. In Plat. Phaedr. 265 B τάχα δ’ ἄν καὶ ἄλλοσ παραφερόμενοι is explained by an ellipse of a verb. Such a neutralisation of ἄν could not be defended by the instances in which it is irregularly left adhering to a relative word, after a subjunct. verb has become optative (Xen. An. 3. 2. 12 ὅπωσον ἄν κατακάνοιεν). But the form of the Greek sentence, by putting ἥλθε first, was able to suggest the virtual equivalence here of the con-
point alone, but has the largest scope, if I am to be called a traitor in the city, a traitor too by thee and by my friends.

CH. Nay, but this taunt would have come under stress, perchance, of anger, rather than from the purpose of the heart.

CR. And by whom was it set forth that my counsels won the seer to utter his falsehoods?

CH. Such things were said—I know not with what meaning.

CR. And was this charge laid against me with steady eyes and steady mind?


ditional ἡλθεν ἅν to a positive ἡλθε. Cp. the use of the optat. with ἅν in mild assertion of probable fact: εἶπον δ' ἃν οἶδοι Κρήτες, Her. i. 2. It is hardly needful to add that ἡλθε cannot be taken with βιασθεν as a mere periphrasis for εἶκοσθε (Π. 18. 180 αἵ κέν τι νέκυς ήσχυμένος έλθη). 525 τοῦ πρὸς δ': this order (1) gives an emphasis on τοῦ answering to that on τὰς ἵμας γν.: (2) avoids a likeness of sound between τοῦ δ' and τοῦδ'. πρὸς follows its case, as above, 177: Aesch. P. V. 653 πούμαν βουντάσεις τε πρὸς πατρός: Thc. 185 βρέτη πεσούσας πρὸς πολυσούχων θεών: Eur. Or. 94 βούλει τάφων μοι πρὸς κατιγνήτητις μολέων. Cp. Π. 24. 617 θεών ἐκ κηδεία πέσοτε. έφανῄ, 'was set forth' (for the first time). Who originated the story which Oedipus repeated? Cp. below, 848: Antig. 620 σοφία γάρ ἐκ του | κλεινὸν ἔπος πέμαναι: Trach. 1 λόγος μὲν ἐστ' ἀρχάγος ἀνθρώπων φανές. 527 ηύθατο: these things were said (by Oedipus); but I do not know how much words meant; i.e. whether he spoke at random, or from information which had convinced his judgment. 528 The reading εξ ὄμματων δ' ὀρθῶν τε gives a fuller emphasis than εξ ὄμματων ὀρθῶν δὲ: when δ' had been omitted, τε was naturally changed to δε. The place of τε (as to which both verse and prose allowed some latitude) is warranted, since ὄμματων-ὁρθῶν opposed to ὀρθῆς-φρενός forms a single notion. εξ = 'with': El. 455 εξ ὑπερτέρας κερός, Trach. 875 εξ ἀκυνήτου ποδός. ὄμματων ὀρθῶν: cp. 1385: Ai. 447 κεὶ μή τοῦ ὀμμα και φρένες διάστροφοι | γραμμάς ἁπρόκειν τῆς ἐμῆς: Eur. H. F. 931 (when the frenzy comes on Heracles), δ' δ' οὐκέθ' αὐτὸς ἦν, | ἀλλ' ἐν στροφαῖσιν ὄμματων ἐφθαρμένος, κ.τ.λ. In Hor.
Carm. i. 3. 18 Bentley gave rectis oculis for siccis. 530 οὐκ ὄϊς.
Creon has asked: ‘Did any trace of madness show itself in the bearing or in the speech of Oedipus?’ The Chorus reply: ‘Our part is only to hear, not to criticise.’ These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master. 532 Join οὕτως οὐ: cp. 112: Eur. Hec. 1280 οὕτως σοῦ, μαίνει καὶ κακῶν ἔρας τυχεῖν; where οὕτως, σὺ μαίνει is impossible. τοῦτο δὲ τόλμης-πρόσωπον, like τοῦτον φρενῶν-ὁνείρον (El. 1390), νεῖκος-ἀνήρων ἐξίαιρον (Ant. 793). 535 τῆς ἐμῆς closely follows τοῦτο τάνδρος, as in Ai. 865 μυθήσομαι immediately follows Αἰας θρού. If a Greek speaker rhetorically refers to himself in the third person, he usu. reverts as soon as possible to the first. 537 ἐν μοι. The MSS. have ἐν ἐμοί. But when a tribrach holds the second place in a tragic senarius, we usually find that (a) the tribrach is a single word, as Phil. 1314 ἦσθην | πατέρα | τὸν ἄμον εὐλογοῦντά σε: or (b) there is a caesura between the first and the second foot, as Eur. Thy. 496 τρυχηρά | περι | τρυχηρῶν εἰμένην χρόα: Eur. Phoen. 511 ἐλθόντα σὺν ὄπλοις τόνδε καὶ πορθοῦντα γῆν, if there we should not read ἐλθόντ’ ἐν ὅπλοιοι. With ἐν ἐμοί (even though we regard the prep. as forming one word with its case) the rhythm would at least be exceptional, as well as extremely harsh. On such a point as ἐμοί versus μοι the authority of our MSS. is not weighty. And the enclitic μοι suffices: for in this verse the stress is on the verbal notion (ἐδών),—Creon’s supposed insight: the reference to Oedipus is drawn out in the next two verses by the verbs in the 1st
CH. I know not; I see not what my masters do: but here comes our lord forth from the house.

OEDIPUS.

SIRRAS, how camest thou here? Hast thou a front so bold that thou hast come to my house, who art the proved assassin of its master,—the palpable robber of my crown? Come, tell me, in the name of the gods, was it cowardice or folly that thou sawest in me, that thou didst plot to do this thing? Didst thou think that I would not note this deed of thine creeping on me by stealth, or, aware, would not ward it off? Now is not thine attempt foolish,—

\[539 \eta\ omk\] con-

\[437 \eta\ omk\] con-

\[338 \eta\ omk\] con-

\[238 \eta\ omk\] con-

\[138 \eta\ omk\] con-

\[338 \eta\ omk\] con-

\[238 \eta\ omk\] con-

\[138 \eta\ omk\] con-

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 Nikosthenes, whom commonly began his career as a demagogue, or else 'arose out of the bosom of the oligarchies' (Grote, 111. 25). 542 a thing which, marking the general category in which the τυράννος is to be placed: cp. Xen. Mem. 3. 9. 8 φθόνον δὲ σκοπῶν ὅ τι εἶη. So the neut. adj. is used, Eur. Hipp. 109 τετεταθεὶς... τράπεζα πλήρης: Eur. Hel. 1687 γνώμης, ὁ πολλαῖς ἐν ἀναιξίαν οὐκ ἔν. 543 οἰσθ' ὡς ποιήσων; In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly be-speaking attention to a command or request. Instead of οἶσθ' ὡς δεῖ σε ποιήσαι; or οἶσθ' ὡς σε κελεῶν ποιήσαι; the anxious haste of the speaker substitutes an abrupt imperative: οἰσθ' ὡς ποιήσων; That the imperative was here felt as equivalent to 'you are to do;' appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. Cycl. 131 οἴσθ' οὖν ὁ δράσεις; Med. 600 οἴσθ' ὡς μετείχει καὶ σοφωτέρα φανεῖ;
to seek, without followers or friends, a throne,—a prize which followers and wealth must win?

Cr. Mark me now,—in answer to thy words, hear a fair reply, and then judge for thyself on knowledge.

Oe. Thou art apt in speech, but I have a poor wit for thy lessons, since I have found thee my malignant foe.

Cr. Now first hear how I will explain this very thing—

Oe. Explain me not one thing—that thou art not false.

Cr. If thou deemest that stubbornness without sense is a good gift, thou art not wise.

Oe. If thou deemest that thou canst wrong a kinsman and escape the penalty, thou art not sane.


where the conjectures δράσον (Cantor) and μέτενξαι (Elmsley) are arbitrary: so with the 1st pers., I. T. 759 ἄλλα ὄσθος ὑ δράσω; (2) a periphrasis: Eur. Suppl. 932 ἄλλα ὄσθος ὑ δράν σε βούλομαι τούτων πέρι; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: Eur. I. T. 1203 ὁσθά νυν ἃ μοι γενέσθω = ἃ δει γενέσθαι μοι: Αἰ. Αἰ. 1064 ὁσθ' ὑς ποιέων ὑς ὑς δεὶ τοιείν αὐτὴν, where τοιείε is a conjecture. The theory of a transposition (ὑπείρων, ὄσθ' ὑς, like Plaut. Rud. 3. 5. 18 tange, sed scin quomodo?) would better satisfy syntax; but the natural order of words can itself be a clue to the way in which colloquial breaches of strict grammar really arise.

546 τοι, emphatic by place and pause: cp. Eī. 1505 χρὴν δ' εἰδὼς ἔναι τὴν τοῖς πᾶσι δίκην ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, | κτεί νειν' τὸ γὰρ πανοίργον οὐκ ἂν ἦν πολύ. 547 ὑς ἐρω, how I will state this very matter (my supposed hostility to you): i.e. in what a light I will place it, by showing that I had no motive for it. 548 f. τοῦτ' αὐτὸ κ.τ.λ. Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the κήρυξ (αἴδω—αἰδῶ—τραχός—τράχυν', Θεδ. 1042 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (Αἰ. 1142 ἥθη ποτ' εἴδον ἄνδρ' ἔγώ—1150 ἔγω δε γ' ἄνδρ' ἐποτά). Aristophanes parodies this style, Αἰ. 1097 ΔΑΜΑΧΟΣ. παῖ, παί, φέρ' ἔξω δέφυρ τῶν γύλων ἐμοί. ΔΙΚΑΙΟΠΟΙΙΣ. παὶ, παί, φέρ' ἔξω δέφυρ τὴν κίστην ἐμοί. 549 κτήμα: cp. Αἰ. 1050 ὅσω κράτιστον κτημάτων εἰδομελία. 550 τοῦ νοῦ χωρίς: for αὐθαίρετα is not necessarily devoid of intelligence: as Heracles says (Eur. Η. Φ. 1243) αὐθαίρετος ὁ
555 χρῆς ἡ Λ., ubi spiritum et accentum litterae η addidit manus certe recentior; prima tamen χρῆς vel χρῆς scripserit necne, propterea dubito quod intervallum est iusto maius inter litteras i et η. χρῆς ἡ A (superscripto χρη, quo χρὴ, non χρῆ.

555 θεὸς: πρὸς δὲ τοὺς θεοὺς ἔγα. 555 ὡκ: Aesch. Théb. 100 ἀκοῦετ' ὡκ ἀκοἰνετ' ἀσπίδων κτύπων; Od. 4. 682 ἡ εἰπέμενε διώκειν 'Οδυσσῆος θείοι. Such ‘synizesis’ points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmidt, Rhythmik und Metrik § 3 (p. 9 of Eng. tr. by Prof. J. W. White). 556 While such words as ἀριστομαντίς, ὀρθόμαντις are seriously used in a good sense, σεμνόμαντις refers ironically to a solemn manner: cf. σεμνολογεῖν, σεμνόπροσωπεῖν, σεμνοπανοφρύγος, σεμνοπαρασίτος, etc. 557 αὐτός: ‘I am the same man in regard to my opinion’ (dat. of respect): not, ‘am identical with my former opinion’ (when the dat. would be like Φοίβῳ in 285). Thuc. can dispense with a dative, 2. 61 καὶ ἔγα μὲν ὁ αὐτὸς εἶμι καὶ οὐκ ἐξίσταμαι: though he adds it in 3. 38 ἔγα μὲν οὖν ὁ αὐτὸς εἶμι τῇ γνώμῃ. 559 δηδρακε. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laius. οὐ γὰρ ἐννοῶ: i.e. ‘I do not understand what Laius has to do with this matter.’ 560 χειρόματι, deed of a (violent) hand: Aesch. Théb. 1022 τιμβάξαντα χειρόματα = service of the hands in raising a mound. In the one other place where Aesch. has
Cr. Justly said, I grant thee: but tell me what is the wrong that thou sayest thou hast suffered from me.
OE. Didst thou advise, or didst thou not, that I should send for that reverend seer?
Cr. And now I am still of the same mind.
OE. Didst thou advise, or didst thou not, that I should send for that reverend seer?
Cr. Since Laïus...? I take not thy drift...
OE. —was swept from men's sight by a deadly violence?
Cr. The count of years would run far into the past.
OE. Was this seer, then, of the craft in those days?
Cr. Yea, skilled as now, and in equal honour.
OE. Made he, then, any mention of me at that time?
Cr. Never, certainly, when I was within hearing.
OE. But held ye not a search touching the murder?
Cr. Due search we held, of course—and learned nothing.


570 τὸ σῶν δὲ γ' Λ.: voluit autem corrector gravem vocis σῶν accentum in acutum mutare, utpote qui τοσώνδε veram esse l. censeret. τὸ σῶν δὲ γ' [non de γ'] Α.: sic etiam V et alii. Veram lectionem, quamvis pecet accentus, praebet vult B, qui τοσώνδε γ' [sic] habet; ascriptum est enim τοσώντων. Cum B consentit cod. Ven. 616 (V²), et codicis T prima manus; recentior, rubro charactere usa, syllabae το gravem ντότοις: 575 μαθεῦν...576 ἐκμαύθαι'. τοσώνδε γ'. Ιf. τοσώνδε γ', εἰ ἡ τοῦ ταλαντῶν δάμαρ. Against the conject. τόσον δὲ γ' it is to be noted that Soph. has τόσον only in Αἰ. 185 (lyric, τόσον), 277 (δὲ τόν), and Trach. 53 φράσας τόσον. 572 The simple answer would have been:—'that you prompted him to make his present charge': but this becomes:—'that, if you had not prompted him, he would never have made it.' ξύνηλθε: Ar. Ἐρ. 1300 φασιν ἄλληλαις συνελθαίν τὰς προήρεις ἐς λόγον, 'the triremes laid their heads together'; ib. 467 ἵδι δ' ἐκεῖ τοῖς Λακεδαιμονίωις ἔγγραψεν. τᾶς ἔμας: the conject. τὸσον ἔμας mars the passage: 'he would never have described this slaying of L. as mine.' οὐκ οὖν ἐπε τὰς ἔμας Λαῖου διαφθοράς = οὐκ ἐν ἐπεν ὅτι ἐγὼ Λαῖον διεφθείρα, but with a certain bitter force added;—'we should never have heard a word of this slaying of Laius by me.' Soph. has purposely chosen
OE. And how was it that this sage did not tell his story then?

Cr. I know not; where I lack light, 'tis my wont to be silent.

OE. Thus much, at least, thou knowest, and could'st declare with light enough.

Cr. What is that? If I know it, I will not deny.

OE. That, if he had not conferred with thee, he would never have named my slaying of Laius.

Cr. If so he speaks, thou best knowest; but I claim to learn from thee as much as thou hast now from me.

OE. Learn thy fill: I shall never be found guilty of the blood.

Cr. Say, then—thou hast married my sister?

OE. The question allows not of denial.

Cr. And thou rulest the land as she doth, with like sway?

OE. She obtains from me all her desire.

Cr. And rank not I as a third peer of you twain?


a turn of phrase which the audience can recognise as suiting the fact that Oed. had slain Laius. For διαφθορᾶς instead of a clause with διαφθείρεων, cp. Thuc. 1. 137 γράφας τὴν ἐκ Σαλαμῖνος προάγγελου τῆς ἀναχωρήσεως καὶ τῆς τῶν γερων...ου διάλυσιν. 574 To write σῶν instead of σον is not indeed necessary; but we thus obtain a better balance to καμοῦ. 575 μαθὲν ταδ', to question in like manner and measure. ταδ' (MSS.) might refer to the events since the death of Laius, but has less point. 577 γῆμας ἦχες: simply, I think, = γεγαμίκας, though the special use of ἦχεν (Od. 4. 569 ἦχεις Ελένην καὶ σφῆν γαμβρός Δίος ἠσό) might warrant the version, 'hast married, and hast to wife.' 579 γῆς with ἦχες: ἦσον νέμων explains ταῦτα, —'with equal sway' (cp. 201 κράτη νέμων, and 237): γῆς ἦσον νέμων would mean, 'assigning an equal share of land.' 580 ἦ θλοισοτα: cp. 126, 274, 747. 581 τρίτος: marking the completion of the lucky number, as O. C. 8, Αἰ. 1174, Aesch. Eum. 759 (τρίτον | Σωτηρός): parodied by Menander,
Oi. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαῖνει φίλος.

Kr. οὐκ, εἰ διδοῖς γ' ὡς ἐγὼ σαυτῷ λόγον. σκέψαι δὲ τούτο πρῶτον, εἰ τιν' ἂν δοκεῖς ἄρχειν ἑλέσθαι ἔξιν φόβουσι μᾶλλον ἡ ἀτρεστον εὕδοιτ', εἰ τά γ' αὐθ' έξει κράτη. ἐγὼ μὲν οὖν οὔτ' αὐτὸς ἰμείρων ἐφιν τύραννος εἶναι μᾶλλον ἡ τύραννα δρᾶν, οὔτ' ἄλλος ὅστις σωφρονεῖν ἐπισταται. νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἀνεν φόβου φέρω, εἰ δ' αὐτὸς ἡρχον, πολλὰ κἂν ἄκων εὗρων. πᾶς δὴν' ἐμοὶ τυραννίς ἡδίων ἐχειν ἄρχης ἀλύπου καὶ δυναστείας ἐφιν; οὐσω τοσοῦτον ἠπατημένος κυρω ὠστ' ἄλλα χρήζεων ἡ τά σὺν κέρδει καλά. 595 νῦν πάσι χαίρω, νῦν με πᾶς ἀσπάζεται, νῦν οἳ σέθεν χρήζοντες ἐκκαλοῦσί με.

587 Nisi quod in E mendose legitur καλόδοι, nulla varietate codd. ἐκκαλοῦσι praebent. Superscripta est in L interpretatio ἐπορὰνοι: in A corrector adiecit παρά, ea potius, opinor, sententia ut explicaret quam ut variam I. παρακαλοῦσι
OEDIPUS TYRANNOS

Oe. Aye, 'tis just therein that thou art seen a false friend.

Cr. Not so, if thou would'st reason with thine own heart as I with mine, And first weigh this,—whether thou thinkest that any one would choose to rule amid terrors rather than in unruffled peace,—granting that he is to have the same powers. Now I, for one, have no yearning in my nature to be a king rather than to do kingly deeds, no, nor hath any man who knows how to keep a sober mind. For now I win all boons from thee without fear; but, were I ruler myself, I should be doing much e'en against mine own pleasure.

How, then, could royalty be sweeter for me to have than painless rule and influence? Not yet am I so misguided as to desire other honours than those which profit. Now, all wish me joy; now, every man has a greeting for me; now, those who have a suit to thee crave speech with me, indicaret. Quid autem sibi velit verbum ἐκκαλοῦσι viderat quisquis in B annotavit μεσ[ίτην]ποιῶι: ut in E quoque schol. εἰς βοηθεῖαν μεσοίντα. αἰάλλουσι coniecit Musgravius (cui etiam ἐπικαλοῦσι in mentem venerat), recepit Dindorf.: sed vide annot.

comfort), as opp. to honours in which outward splendour is joined to heavier care. El. 61 δοκῶ μὲν, οἴδειν ἰὴρα σὺν κέρδει κακῶν: i.e. the sound matters not, if there is κέρδος, solid good. 596 πάσιν χαῖρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. O. C. 1446 ἀνάξιω γὰρ πάσιν ἐστε δυστυχεῖν, all deem you undeserving of misfortune: Ar. Av. 445 πάσιν νικᾷν τοῖς κρυταίς | καὶ τοῖς θεταίς πάσι. The phrase has been suggested by χαῖρε μοι, but refers to the meaning rather than to the form of the greeting: i.e. πάσιν χαῖρω is not to be regarded as if it meant literally, 'I have the word χαῖρε said to me by all.' This is one of the boldly subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some, as the τύραννος does, who φθονεῖ...τοῦτον ἀφίστωσι...χαῖρει δὲ τούτο κακίστωσι τῶν ἀστῶν Her. 3. 80: (2) 'I rejoice in relation to all'—i.e. am on good terms with all: (3) 'I rejoice in the sight of all': i.e. enjoy a happiness which is the greater because men see it: (4) 'I rejoice in all things.' This last is impossible. Of the others, (1) is best, but not in accord with the supposed position of Oedipus in πάσιν θεῖνοι. 597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak
with them. Seneca's Creon says (Oed. 687) Solutus onere regio, regni
boms Fruor, domusque civium coetu viget. In Greek tragedy the king
or some great person is often thus called forth. Cp. Aesch. Cho. 663:
Orestes summons an oiketēs by knocking at the ērēkia πύλη, and, describing
himself as a messenger, says—ἐξέλθετο τετ δωμάτων τελεσφόρος |
γυνη τόπαρχος,—when Clytaemnestra herself appears. So in Eur. Bacch.
170 Teiresias says—τίς ἐν πύλαισι Κάδμων ἐκκαλεῖ δόμων; 'where is there
a servant at the doors to call forth Cadmus from the house?'—ἐτω τις, |
eἰσάγγελλε Τειρεσίας δει | ἐγείν νῦν: then Cadmus comes forth. The
active ἐκκαλεῖν is properly said (as there) of him who takes in the message,
the middle ἐκκαλεῖνθαι of him who sends it in: Her. 8. 19 στὰς ἐτι
tὸ συνήδριον ἐξεκαλέστο Θεμιστοκλῆ. Musgrave's conj. αἰκάλλουσι is |
scarcely a word which a man could complacently use to describe the treat-
ment of himself by others. αἰκάλος. κάλαξ Hesych. (for ἀκ-ἀλος, from
the same rt., with the notion of soothing or stilling, as ἀκείωθα, ἱκα, |
ἀκέων, ἀκασκα, ἀκαλκαίος): At. Εγ. 47 ὑποτεστών τῶν δεσπότην | ἦκαλλ', |
ἐθώπευν, ἐκολάκευν, 'fawned, wheedled, flattered': in tragedy only once, |
Eur. Andr. 630 φίλημ' ἔδεεο, πρόδοτοιν αἰκάλλουν κύνα. 598 τὸ...τυχεῖν |
sc. ὃν χρήζουσιν. The reading ἀπαν', whether taken as accus. after
τυχεῖν ('to gain all things'), or as accus. of respect ('to succeed in all')
not only mars the rhythm but enfeebles the sense. When αὐτοῦς was |
corrupted into αὐτοῖς, πᾶν was changed into ἄπαν, as it is in L.
since therein is all their hope of success. Then why should I resign these things, and take those? No mind will become false, while it is wise. Nay, I am no lover of such policy, and, if another put it into deed, never could I bear to act with him.

And, in proof of this, first, go to Pytho, and ask if I brought thee true word of the oracle; then next, if thou find that I have planned aught in concert with the soothsayer, take and slay me, by the sentence not of one mouth, but of twain—by mine own, no less than thine. But make me not guilty in a corner, on unproved surmise. It is not right to adjudge bad men good.

χρηστοσ νομίζεις ούτε τούς χρηστούς κακούς. 610
φιλον γαρ ἔσθλον ἐκβαλεῖν ἵστον λέγω καὶ τὸν παρ' αὐτῷ βίοτον, ὃν πλείστον φιλεῖ.
ἀλλ' ἐν χρόνῳ γνώσθη τάδ' ἀσφαλῶς, ἐπεὶ χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος, κακὸν δὲ κἀκ' ἐν ἡμέρᾳ γνώνης μιᾷ. 615

ΧΟ. καλῶς ἔλεγεν εὐλαβουμένης πεσεῖν, ἀναξὶ φρονεῖν γαρ οἵ ταχεῖς οὐκ ἀσφαλεῖς.
ΟΙ. ὅταν ταχὺς τις οὐπτευευῶν λάθρα χωρῆ, ταχύν δεῖ κάμε βουλεύειν πάλιν,
εἰ δ' ὑσυχαζών προσμενῶ, τὰ τούδε μὲν πεπραγμέν' ἐσται, τάμα δ' ἡμαρτημένα. 620

ΚΡ. τί δῆτα χρῆσεις; ἢ με γῆς εἴξω βαλέιν;
ΟΙ. ἥκιστα: θνήσκεων οὐ φυγεῖν σε βουλομαι ὡς ἄν προδείξης οἶκ φθονεῖν.

ΚΡ. ὡς οὔχ ὑπείξων οὐδὲ πυτεύσων λέγεις;
ΟΙ. * * * * *

ΚΡ. οὐ γὰρ φρονοῦντά σ' εὐ βλέπω. ΟΙ. τὸ γονὺν ἐμόν.
ΚΡ. ἀλλ' ἐξ ἵστον δὲι κάμον. ΟΙ. ἀλλ' ἐφύς κακὸς.

623—626 Nemini qui hunc locum diligenter perpenderit dubium fore credo

the seer. 612 τὸν παρ' αὐτῷ βίοτον κ.τ.λ.: the life is hospes comesque corporis, dearest guest and closest companion: cp. Plat. Gorg. 479 B μη ὑγιεὶς ζωῆς συνοικεῖν: and the address of Archilochus to his own θυμός as his trusty ally (Bergk fr. 66),—θυμεῖ, θυμ' ἀμηχανεῖ ζηδεῖν κυκά-μενε, ἔνθετε, δυσμενών δ' ἀλέξει προσβαλῶν ἐναντίον | στρέφον. φιλεῖ sc. τίς, supplied from αὐτῇ: Hes. Ορ. 1.2 ὅπου κεν ἐπανήγειρε νοῦς | ἦ δ' ἐπιμομητή. 614 χρόνος: cp. Pind. fr. 132 ἄνδρῶν δικαίων χρόνος σωτήρ ἀριστος: Olymp. 11. 53 δ' εἰς ἔξελεγχον μόνος | ἀλάθειαν ἐπήτυμον | χρόνος. 615 κακὸν δι': the sterling worth of the upright man is not fully appre- ciated until it has been long tried: but a knave is likely (by some slip) to afford an early glimpse of his real character. The Greek love of antithesis has prompted this addition, which is relevant to Creon's point only as implying, 'if I had been a traitor, you would probably have seen some symptom of it ere now.' Cp. Pind. Pyth. 2. 90 (speaking of the φθονεροῖ): στάθμας δὲ τινος ἐλκύμενοι | περισσὰς ἐνέπαξαν
at random, or good men bad. I count it a like thing for a man
to cast off a true friend as to cast away the life in his own
bosom, which most he loves. Nay, thou wilt learn these things
with sureness in time, for time alone shows a just man; but
thou could’st discern a knave even in one day.

CH. Well hath he spoken, O king, for one who giveth
heed not to fall: the quick in counsel are not sure.

OE. When the stealthy plotter is moving on me in quick
sort, I, too, must be quick with my counterplot. If I await him
in repose, his ends will have been gained, and mine missed.

CR. What would’st thou, then? Cast me out of the land?

OE. Not so: I desire thy death—not thy banishment—
that thou mayest show forth what manner of thing is envy.

CR. Thou speakest as resolved not to yield or to believe?

[OE. No; for thou persuadest me not that thou art worthy of belief.]

CR. No, for I find thee not sane. OE. Sane, at least, in
mine own interest.

CR. Nay, thou should’st be so in mine also. OE. Nay,
though art false.

quin post versum 625 unus desit versus: infra pluribus rem exposui. Versum 624
Creonti, v. 625 Oedipo tribunt cod. In v. 624 pro δ’αυ scripsi ώ αυ.

617 The infin. φρονεῖν is like an accus. of respect
(e.g. βουλὴν) construed with both adjectives: ‘in counsel, the quick are
not sure.’ Cp. Thuc. 1. 70 ἐπινοὸνσαι ὃξεῖσ. 618 ταχύς τις χρωμ, ad-
vances in quick fashion; nearly = ταχέως πως. Αἰ. 1266 φεῦ, τοῦ θανῶ-
τος ὡς ταχεία τις βροτῶς | χάρις διαρρεῖ, in what quick sort does it vanish.
622—626 τι δήτα χρῆσεις;...το γοῦν ἐμὼν. A discussion of this passage will
be found in the Appendix, Note 13. My conclusions are:—(1)
Verse 624, δ’αυ προδείξης κ.τ.λ., which the mss. give to Creon,
belongs to Oedipus; and for δ’αυ we must read ὃς αυ. (2) Verse 625,
ὀς ὅχι ιπτεῖον κ.τ.λ., which the mss. give to Oedipus, belongs to Creon.
(3) Between 625 and 626 a verse spoken by Oedipus has dropped out,
to such effect as οὐ γὰρ μὲ πείθεις οὐνεκ’ οὐκ ἀπιστος εἰ. The
fact of the next verse, our 626, also beginning with οὐ γὰρ may have
led to the loss by causing the copyist’s eye to wander. The echoed
οὐ γὰρ would suit angry dialogue: cp. 547, 548 ΚΡ. τοῦτ’ αὐτο
ΚΡ. εἰ δὲ ἔννις μὴδέν; Ο.I. ἄρκτεόν γ' ὁμως.  
ΚΡ. οὕτω κακῶς γ' ἄρχοντος. Ο.I. ὁ πόλις πόλις.  
ΚΡ. κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ.  
ΧΟ. παύσασθ' ἄνακτες: καρίαν δ' ὡς ὁδόν ὑπὲρ τήν ἕκ δόμων στείχουσαν Ἰοκάστην, μεθ' ἃς τὸ νῦν παρεστός νεῖκος εὖ θέσθαι χρεών.

ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὥς ταλαίπωροι, στάσων γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς οὕτω νοσοῦσης, ἀδια κινοῦντες κακά; οὐκ εἰ σὺ τ' οίκους σὺ τε, Κρέον, κατὰ στέγας, καὶ μὴ τὸ μηθὲν ἄγων εἰς μέγ' οἴστετε;

ΚΡ. ὁμαμε, δεινά μ'; Οἰδίπους ὦ σος πόσις δῶν ἰδικαί δρᾶν ἀποκρίνασι κακῶι,

630  

629 In L ἄρχοντος ex ἄρχοντως fecit vel prima manus vel diaphoς. 631 καρλαν A et codd. plerique: cum paucis L κυριάν praebet; ubi littera v post rasuram facta est ex duabus quarum prima legi non potest, altera : fuit: in marg. γρ. καρπλαν. 635 ἐπήρατ', quod cum multis codd. A habet, vulgatior fuisse lectio videtur. L a prima quidem manu habuit ἐπήρασθ' (quod in aliis quibusdam, ut in V et V', extat):

νῦν μου πρῶτ' ἄκουσον ὡς ἐρω. Ο.I. τοῦτ' αὖτο μή μοι φράζ'. 628 ἄρκτεόν = δεὶ ἄρχειν, one must rule: cp. Ant. 677 ἀμνετ' ἐστὶ τοῖς κοσμομένοις. Isocr. or. 14 § 10 o τῶν ἄλλων αὐτοῖς ἄρκτεν (they ought not to rule over others) ἀλλὰ πολὺ μάλλον Ὀρχαμενίοις φόρον ὀλοτείν. In Plat. Tim. 48 ὒ β ἄρκτεόν δεὶ ἄρχεσθαι, one must begin; in Ai. 853 ἄρκτεον τὸ πράγμα = must be begun. Some understand—'one must be ruled,' and οὕτω κακῶς γ' ἄρχοντος. ’Νο, not by one who rules ill': but (a) though ἄρκτεα πόλις might mean, 'the city is to be ruled,' an absolute passive use of ἄρκτεον is certainly not warranted by such an isolated example as οὐ καταπληκτεν ἐστίν ('we must not be unnerved') in Dein. In Dem. § 108: (b) ἄρχομαι τινος, 'I am ruled by one' (instead of ἐκ or ὑπὸ), could only plead the analogy of ἀκούω τινος, and lacks evidence. 629 ἄρχοντος, when one rules. ἄρκτεον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with τινος understood (cp. 612), which is equivalent to εὰν τις ἄρχη: cp. Dem. or. 6 § 20 λέγοντος ἄν τινος πιστεύσαι οἴσθή; 'think you that, if any one had said it, they would have believed?' = οἴσθη, εἰ τις ἔλεγε, πιστεύσαι ἄν (αὐτοὺς);
Cr. But if thou understandest nought? OE. Yet must I rule.
Cr. Not if thou rule ill. OE. Hear him, O Thebes!
Cr. Thebes is for me also—not for thee alone.
Ch. Cease, princes; and in good time for you I see Iocasta coming yonder from the house, with whose help ye should compose your present feud.

Iocasta.

Misguided men, why have ye raised such foolish strife of tongues? Are ye not ashamed, while the land is thus sick, to stir up troubles of your own? Come, go thou into the house, —and thou, Creon, to thy home,—and forbear to make much of a petty grief.

Cr. Kinswoman, Oedipus thy lord claims to do dread things unto me, even one or other of two ills,—

one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of v is rare in extant Greek poetry: Pind. Pyth. 4. 225 γενών: Anthol. 11. 413 (epigram by Ammianus, 1st century A.D.) ὑκιμὼν, ἡδοσίμων, πήγανον, ἀσάραγος. Eur. I. T. 970 ὅσαι δ' Ἐρινῶν σὺν ἐπείδῃσαν νόμῳ, and ib. 1456 ἀστροὺς Ἐρινῶν, where most editors write Ἐρινῶν, as ib. 299 Ἐρινῶν (acc. plur.). Hes. Scut. 3 Ἡλεκτρῶνος. It might be rash to say that Soph. could not have used δῶνω as a monosyllable; for he has used the ordinary synizesis in a peculiarly bold way, Al. 1129 μὴ νῦν ἀτίμα θεῶν θεῶς σεσωμένος: but at least it moves the strongest suspicion. ἀποκρίνας, on the other hand, seems genuine. ἀποκρίνειν is properly secernere, to set apart; e.g. γῆν (Plat. Rep. 303 D): or to select: id. Legg. 946 ἀ πληθεὶ τῶν ψῆφων ἀποκρίναντας, having selected (the men) according to the number of votes for each. Here, 'having set apart (for me) one of two ills' is a phrase suitable to the arbitrary rigour of doom which left a choice only between death and exile. For δῶνω Elms, proposed τοῦδ' or τοῦδ' ἕν: Herm., τοῦδ' ἕν. I should rather believe that δρᾶν was altered into δράσαι by a grammarian who looked to ἀπόσαι, κτέιναι, and perch. also sought a simpler order. But for pres. infin. combined with aor. infin. cp. 623 θνῆσκειν...φυγεῖν: Ant. 204 μῆτε κτερίζειν μῆτε κωκύσαι. See also O. C. 732 ἡκὼ γὰρ ὦς ὦς δρᾶν τι βουλήθης, where in prose we should have expected δράσαι. The quantity of ἀποκρίνας is supported by Aesch. P. V. 24 ἀπόκρυψει: ἀπότρητη and its cognates in Aesch. and Eur.: ἐπικρύπτειν Eur. Suppl. 296: ἐπικράνων I. T. 51. Blaydes conj. δῶν δῶνω κρίναι κακῶιν (i.e. 'giving me my choice of two ills'; cp. O. C. 640 τούτων...δίδωμι σοι | κρίναντι χρήσθαι): Dindorf, θάτερον δνοῖν
to thrust me from the land of my fathers, or to slay me amain.

OE. Yea; for I have caught him working evil, by ill arts, against my person.

Cr. Now may I see no good, but perish accursed, if I have done aught to thee of that wherewith thou chargest me!

Io. O, for the gods' love, believe it, Oedipus—first, for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee!

Ch. Consent, reflect, hearken, O my king, I pray thee! Kommos.

OE. What grace, then, wouldest thou have me grant thee?

κακοίν (where I should at least prefer κακόν): but since, with either of these supposed readings, the construction would have been perfectly clear, it is hard to see how αὐτοκλίνας—a far-sought word—could have crept in as an explanatory gloss. 642 δρώντα κακοίς τοῦμον σώμα would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the person of the king (who was to be dethroned), and not merely the νόμοι πόλεως. 644 δραίον = δοθέρ αὖτός ἐπαρώμα. 647 ὅρκον θεῶν (object. gen.), an oath by the gods (since one said ὄμνυναι θεοὺς): Od. 2. 377 θεῶν μέγαν ὅρκον ἀπόμην: Io. 299 μακάρων μέγαν ὅρκον ὄμοσαξ: Eur. Hipp. 657 ὅρκοις θεῶν. But in O. C. 1767 Διός Ὁρκος is personified. 649—697 The κομμός (see p. 9) has a composite strophic arrangement: (1) 1st strophe, 649—659, (2) 2nd strophe, 660—668; answering respectively to (3) 1st antistr., 678—688, (4) 2nd antistr., 689—697. 649 θελήσας, having consented (πιστεύειν). O. C. 757 κρύψων (hide thy woes), θελήσας ἀστυ καὶ δόμους μολέων. Isae. or. 8 § 11 ταῦτα ποιήσαι μηθελήσας. Plut. Mor. 149 ἐνυδαιπνεῖν μὴθελήσαντος. Φρονήσας, having come to a sound mind. Isocr. or. 8 § 141 καλὸν ἐστὶν ἐν ταῖς τῶν ἄλλων ἀδικίαις καὶ μανίων πρᾶτοισ εὖ Φρονήσαντας προστίην τῆς τῶν Ἑλλήνων ἔλευθερίας. 651 εἰκάθω: the aor. subj. is certainly most suitable here: Phil. 761 βούλει λάβωμαι; El. 80 θέλεις | μείνωμεν; In such phrases the pres. subj. (implying a continued or repeated act) is naturally much rarer: βούλει ἐπίσκοπώμεν Xen. Mem. 3. 5. 1. As regards the form of εἰκάθω, Curtius (Verb II. 345, Eng. tr. 505), discussing presents in -θω and past tenses in -θων from vowel stems, warns us against 'looking for anything particularly aoristic in the θ' of these verbs. In Greek usage, he holds, 'a decidedly aoristic force' for such forms as σχεθεῖν and εἰκάθειν 'never
established itself': and he justly cites El. 1014 as a place where eikadein is in no way aoristic. He would therefore keep the traditional accent, and write σχέθειν, eikadein, with Buttmann. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were often aorists: as e.g. σχέθειν in Aesch. Thed. 429 distinctly is. 652 μεγάν, 'great,' i.e. strong, worthy of reverence, in ὥμω, by means of, in virtue of, his oath: Eur. Tr. 669 έναν όμοιον έγένετο πλοίτω τε κανδρέα μέγαν: for έν, cp. Phil. 185 ἐν τ’ οὖν αὐτοῦ βασιλέως | άλμα τ’ οἰκτρός. 656 'that thou shouldest never lay under an accusation (ἐν αἰτίᾳ βασιλεύ), so as to dishonour him (ἀτιμον), with the help of an unproved story (σὺν ἄφανεν λόγῳ), the friend who is liable to a curse (ίναγη): i.e. who has just said (644) ἀράιος ὀλοίμαν κ.τ.λ. Aeschin. In Ctes. § 110 γέγραπται γὰρ οὕτως ἐν τῷ ἀρχ.’ εἰ τις τάδε, σφηνί, παραβαίνων…έναγης, φησιν, ἔστω τοῦ Ἀπόλλωνος, 'let him rest under the ban of Apollo': as Creon would rest under the ban of the gods by whom he had sworn. Her. 6. 56 ἐν τῷ ἄγει ἐνέχεσθαι, to be liable to the curse. ἐν αἰτίᾳ βασιλεύ: [Plat.] Epist. 7. 341 A ως μηδεμοτε
Cll. Respect him who aforetime was not foolish, and who now is strong in his oath.
OE. Now dost thou know what thou cravest?
Cll. Yea.
OE. Declare, then, what thou meanest.
Cll. That thou shouldst never use an unproved rumour to cast a dishonouring charge on the friend who has bound himself with a curse.
OE. Then be very sure that, when thou seekest this, for me thou art seeking destruction, or exile from this land.

Cll. No, by him who stands in the front of all the heavenly host, no, by the Sun! Unblest, unfriended, may I die by the uttermost doom, if I have that thought! But my unhappy soul is worn by the withering of the land, and again by the thought that our old sorrows should be crowned by sorrows springing from you twain.

quibusdam codd. mansit. 660 θεών θεών. In L θεών paene evanuit, tanquam si librarius eluere voluerit: in A deletum est, relictost inter θεών et πρόμον quattuor litterarum spatio. Et plerique quidem codd. θεών omittunt; minor est numerus eorum qui ut V, θεών reiciunt, θεών servant. Integrae l. θεών θεών peperexit cod. T. 666 καὶ τάδ' codd. Recte delevit Hermannus και, quod versus antistrophicus 695 spurium esse doceet. τὰ δ’ Kennedius. 688 σφικτ (i.e. σφικτ) codd. omnes: interpretatur schol. in E τὰ παρ’ ἕμών.

βαλεῖν ἐν αἰτία τὸν δεικνύντα ἀλλ’ αὐτὸν αὐτὸν, ‘so that he may never blame his teacher, but only himself,’ equiv. to ἐμβαλεῖν αἰτία: cp. the prose phrases ἐμβάλλειν εἰς συμφοράς, γραφάς, ἔξοδαν, κ.τ.λ. Eur. Τέρ. 305 εἰς ἐμ’ αἰτίαν βάλγη. 660 οὐ τῶν = οὐ μᾶ τῶν, as not seldom; usu. followed by a second negative (as if here we had οὐκ ἔχω τάνδε φρόνησιν): 1088, Ant. 758, etc. πρόμον, standing foremost in the heavenly ranks, most conspicuous to the eyes of men: the god ‘who sees all things and hears all things’ (Il. 3. 277 ὃς παντ’ ἐφορᾶς καὶ παντ’ ἑπακούεις): invoked Trach. 102 as ὅ κρατατεύον καὶ ὄμμα. 663 δὲ τῶν θύματόν (ἔστι), (τοῦτο) ὀλομαν: schol. φθαρέτην ὄπερ ἐσχάτων, ἥγουν ἀπώλειαν ἥτις ἐσχάτη. 666 f. τὰ δ’—σφικτ: and, on the other hand, if the ills arising from you two are to be added to the former ills. Prof. Kennedy gives τὰ δ’, rightly, I think: for γὰ δίνουσα refers to the blight and plague (25): τὰδ’ would obscure the contrast between those troubles and the new trouble of the quarrel. προσάψα με intrans., as perh. only here and in fr.
ΟΙ. ὁ δὲ οὖν ὦτῳ, καὶ ἡμὶ μὲ παντελῶς θανεῖν,
ἡ γῆς ἀτμὸν τῇσδ᾽ ἀπωσθῆται βία.
τὸ γὰρ σῶν, οὐ τὸ τοῦδ᾽ ἐποικτείρῳ στόμα
ἐλειναὶ οὖντος δ᾽, ἐνθ᾽ ἂν ἢ, στυγήσεται.

ΚΡ. στυγνὸς μὲν ἐκὼν δῆλος εἰ, βαρὺς δ᾽, ὅταν
θυμοῦ περάσῃς. αἰ δὲ τοιαύτατι φύσεις
αὐτῶς δικαίως εἰσίν ἀλγιστὰ φέρειν.

ΟΙ. οὐκοῦν μ᾽ ἐάσεις κάκτος εἰ;  ΚΡ. πορεύσομαι,
σοῦ μὲν τυχῶν ἀγνώτος, ἐν δὲ τοῦδ᾽ ἴσος.

672 ἐλεινοὶ καὶ: ἐλεινὸν cum Porsono edd.
OE. Then let him go, though I am surely doomed to death,
or to be thrust dishonoured from the land. Thy lips, not his,
move my compassion by their plaint; but he, where'er he be,
shall be hated.

CR. Sullen in yielding art thou seen, even as vehement in
the excesses of thy wrath; but such natures are justly sorest
for themselves to bear.

OE. Then wilt thou not leave me in peace, and get thee
gone?

CR. I will go my way; I have found thee undiscerning,
but in the sight of these I am just. [Exit.}

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object of anger, and so, 'vehement,' 'fierce': *Ai. 1017 δύσωρος, ἐν γάρ
βαρύς, ἵπ. 656 μήνιν βαρείαν: Phil. 1045 βαρύς τε καὶ βαρείαν ὁ ἄγνως φαίν
τὴν' ὑπε: Ant. 767 νόες δ' ἐστι τηλικοῦτος ἀλγήσας βαρύς. 674 περάς
absol. = πρόσφ. ἀλής: O. C. 154 περάς, (you go too far), ἵπ. 885 πέραν
περαὶ οὐδὲ δή. θυμὸν, partitive gen.: cp. Π. 2. 785 διέπρησσον πεδίων:
Her. 3. 105 προλαμβάνειν...τῆς ὀδού: sometimes helped by a prep. or
adverbial phrase, as Xen. *Apol. 30 προβήσεσθαι πόρῳ μοιχηρίας: 2 Ἐριστ.
Τιμ. 2. 16 ἐπὶ πλείων γὰρ προκόψουσιν ἀσέβειας. Others render: 'resentful
[or 'remorseful'] even when thou hast *passed out of wrath*: but (a) περάς
with a simple gen. could not bear this sense: (b) the antithesis pointed
by μέν and δὲ is thus destroyed. 677 ἄγνως, act., 'undiscerning,' as 681,
1133: pass., 'unknown,' Ph. 1008, Ant. 1001. Ellendt is not quite
accurate in saying that Soph. was the first who used ἄγνως in an active
sense, for it is clearly active in Pind. *Pyth. 9. 58 (478 B.C.) οὔτε
παγκάρπων φυτῶν νηπίουν οὔτ' ἄγνωτα θηρῶν (χθόνος αὐτών), 'a portion
of land not failing in tribute of plants bearing all manner of fruit, nor a
stranger to beasts of chase.' The passive use was, however, probably
older than the active: compare *Od. 5. 79 ἄγνωτες...ἀλήσουσι (pass.) with
Thuc. 3. 53 ἄγνωτες ἀλήσουσι (act.). ἐν δὲ τοῖς ίσοις: ἐν of the tribunal or
company by whom one is judged: Ant. 459 ἐν θεούῃ τὴν δίκην ἔδωκαί:
Eur. *Hipp. 988 οἱ γὰρ ἐν σοφοίς [φαίλοι παρ' ἀγνώτοις μουσικότεροι λέγειν:
and so, more boldly, O. C. 1213 σκαΜοισθῶν φιλάσθων ἐν ἕμοι (me įndice)
kαταδῆλος ἐσται. ίσος, aequus, just: Plat. *Lagg. 975 c τὸν μέλλοντα δικασ-
tὴν ἴσον ἴσεσθαι: [Dem.] or. 7 § 35 (by a contemporary of Dem.) ἴσος
καὶ κοινός δικαστηρίῳ. So Ph. 685 ἱσοὶ ἐν ἱσοῖς ἀνήρ. The scholiast
explains, παρὰ δὲ τούτους τῆς ὀμίασ ὄντος δόξης ἦν καὶ πρώτων ἔχων περὶ ἐμὲ, i.e.
'of the same repute as before.' To me such a version of ἴσος appears most
Creon leaves the scene. The Chorus wish Iocasta to withdraw Oedipus also, that his excited feelings may be soothed in the privacy of the house: but the queen wishes first to learn from the Chorus how the dispute began. 681 ἀνδριζ... ἄνδρις, a suspicion resting on mere assertions (those made by Oedipus), and not supported by facts (ἐργα): hence ἄνως, unknowing, guided by no real knowledge. Thuc. I. 4 ὁ λόγος... κόμπος τάδε μᾶλλον ἢ ἐργον ἐστὶν ἀλήθεια: 3. 43 τῆς ὑπὲρ βεβαιοῦ δοκίμεσθας. δάπτε: Oedipus was incensed against Creon, without proof; on the other hand (68) Creon also (καί) was incensed by the unjust accusation. δάπτε might be historic pres., but need not be so taken: Creon is still pained. Aesch. P. V. 437 συννοια τε δαπτομαι κέαρ. The version, 'and even injustice wounds,' would make the words a reflection;—'An accusation galls, even when unfounded': but this is unsuitable. 683 f. ἄμφοιν ἀπ' αὐτοῦ εἰς ὑλῆς το νέκος; Thus far, Iocasta only knew that Oedipus charged Creon with treason. The words of the Chorus now hint that Oedipus himself was partly to blame. 'So then,' Iocasta asks, 'provocation had been given on both sides?' λόγος, the story (of the alleged treason): for the words of Oed. (642 δρῶτα κακῶς, τέχνη κακῇ) had been vague. 685 προπονομένας, 'already troubled,' not, 'troubled exceedingly.' προπονεῖν always = to suffer before, or for: Lucian Iupp. Trag. § 40 Ἀθηνα Ἀρην καταγωνίζεται, ἀτε καὶ προποπονηκότα οὕτω εἴ τοῦ τραύματος, already disabled. 687 The
Ch. Lady, why dost thou delay to take yon man into the 1st antistrophe?
Io. I will do so, when I have learned what hath chanced.
Ch. Blind suspicion, bred of talk, arose; and, on the other part, injustice wounds.
Io. It was on both sides?
Ch. Aye.
Io. And what was the story?
Ch. Enough, methinks, enough—when our land is already vexed—that the matter should rest where it ceased.
Oe. Seest thou to what thou hast come, for all thy honest purpose, in seeking to slack and blunt my zeal?

Ch. King, I have said it not once alone—be sure that I should have been shown a madman, bankrupt in sane counsel, if I put thee away—thine,
reject Oedipus: *Ant. 304 ἀπερ Ἰωχεί Ζείς ἐτ' ἐξ ἐμοῦ σέβας. The change of one letter restores the required ἐνοσφιζόμαν. 694 κ.τ.λ. As ὅς τ' cannot be epic for ὅς, τε goes with οὕρισας: cp. *El. 249 ἔρημος τ' ἄν αἰδως ἀπάντων τ' εὐσέβεια θρατῶν. 695 ἀλύσαν, of one maddened by suffering, *Ph. 1194 ἀλύσατα χειμερίῳ λύπα. The conject. σαλεύσαν would be correct, but tame. 696 ἄν γένω. The MSS. have ἐν δύναο γενοῦ: for δύναι, the 1st hand of L had written δύναι, i.e. δύνα. Now, ἐν δύνα γενοῦ is satisfactory in itself, since δύνα for δύνασαι has good authority in Attic, as Eur. *Hec. 253 δρας δ' οὐδέν ἦμας εὐ, κακώς δ' ἄσον δύνα. But then we must correct the strophe, 667,—as by writing there τὰ πρὸς σφῶν τοῖς πάλαι προσάψατον, which I should prefer to Nauck's ingenious προσάψατε τοῖς πάλαι τὰ πρόσφατα. Verse 667, however, seems right as it stands: it gives a better rhythm for the closing cadence than we should obtain by adding a syllable. And if so, ἐν δύναο (or δύνα) γενοῦ here must be reduced to ὁ — ὁ. (1) If with Hermann we simply omit γενοῦ, the elliptical ἐν δύναο—understanding ὁςθι or γενοῦ—is intolerably harsh; to me it does not seem even Greek. (2) ἐν γένοι, 'mayest thou become!' is read by Bergk and Dindorf; cp. 863 ἐ μοι ἐννέῃ. (3) To this I much prefer ἄν γένοι, which Blaydes adopts; but I do so for a reason which he does not give. I suspect that ἐν δύναο was a marginal gloss intended to
who gavest a true course to my beloved country when dis- 
traught by troubles—thhee, who now also art like to prove our 
prospering guide.

Io. In the name of the gods, tell me also, O king, on what 
account thou hast conceived this steadfast wrath.

OE. That will I; for I honour thee, lady, above yonder 
men—the cause is Creon, and the plots that he hath laid 
against me.

Io. Speak on—if thou canst tell clearly how the feud 
began.

OE. He says that I stand guilty of the blood of Laïus.

Io. As on his own knowledge? Or on hearsay from 
another?

vocem διύναι, quod sò fuisse nihil indicat. τανύν τ' ἐσπομπος εἴ δύναιο χενόν A. 
Repetunt δύναιο omnes quos viderim codd. praeter Boll. Barocc. 66 qui habet εἴ 
δύναι ο γενού. Numero testimoniorum praevalent τανύν δ', pondere τανύν τ', quippe 
quod et A et antiquus Laurentiani corrector comprobent.

define the sense of ἄν γίνοι, and that ἄν γίνοι was corrupted to γενοῦ when εἴ δύναιο had crept into the text. (4) Prof. Kennedy acutely conjectures εἴ τό γ' ἐν σοι: 'now also | with thy best skill thou ably waftest.' Since the metre of 667 is not certainly sound, no treatment of our verse can be confident. 697 καῖμ': these men know it: allow me also to know it. ἄτον...πράγματος, causal gen.; Ant. 1177 τατρὶ μανύνας φόνον. 698 στῆσας ἔχεις, hast set up, i.e. conceived as an abiding sentiment, referring to 672 and 689. Cp. Eur. I. A. 785 ἐπὶ...οἶν...οὐ τῇ...σασια τάδ᾽ ἐς ἀλλήλας | μοιθεύσουσι (Fritzsch). 700 τῶν ἐς πλέον = 
πλέον ἡ τούνδε, not πλέον ἡ ὀδὴ. The Chorus having hinted that Oedipus was partly to blame, he deigned no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer her. The Chorus, of course, already know the answer to her ques- 
tion. 701 Κρέοντος, sc. στῆσας ἔχω τήν μήν: causal gen. answering to ἄτον πράγματος. 702 λέγ': speak, if you can make a clear statement (εἴ σαφῶς ἔρεις) in imputing the blame of the feud: i.e. if you are prepared to explain the vague οἴα (701) by defining the provocation. ἐγκαλλῶν νεκόσ (τών) = to charge one with (begin- 
ning) a quarrel: as Phil. 328 χόλον (τόν) κατ' αὐτόν ἐγκαλῶν, charging them with having provoked your anger at a deed. 704 αὐτός ἔνναιδός: i.e. does he speak as from his own knowledge (of your guilt)?
ΟΙ. μάντων μὲν οὖν κακούργον εἰσπέμψας, ἐπεὶ
tὸ γ' εἰς ἑαυτὸν πᾶν ἑλευθεροὶ στόμα.

ΙΟ. σὺ νῦν ἄρεις σεαυτὸν ὃν λέγεις πέρι
ἐμοῦ 'πάκουσον, καὶ μάθ' οὕνεκ' ἐστὶ σοι
βρότειν οὐδὲν μαντικῆς ἔχων τέχνης.

χρησμὸς γὰρ ἠλθεὶ Δαῖψ ποτ', οὐκ ἐρῶ
Φοῖβοι γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,
详解：每个词有各自的力。

πάν ἑλευθερῶν, ἀποκλέεισθαι ὅσοι παιδὸς θανεῖν,
ὅστις γένοιτ' ἐμοῦ τε κάκεινον πάρα.

713 ἔξω Ι, σε ἐξ ἐξου factum. ἔξω V et Ι. ἔξω Λ et codd. plerique, ut

705 μὲν οὖν, 'nay.' El. 1503. Αγ. Εὐ. 13 Νι. λέγει σὺ. ΔΗ. σὺ μὲν οὖν
λέγε. Distinguish μὲν οὖν in 483, where each word has a separate force.

706 τὸ γ' εἰς ἑαυτὸν, in what concerns himself: Eur. Ι. Τ. 691 τὸ μὲν γὰρ
εἰς ξυ νὲκ' οὔκ ἄρτι λέγειν ἔχειν. πᾶν ἑλευθερῶν, sets wholly free (from the discredit of
having brought such a charge): Ant. 445 ἐν βαρείας αἰτίας ἑλευθερῶν:
Plat. Legg. 756 ὦ ἑλευθερῶν ἀφεῖσθαι τῆς ἐκκλησίας. 707 ἀφοῦ σεαυτῶν, an
appropriate phrase, since ἀφείναν was the regular term when the natural
avenger of a slain man voluntarily released the slayer from the penalties:
Dem. or. 38 § 59 ὅτι τὸν αὐτὸν ἄρα τοῦ φόνου τὸν δράσαντα; Αντιφ. οὐκ ὃν
αὐτῶν ἀφείνας τὸν ἀνάτιον διώκομεν. 708 μᾶθ' κ.τ.λ.: learn
that-thou canst find no mortal creature sharing in the art of divination.

709 ἐν οἷς ἔχειν ὅσοι: Eur. Suppl. 527 τί τούτων ἔστιν οὖν καλῶς
ἔχειν;): τέχνης, partitive gen. The gods have prescience (498); but they
impart it to no man,—not even to such ministers as the Delphian priests.
Iocasta reveres the gods (647): it is to them, and first to Apollo, that
she turns in trouble (911). But the shock which had befallen her own
life,—when at the bidding of Delphi her first-born was sacrificed without
saving her husband Laius—has left a deep and bitter conviction that no
mortal, be he priest or seer, shares the divine foreknowledge. In the
Greek view the μάντις might be (1) first, the god himself, speaking
through a divinely frenzied being in whom the human reason was
temporarily superseded (hence the popular derivation of μαντικῆς from
μανία): Plat. Τίτικ. 71 Ε μαντικῆς ἀφροσύνη θεοῦ ἀνθρωπίνη ἰδίως: οὖν ἔρωτας
γὰρ ἐννοεῖ ἐσφάστευται μαντικῆς ἐνθέου καὶ ἀληθοῦς: this was much the
same as the Egyptian belief, Her. 2. 83 μαντικῆς δὲ αὐτοῦ, ἕν διακλεῖται,
αὐθρώπους μὲν οὖν οὐδενὶ προσκέπτεται ἡ τέχνη, τῶν δὲ θεῶν μετεξετέρωσι.
OE. Nay, he hath made a rascal seer his mouth-piece; as for himself, he keeps his lips wholly pure.

IO. Then absolve thyself of the things whereof thou speakest; hearken to me, and learn for thy comfort that nought of mortal birth is a sharer in the science of the seer. I will give thee pithy proof of that.

An oracle came to Laius once—I will not say from Phoebus himself, but from his ministers—that the doom should overtake him to die by the hand of his child, who should spring from him and me.

saepe usu venit cum inter indicativum et optativum pendeat lectio. έξει coniecit Canter.; έξει K. Halm., quod receperunt Nauck., Blaydes.

(2) Secondly, the μάντις might be a man who reads signs from birds, fire, etc., by rule of mystic science: it was against this τέχνη that scepticism most readily turned: Eur. El. 399 Λοξίου γάρ ἢμπεδοι | χρησμοὶ, βροτῶν δὲ μαντικὴν χαίρειν λέγω. Iocasta means: 'I will not say that the message came through the lips of a truly god-possessed interpreter; but at any rate it came from the priests; it was an effort of human μαντική.' So in 946, 953 θεόν μαντεύματα are oracles which professed to come from the gods. Others render:—'Nothing in mortal affairs is connected with the mantic art': i.e. is affected by it, comes within its ken. Then ἵστην ἔχων will not stand for ἔχειται (which it could not do), but for ἔχει, as meaning 'is of,' 'belongs to.' Her. has ἔχειν as = ἔπαι with expressions equivalent to an adverb, as 2. 91 ἀγώνα γυμνὸν διὰ πάσης ἁγώνις ἔχοντα, 'consisting in every sort of contest,' as he might have said πολυτρόπως ἔχοντα: so 3. 128 περὶ πολλῶν ἔχοντα πρηγμάτων (=πολλαχώς): 6. 42 κατὰ χώρην (=ἐμπεδοι) ἔχοντες: 7. 220 ἐν ἔπειτι ἔχοντος ἔχοντας. But such instances are wholly different from the supposed use of ἔχειν alone as = ἔπαι with a partitive genitive. 711 οὐκ ἰδὼ κ.τ.λ. The exculpation of Apollo himself here is obviously not inconsistent with 720, which does not ascribe the prediction to him. And in 853 (ὅν γε Λοξίας | δεῖπτε) the name of the god merely stands for that of his Delphian priesthood. 713 ἤξιον is better than the conject. ἠξιόν ('constrain'), as expressing the suddenness with which the doom should overtake him. El. 489 ἤξιον...'Ερμοῦ. The simple acc. αὐτῶν, since ἤξιον = κατάλυσις, cp. Her. 9. 26 φαμέν ἡμέας ἴκνεσθαι ἥγεμονεύων, instead of εἰς ἡμέας (2. 29). 714 ὅστις γένοιτ' is oblique for ὅστις ἀν γένηται (whoever may be born), not for ὅστις ἐγένετο (who has been
born): Laius received the oracle before the birth of the child. 715 ξένου:
not Thebans, much less of his own blood. 716 see on 733. 717 διόσχολον.
'Three days had not separated the child's birth from us': three days had not passed since its birth. Plut. Tib. Gracch. § 18 κελεύσαντος ἐκεῖνον διασχίξαι τὸ πλῆθος, to keep the crowd off. 720 διόσχολον cannot be acc. of respect ('as to the birth'), because διόσχολον could not mean 'had elapsed': when διέχει is intrans. it means (a) to be distant, Thuc. 8. 79 διέχει δὲ ὅλγον ταυτή ἡ Σάμος τῆς ἡπείρου: or (b) to extend, Her. 4. 42 διώρυγα...διέχουσαι ἐς τὸν Ἀράβιον κόλπον. 718 καὶ = ὀτέ (parataxis instead of hypotaxis): Thuc. 1. 50 ἦδη δὲ ἦν ὡφε...καὶ οἱ Κορίνθιοι ξεπίνης πρύμναν ἔκροιντο. ἀρθρα ποδίων = τὰ σφυρά: ἐνζέβας, fastened together by driving a pin through them, so as to main the child and thus lessen the chance of its being reared if it survived exposure: Eur. Ph. 22 (Iocasta speaks) ἐστειρεῖν ήμιν παῖδα, καὶ στείρασβρέφος, | γνόν ταμπλάκημα τοῦ θεοῦ τε τῆν φάτιν, | λειμῶν ἐς Ἡρας καὶ Κηθαιρώνος λέπας | διδοι βουκολόσων ἐκθαῖναι βρέφος, | σφυρῶν σιδηρά κέντρα διασπέρα μέσον (better μέτων), | ὅθεν νῦν Ἐλλάς ὦμόμαξεν Οιδίπουν. Seneca Oed. 812 Forata ferro gesseras vestigia, Tumore nactus nomen ac vitio pedum. 719 eis ἄβατον ὄρος: the trisyllabic contained in one word gives a ruggedness which is certainly
Now Laius,—as, at least, the rumour saith,—was murdered one day by foreign robbers at a place where three highways meet. And the child's birth was not three days past, when Laius pinned its ankles together, and had it thrown, by others' hands, on a trackless mountain.

So, in that case, Apollo brought it not to pass—that the babe should become the slayer of his sire, or that Laius should die—the dread thing which he feared—by his child's hand. Thus did the messages of seer-craft map out the future. Regard them, thou, not at all. Whatever needful things the god seeks, he himself will easily bring to light.

OE. What restlessness of soul, lady, what tumult of the mind hath just come upon me since I heard thee speak!

IO. What anxiety hath startled thee, that thou sayest this?
on account of (= startled by) what care,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than ἑρμαφρόδιτοι, which would merely denote attention. For the causal gen., cp. 724 and Αἴ. 1116 τοις δὲ σοῦ ψάφου | οὐκ ἄν στραφεῖν. 731 ἐλεοῦντος: the breath of rumour is as a breeze which has not yet fallen: cp. Αἴ. 258 ἥτως ὃς λήγει, and Ο. Ψ. 517. 733 σχιστῇ δ' ὅδος. In going from Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the πρόδον, but better as the στενοῦ: from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—‘A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi]; we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation’ (Modern Greece p. 79). At this σχιστῇ ὅδος Pausanias saw τὰ τοῦ Δαίον μνήματα καὶ οἰκίαν τοῦ ἐπομένου: the legend was that Damasistratus
OE. Methought I heard this from thee,—that Laïus was slain where three highways meet.

IO. Yea, that was the story; nor hath it ceased yet.

OE. And where is the place where this befell?

IO. The land is called Phocis; and branching roads lead to the same spot from Delphi and from Daulia.

OE. And what is the time that hath passed since these things were?

IO. The news was published to the town shortly before thou wert first seen in power over this land.

OE. O Zeus, what hast thou decreed to do unto me?

IO. And wherefore, Oedipus, doth this thing weigh upon thy soul?

OE. Ask me not yet; but say what was the stature of quod ἰδίῳ pro ἰδίῃ πρακτεὶ Λ. Pro τῶν δ' Ναυκίους dedit τῖνος, quod recepi: vide quae infra annotata sunt. Duas fere medendi vias inierunt editores. (1) Servatis ἰδίῃ et τῶν δ', pro ἵχους Brunckius coniecit τὸτε, Kennedius τώτε. (2) Servatis τῶν δ' et ἵχους, pro ἰδίῃ Dindorfius coniecit ἡδος, Hartungius ἦνχε, Schneidewinus et Blaydesius εἰσέχε.
construction; and to restore τίνος seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase τίνος ἀκμήν ἦβης as = 'the ripeness of what period of vigorous life.'

χροϊζων... λευκανθής Δ. et codd. plerique: χροϊζων... λευκανθής Γ: χροϊζων... λευκανθήν Δ. Nullus quod sciam codex χροϊζων habet; L enim, quem unum eius l. testem citat Campbell., nisi me oculi mei fefellerunt, χροϊζων clare scriptum exhibet. Hartungium tamen secutus praetulit Dindorf. χροϊζων... λευκανθής, χροϊζων in χροϊζων propter voc. μεγας mutatum esse credens, λευκανθής vero tum demum in λευκανθής transiisse. Mihi quidem vulgatam lectionem et simplicitas et elegantia
Laius, and how ripe his manhood.

IO. He was tall,—the silver just lightly strewn among his hair; and his form was not greatly unlike to thine.

OE. Unhappy that I am! Methinks I have been laying myself even now under a dread curse, and knew it not.

IO. How sayest thou? I tremble when I look on thee, my king.

OE. Dread misgivings have I that the seer can see. But thou wilt show better if thou wilt tell me one thing more.

IO. Indeed I tremble, but will answer all thou askest, when I hear it.

OE. Went he in small force, or with many armed followers, like a chieftain?

IO. Five they were in all,—a herald one of them; and there was one carriage, which bore Laius.

OE. Alas! Tis now clear indeed.—Who was he magis commendant. Nihil est μέλας, quod cum Δ et Pal. habet V, ex μέγας tamen factum. 749 ἀ β᾽ ἄν L, A, et plerique: ἄν ἄβ᾽ Dresd. 183 (a), ἄν ἄβ᾽ Bodl. Laud. 54. Editorum alii ἀ β᾽ ἄν, alii ἀν ἄβ᾽ legere malerunt. Apud Sophoclem ἄν β′ non dubito praeferre, habita μαθαματία ratione quem Sophoclea poesis in universum dilexit: si autem de Euripidis versu res ageretur, ἂ χ᾽ ἄν cum maiore cod. numero daremus.

Her. 7. 8. 750 βαυδ ὁρίζει the chief with his retinue, the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so πολυκριτής, πολυκριτής πνεῦ of vehement speech, etc.; Eur. Or. 1200 ἕν πολυκριτής παραγι, if he come in his might: συχνὸν πολύχιον, a populous town (Plat. Resp. 370 D). 751 λοχίτας: cp. Aesch. Cho. 766 Πος οὖν κελεύει νῖν μολέν ἔσταλμένον; | | ἕν λοχίτας εἶτε καὶ μονοστίμη; ΤΡ. ἄγεω κελεύει δορυφόρους ὀπάνοιας (said of Aegisthus). 753 κῆρυς, as the meet attendant of a king on the peaceful and sacred mission of a θεορών (114). The herald’s presence would add solemnity to the sacrifice and libation at Delphi: Athen. 660 ά έθρον (=θρον) ἐπὶ οἱ κήρυκες ἄχρι πολλακαὶ, βουθυτῶντες...καὶ σκευάζοντες καὶ μαστύλλοντες, ἐπὶ δὲ οἰνοχούντες. ἄπην ἤγε μία = μία ἤ ἄπην, ἤ ἔγε: Pind. Nem. 9. 41 ἓν Ίηρ Ἀρέας πόρον ἀνθρωποὶ καλέονται ἐνθα πόρος ἐστιν ἄν Α. καλοῦσιν. Τὸ ἄπην, properly a mule-car (Pind. Pyth. 4. 94) but here drawn by colts (802), and in the Odyssey synonymous with ἀρμαθ (6. 37, 57), was a four-wheeled war-chariot (ἀρμα): its Homeric epithet ὑψηλῆ indicates
that it stood higher on its wheels than the ἀρμα: it could be fitted with a frame or basket for luggage (ὑπερτερή Od. 6. 70, πείρινς Il. 24. 190).

756 ὃς ὑπερ...κατέγραψεν τὴν ἑλέθη καὶ κράτη 

757 § 19, who explains it by ὑπερτερήν. The Iliad has the word only twice, both times in plur., of ‘inmates’ (slave or free: 5. 413: 6. 366).

758 The poet has neglected clearness on a minor point, which, so far as I know, has not been remarked. The οἰκεῖος—sole survivor of the four attendants—had fled back to Thebes with the news that Laius had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laius and the election of Oedipus: see on 736. Hence κεῖθεν ἦλθε καὶ...εἶδε cannot mean that the οἰκεῖος, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was sure that Laius had been killed: that is excluded by 123 and 737. Therefore we must understand:—when he had come thence, and [afterwards] found that not only was Laius dead, but you were his successor.’ (For the parataxis σὲ τέ...Λαίνον τέ see on 673.) I incline to suspect, however, that
who gave you these tidings, lady?

IO. A servant—the sole survivor who came home.

OE. Is he haply at hand in the house now?

IO. No, truly; so soon as he came thence, and found thee reigning in the stead of Laius, he supplicated me, with hand laid on mine, that I would send him to the fields, to the pastures of the flocks, that he might be far from the sight of this town. And I sent him; he was worthy, for a slave, to win e'en a larger boon than that.

OE. Would, then, that he could return to us without delay!

IO. It is easy: but wherefore dost thou enjoin this?

OE. I fear, lady, that mine own lips have lately uttered paucis V ἄνῃρ ἅβητ. oτ' ἄνῃρ coniecit Hermann., recepit Dindorf. Coniecerunt alii vel ὃς vel ὃς γ'.

Sophocles was here thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency. 760 χείρος θεγών, marking that the ἰκετεία was formal; as when the suppliant clasped the knees (ἀπεσθαί γονάτων). Eur. Ἱερ. 850 τύχας σέθεν, | Ἐκάβη, δ' οἶκτον χείρα θ' ἰκεσίαν ἔχω. 761 ἄγροις might be acc. of motion to (O. C. 1769 Θήσας δ' ἡμᾶς | ...πέμψων); but it is better here governed by ἐπί: for the position of the prep. cp. 734, 1125, El. 780 οὖτε νυκτὸς ὦν' ἵiez ἡμέρας. νομᾶς: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd (1039), and had then been taken into personal attendance on Laius (οἰκείες). 762 τοῦδ' ἀποτομος ἀστεως, 'far from the sight of this town': that is, far from the power of seeing it: whereas in El. 1487 κατανόω πρόθες | ...ἀποτομὸν ἡμῶν = 'far from our eyes': the gen. as after words of 'distance from.' See Appendix, Note 14. 763 οτ': the ὦ γ' of L (clumsily amended to ὦ δέ γ' in other mss.) prob. came from οτ', rather than from ὄς or ὃς γ'. Phil. 583 οτ' ἄνῃρ πένης, 'for a poor man': Eur. Or. 32 κάγω μετέσχων, σιὰ δῇ γνυή, φόνου, 'so far as a woman might.' ὄς, however, is commoner in this limiting sense (1118); σιὰ more often = 'like' (751). Here σιὰ qualifies ἐξίος, implying that in strictness the faithful service of a slave could not be said to create merit. 764 φέρων: cp. 590. 766 πάρετων: 'it is easily done.' Eur. Bacch. 843 ΠΕ. ἐλθὼν γ' ἐς οἴκους ἀν δοκῇ βουλεύσωμαι. | ΔΙ. ἐξεστι· πάντῃ τῷ γ' ἐμὸν εὐπρεπῶς πάρα. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 ἐσται = 'he will come from the J. S.
εἰρημένος ἃ μοι, δὲ ἂ νυν εἰσιδεῖν θέλω.

IO. ἀλλ' ἢ ἔται μέν· ἄξια δέ που μαθεῖν
cάγω τά γ' ἐν σοι δυσφόρως ἔχοντ', ἄναξ.

OI. κοῦ μὴ στηρηθῆς γ' ἐς τοσοῦτον ἐπίδων
ἐμοῦ βεβώτος. τῷ γὰρ ἁν καὶ μείζονι
λέξαιμ' ἂν ὡ σοι διὰ τύχης τοιασδ' ἅνω;
ἐμοὶ πατήρ μὲν Πόλυβος ἦν Κορίνθιος,
μήτηρ δὲ Μερόπη Δωρίς. ἡγόμην δ' ἀνήρ
ἀστῶν μέγιστος τῶν ἐκεῖ, πρὸν μοι τύχη
tοιασδ' ἐπέστη, βανιμάσαι μὲν ἄξια,
σπουδὴς γε μέντοι τῆς ἐμῆς οὐκ ἄξια.
ἀνήρ γὰρ ἐν δείπνωσι μ' ὑπερπλησθεὶς μέθη
cαλεῖ παρ' οὐκ πλαστὸς ὡς εἶν πατρί.
cάγω βιανθεῖς τὴν μὲν οὐσαν ἥμεραν
μόλις κατέσχον, θάτερα δ' ἅνω πέλας

779 μέθης A et codd. plerique, quos secuti sunt Hermann., Wunder., Hartung.
Sed in L μέθης factum est ex μέθη: Ι' μέθη habet. μέθη Nauck., Blaydes.

pastures.' 768 & 'ā. The sense is: 'I fear that I have spoken too
many words; and on account of those words I wish to see him': cp.
744, 324. Not: 'I fear that my words have given me only too much
cause to desire his presence.' A comma after ὅμως is here conducive to
clearness. 770 κάγῳ and πών express the wife's sense that he should
speak to her as to a second self. ἐν σοὶ = within thee, in thy mind (not
'in thy case'): cp. ἐν with the reflexive pronouns, Plat. Theaet. 192 D ἐν
ἐμαυτῷ μεμνημένος: Crat. 384 A προσποιούμενος τι αὐτὸς ἐν ἑαυτῷ διανο-
éσθαι. 771 εἰς τοσοῦτον ἐπίδων: Isocr. or. 8 § 31 εἰς τοῦτο γὰρ τινες
ἀνοίας ἐληλύθαι: Ar. Nub. 832 συ δ' εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθαι.
The plural of ἐπίδων is rare as = anxious forebodings: but cp. 487. 772
μείζων: strictly, 'more important': cp. Dem. or. 19 § 248 ἀντὶ...τῆς
πόλεως τὴν Φιλίππου ἔσχιν καὶ φιλίαν πολλῷ μείζονα ἡγήσατο αὐτῷ καὶ
λυσιτελεστέραν: as Ant. 637 οἴδεις...γάμον μείζων φέρεσθαι σοῦ
καλῶς ἡγουμένου, no marriage can be a greater prize than your good
guidance. The καὶ with λέξαιμ' ἂν—could I speak? Lysias or. 12 § 29
παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; from whom will you ever exact satis-
faction? 773 ἅνω, present, not future, part.: Ant. 742 διὰ δίκης ἅνω
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words too many; and therefore am I fain to behold him.

IO. Nay, he shall come. But I too, methinks, have a claim
to learn what lies heavy on thy heart, my king.

OE. Yea, and it shall not be kept from thee, now that my
forebodings have advanced so far. Who, indeed, is more to me
than thou, to whom I should speak in passing through such
a fortune as this?

My father was Polybus of Corinth,—my mother, the Dorian
Meropè; and I was held the first of all the folk in that town,
until a chance befell me, worthy, indeed, of wonder, though
not worthy of mine own heat concerning it. At a banquet,
a man full of wine cast it at me in his cups that I was
not the true son of my sire. And I, vexed, restrained my-
self for that day as best I might; but on the next I went
Campbell., recte. Genitivus enim ita demum commodt dicetur, si vox μεθη non
violentiam sed vinum significaret.

πατρὶ. Xen. An. 3. 2. 8 διὰ φιλίας ίέναι. 775 The epithet ‘Dorian’
carries honour: Meropè was of the ancient stock, claiming descent from
Dorus son of Hellen, who settled in the region between Oeta and
Parnassus. The scholiast’s comment, Πελοποννησιακή, forgets that the
Theban story is laid in times before the Dorian conquest. 776 πρὶν μοι
...ἐπέστη. The use of πρὶν with the aorist or imperf. indic. is limited to
those cases in which πρὶν is equivalent to εώς, ‘until’; though, where the
sentence is negative, πρὶν may be otherwise rendered in English: e.g.
οίκ. ἔγρον πρὶν ἥκοσα, ‘I did not become aware until I heard’; which we
could also render, ‘before I heard.’ But ‘I became aware before I heard’
would be ἔγρον πρὶν ἄκοσα (not ἥκοσα). See Prof. B. L. Gildersleeve in
the American Journal of Philology vol. u. p. 469. ἐπέστη: a verb often used
of enemies suddenly coming upon one: Isocr. or. 9 § 58 μικρὸν δεῖν ἐλαθὲν
αὐτόν ἐπὶ τὸ βασιλεῖον ἐπιστάς: Her. 4. 203 ἐπὶ τῇ Κυρηναίῳ πόλι
ἐπέστησαν. 780 παρ’ οἴνῳ: Plut. Mor. 143C τοὺς τῇ λύρα χρωμένος παρ’
οἴνον. Thuc. 6. 28 μετὰ παιδιᾶς καὶ οἴνον. πλαστὸς ὡς οἷν instead of πλαστόν,
as if preceded by ἐναιδίζει μοι instead of καλαὶ με. Somewhat similarly
ὁνομάζω = λέγω, as Plat. Prot. 311 ἐ σοφιστὴν ... ὄνομαξουσι ... τὸν
ἀνδρὰ εἶναι. πλαστὸς, ‘feigned (in speech),’ ‘falsely called a son,’ πατρὶ,
‘for my father,’ i.e. to deceive him. Eur. Alc. 639 μαστῷ γυναικὸς σῆς
ὑπεβλῆθην λάθρα, whence ὑποβολμαίος = νόθος. 782 κατέχον, sc. ἐμαυτῷ.
In classical Attic this use occurs only here: in later Greek it recurs, as Plut.

10—2
μητρός πατρός τ' ἡλεγχον· οἱ δὲ δυσφόρως τούνειδος ἤγγον τῷ μεθέντι τὸν λόγον.
καγώ τὰ μὲν κείνων ἐπετρόπην, ὅμως δ' ἔκνιζε μ' άεὶ τοὐθ'. ὑφείρπτε γἀρ πολύ.
λάθρα δὲ μητρός καὶ πατρός πορεύομαι
Πυθαδέ, καὶ μ', ὁ Φοῖβος ἄν μὲν ἰκόμην ἀτμον ἐξέπεμβεν, ἀλλὰ δ' ἄλλα
καὶ δεινὰ καὶ δύστημα προύφημεν λέγων,
αὐς μητρὶ μὲν χρείᾳ με μιχθῆναι, γένος δ' ἀτλητον ἀνθρώπου δηλώσομι' ὀραν,
φονεύς δ' ἐσοῦμην τοῦ φυτεύσαντος πατρός.
καγὼ πακούσας ταῦτα τὴν Κορωθίαν
ἀστρος τὸ λοιπὸν ἐκμετροῦμενος χθόνα

790 προφήμη codd. Est autem in E interpretatio προφήμε: quo confirmatur
Hermannii connectura προφήμε, a Wundero, Nauckio, Blaydesio, Dindorfio recepta.

Artaxerxes § 15 εἴπεν οὖν μη κατασχῶν. ὑμεῖς μὲν κ.π.λ. Κρ. ἕξες, σχές,
ἐπίσχες (‘stop’), in Plat., Dem., etc. 784 τῷ μεθέντι: the reproach was like
a random missile: Menander fr. 88 οὔτε ἐκ χερος μεθέντα κατερών λίθον
| μᾶν κατασχεῖν, οὔτ' ἀπὸ γλάσσης λόγον. The dat., because δυσφόρως
tούνειδος ἤγγον = υφρύζοντα ἑνεκὸ τοῦ ὀνειδοῦς. 785 ἔρμος δ': cp. 791, and n.
on 29. 786 ὑφείρπτε γἀρ πολύ: so ὑφείρπτων of malicious rumour, Aesch.
Ag. 450 φθονερὸν δ' ὑπ’ ἄλγος ἐρπε | προβικοῦ Ατριδαίς. Libanius 784 α
(quoted by Musgrave) πολὺς τοιοῦτος ὑφείρπτε λόγος (perhaps suggested
by this passage). Pind. Isthm. 3. 58 τοῦτο γἀρ ἀδάνατον φωνὰν ἐρπε |
ei τις ei εἰπη τι. Κρ. Αντ. 700 τοιαύτα ἐμεμνημι' σῳ' ἐπιχρεται φάτις. For
πολύ cp. O. C. 517 τὸ πολὺ τοι καὶ μηδαμὰ λῆγον, that strong rumour
which is in no wise failing: ib. 305 πολὲ...τὸ σὸν σὸνα | διήκει πάντας.
This version also agrees best with 775, which implies that the incident
had altered his popular repute. We might render: ‘it was ever recurring
to my mind with force’: but this (a) is a repetition: (b) is less suited to
πολύ, which implies diffusion. 788 δὲ ἰκόμην ἀτμον = ἀτμον τούτων ἰ
ἰκόμην, not graced in respect of those things (responses) for which I had
come: Eur. Andr. 1014 ἀτμον ὑργάναν χέρα τεκτωνίνας, not rewarded
for its skill. For ἰκόμην (cogn. accus. denoting the errand, like ἔρχομαι
ἀγγελιάν) cp. 1005 τούτ' ἀφικόμην: O. C. 1291 δ' ἤλθον...θέλω λέξαι:
Ἀρ. Πλ. 966 δ τι μάλιοτ' ἐληλυθα: Plat. Προл. 310 Ε ἄλλ' αὐτὰ ταῦτα καὶ
to my mother and father, and questioned them; and they were wroth for the taunt with him who had let that word fly. So on their part I had comfort; yet was this thing ever rankling in my heart; for it still crept abroad with strong rumour. And, unknown to mother or father, I went to Delphi; and Phoebus sent me forth disappointed of that knowledge for which I came, but in his response set forth other things, full of sorrow and terror and woe; even that I was fated to defile my mother’s bed; and that I should show unto men a brood which they could not endure to behold; and that I should be the slayer of the sire who begat me.

And I, when I had listened to this, turned to flight from the land of Corinth, thenceforth wotting of its region by the stars alone,
the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [= foretold by] my evil oracles.' ἀστροις ἐκμετροῦμενοι: i.e. visiting it no more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian Hist. Anim. (περὶ ζώων ἰδιότητος) 7. 48 ἦκε δ' οὖν ('Ἀνδροκλῆς) ἐς τὴν Δίμην καὶ τὰς μὲν πόλεις ἀπελίπανε καὶ τοῦτο δή τὸ λεγόμενον ἀστροίς αὐτὰς ἐσημαίνετο, προῆς δὲ ἐς τὴν ἐρήμην: 'proceeded to leave the cities, and, as the saying is, knew their places only by the stars, and went on into the desert.' Wunder quotes Medea’s words in Valer. Flacc. 7. 478 quando hic abebris, dic, quaeso, profundí Quod caeli spētabo latusi ἐφευγον might share with ἐκμετρ. the government of τὴν Κόρ. χθόνα, but is best taken absolutely. Sense, not grammar, forbids the version:—'I went into exile from the Corinthian land (τὴν Κορινθίαν); thenceforth measuring my way on earth (χθόνα) by the stars.' Phrases like ὑπαστρον...μῆχαρ ὀρίζομαι γάμου ὑποφρονόν], φυγῇ (Aesch. Suppl. 395), ἀστροις τεκμαίρεσθαι ὄδον (Lucian Icaromenippus § 1), are borrowed from voyages in which the sailor has no guides but the stars. Such phrases could be used figuratively only of a journey through deserts: as Hesych. explains the proverb ἀστροις σημειοῦσθαι: μακρὰν καὶ ἐρήμην ὄδον βαδίζειν: ἡ δὲ μεταφορὰ ἀπὸ τῶν πλεοντών. 796 ἔθα = ἐκείνε ἔθα. ὀφολὴν after the secondary tense (ἐφευγον) for ὀφολαι: μῆ with the fut. as 1412: Ai. 659: El. 380, 436:
to some spot where I should never see fulfilment of
the infamies foretold in mine evil doom. And on my way
I came to the regions in which thou sayest that this prince
perished. Now, lady, I will tell thee the truth. When
in my journey I was near to those three roads, there
met me a herald, and a man seated in a carriage drawn
by colts, as thou hast described; and he who was in
front, and the old man himself, were for thrusting me
rudely from the path. Then, in anger, I struck him who
pushed me aside—the driver; and the old man, seeing it,

autem in marg. a manu recentissima. Omissum igitur non animadverterat antiquus
ille codicis corrector qui in supplendo siquid prima manus neglexerat alias Lyncea
se praestabat; unde dubitatio potest incidere, fueritne is versus necne in archetypo
quocum ille Laurentianum contulit.

\textit{Trach.} 800. \textit{800 καὶ σο... τριπλῆς.} The fact that this verse is added in
the margin of \text{L} only by a late (14th century?) hand has induced Din-
dorf and Nauck to regard it as due to interpolation. But the trait has
dramatic force. Oedipus is now at the critical point: he will hide
nothing of the truth from her who is nearest to him. It is part of his
character that his earnest desire to know the \textit{truth} never flinches: \text{cp.}
1170. 802 \kappa\rho\upsilon\acute{\varepsilon} \tau\epsilon, not \kappa\rho\upsilon\acute{\varepsilon} \tau\epsilon: see Chandler, \textit{Accentuation} § 971
2nd ed. 803 \acute{\alpha}πι\acute{n}ης: see on 753. \textit{o\omicron\upsilon} adverbial neut. = \textit{ως}, referring
to \text{Iocasta}'s whole description; not acc. masc., referring to the person
of \text{Laïus} as described by her. 804—812 The \kappa\rho\upsilon\acute{\varepsilon} is, I think, identical
with the \textit{ήμιων}, and distinct from the \textit{προχηλάτης}. I understand the
scene thus. Oedipus was coming down the steep narrow road when
he met the \textit{herald} (to be known for such by his stave, \kappa\rho\acute{e}k\epsilon\omicron\upsilon\omegaν) walking
in front of the carriage (\textit{ήμιων}). The herald rudely bade him stand
aside; and \text{Laïus}, from the carriage, gave a like command. (With the
imperfect \textit{ιλαυνέτηρν, 'were for driving,' πρός βλαν need not mean more
than a threat or gesture.) The driver (\textit{προχηλάτης}), who was walking at
his horses' heads up the hill, then did his lord's bidding by actually
jostling the wayfarer (\textit{εκτρέποντα}). Oedipus, who had forborne to strike
the sacred herald, now struck the \textit{driver}; in another moment, while
passing the carriage, he was himself struck on the head by \text{Laïus}. He
dashed \text{Laïus} from the carriage; the herald, turning back, came to the
rescue; and Oedipus slew \text{Laïus}, herald, driver, and one of two servants
who had been walking by or behind the carriage; the other servant
δ’χον παραπτείοντα τηρήσας μέσον κάρα δυσλοίς κέντρουσί μοι καθίκετο.
oυ μὴν ἵσην γ’ ἐτίσεν, ἀλλὰ συντόμως
σκέπτρῳ τυπέσ᾽ ἐκ τῆςδε χειρὸς ὕπτιος
μέσης ἀπήνησ εὐθὺς ἐκκυλίνδεται.
κτείω δὲ τοὺς ἐξίμπαντας, εἰ δὲ τῷ ξένῳ
τούτῳ προσήκει Δαίω τι συγγενέσ,
τός τούδε νῦν ἐστ’ ἄνδρὸς ἀθλίωτερος;
τός ἐχθροδαίμον μᾶλλον ἄν γένοιτ’ ἄνὴρ;
ὅν μὴ ἥξινων ἔξεστι μηδ’ ἀετῶν τινι

808 δχον codd.: est in B gloss. του ἀριστος. In uno cod. T inveni quod primo aspectu χον videri poterat; re perpensa tamen illic quoque credo librum δχον
dare voluisse. δχον coniecit Schaefer.: δχον Doederlinus, quod receperunt Hartung,,
Dindorf., Nauck., Blaydes. 814 Δαιφ codd., recte: vide annot. Δαιφ Bo-
thius, Wunder., Hartung., Dindorf., Blaydes. 815 τίς τοῦδὲ γ’ ἄνδρος νῦν
ἐστ’ ἀθλίωτερος Λ, paene eluto νῦν, et superscripto a m. rec. gloss. ἄλλως (i.e. ἄλλος); τίς τοῦδὲ γ’ ἄνδρος ἠτίν (sic) ἀθλίωτερος. Α. Ceterorum codd. alii hanc lect.,
alii illam repetunt. Vocem νῦν, qua priori fortunae repentae calamitas opponitur,
pro genuina habeo; contra, si ἐστ’ in ἐστ’ mutetur (quod proposuit Dindorf., recepit
Nauck.), misere debilitatur comparativus. Lego igitur, τίς τούδε νῦν ἐστ’ ἄνδρος

(unperceived by Oedipus) escaped to Thebes with the news. 808 δχον:
‘from the chariot—having watched for the moment when I was passing—
he came down on me, full on my head (μέσον κάρα acc. of part affected,
with the double goad.’ The gen. δχον marks the point from which the
action sets out, and is essentially like τοῖς πολυχρύσοις | Πυθώνος...ἐβας
v. 151: cp. Od. 21. 142 ὅρνυθε... | ἀργαίνειν τοῦ χώρου θέεν τε περ ὀινο-
χουεῖ, from the place. In prose we should have had ἀπ’ ὀρχον. As the
verb here involves motion, we cannot compare such a gen. as ἤτοι...
tοῖχον τοῦ ἐτέρου (II. 9. 219), where, if any prep. were supplied, it would
be πρός. τηρήσας: [Dem.] or. 53 § 17 (contemporary with Dem ) τηρή-
σας με ἄνιντα ἐκ Περιαῖος οὐδ...ἀρτάζει. 809 καθίκετο governs μοι, which
μέσον κάρα defines: Plut. Antn. § 12 σκόττοι λασίοι...καθικούμενοι τῶν
ἔντυγχανόντων: Lucian Symp. § 16 τάχα δ’ ἄν τινος καθίκετο τῇ βακτηρίᾳ: 
Icaromenippius § 24 σφόδρα ἡμῶν ὅ πέρυσι χειμῶν καθίκετο. This verb
takes accus. only as = to reach, lit. or fig. (as II. 14. 104 μάλα πόδωs με
καθίκεσθαι θυμον). διπλῶς κέντρωσ: a stick armed at the end with two
points, used in driving. Cp. II. 23. 387 (horses)...ἀνευ κέντρῳ θεόντες.
The τροχηλάτις had left it in the carriage when he got out to walk up the
hill. 810 οὐ μὴν ἵσην γ’: not merely an even penalty (cp. τὴν ὀμοιαν
watched the moment when I was passing, and, from the carriage, brought his goad with two teeth down full upon my head. Yet was he paid with interest; by one swift blow from the staff in this hand he was rolled right out of the carriage, on his back; and I slew every man of them.

But if this stranger had any tie of kinship with Laius, who is now more wretched than the man before thee? What mortal could prove more hated of heaven? Whom no stranger, no citizen, is allowed

\[\text{\text{o}d\text{i} \text{p}o\text{u} \text{f}o\text{s} \text{t}u\text{r}a\text{nno} \text{s}}\]
δόμοις δέχεσθαι, μηδὲ προσφωνεῖν τινα, ὥθειν δ' ἀπ' οἴκων, καὶ τάδ' οὔτε ἄλλος ἤν ἦ γ' γω 'π' ἐμαυτῷ τάσιδ' ἀρᾶς ὁ προστιθέεις.

λέχῃ δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν χραίνω, δ' ὄντερ ὁλετ'. ἄρ' ἐφυν κακός; ἄρ' οὐχὶ πᾶς ἀγανός; εἶ με χρῆ φυγεῖν, καὶ μοι φυγόντι μῆτι τοὺς ἐμοὺς ἰδεῖν μηδ' ἐμβατεύειν πατρίδος, ἦ γάμοις με δεῖ μητρὸς ζυγίζει καὶ πατέρα κατακτανεῖν.

Πόλυβον, δ' ἐξέφυγε καζέθρεψε με. ἄρ' οὐκ ἀπ' ὁμοῦ ταύτα δαίμονος τις ἀν κρῶν ἐπ' ἀνδρὶ τῶδ' ἀν ὤρθοίῃ λόγων; μη δῆτα μὴ δῆτ', ὁ θεῶν ἄγνων σέβας, ἵδομι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν βαίνῃ ἀφαντος πρόσθεν ἥ τοιαν' ἰδεὶν κηλίδ' ἐμαυτῷ συμφοράς ἀφυγμένην.

ΧΩ. ἡμῖν μὲν, ἄναξ, ταῦτ' ὁκνήρ', ἔως δ' ἀν οὖν absolute diceretur εἴσοτι. Coniecit Elmsleius α', quasi attractum esset ad ταῖδ' ἀνδρῶ. structura sane durissima. Nauckio venit in mentem ei μη ἐκνὼν...τινι, mox autem, pro τινα in v. 818, ἐμε. Nihil opus est mutare, modo legas ἄν...τινι cum Wunder., Hartung., Dindorf. Frequens in codd. hoc genus inversionum; cf. v. 376. 824 μῆτε. L μῆσε (correctum a manu antiqua ex μῆστι), A, T (cum γρ. μη 'στι) E, V2, V3, Bodl. Laud. 54. 825 μητρ' ἐμβατεύειν L, facto ab antiqua manu μῆστ' ex μῆστ', quod prima dederat. μήτ' A quoque et alii. Possis igitur legere (1) ut whom it is not allowed to receive anyone.' In 376, where σε...γ' ἐμοῦ is certain, all our mss. have με...γε σοῦ: much more might the cases have been shifted here. 818 μητ'...τινα, sc. εἴσοτι, absolutely: nor is it lawful that anyone should speak to him. 819 ὅθεν 8': the positive δεῖ must be evolved from the negative οὐκ εἴσοτι: cp. Ελ. 71 καὶ μη μ' ἄτιμων τόσδ' ἀποστείλητε γῆς ἢ ἅλλ' ἄρχεπλουτον (sc. καταστῆσατε). See above, 241. καὶ ταῦτ'. And these things—these curses—none but I laid on myself. As the thought proceeds, the speaker repeats τάδ' in a more precise and emphatic form: cp. Plat. Rep. 606 B ἐκεῖνο κερδαίεν ἤγείται, τὴν ἀδοῖν. 821 ἐν χερῶν, not, ‘in their embrace,’ but, ‘by their agency’: Ἰλ. 22. 426 ὃς ὀθελεν θανέειν ἐν χερών ἠμήσων. 822 f. ἄρ'—ἄρ' οὐχ]. Where ἄρα is equivalent in σεθέε to ἄρ' οὖ, this is because it
to receive in his house; whom it is unlawful that any one accost; whom all must repel from their homes! And this—this curse—was laid on me by no mouth but mine own! And I pollute the bed of the slain man with the hands by which he perished. Say, am I vile? Oh, am I not utterly unclean?—seeing that I must be banished, and in banishment see not mine own people, nor set foot in mine own land, or else be joined in wedlock to my mother, and slay my sire, even Polybus, who begat and reared me.

Then would not he speak aright of Oedipus, who judged these things sent by some cruel power above man? Forbid, forbid, ye pure and awful gods, that I should see that day! No, may I be swept from among men, ere I behold myself visited with the brand of such a doom!

Ct. To us, indeed, these things, O king, are fraught with fear;

means, 'are you satisfied that it is so?' i.e. 'is it not abundantly clear?' (El. 614). Here, the transition from ἄρα to ἄρ' οὐχί is one from bitter irony to despairing earnest. 827 Πρὸς βοή. Wunder and Dindorf think this verse spurious. But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laius, but does not yet dream that Laius was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery. A few MSS. give ἔξειθρῃσε κακέφυσι τρες tantummodo codd. praebent, praebuit tamen Erfurdt.

829 ἕν' ἄνδρι τόδε with ὀρθοὶ λόγοι, speak truly in my case. Isaeus or. 8 § 1 ἐπὶ τοῖς τοιούτοις, ὥ ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρειν, in such cases. Η. 19. 181 ὅποι ἐπιταξινῦστερος καὶ ἐπὶ ἄλλῳ ἢ τἀυτα, in another's case. 832 τοιαύτης, not τοιοῦτος: cp. 533. 833 κηλίδα: cp. ἄγος 1426: O. C. ιησ. κηλίς κακόν. For συμφορᾶς see on 99. 834 ὅτι. So where the desponding φύλαξ hopes for the best, Aesch. Άγ. 34, γένοιτο
πρὸς τοῦ παρόντος ἐκμάθης, ἔχει ἐλπίδα.

835 OI. καὶ μὴν τοσοῦτον γε ἐστὶ μοι τῆς ἐλπίδος, τῶν ἄνδρα τῶν βοτῆρα προσμεῖναι μόνον.

10. πεφασμένου δὲ τίς ποθὴ ἢ προθυμία;

OI. ἐγὼ διδάξω σ', ἵνα γὰρ εὑρεθῇ λέγων σοι ταῦτ', ἔγω γ' ἀν ἐκπεφευγοῦν πάθος.

10. τοῖον δὲ μου περισσὸν ἥκουσας λόγον;

OI. ληστάς ἑφασκες αὐτὸν ἄνδρας ἐνέπειν ὡς νῦν κατακτείναιν. εἰ μὲν οὖν ἐτι λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ 'κτανόν' οὐ γὰρ γένοιτ' ἀν εἰς γε τοῖς πολλοῖς ἰσος'

845 εἰ δ' ἄνδρ' ἐν οἰόζων αὐδήσει, σαφῶς τούτ' ἑστὶν ἤδη τούργον εἰς ἐμὲ λέπτον.

10. ἀλλ' ὁς φανέν γε τοῦτος ὧδ' ἑπίστατος,

840 ἄγος pro πάθος coniecerunt Blaydes., M. Schmidt., Arndt., al.: recepit Nauck. 843 κατακτείναιν L, a manu antiqua; prima manus, quae in hac voce

δ' οὖν κ.τ.λ. 835 τοῦ παρόντος, imperf. part., = ἐκεῖνον ὃς παρὴν: Dem. or. 19 § 129 οἱ συμπρεσβεύουντες καὶ παρόντες καταμαρτυρήσουσιν, ἰ.ε. οἱ συνεπρέπειν καὶ παρῆσαν. 836 τῆς ἐλπίδος. The art. is due to the mention of ἐλπίδα just before, but its force is not precisely, 'the hope of which you speak.' Rather ἐλπίδα is 'some hope,' τῆς ἐλπίδος is 'hope' in the abstract: cp. Dem. or. 19 § 88 ἥλικα πᾶσιν ἀνθρώπως ἁγαθὰ ἐκ τῆς εἰρήνης γέγεναι, ἰ.ε. 'from peace,' not 'the peace.' 838 πεφασμένον, sc. αὐτοῦ: gen. absol. Ἐλ. 1.344 τελουμένων εἴπομ' ἀν, when (our plans) are being accomplished. 840 πάθος, a calamity,—viz. that of being proved blood-guilty. The conjecture ἄγος is specious. But πάθος shows a finer touch; it is the euphemism of a shrinking mind (like the phrase ἵν τι πάθω for θάνω). For perf. with ἄν cp. 693. 841 περισσόν, more than ordinary, worthy of special note: Her. 2.32 τοὺς ἀλλὰ τε μηχανάσθαι...περισσά, ἰ.ε. among other remarkable enterprises: Eur. Suppl. 790 τὸ μὲν γὰρ οὐκ ἥπεξον ἄν πεπονθέναι | πάθος περισσόν, εἰ γάμων ἁπεξύγην, I had not deemed it a more than common woe. Iocasta is unconscious of any point, peculiar to her version, on which a hope could depend: she had reported the story of the slaughter in the fewest words, 715—716. 844 τὸν αὐτὸν ἀριθμόν, ἰ.ε. πλείους and not ἔνα: or, in the phrase of grammarians, τὸν πληθυντικὸν and not τὸν ἐνικὸν ἀριθμόν. 845 ἀγος: 'one
yet have hope, until at least thou hast gained full knowledge from him who saw the deed.

OE. Hope, in truth, rests with me thus far alone; I can await the man summoned from the pastures.

IO. And when he has appeared—what would'st thou have of him?

OE. I will tell thee. If his story be found to tally with thine, I, at least, shall stand clear of disaster.

IO. And what of special note did'st thou hear from me?

OE. Thou wert saying that he spoke of Laìus as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer, then beyond doubt this guilt leans to me.

IO. Nay, be assured that thus, at least, the tale was first told; scribenda videtur haesisse, quid dare voluerit dubium est. κατακτείναμεν Α et codd. plerique. κατάκτειναις cum paucis V2.
κοῦκ ἐστὶν αὐτῷ τούτῳ γ' ἐκβαλεῖν πάλιν' πόλις γὰρ ἥκουσ', οὐκ ἐγὼ μόνη, τάδε. 

ei δ' οὖν τι κάκτρεποιτο τοῦ πρόσθεν λόγου, οὐτοὶ ποτ', ὡναξ, τὸν γε Λαίου φόνον

ναεὶ δικαίως ὀρθῶν, ὃν γε Λοξίας

dieipτε χρηναί παιδὸς ἐξ ἐμοῦ θανεῦν.

καὶ τοῦ νῦν οὐ κεῖνός γ' ὁ δύστηρός ποτε
catέκταν', ἀλλ' αὐτὸς πάροιθεν ὥλετο.

ὡστ' οὐχὶ μαντείας γ' ἃν οὔτε τῇ ἐγὼ

βλέψαμι' ἀν οὔνεκ' οὔτε τῇ ἐγὼ ὑπέρτον.

OI. καλῶς νομίζεις. ἀλλ' ὃμως τὸν ἐργάτην
pέμψον τινὰ στελεύντα, μηδὲ τούτ' αἵφης.

850

851 Variam I. καὶ τρέποιτο (quaes defendi quidem potest, multo tamen minus

est probanda quam κάκτρεποιτο) praebeat A, E, et prima manus in V. 852 τὸν

έτι, know that you may assume these things to be a-doing, not delayed:

and ib. 253, 415: below 956. So with the gen. abs.: Ai. 281 ως ἐν ἐχόντων τὼν ἐπίστασθαι σε χρή, these things being so, you must view

them in that belief. 849 ἐκβαλεῖν, repudiante: Plat. Crīt. 46 B τοῖς ά

λόγους οὔς ἐν τῷ ἐμπροσθεν ἔλεγον οὐ δύναμαι νῦν ἐκβαλεῖν. 851 καὶ

cάκτρεποιτο, if he should turn aside: see on 772 καὶ...λέξαμι' ἀν. 852 τὸν

γε Λαίου φόνον. Iocasta argues: 'Even if he should admit that the deed

was done by one man (a circumstance which would confirm our fears

that the deed was yours), at any rate the death of Laius cannot be

shown to have happened as the oracle foretold; for Laius was to

have been killed by my son, who died in infancy. The oracular art

having failed in this instance, I refuse to heed Teiresias when he says

that you will yet be found guilty of slaying your father Polybus.'

Iocasta, bent on cheering Oedipus, merely alludes to the possibility of

his being indeed the slayer of Laïus (851), and turns to the comforting

aspect of the case—viz., the undoubted failure of the oracle, on any

supposition. This fine and subtle passage is (to my apprehension)

utterly defaced by the conjecture σῶν γε Λαίου φόνον (Bothe), 'it can-

not be shown that your slaying of Laïus fulfils the oracle.' Herm. reads

τὸν, 'this slaying' (of which you think yourself guilty): but the γε

is needed. 853 δικαλός ὄρθον, in a just sense correct, i.e. properly fulfilled:

for ὄρθον see on 503. 854 διείπτε: expressly said: cp. διαδείκνυμι, to
he cannot revoke that, for the city heard it, not I alone. But even if he should diverge somewhat from his former story, never, king, can he show that the murder of Laius, at least, is truly square to prophecy; of whom Loxias plainly said that he must die by the hand of my child. Howbeit that poor innocent never slew him, but perished first itself. So henceforth, for what touches divination, I would not look to my right hand or my left.

OE. Thou judgest well. But nevertheless send some one to fetch the peasant, and neglect not this matter.

\[\text{\textit{g}e codd.: } \sigma\nu \gamma e \text{ Bothius, Dindorf. Lectio } \tau\omicron\omega\delta\epsilon, \text{ quam } \Gamma \text{ habet, nihili est. Vide annot.}\]

show \textit{clearly} (Her.), \textit{diadēlōw, diaphērēn}, ‘in express terms’: so above, 394 \textit{aînynuma...deuteiv} = ‘to \textit{declare’} (solve) a riddle. \textit{Δοξίας} : a surname of the oracular Apollo, popularly connected with \textit{λοξός}, ‘oblique’ (akin to \textit{λέχ-ρως, obliquus, luxus ‘sprained’}), as = the giver of \textit{indirect, ambiguous responses} (\textit{λοξός καὶ ἐπαμφιστερίζοντα}, Lucian \textit{Dial. Deo. 16}) : Cornutus 32 \textit{λοξέων δὲ καὶ περίσκελων ὄντων τῶν χρησμῶν οὐς διδοσι \textit{Δοξίας ὁδύμασται}, and so Lycurphon 14. 1467 : to this Pacuvius alludes, \textit{Flexa non falsa autumare dictio Delphis solet}. The association of Apollo with Helios suggested to the Stoics that the idea connecting \textit{λοξός} with \textit{Δοξίας} might be that of the \textit{ecliptic}: to which it might be replied that the name \textit{Δοξίας} was older than the knowledge of the fact. It is not etymologically possible to refer \textit{Δοξίας} to \textit{lux, lux}. But phonetic correspondence would justify the connection, suggested by Mr Fennell, with \textit{άλεξ} (Skt. \textit{rak-i}). \textit{Δοξίας} and his sister \textit{Δοξώ} (Callim. \textit{Del. 292}) would then be other forms of Phoebus and Artemis \textit{άλεξη-τήρων, ἀλεξίμοροι} (above, 164), ‘defenders.’ Iocasta’s utterance here is not really inconsistent with her reservation in 712 : see note there. 857 \textit{οὔτε τῇδε—οὔτε τῇδε = οὔτ’ ἐπὶ τάδε οὔτ’ ἐπὶ θάτερα, neither to this side nor to that: \textit{Phil.} 204 ἦ ποι τῇδ’ ἦ τῇδε τόπων: \textit{II. 12. 237} (Hector to Polydamas): \textit{τών ὑπονοίαι ταυταπερίγεσσαι κελεύεις | πείθεσθαι τῶν οὕτω} μετατρέπομ’ οὔτ’ ἀλεγίζω, | \textit{eít’ ἐπὶ δὲξι’ ἐσοὶ πρὸς ἡ’ τ’ ἡμιὸν τε, | \textit{eít’ ἐπὶ ἀριστερὰ τοὶ γε ποτὶ ζόφον ἡρόντεντα.} 859 \textit{kαλῶς νομίζοι}: he assents, almost mechanically—but his thoughts are intent on sending for the herdsman. 860 \textit{στηλοῦντα, ‘to summon’: στηλεύειν = ‘to cause to set out’ (by a mandate), hence ‘to summon’: \textit{O. C. 297 σκοπὸς δὲ νῦν | ὅς καὶ δεῖρ’ ἐπεμπεῖν ὀξεῖται στελῶν.}
IO. **τέμψω ταχύνασο’** ἀλλ’ ἵωμεν ἐς δόμους.
οὐδὲν γὰρ ἀν πράξαιμ’ ἀν δὲν οὐ σοὶ φίλον.

XO. στρ. α’. εἰ μοι ἱενεῖ κεφάντι

2 μοῖρα τὰν ἐνεπτων ἄγνείαν λόγων
3 ἔργων τε πάντων, ἄν νόμοι πρόκεινται

μηδὲ τοῦτ’ ἀφῆς, ‘and do not neglect this.’ With α point after στελοῦντα we could render: ‘neglect not even this’: but Oed. does not feel, nor feign, indifference. 862 γάρ, since ξυμεν κ.τ.λ. implies consultation. The doubled ἀν gives emphasis: cp. 139. ἀν οὐ σοὶ φίλον = τούτων ἀν πράξαι οὐ σοὶ φίλον ἑστι. Phil. 1227 ἐπράξας ἔργων ποῖον ἄν οὐ σοὶ πρέπον; 863—910 Second στάσιμον. The second ἐπιστῶδιον (512—862) has been marked by the overbearing harshness of Oedipus towards Creon; by the rise of a dreadful suspicion that Oedipus is ἄναγνως—blood-guilty for Laius; and by the avowed contempt of Iocasta, not, indeed, for Apollo himself, but for the μαυτικῇ of his ministers. These traits furnish the two interwoven themes of the second stasimon: (1) the prayer for purity in word as in deed: (2) the deprecation of that pride which goes before a fall;—whether it be the insolence of the τιμράννος, or such intellectual arrogance as Iocasta’s speech bewrays (λόγε, v. 884). The tone of warning reproof towards Oedipus, while only allusive, is yet in contrast with the firm though anxious sympathy of the former ode, and serves to attune the feeling of the spectators for the approach of the catastrophe.

1st strophe (863—872). May I ever be pure in word and deed, loyal to the unwritten and eternal laws.

1st antistrophe (873—882). A tyrant’s selfish insolence hurls him to ruin. But may the gods prosper all emulous effort for the good of the State.

2nd strophe (883—896). Irreverence in word or deed shall not escape: the wrath of the gods shall find it out.

2nd antistrophe (897—910). Surely the oracles concerning Laius will yet be justified: O Zeus, suffer not Apollo’s worship to fail.

863 εἰ μοι ἱενεῖ κοίρα φέροντι is equivalent to εἰθε διατελοίμη φέρων, the part. implying that the speaker is already mindful of ἄγνεια, and prays that he may continue to be so: whereas εἰ μοι συμεῖη κοίρα φέρευν would have been equivalent to εἰθε μοι γένοιτο φέρειν, an aspiration towards
IO. I will send without delay. But let us come into the house: nothing will I do save at thy good pleasure.

CH. May destiny still find me winning the praise of reverent purity in all words and deeds sanctioned by those laws not yet attained. Though ὅμοιρα is not expressly personified (cp. Pind. Pyth. 3. 84 τίν δὲ ἁμφ' εὐθαμονίας ἔπεται), the conception of it is so far personal that ἔξυπείη is tinged with the associations of ἔξυπεείη, and thus softens any boldness in the use of the participle; a use which, in principle, is identical with the use after such verbs as διατελώ, τυγχάνω, λανθάνω. ἕψομαι (= ἐφερομένος, see on 520)...ἀγνείαν, winning purity, regarded as a precious κτήμα (Ant. 150): cp. 1190 πλέον τᾶς εὐθαμονίας φέρει: Ἑλ. 968 εὐπέθειαν...οἶσει (will win the praise of piety): Eur. Or. 158 ὑπνοῦ...ἐφερομένον χαράν. 864 οὐσίων, active, 'reverent,' only here: so 890 τῶν ἀσέπτων, also act., 'irreverent deeds,' as in Eur. Helen. 542 Πρώτως ἀσέπτων παίδως, impious, unholy: see on 515. 865 οὐ νῦν τρόποι πρόκειται ψιτ., 'for which (enjoining which) laws have been set forth, moving on high,'—having their sphere and range in the world of eternal truths: ψυχικῶν being equiv. to ψυχή, or ψυχῶν πατούντες: see on οἴοξων 846, and contrast χθονοστιβής 301. The metaphor in νῦν was less trite for a Greek of the age of Sophocles than for us: cp. Plat. Legg. 793. η τὰ καλουμένα υπὸ τῶν πολλῶν ἀγραφά νόμιμα—οὔτε νῦν οἷου διὰ προσαγορεύειν αὐτὰ οὔτε ἄρρητα ἑαυτί πρόκειται (Thuc. 3. 45 ἐν οἷν ταῖς πόλεσι πολλῶν θειῶν ζημία πρόκειται) strengthens the metaphor: Xen. Mem. 4. 4. 21 δίκην γε τὸ δίδασκαν αἱ παραβαινόντες τοὺς υπὸ τῶν θεῶν κειμένων νόμους, ἵνα οὐδεὶ πρὸς δυνατὸν ἀνθρώπῳ διαφυγεῖν, ὡσπερ τοὺς υπὸ ἀνθρώπων κειμένων νόμους ἔνοι διαφεύγουσιν τὸ δίκην διδώναι: where Socrates speaks of the ἀγγαφοὶ νῦν which are ἐν πάγιῃ χώρᾳ κατὰ ταῦτα νομιζόμενοι,—as to revere the gods and honour parents. Arist. Rhet. 1. 13. 2: 'I consider law (νόμον) as particular (ἴδιον) or universal (κοινόν), the particular law being that which each community defines in respect to itself,—a law partly written, partly unwritten [as consisting in local custom]; the universal law being that of nature (τὸν κατὰ φύσιν). For there is a certain natural and universal right and wrong which all men divine (μαντεῖονται), even if they have no intercourse or covenant with each other; as the Antigone of Sophocles is found saying that, notwithstanding the interdict, it is right to bury Polyneices' (Ant. 454, where she appeals to the ἀγραπτα κάσφαλη θεῶν νόμιμα). Cp. Cope's
4 υψίποδες, οὐρανίαν
5 δι' αἰθέρα τεκνωθέντες, ὁν 'Ολυμπός
6 πατὴρ μόνος, οὐδὲ νῦν
7 θυσία φύσις ἀνέρων
8 ἐτίκτεν, οὐδὲ μᾶν ποτὲ λάθα κατακομάσει.
9 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

ἄντ. α'. ὦβρις φυτεύει τύραννον·
2 ὦβρις, εἰ πολλῶν ὑπερπλησθη μάταν,
3 ἃ μη ἑπίκαιρα μηδὲ συμφέροντα,

870 οὐδὲ μὴν ποτὲ L, Ἀ, codd. plerique: οὐδὲ μᾶν ποτὲ (sic) V: οὐδὲ μὴποτε E.
Maior ergo codd. auctoritas pro 1. οὐδὲ μᾶν ποτὲ....κατακομάσει facit quam pro l.
οὐδὲ μὴποτε....κατακομάση. Habet certe L κατακομάση. Contra legitur κατακο-

Intro. to Arist. Rhet. p. 239. 866 οὐρανίαν δι' αἰθέρα τεκνωθέντες, called
into a life that permeates the heavenly ether (the highest heaven): the
metaphor of τεκνωθέντες being qualified by its meaning in this particular
application to νόμοι, viz. that they are revealed as operative; which allows
the poet to indicate the sphere throughout which they operate by δι' αἰθέρα,
instead of the verbally appropriate εν αἰθέρι: much as if he had
said δι' αἰθέρα ἐνεργοὶ ἀναφάντες. So, again, when he calls Ὑλύμπος, not
Zeus, their πατήρ, the metaphor is half-fused with the direct notion of
'source.' Cp. Arist. Rh. 1. 13. 2 quoted on 865, which continues
(illustrating τὸ φῶς δίκαιον): καὶ ὡς Ἐμπεδοκλής λέγει περὶ τοῦ μη
κτείνειν τὸ ἐμφανίζον: τοῦτο γὰρ οὐ τισὶν μὲν δίκαιον τισὶ δ' οὐ δίκαιον,
'Αλλά τὸ μὲν πάντων νόμιμον διὰ τ' εὐρυμέδοντος | αἰθέρος ἡνε-
κέως τέταται διὰ τ' ἀπλέτου αὖ γῆς (so Scaliger rightly amended
αὐγῆς: Emped. 438): where the special reference of Ἐμπεδοκλεῖς is to
a principle of life common to gods, men, and irrational animals (πνεύμα
νέφος ἐρχεται οὐρανόν εἰσῳ | αἰθέρος εἰ δύνης: where, Olympus being
the mountain, the οὐρανός is above the αἰθήρ, since εἰς αἰθέρος could
not = εἰς αἰθέρας, after clear weather: and so Π. 2. 458 δι' αἰθέρος οὐρανὸν
οὐρανόν αἰθέρα = the highest heaven. 867 Ὁλυμπός: not the mountain,
as in the Iliad, but, as in the Odyssey (6. 42), the bright supernal abode
of the gods: and so = the sky itself: O. C. 1654 γῆν τε προσκυνοῦνθ'
of range sublime, called into life throughout the high clear heaven, whose father is Olympus alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep; a mighty god is in them, and he grows not old.

Insolence breeds the tyrant; Insolence, once vainly surfeited on wealth that is not meet nor good,
4 ἀκρότατον εἰσαναβαβα’
5 ἀπότομον ὄρουσεν εἰς ἀνάγκαν,
6 ἐνθ’ οὐ ποδὶ χρησίμω
7 χρῆται. τὸ καλῶς ὑ’ ἔχων
8 πόλει πάλαισμα μῆποτε λύσαι θεὸν αἰτοῦμαι. 880
9 θεὸν οὐ λήξω ποτὲ προστάταιν ἱσχων.

στρ. β’. εἰ δὲ τις ὑπέροπτα χερῶν ἡ λόγῳ πορεύεται, 883

876 seq. ἀκρούν in 877 ex mea coniectura supplevi. ἀκροτάτων εἰσαναβαβα’ ἀπότομον ὄρουσεν εἰς ἀνάγκαν. In 877, ἀπότομον ὄρουσεν εἰς ἀνάγκαν, there is a defect of one long syllable or two short ones, the corresponding verse of the strophe, 866, being δ’ αἰθέρα τεκνοβάντες ὡν ὸλυμπός. ἀπότομον seems unquestionably right: neither ἀπότομον (which occurs as a variant) nor ἀποτον is nearly so forcible, or so appropriate to this image of the sudden, headlong fall. If, then, ἀπότομον is kept, these methods of correction are open:—(1) To prefix ἔξ- to ὄρουσεν. To this the objection, I think, is that ἀκρότατον εἰσαναβαβα’ must then mean, ‘having climbed to the highest point’; i.e. ἀκρώτ. must be a substantive; for, with εἰσαναβ. (this would not hold of ἀνάβαβα’), ἀκρότατον could not be adverbia: cp. Hom. Ἡμν. 19. 11 ἀκροτάτην κορυφὴν μηλόσκοπον εἰσαναβαβαßen: and so in all places (about 14) where it occurs in the Homeric poems the verb has an accus. Now, τὸ ἀκρότατον might serve for such: but surely not ἀκρότατον. (2) To supply before ἀπότομον a noun agreeing with ἀκρότατον. Arndt conj. αἰτος (Ἄθηνον, Ἀραχναῖον αἰτος Aesch. Ag. 285, 309). Another possibility is δῆλον. I propose ἄκρον, which a scribe ignorant of metre might easily have taken for a redundancy generated by ἀκρότατον. 877 ἀπότομον...εἰς ἀνάγκαν, to sheer ruin: the epithet of the precipice being transferred to the abyss which receives him: Her. 1. 84 τὸ χερῶν τῆς ἀκροτόλιοι...εὖν ἄμαχον τε καὶ ἀπότομον. Cp. αἰτον δῆλον (II. 6. 57), θάνατον αἰτοῦ (Pind. Ol. 11. 42). ἀνάγκαν, a constraining doom from the gods: Eur. Ph. 1000 εἰς ἀνάγκην δαμόνων ἀφιγμένοι. Cp. Plat. Legg. 716 ὁ δ’ δὲ τις ἐξαρθεῖς ὑπὸ μεγαλαυξίας ἡ χρήμασιν ἐπαιρόμενος ἡ τιμαῖς ἤ καὶ σῶματος εἰμορφία,
when it hath scaled the crowning height, leaps on the abyss of doom, where no service of the feet can serve. But I pray that the god never quell such rivalry as benefits the State; the god will I ever hold for our protector.

But if any man walks haughtily in deed or word, 2nd strophe.

deinde πόθαν voluit corrector in ἀνδρόμοιν mutare, hoc cum v. ἀνάγκαιn iuncturus.


ἀμα νεότητι καὶ ἀνοία φλέγεται τὴν ψυχὴν μεθ᾽ ὀβρεως...μετὰ δὲ χρόνον οὐ πολῶν ὑποσχῶν τιμωρίαν τῇ δίκῃ έαυτόν τε καὶ οἶκον καὶ πόλιν ἀρδην ἀνάστατον ἐπάλησε. 878 χρήσιμοι...χρήται: where it does not use tho foot to any purpose: i.e. the leap is to headlong destruction; it is not one in which the feet can anywhere find a safe landing-place. For the paronomasia cp. Pind. P. 2. 78 κερδαί δὲ τί μάλα τοῦτο κερδαλέον τελέθη; 'but for the creature named of gain (the fox) what so gainful is there here?' 879 τὸ καλὸς δ᾽ ἵχον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—i.e. the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the προσμη which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247. 880 πάλαισι: cp. Isocr. Ἑρ. 7 § 7 τοῖς καλῶς τάς πόλεις τάς αὐτῶν διοικοῦν ἀμιλλητέον καὶ πειρατέον διενεχόν αὐτῶν. Plut. Mor. 820 c ἠπετέραν οὐκ ἀργορίθην οὐδὲ διαρίθην ἄγωνα πολιτείας ἄγωνιξομένοις (the emulous service of the State), ἀλλὰ εὐρον ὃς ἀληθῶς καὶ στεφανίτην (like the contests in the great games). 882 προστάταιον: defender, champion: not in the semi-technical sense of 'patron,' as in 411. 883 ὑπέρστατα, adverbial neut. of ὑπέρστατος [not ὑπέρστατα, epic nom. for ὑπερόπτηις (Ἀστ. 130), like ἱππότα]: cp. Ο. C. 1695 οὕτω Κατάμμεστον, ye have fared not amiss. II. 17. 75 ἀκίχτητα διώκων ἵπποι: Eur. Suppl. 770 ἄκραντ' ὀδύρει: Ph. 1739 ἄπειμα...ἀπαρθένευν' ἀλομένα: Ion 255 ἄνερενητα δυσθημεί (hast griefs which I may not explore). χερών, in contrast with λόγῳ, merely = ἔργοι, not 'deeds of violence': cp. Eur. Ph. 312 πῶς...καὶ χερώι καὶ λόγοις...περιχερεύοντα τέρψιν...λάβω, find joy in deed and word of circling dance, i.e. in linking of the hands and in
2 Δίκας ἀφόβητος, οὔτε
3 δαίμονων ἐδή σέβων,
4 κακά νω ἔλουστ μοῖρα,
5 δυσπότιμον χάριν χλιδᾶς,
6 εἰ μή τῷ κέρδος κερδανεῖ δικαίως
7 καὶ τῶν ἀσεπτῶν ἔρεται,
8 ἦ τῶν ἄθικτων θιέται ματέξων.

890 ἔρεται Λ.: ubi litteram ή ex γ or tam esse mihi quidem haud certum videtur. ἔρεται A. Consentiiunt in voce, in spiritu tantum variant ceteri codd.

song: cp. 864. 885 Δίκας ἀφόβητος, not fearing Justice: cp. 969 ἀψαυτος ἔγχους, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθεὶς τὴν δίκην, not φοβηθεὶς ὑπὸ τῆς δίκης: the form of the adj. would warrant a pass. sense: cp. Tr. 685 ἀκτίνως...ἀθωκτον. With ἀφόβος (Ai. 366) ἀφόβητος cp. ἀτρβῆθης (Tr. 322) ἀτάρβητος (Ai. 197). 888 ἔδη, images of gods, whether sitting or standing; but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἔδος: τὸ ἀγαλμα καὶ ὁ τόπος ἐν ὧ ἔδραται: where τόπος prob. denotes the small shrine in which an image might stand. Dionys. Hal. i. 47 uses ἔδη to render penates. Liddell and Scott s.v. cite the following as places in which ἔδος 'may be a temple': but in all of them it must mean image. Isocr. or. 15 § 2 Φειδίαν τὸν τὸ τῆς Ἀθηνᾶς ἔδος ἐγραφαμένον, i.e. the chryselephantine Athena Parthenos; cp. Plut. Per. 13 ὃ δὲ Φειδίας ἐγράφητο μὲν τῆς θεοῦ τὸ χρυσόν ἔδος. Xen. Hellen. 1. 4. 12 Πλινθία ἤγεν ἦ πόλις, τοῦ ἔδους κατακεκαλυμμένον τῆς Ἀθηνᾶς: i.e. the ἄρχαιον βρέτας of Athena Polias in the Erechtheum was veiled in sign of mourning (the death of Aglauros being commemorated at the festival of the Plunteria). Paus. 8. 46. 2 φαίνεται δὲ οὐκ ἄρξας ὁ Ἀγλαυος ἀναθήματα καὶ ἔδη θεῶν ἀπάγεσθαι παρὰ τῶν κρατήρειν (i.e. carry off to Italy): where ἀναθήματα are dedicated objects generally, ἔδη images worshipped in temples. Is Sophocles glancing here at the mutilators of the Hermae in 415 B.C., and especially at Alcibiades? We can hardly say more than this:—(1) There is no positive probability as to the date of the play which can be set against such a view. (2) The language suits it,—nay, might well suggest it; nor does it matter that the ἦρμαί, though ἀναθήματα (Andoc. De Myst. § 34), were not properly ἔδη. (3) It cannot be assumed that the dramatic art of Sophocles would exclude such a reference. Direct contemporary
with no fear of Justice, no reverence for the images of gods, may an evil doom seize him for his ill-starred pride, if he will not win his vantage fairly, nor keep him from unholy deeds, but must lay profaning hands on sanctities.


allusion is, indeed, uncongenial to it. But a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself. I do not see how to affirm or to deny that such a suggestion was meant here. 888 ἔνσειτο, miserably perverse: Ant. 1025 οὐκέτ ἐστι... ἢ δοξουλον οὐτί ἀνολοθος. 890 τῶν ἁγίων: see on 864. ἐξεταῖ, keep himself from: O. C. 836 εἴργων, 'keep off' (the holy ground): Her. 7. 197 ὦς κατὰ τὸ ἀλοισ ἐγένετο, αὐτός τε ἐργετο αὐτῷ καὶ τῇ στρατηγῇ πᾶση παρῆγγελε. Plat. Legg. 838 ὄσε ἔτε καὶ ἀκριβῶς εἴργονται τῆς τῶν καλῶν ἐνυσσαίας. As to the form, Her. has ἔργων or ἔργω: in Attic the MSS. give Aesch. Eum. 566 καταργαθοῦ: Soph. Ai. 593 ἐνεργεῖτε: Thuc. 5. II περιέρχαντες (so the best MSS., and Classen): Plat. Gorg. 461 ἐν καθέρφεσις (so Stallb. and Herm., with MSS.): Rep. 461 ένεργείνων: Rep. 285 έργα: So far as the MSS. warrant a conclusion, Attic seems to have admitted ἐπτ- instead of εἰπ- in the forms with ξ. The smooth breathing is right here, even if we admit a normal distinction between εἰργω 'to shut out' and εἴργω 'to shut in.' 891 θίεται. This conjecture of Blaydes seems to me certain. The form occurs Eur. Hippol. 1086 κλαίον τοις αὐτῶν ἄρ' ἐμοῦ γε θίεται: Her. 652 εἰ δὲ τῶν δὲ προσβίειτε. Hesych. has θίεσθαι. L has θίεται with no breathing. Soph. could not conceivably have used such a phrase as ξέσεθαί τῶν ἁβίκτων, to cling to things which should not even be touched. He himself shows the proper use of ξέσεθαι in fr. 327 τοῦ γε κερδαινεῖν ὄμοσ | ἀπρίξ ξέχονται, 'still they cling tooth and nail to gain': fr. 26 τὰ μὲν | δικαὶ ἐπαίνει τοῦ δὲ κερδαινον ξέου. Some explain θίεται as 'abstain': Od. 4. 422 σχέσθαι τε βίῶς λύσαι τε γέροντα: Her. 6. 85 ἐγχοντο τῆς ἀγογῆς. To this there are two objections, both insuperable: (1) the disjunctive ἢ,—with which the sense ought to be, 'unless he gain &c...or else abstain': (2) ματάξων, which could not be added to θίεται as if this were παύνεται. ματάξων, acting with rash folly: Her. 2. 162 ἀπεματαίως, behaved in an unseemly manner: Aesch. Ag. 995 σπλάγχνα δ' οὐτὶ ματάξει, my heart does not vainly forebode. The reason for writing ματάξων, not ματάξων, is that
the form *ματάξω* is well attested (Her., Josephus, Hesych., Herodian): while there is no similar evidence for *ματάξω*, though the latter form might have existed, being related to a stem *μάτα* (*μάτης*) as *δικαξ-ω* to *δίκη* (*dictē*). *892 lat. poe*...*δράνειν; Amid such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods?* The pres. *δράνειν*, not fut. *δράνειν*, because the shafts are imagined as already assailing him. *ἐν τοίσον*: 1320: *Ant. 38 εἰ τάδ' ἐν τοίσον. 893 θεῶν βέλη. The MSS. have *θυμω*, *θυμοῦ* or *θυμῶ*: in *A* over *θυμῶ* *βέλη* is written *τῇ* *θεὰν* *δίκην*. This points to the true sense, though it does not necessarily presuppose the true reading. The phrase *θυμοῦ* *βέλη*, 'arrows of anger,' could mean, 'taunts hurled by an angry man'; but, *alone*, could not mean, 'the arrows of the divine wrath.' The readings of the MSS. might have arisen either through the *ν* of *θεῶν* being written, as it often is, in a form resembling μ, and ω having then been transposed (so that *θυμῶ* would have arisen before *θυμοῦ*); or from a gloss *θυμοῦ* on *ψυχᾶς*. For *βέλη* cp. *Plat. Legg.* 873 E *πλὴν ὅσα κεραννός ἦ τι παρὰ θεῶν τοιῶντον βέλος ἰών. *894 εὐθέται.* This conject. of Musgrave (which Blaydes adopts) involves only the change of one letter from *ἐρέται*: and nothing would have been more likely than a change of *ἐρέται* into *ἐρέται* if the scribe's eye or thought had wandered to *ἐρέται* in 890, especially since the latter is not obviously unsuited to the general sense. But *ἐρέται* here is impossible. For (1) we cannot render: 'will keep off the shafts from himself, so as to ward them from his life'; this would be intolerable. Nor (2), with Elmsley: *who will abstain from warding off the shafts of the soul (the stings of conscience, ψυχᾶς βέλη) from his mind (θυμοῦ)*? *i.e.* who will not become reckless? This most assuredly is not Greek. *εὐθέται,* on the other hand, gives just the right
Where such things are, what mortal shall boast any more that he can ward the arrows of the gods from his life? Nay, if such deeds are in honour, wherefore should we join in the sacred dance?

No more will I go reverently to earth’s central and inviolate shrine, no more to Abae’s temple

sense: ‘If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?’ 996 χορέειν. The words πονεῖν ἡ τοῖς θεοῖς added in a few mss. (including L) have plainly arisen from a contracted writing of πανθηρίζειν τοῖς θεοῖς which occurs in a few others. This gloss correctly represents the general notion of χορέειν, as referring to the χορός connected with the cult of Dionysus, Apollo and other gods. The χορός was an element so essential and characteristic that, in a Greek mouth, the question τί δεῖ με χορέειν; would import, ‘why maintain the solemn rites of public worship?’ Cp. Polybius 4. 20 (speaking of the youth of Arcadia) μετὰ δὲ ταῦτα τοὺς Φιλοζένου καὶ Τμοθέου νόμους μαθαίνοντες (learning the music of those masters) πολλῆς φιλοτιμίας χορέουσι κατ’ ἐναυτὸν τοὺς Διονυσιακῶς αὐληταῖς ἐν τοῖς θεάτροις, οί μὲν παῖδες τοὺς παιδικοὺς ἀγώνας, οἱ δὲ νεανίσκοι τοῖς τῶν ἄνδρων λεγομένωσι. Eur. Bacch. 181 δὲ...Διόνυσον... ὅσον καθ’ ἡμᾶς δυνατὸν αὐξηθήσατι μέγαν... ποῖ δὲ χορέειν, ποῖ καθιστάναι πόδα, καὶ κράτα σείσαι πολιόν; ἐξηγοῦ σὺ μοι γέρον γέροντι, Τειρεσία. The Theban elders need not, then, be regarded as momentarily forgetting their dramatic part. Cp. 1095 χορέεσθαι. 998 ἐθικτον: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, φᾶς αὐτὸς ἰκαῖος εἶναι τῶν ἔωντων προκατήσθαι, Her. 8. 36. ἐμφαλὸν: see on 480. 900 τῶν Ἀβαίσιον ναῶν. The site of Abae, not far N. of the modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33 ἔνθα ἦν ἱερὸν Ἀπόλλωνος πλούσιον, θησαυροῦσι τε καὶ ἀναθήματι πολλὸσι κατεσκευασμένον· ἦν δὲ καὶ τότε καὶ νῦν ἐστὶ
io4>0KAE0YZ
3 ουδε ταν 'Ολυμπιαν,
4 ει μη ταδε χειροδεικτα
5 πασων άρμοσει βροτοις.
6 αλλα, δω κρατουν, ειπερ ὁρθοι άκοιεις,
7 Ζεὺς, παντ' άναςσων, μη λαθουι
8 σε ταν τε σαν άθανατον αιεν άρχαν.
9 φθινοντα γαρ Λαιον <παλαιφατα>
10 θεσφατε έξαιμορουσι ηδη,
11 κονδαμοι τιμαις 'Απόλλων εμφανις.
12 έρρει δε τα θεια.

10. χώρας άνακτεσ, δοξα μοι παρεστάθη

903 ὁρθοι L, ὁρθ' A et ceteri codd. 904 λάθος L, quod ardenter pre-

cantibus potissime convenit. λάθη (sic) A, V⁴, V⁵, V⁴: λάθη Brunck., Elmsleius,

Blaydes. 906 φθινοντα γαρ λαϊον : θεσφατ Λ, adnotato : παλαια in marg. a

manu recentiore, παλαια post λαϊον inserendum esse significans. Quem ordinem

χρηστήριον αυτόθι: και τοιτο το ιερον συλησαντες ενεπρησαν (the Persians
in 480 B.C.). Hadrian built a small temple beside the ancient ιερον,
Paus. 10. 35. 3. 901 ταν 'Ολυμπιαν, called by Pindar δεσποτου αλαθειας
(Ωl. 8. 2), because divination by burnt offerings (μαντικη δι' εμπύρων)
was there practised on the altar of Zeus by the Iamidae, hereditary
μάντες (Her. 9. 33) : Pind. Ωl. 6. 7ο Ζηνος επ' άκροτατο βωμο...χρηστήριον
θεσθαι κέλευσεν (Απόλλο) | ει ουτο τολύκλειτον καθ' 'Ελλανας γένος Ιαμιδων.
902 ει μη ταδε άρμοσθαι, if these things (the prophecy that Laius should be
slain by his son, and its fulfilment) do not come right (fit each other),
χειροδεικτα πασων βροτοις, so as to be signal examples for all men. Cp.
Ant. 1318 ταδ' ουκ επ' άλλου βροτων | εμας άρμοσει ποτ' ει ατιας,
can never be adjusted to another,—be rightly charged on him. Prof.
Campbell cites Plat. Σoρh. 262 ε πριν αν της τοις ονομασι τα θηματα
κεραση. τοτε δ' ήρμοσε τε, κ.τ.λ.,—where I should suppose ήρμοσε to
be transitive: ήρμοσε της τοις ονομασι τα θηματα: if so, it is not parallel.
χειροδι. only here. 903 άκοιεις, audis, alluding chiefly to the title Ζεως
βασιλεις, Xen. Anat. 3. 1. 12; under which, after the victory at Leuctra
in 371 B.C., he was honoured with a special festival at Lebadeia in
Boeotia, Diod. 15. 53. 904 The subject to λαθοι is not definitely ταδε
(902), but rather a notion to be inferred from the whole preceding
sentence,—'the vindication of thy word.' Elms. cp. Eur. Μεδ. 332
or Olympia, if these oracles fit not the issue, so that all men shall point at them with the finger. Nay, king,—if thou art rightly called,—Zeus all-ruling, may it not escape thee and thine ever-deathless power!

The old prophecies concerning Laïus are fading; already men are setting them at nought, and nowhere is Apollo glorified with honours; the worship of the gods is perishing.

10. Princes of the land, the thought has come to me codd. plerique exlibrant, quanquam in paucis stat vox παλαιά vel ante λαίου vel post θέσφατα plene scriptum (non θέσφατα). Linwood. autem, qui in v. str. 892 ὃν τοῦδ᾽ προ ἐν τούδ᾽ coniceret, hic legit φίλουντα γὰρ τὰ Λαίου παλαιφατα : quem sequitur Blaydes. Arndt., qui ipse παλαιφατα conicerat, τὰ νοι Λαίου non praefixit, cum in v. 892 ἐν τοῦδ᾽ servaret.

Zeũ, μὴ λάθοι σε τῶν ὃς αἴτιος κακῶν. 906 After φίλουντα γὰρ Λαίου we require a metrical equivalent for θεῶν βέλη in 893. The παλαιά in the marg. of L and in the text of other mss. favours παλαιφατα, proposed by Linwood and Arndt, which suits φίλουντα: cp. 561. Schneidewin conj. Πυθόχρηστα Λαίου. Λαίου, object, gen.: cp. Thuc. 1. 140 τὸ τῶν Μεγαρέων ψῆφισμα (about them). 908 ξαιροῦσιν, are putting out of account. This bold use comes, I think, not from the sense of destroying (Xen. Hellen. 2. 2. 19 μὴ σπένδεσθαι Ἀθηναίου ἄλλου ξαιρεῖν), but from that of setting aside, excluding from consideration: Plat. Soph. 249 θοῦ τῷ λόγῳ ταῦτον τοῦτο ἐκ τῶν οὕτων ξαιρήσουμεν, by this reasoning we shall strike this same thing out of the list of things which exist. Cp. Theaet. 162 δ θεῶν...οὐδὲ ἐγὼ ἐκ τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσὶν ἢ ὡς οὐκ εἰσίν, ξαιρῶ. The absence of a gen. like λόγου for ξαιροῦσιν is softened by φίλουντα, which suggests 'fading from men's thoughts.' 909 τιμάει...μανής, manifest in honours (modal dat.): i.e. his divinity is not asserted by the rendering of such worship as is due to him. Aesch. P. V. 171 (of Zeus) σκεύη τιμᾶς τῷ ἀποσυνλάται. 910 τὰ θεῖα, 'religion,' both faith and observance: cp. O. C. 1537.

911—1085 ἐπεισοδίων τρίτων. A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban foundling, whom the messenger had received from a servant of Laius. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (ικετηρία), wreathed with festoons of wool (στέφη), which, as a suppliant, she is about to lay on the altar of the household god, Apollo Δύκεως, in front of
the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see 'the pilot of the ship' (923) thus unnerved. Though she can believe no longer in human μαντική, she has never ceased to revere the gods (708); and to them she turns for help in her need. 912 ναοὺς δαίμόνων can only mean the public temples of Thebes, as the two temples of Pallas and the Ἰσμήνων (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 στέφη: see on 3. ἐπιθυμάματα, offerings of incense: cp. 4. In Ἐλ. 634, where Clytaemnestra comes forth to the altar of Apollo προστατήριος, an attendant carries θύματα πάγκαρπα, offerings of fruits of the earth. λαβοῦσαν would have excluded a possible ambiguity, by showing that the δόξα had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Xen. Ἀν. 3. 2. 1 ἐδείξεν αὐτοῖς προφυλακᾶς καταστήσαντας συγκαλέων τοὺς στρατιώτας. 916 τὰ κανά, the prophecies of Teiresias, τῶν πάλαι, by the miscarriage of the oracle from Delphi: 710 f. 917 τοῦ λέγοντος: Plat. Gorg. 508 ν εἰμὶ δὲ ἐπὶ τῷ βουλομένῳ, ὡσπερ οἱ ἀτιμοὶ τοῦ ἐθέλοντος,
to visit the shrines of the gods, with this wreathed branch in my hands, and these gifts of incense. For Oedipus excites his soul overmuch with all manner of alarms, nor, like a man of sense, judges the new things by the old, but is at the will of the speaker, if he speak terrors.

Since, then, by counsel I can do no good, to thee, Lycean Apollo, for thou art nearest, I have come, a suppliant with these symbols of prayer, that thou mayest find us some riddance from uncleanness. For now we are all afraid, seeing him affrighted, even as they who see fear in the helmsman of their ship.
When the messenger arrives, Iocasta’s prayer seems to have been immediately answered by a _Xwts evayjfs_ (921), as regards part at least of the threatened doom, though at the cost of the oracle’s credit. 926 _máliosta_ denotes what stands _first_ among one’s wishes: cp. 1466: _Trach._ 799 _máliosta_ mēn _μή_ τις _δυτικοί_ βρατοῦν’ | _εἰ_ δ’ _άκτων_ ἴσχες, _κ.τ.λ._ : _Phil._ 617 οίων _μάλισθ’_ ἀκόννια λαβῶν, | _εἰ_ _μή_ θελοῖ δ’, _άκοντα:_ _Ant._ 327 _άλλ’_ _εὐρεθεῖν_ _μὴ_ _μάλιστος’_ έαν _δὲ_ τοι | _ληφθῆ_ τε καὶ _μή_ _κ.τ.λ._ 928 _γυνὴ_ δὲ. Here, and in 930, 950, the language is so chosen as to emphasise the conjugal relation of Iocasta with Oedipus. 930 _παντελῆς_, because the wife’s estate is crowned and perfected by the birth of children (928). The choice of the word has been influenced by the associations of _télos_, _téleios_ with marriage. _Aesch._ _Eum._ 835 θύη _πρὸ_ _παίδων_ καὶ _καλολιοῦ_ _télovs_ (the marriage rite): _ib._ 214 Ὑπατι _téleias_ καὶ _Διὸς_ _πυτώματα:_ _schol._ on _Ar._ _Thesm._ 973 ἐπιμύντο _ἐν τοῖς_ _γάμαι_ _ὡς_ _πρυτάνευς_ _ὁ_ _τῶν_ _γάμων_ _télos_ _δὲ_ _ὁ_ _γάμος:_ _Findar Nem._ _10._ _18_ _téleia_ _μήτηρ_ =”Πρα, who ( _Ar._ _Th._ 976) _κλῆθας_ _γάμου_ _φιλάττει_. In _Aesch._ _Ag._ 972 ἀνὴρ _téleios_ = _οἴκοδοστότης:_ _as_ _δόμος_ _ήμιτελῆς_ ( _II._ 2. 700) refers to a house left without its lord: cp. _Lucian Dial._ _Mort._ _§ 19_ _ήμιτελῆ_ _μὴ_ _τῶν_
MESSERER.

ME. Might I learn from you, strangers, where is the house of the king Oedipus? Or, better still, tell me where he himself is—if ye know.

CH. This is his dwelling, and he himself, stranger, is within; and this lady is the mother of his children.

ME. Then may she be ever happy in a happy home, since she is his heaven-blest queen.

IO. Happiness to thee also, stranger! 'tis the due of thy fair greeting.—But say what thou hast come to seek or to tell.

ME. Good tidings, lady, for thy house and for thy husband.

IO. What are they? And from whom hast thou come?

δόμοι καταλιπτών, χήραν δὲ τὴν νεόγαμον γυναῖκα. 931 αὐτῶς (Trach. 1040 ὤδι αὐτῶς ὃς μ' ἀλεσε) can be nothing but adverb from αὐτός (with Aeolic accent), = 'in that very way': hence, according to the context, (a) simply 'likewise,' or (b) in a depreciatory sense, 'only thus,'—i.e. 'inefficiently,' 'vainly.' The custom of the grammarians, to write αὐτως except when the sense is 'vainly,' seems to have come from associating the word with αὐτός, or possibly even with αὐτός. For Soph., as for Aesch. and Eur., our mss. on the whole favour αὐτως: but their authority cannot be presumed to represent a tradition older than, or independent of, the grammarians. It is, indeed, possible that αὐτως was an instance of old aspiration on false analogy,—as the Attic ἡμεῖς (Aeolic ἄμμες for ἄμμες) was wrongly aspirated on the analogy of ἥμεις (see Peile, Greek and Latin Etymology p. 302, who agrees on this with Curtius). In the absence of evidence, however, that αὐτως was a like instance, it appears most reasonable to write αὐτως. 932 εὐσέβειας, gracious words, = εὐφημίας, in this sense only here: elsewhere = elegance of diction: Isocrates τὴν εὐσεβείαν ἐκ παιντός διώκει καὶ τὸν γλαφυρόν λέγειν στοχαζεῖαι μᾶλλον ἥ τοῦ ἀφελῶσ (Dionys. Isocr. 538). 935 πρὸς τίνος, 'sent by whom,' bringing a message on the part of whom: while παρὰ τίνος would be simply 'from whom.' Had παρὰ been genuine, the less obvious πρὸς would not have been likely to supplant it in A and other mss.
L, too, has ἔρως made from παρὰ by (as I think) the first hand itself; certainly by an early hand. Cp. Od. 8. 28 ἵκετ' ἐμὸν δῶ | ἥ τρόπος ἢ οἴνων ἢ ἐσπερίων ἄνθρωπων. 936 τῷ δ' ἔρως, 'at the word,' accus. of the object which the feeling concerns: Eur. El. 831 τῇ χρήμ' ἀθυμεῖς; 937 ἀσχάλλως, from root σεχ, prop. 'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by σκοτεινής (Curt. Etym. § 170): the word occurs in Her., Xen., Dem.; and in Od. 2. 193 replaces the epic ἀσχαλάνω. Cp. Aesch. Ag. 1049 πείδων ἄν, εἰ πείδωι, ἀπειθεῖς δ' ἔρως. 941 ἐγκρατῆς = ἐν κράτει: cp. ἐναρχος = ἐν ἀρχῇ, in office, Appian Bell. Civ. 1. 14. 943 A defective verse, πῶς εἶπας; ἢ τέθνηκε Πόλυβος; has been patched up in our best mss. by a clumsy expansion of the next verse (see crit. note). The γέρων supplied by Triclinius (whence some
ME. From Corinth: and at the message which I will speak anon thou wilt rejoice—doubtless; yet haply grieve.

IO. And what is it? How hath it thus a double potency?

ME. The people will make him king of the Isthmian land, as 'twas said there.

IO. How then? Is the aged Polybus no more in power?

ME. No, verily: for death holds him in the tomb.

IO. How sayest thou? Is Polybus dead, old man?

ME. If I speak not the truth, I am content to die.

IO. O handmaid, away with all speed, and tell this to thy master! O ye oracles of the gods, where stand ye now! This is the man whom Oedipus long feared and shunned, lest he should slay him; and now this man hath died in the course of destiny, not by his hand. [Enter Oedipus.

OE. Iocasta, dearest wife, why hast thou summoned me forth from these doors?

IO. Hear this man, and judge, as thou listenest, to what the awful oracles of the gods have come.

vel δ ἔτειος. Mihi vero magis arriet Nauckii sententia, restituendum suspicantis πῶς εἰπάς; ἢ τεθυγεν Οἰδίπου πατήρ; Sed utinam vir eximius manum de tabula tollere voluisset, neve versum 944, qui sanus est, hunc in modum refingere; τεθυγε Πόλυβος· ei de μή, ἄξιόν θανεῖν. Praeunte Nauckio Dindorfius in Poet. Scenic ed. v. dedit πῶς εἰπάς; ἢ τεθυγεν Οἰδίπου πατήρ; | Α. τεθυγεν' ei de μή, αὐτὸς ἄξιόν θανεῖν. 950 ἠδαπήσε, quod praebent M et Δ, ineptae tantum coniecturae deberi videtur, ut μέλας pro μέγας in v. 742.

late mss. have γάρον) was plainly a mere guess. Nauck’s conj. ἢ τεθυγεν Οἰδίπου πατήρ; is recommended (1) by the high probability of a gloss Πόλυβος on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators. 948 δ θεῶν μαντεῖματα. Iocasta’s scorn is pointed, not at the gods themselves, but at the μάντεις who profess to speak in their name. The gods are wise, but they grant no πρόνοια to men (978). Cp. 712. 947 ἐν ἑστί· ἵνα as 367, 687, 953, 1311, 1515. O. C. 273 ἱκώμην ἐν ἱκώμην, τοῦτον τὸν ἄνδρα...τρίμων ἔφυγε, he feared and avoided this man, μὴ κτάνοι (αὐτόν). 949 πρὸς τῆς τύχης, i.e. in the course of nature, and not by the special death which the oracle had foretold. Cp. 977. 951 ἢξετίμως, the midd. as in ἐκκαλεῖσθαι (see on 597), μεταπέμπεσθαι, etc., the act. being properly used

J. S.
of the summoner or escort: see on στελαύντα (862). 954 τί μοι λέγει; 'what does he tell (of interest) for me?' (not 'what does he say to me?': nor 'what, pray, does he say?'). 956 ὥς: see on 848. 957 σημάντωρ is, I think, unquestionably right. A is among the mss. which have it, and in several it is explained by the gloss μνηστής. That the word was not unfamiliar to poetical language in the sense ('indicator,' 'informant') which it has here, maybe inferred from Anthol. 6. 62 (Jacobs i. 205) κυκλοστήρη κύλισσον, σελίδων σημάντορα πλευρής, the pencil which makes notes in the margin of pages: Nonnus 37. 551 σημάντορι φωνῇ. On the other hand, σημήνας γενοῦ could mean nothing but 'place yourself in the position of having told me,' and could only be explained as a way of saying, 'tell me at once.' But such a use of γενέσθαι with aor. partic. would be unexampled. The only proper use of it is made clear by such passages as these: Αἰ. 588 μὴ προδοὺς ήμᾶς γένη, do not make yourself guilty of having betrayed us: Phil. 772 μὴ σαυτόν θ' ἀμα | καμί...κείνας γένη, do not make yourself guilty of having slain both yourself and me. 959 εἰ ἵσθι. Dionys. Hal. i. 41 thus quotes a verse from the Προμηθείς Αὐράμενος of Aesch. (Nauck fr. 193. 2) ἰδον οὖ μάχης εἰ σιδα καὶ θυρὸς περ ὄν, where Strabo p. 183 gives σάφει σιδα: and so Pors. here would write σάφει ἵσθι. But the immediately
OE. And he—who may he be, and what news hath he for me?

IO. He is from Corinth, to tell that thy father Polybus lives no longer, but hath perished.

OE. How, stranger? Let me have it from thine own mouth.

ME. If I must first make these tidings plain, know indeed that he is dead and gone.

OE. By treachery, or by visit of disease?

ME. A light thing in the scale brings the aged to their rest.

OE. Ah, he died, it seems, of sickness?

ME. Yea, and of the long years that he had told.

OE. Alas, alas! Why, indeed, my wife, should one look to the hearth of the Pythian seer, or to the birds that scream above our heads, on whose showing I

terea nisi codicis Π' auctoritate firmatur lectio σημάδια, quam falsam esse mihi persuasum habeo: vide annot. 959 ει δεδ' codd.: σάφει δεδ' Porson., sed vide infra: κατισθ' Hartung.: ξεισθ' Meinekius.

preceding σαφώς is decisive against this. Soph. had epic precedent, II. i. 385 ευ είδως ἀγόρευε, etc. Cp. 1071, ιοῦ ιοῦ. θανάτωμον βεβηκότα: Αἴ. 516 μούρα... καθελετ' Ἀιδον θανασίμους οἰκήτορας: Φθ. 424 θανῶν...φροῦδος. 960 ξυναλλαγή: see on 34. 961 σμικρά ῥοπή, levemomentum: the life is conceived as resting in one scale of a nicely poised balance: in the other scale is that which sustains the life. Lessen this sustaining force ever so little, and the inclination (ῥοπή), though due to a slight cause (σμικρά), brings the life to the ground (εὐναό). Plat. Rep. 556 Ε ὁσπέρ σώμα νοσῶδες μικράς ῥοπῆς ἐξωθέν δείται προσλαμβάνα τό κάρμεν...οὕτω δή καί ἡ κατά ταύτα ἐκείνη διακειμένη πόλις ἀπὸ σμικράς προφάσεως...νοσε. 963 Yes, he died of infirmities (νόσωσ ἐφιδίο), and of the long years (τῷ μακρῷ χρόνῳ, causal dat.), in accordance with their term (συμμετρωφύμοιος, σκ. αὐτοῖς, lit. 'commensurably with them'): the part, being nearly equiv. to συμμέτρως, and expressing that, if his years are reckoned, his death cannot appear premature. Cp. 1113, and Ant. 387 ποῖα ἕξωμετρος προὔβην τῆς, 'seasonably for what hap?' 965 τὴν Πυθόμαντι ἐστίαν = τὴν Πυθοί μαντικῆν ἐστίαν, as Apollo himself is Πυθόμαντις, i.e. ὁ Πυθοί μαντίς, Aesch. Cho. 1030: cp. Πυθόκρατος, Πυθόχρηστος, Πυθόνικος. ἐστίαν, as O. C. 413 Δελφικῆς ἀφ' ἐστίας: Eur. Ion 461 Φοιβίοις...γάς | μισόμφαλος ἐστία. 966 κλαύστας, the word used by Teiresias of the birds when
their voice (φθόγγος) had ceased to be clear to him, Ant. 1011 κακόν 
κλαίοντας οὐστρῷ καὶ βεβαιαραβώμενο. ἄν ψηφηγητών sc. ὑπον, quibus 
indicibus: 1260 ὡς ψηφηγητοῦ τῶν: O. C. 1588 ψηφηγητήρος οὐδένος 
φίλων. In these instances the absence of the part. is softened by 
the noun which suggests the verb; but not so in O. C. 83 ὡς ἐμοὶ ἑκὼν 
πέλας. 967 κτενεῖν. κτενεῖν, which the mss. give, cannot be pronounced 
positively wrong; but it can hardly be doubted that Soph. here wrote 
κτενεῖν. If κτενεῖν is right, it is the only aor. infin. after μέλλω in Soph., 
who has the fut. infin. 9 times (El. 359, 379, 538: Ai. 925, 1027, 
1287: Ant. 458: Phil. 483, 1084): and the pres. infin. 9 times (El. 
409). Aeschylus certainly has the aor. in P. V. 625 μή τω με κρύψῃ 
τοὺθ ὡστε μέλλω παθεῖν. Excluding the Laconic ἰδὴν in Ar. Lys. 117, 
there are but two instances in Comedy, Au. 366 τί μέλλετ...ἀπολέσαι, 
and Ach. 1159 μέλλοντος λαβεῖν. Cp. W. G. Rutherford, New Phry-
nichus pp. 420—425, and Goodwin, Greek Moods and Tenses § 23. 2. 
The concurrence of tribrachs in the 4th and 5th places gives a 
semi-lyric character which suits the speaker’s agitation. 968 κεφθεῖν 
is hidden. Ai. 635 "Ἄδη κεφθεὼν. In Tr. 989 στῆ κεφθεῖν may be 
regarded as transitive with a suppressed acc., ‘to shroud (thy thought) 
in silence.’ Elsewhere κεφθεῖν is always trans., and only the perf. κέκεφθα 
intransitive. ἡ here nearly = ἡδη: cp. Ant. 170 ἃτ' οὖν ἔλεος... | ἐγὼ 
κράτη ἡ...ἐχω. 969 ἄφαντος = οὐ ψάντος: cp. ἀφάβητος 885 (with 
note): Phil. 688 ἀμφάπληκτα ρόθια, billows beating around: Tr. 446
was doomed to slay my sire? But he is dead, and hid already beneath the earth; and here am I, who have not put hand to spear.—Unless, perchance, he was killed by longing for me: thus, indeed, I should be the cause of his death. But the oracles as they stand, at least, Polybus hath swept with him to his rest in Hades: they are worth nought.

IO. Nay, did I not so foretell to thee long since?

OE. Thou did'st: but I was misled by my fear.

IO. Now no more lay aught of those things to heart.

μεμπτός, blaming: Eur. Hec. 1117 ὑπόπτος, suspecting. Cp. note on ἀτλητῶν 515. εἰ τι μῇ, an abrupt afterthought:—unless perchance: see on 124. τῷ ἐπὶ πόθε: cp. 797: Od. ii. 202 σῶ...πόθος, longing for thee. 970 εἰ ὦ: cp. 1075: Phil. 467 πλαίν μη ἔσεσθαι εἰς ἄποθεν. ἐς, as dist. from ὑπό, is strictly in place here, as denoting the ultimate, not the proximate, agency. 971 τὰ δ' οὖν παρὸντα: but the oracles as they stand, at any rate (8' οὖν, 669, 834), Polybus has carried off with him, proving them worthless (ἀξί' οὐδενός, tertiary predicate), and is hidden with Hades. τὰ παρὸντα, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been fulfilled to the letter. The oracle spoke of bloodshed (φονεύς, 794), and is not satisfied by κατέφθινο εἰς ἐμοῦ in the sense just explained. συλλαβάων is a contemptuous phrase from the language of common life: its use is seen in Aristophanes Plut. 1079 νῦν ὧν ἀπεθανοῦσαι συλλαβάων τὴν μείρακα, now be off— with our blessing and the girl: Av. 1469 ἀπώμεν ἤμεισ συλλαβάωντες τὰ πτερά, let us pack up our feathers and be off: Soph. has it twice in utterances of angry scorn, O. C. 1383 σὺ δ' ἔρρι ἄποπτυστὸς τε καπάτωρ ἐμοῦ | κακῶν κάκιστα, τάσπε δέ συλλαβάων ἀράς, begone—and take these curses with thee: Phil. 577 ἐκπλευσσ' σεαυτόν συλλαμβάων ἐκ τήθε δεῖ γῆς, 'hence in thy ship—pack from this land!' 974 ἄδας instead of προβλέγεις: see on 54. 975 νῦν, enforcing the argument introduced by οἴκον (973), is clearly better than the weak νῦν. ἐς θυμὸν βάλεις: Her. 7. 51 ἐς θυμὸν βάλει καὶ τὸ πάλαι ἐπος: 8. 68 καὶ τοῦ ἐς θυμὸν βαλεί, ὡς κ. τ. λ. 1. 84 ἴδον...τῶν τινα Διδών καταβάντα... ἐφράσθη καὶ ἐς θυμὸν ἐβάλετο. The active in the Βίος Ομήρου § 30 ἐς θυμὸν ἐβαλε τὸ ρηθέν. In El. 1347 οὐδὲ γ' ἐς θυμὸν φέρω is not really
ΟΙ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὄκνειν μὲ δεῖ;

ΙΟ. τί δὲ ἄν φοβοῦτ' ἀνθρωπός, ὃ τὰ τῆς τύχης κρατεῖ, πρόνοια δὲ ἐστὶν οὐδενὸς σαφῆς; εἰκῇ κράτιστοι τῇ ἡμί, ὅπως δύναιτο τις.

σὺ δὲ εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα: πολλοὶ γὰρ θὴν κἀν οὐείρασι βρωτῶν μητρὶ ξυνενάσθησαν. ἀλλὰ ταῦθ' ὅτῳ παρ' οὐδέν ἐστι, βάστα τὸν βίον φέρει.

ΟΙ. καλῶς ἀπαντᾷ ταῦτ' ἄν ἐξείρητο σοι, εἰ μὴ 'κύρει ζῷο' ἡ τεκούσα: νῦν δὲ ἐπεὶ ζῇ, πᾶσ' ἀνάγκη, κεὶ καλῶς λέγεις, ὄκνειν.

ΙΟ. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

978 λέξος οὐκ ὄκνειν μὲ δεὶ L,  ὑπὸ λέκτρων super λέξος corrector scripsit. λέκτρων οὐκ ὄκνειν μὲ δεὶ Α. Utramque lectionem codd. aliquot firmant: suadent tamen ῥυθύμοι et ordo verborum ut cod. A potius sequamur quam scribamus οὐκ ὄκνειν μὲ δεὶ λέξος. 987 ἐγ' post μέγας in codd. deest omnibus. Cuius rei causam similar. 977 ἂν, 'for whom,' in relation to whom: not, 'in whose opinion.' τὰ τῆς τύχης is here somewhat more than a mere periphrasis for ἡ τύχη, since the plur. suggests successive incidents. τύχη does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. Thuc. 5. 104 πιστεύομεν τῇ μὲν τύχῃ ἐκ τοῦ θείου μὴ ἐλασσοσθεσθαι. Lysias or. 24 § 22 ὁδ μόνον μετάλαβειν ἡ τύχη μοι ἐδωκεν ἐν τῇ πατρίδι, the only privilege which Fortune (i.e. my destiny) has permitted me to enjoy in my country. 978 πρόνοια. Bentley on Phalaris (xvii, Dyce ii. 115) quotes Favorinus in Laertius Plat. § 24 as saying that Plato πρῶτος ἐν φιλοσοφίᾳ ...φιλαράσε...θεοῦ πρόνοιαν. Bentley takes this to mean that Plato was the first to use πρόνοια of divine providence (not merely of human forethought), and cites it in proof that Phalaris Ep. 3 (= 40 Lennep) ἡ ἡ διοικεῖσα πρόνοια τὴν αὐτὴν ἀρμονίαν τοῦ κόσμου φυλάττῃ is later than Plato. Lennep, in his edition of Phalaris (p. 158), puts the case more exactly. The Stoics, not Plato, first used πρόνοια, without further qualification, of a divine providence. When Plato says τὴν τοῦ θεοῦ... πρόνοιαν (Tim. 30 c), προνοίας θεοῦ (44 c), the phrase is no more than Herodotus had used before him, 3. 108 τοῦ θεοῦ ἡ προνοία. The meaning of Favorinus was that Plato first established in philosophy the conception of a divine providence, though popular language had known such a
OE. But surely I must needs fear my mother's bed?

IO. Nay, what should mortal fear, for whom the decrees of Fortune are supreme, and who hath clear foresight of nothing? 'Tis best to live at random, as one may. But fear not thou touching wedlock with thy mother. Many men ere now have so fared in dreams also: but he to whom these things are as nought bears his life most easily.

OE. All these bold words of thine would have been well, were not my mother living; but as it is, since she lives, I must needs fear—though thou sayest well.

IO. Howbeit thy father's death is a great sign to cheer us.
OI. μέγας, ἠνινήμ' ἀλλὰ τῆς ᾽ζώσης φόβος.
ΑΡ. ποίας δὲ καὶ γνωικός ἐκφοβεῖσθ' ὑπερ;
OI. Μερόπης, γεραίε, Πόλυβος ὑς ὥκει μέτα. 990
ΑΡ. τί δ' ἐστ' ἐκείνης ύμων ἐς φόβον φέρων;
OI. θεηλατών μάντευμα δεινών, ὃ ξένε.
ΑΡ. ὁ ῥήτων; ὡς ὦρι θειμπτόν ἄλλον εἰδεναί;
OI. μάλιστα γ' ἐπε γάρ με Δοξίας ποτε 995
χρῆναι μιγήναι μητρὶ τήματοι, τὸ τε
πατριφῶν αἴμα χερσο ταῖς ἐμαῖς ἐλεῖν.
ᾑν οὐνέκ' ἢ Κόρυθος ἐξ ἐμοῦ πάλαι

993 ὁ θειμτόν codd. omnes, quasi libraris hiatum inter ἦς et ὁ legitimum esse
arbitrantibus: est tamen in cod. T superscriptum σωίγησις. Veram loci medicinam
esse credo non quod Johnsonius proposuit, ὁ θειμτόν, sed quod Brunckius, ὁ οὐχι

a family (Aesch. Cho. 934 ὀβελαμὸς οἰκων), or a dynasty that is ‘the light’
of a land (Σικελίας δ' ἔσαν | ὀβελαμός, Pind. Ol. 2. 9: ὁ Βάττων παλαῖς
ὁλβος,...πύργος ἄστεος, ὡμα τα σαφεννότατον | ξένοισι, Pyth. 5. 51). Not
merely (though this notion comes in) ‘a great help to seeing’ that oracles
are idle (δήλωσις ὃς τα μαντεύματα κακῶς ἔχει, schol.). A certain hardness
of feeling appears in the phrase: Iocasta was softened by fear for Oedipus
and the State: she is now elated. 989 καὶ with ἐκφοβεῖσθε: 772, 851. 991
ἐκείνης, what is there belonging to her, in her (attributive gen.): Eur. I. A.
28 οὐκ ἀγαμαὶ ταῖς ἄνδρος ἀριστέως. ἐς φοβον φέρον, tending to fear: cp. 519.
992 θεηλατών, sent upon us by the gods: cp. 255. 993 The mss. having
οὐθείμτον, the question is between οὐχὶ θειμτόν and οὐθειμτόν. The
former is much more probable, since θειμτόσ is the usual form, found in
Attic prose, in Eur. (as Or. 97 σοι δ' οὐχὶ θειμτόν), and in Soph. O. C.
1758 ἀλλ' οὐθείμτον κεῖσε μολεῖν. On the other hand θειμτόσ is a rare
poet. form, found once in Pindar (who has also θειμτόσ), and twice
in the lyrics of Aesch. Had we ἄλλῳ, the subject of θειμτότων would be
μάντευμαι: the accus. ἄλλον shows θειμτόν to be impersonal, as in Eur.
Or. 97, Pind. Pyth. 9. 42 οὐθείμτον ψεύδει θειγειν. 996 τὸ πατριφῶν αἴμα
ἐλεῖν, is strictly ‘to achieve (the shedding of) my father’s blood.’ Classical
Greek had not such phrase as αἴμα χεῖν or ἐκχεῖν in the sense of ‘to slay.’
ἀψιν is to make a prey of, meaning ‘to slay,’ or ‘to take,’ according to
the context (Τρ. 353 Εὐμνότον θ' ἔλει | τὴν θ' ὑψίπυργον Οἰχαλῶν). Cp.
fr. 726 ἄνδρος αἴμα συγγενεῖ | κτείνας, which is even bolder than this, but
similar, since here we might have had simply τὸν πατέρα ἐλεῖν, ‘to slay
OE. Great, I know; but my fear is of her who lives.
ME. And who is the woman about whom ye fear?
OE. Meropè, old man, the consort of Polybus.
ME. And what is it in her that moves your fear?
OE. A heaven-sent oracle of dread import, stranger.
ME. Lawful, or unlawful, for another to know?
OE. Lawful, surely. Loxias once said that I was doomed
to espouse mine own mother, and to shed with mine own hands
my father's blood. Wherefore my home in Corinth was long

my father': Eur. Or. 284 είφρασαι δ' ἔμοι | μητρῷον αἵμα, I have wrought
the murder of a mother. 997 εἰ ἔμοι, = 'on my part': Ἡ Κόρινθος εἰ ἔμοι
μακράν αὔφικείτο = 'Corinth was inhabited by me at a great distance,'
meaning, 'I took good care not to go near my old home at Corinth.'
This implies as the corresponding active form, ἐγὼ μακράν ἀφίκομαι
τῇ Κόρινθῳ, I inhabited Corinth (only) at a great distance, i.e.
shunned inhabiting it at all: where the paradoxical use of ἀποσκέψα
has been suggested by contrast with ἐνοικεῖν. The phrase is one
of those which, instead of saying that a thing is not done, ironically
represent it as done under a condition which precludes it; as here
the condition expressed by ἀπό precludes the act described by
ὁνείκεῖν. See below 1273 ἐν σκότῳ... ἡφοιάθ', Cr. Ant. 715 ὑπάλλοιν
κάτω | στρέψασ τὸ λοιπὸν σέλμασας ναυτίλλεται, having upset his ship, he
makes the rest of his voyage keel uppermost (i.e. his voyage comes to an
abrupt end): ἱδ. 310 ἐν εἰδότες τὸ κέρδος ἐνθεν οἰστέων | τὸ λοιπὸν ἀρπα-
ζητε: where εἰδότες means 'taught by capital punishment': Ai. 100
θανόντες ἣδη τῷ ἀφαρεισθών ὁπλα. We must not, then, render: (1)
'Corinth was inhabited (by others) at a great distance from me': where
ἐξ ἔμοι would be very harsh for ἐπ' ἔμοι. When ἐκ denotes distance from,
it refers to things or places. Nor (2) 'Corinth was exchanged by me
for a distant home,' as if this were the pass. of ἐγὼ ἀφίκομαι ἐκ τῆς
Κόρινθου, 'migrated from': where both the use of the passive
and the use of the imperf. tense would be incorrect. ἀποσκέπασθαι
is a comparatively rare word. Eur. has it twice (H. F. 557: I. A. 680:
in both with gen., 'to dwell far from'): Thuc. once with μακράν
(3. 55) and Xen. once (Oecon. 4. 6),—both absol., as = 'to dwell afar':
μακρὰν ἀποκεῖτ'· εὐνυχῶς μὲν, ἀλλ' ὀμως
τὰ τῶν τεκόντων ὀμμαθ' ἡδιστὸν βλέπειν.

Α. ἦ γὰρ τάδ' ἅκυνων κεῖθεν ἀσθ' ἀπόπτολις;
Ο. πατρὸς τε χρήζων μή φονεύς εἶναι, γέρον.

Α. τί δητ' ἐγὼ οὐχὶ τοῦτε τοῦ φόβου σ', ἀναξ,
ἐπείπερ εὐνους ἦλθον, ἐξελυσάμην;
Ο. καὶ μὴν χάριν γ' ἄν ἄξιαν λάβοις ἐμοὶ.

Α. καὶ μὴν μᾶλιστα τοῦτ' ἀφικόμην, ὅπως
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαμι τι.

Ο. ἀλλ' οὖντο' εἰμὶ τοῖς φυτευσασίν γ' ὀμοῦ.

Α. δ' παί, καλῶς εἰ δήλος οὐκ εἰδῶς τι δρᾶς.

Ο. πῶς, ὅ γεραιε; πρὸς θεῶν δίδασκε με.

Α. εἰ τῶνυ φεύγεις οὖνεκ' εἰς οἴκους μολεῖν.

Ο. ταρβδό γε μὴ μοι Φοῖβοις ἐξέλθῃ σαφῆς.

Α. ἢ μή μιᾶσμα τῶν φυτευσάντων λάβης;
Ο. τοῦτ' αὐτό, πρέσβυ, τοῦτο μ' εἰσαι φοβεῖ.

1000 πατρός τε codd.: πατρός γε Elmsleius, Blaydes., secundum Hermanni con-
jecturam, quam ipsius deitern philoletes improbaerant. 1007 ἐγώ' οὗ L,
eraso χ' post οὗ: ἐγώ' οὗ A, V, Bodl. Laud. 54: ἐγώ' οὗ reliqui codd. fere omnes,
as prob. Theocr. 15. 7 (reading ὑ μελ' ἀποκεῖσ with Meinecke): Plato
once thus (Legg. 753 A), and twice as = to emigrate (ἐκ Γόρτυνος, Legg.
708, ἐς Θουρίους, Euthyd. 271 c): in which sense Isocr. also has it
twice (or. 4 § 122, or. 6 § 84): Pindar once (with accus. of motion to a
place), Pyth. 4. 258 Καλλάτσαν ἀπέκησαν, they went and settled at Callista.

998 εὐνυχῶς, because of his high fortunes at Thebes. 999 τῶν τεκόντων = τῶν
gonévων: Eur. Hipp. 1081 τοῦς τεκόντας ὁσία δρᾶν, and oft.: cp. H. F. 975
βοσ δὲ μήτῃρ, ὦ τεκὼν [= ὦ πάτερ], τί δρᾶς; 1000 ἀπόπτολις, exile, as O. C.
208. 1001 πατρός τε. So the mss., rightly. It is the fear of Oed. regarding
his mother by which the messenger's attention has been fixed. In ex-
plaining this, Oed. has indeed mentioned the other fear as to his father:
but in v. 1000, ἦ γὰρ τάδ' ὁτινων, the messenger means: 'So this, then,
was the fear about her which kept you away?'—alluding to his own
question in 991. As the speaker's tone seems to make light of the
cause, Oed. answers, 'and that further dread about my father which I
mentioned.' πατρός γι is unsuitable, since it would imply that this was
his sole fear. 1002 ἐγώ οὖχι: synizesis, as Ph. 551 ἐγώ εἶμι, O. C. 998
kept by me afar; with happy event, indeed,—yet still 'tis sweet to see the face of parents.

ME. Was it indeed for fear of this that thou wast an exile from that city?

OE. And because I wished not, old man, to be the slayer of my sire.

ME. Then why did I not free thee, king, from this fear, seeing that I came with friendly purpose?

OE. Indeed thou should'st have guerdon due from me.

ME. Indeed 'twas chiefly for this that I came—that, on thy return home, I might reap some good.

OE. Nay, I will never go near my parents.

ME. Ah my son, 'tis plain enough that thou knowest not what thou doest.

OE. How, old sir? For the gods' love, tell me.

ME. If for these reasons thou shrinkest from going home.

OE. Aye, I dread lest Phoebus prove himself true for me.

ME. Thou darest to be stained with guilt through thy parents?

OE. Even so, old man—this it is that ever affrights me.
ΣΟΦΟΚΛΕΟΥΣ

ΑΓ. ἂρ' οίσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
ΟΙ. πὼς δ' οὐχί, παῖς γ' εἰ τόνδε γεννητῶν ἔφυν; 1015
ΑΓ. οἴθονεκ' ἢν σου Πόλυβος οὐδὲν ἐν γένει.
ΟΙ. πὼς εἶπας; οὖ γὰρ Πόλυβος ἐξεύρησε με;
ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τανδρός, ἀλλ' ἱσον.
ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἱσον τῷ μηθεί;
ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὔτ' ἐκεῖνος οὔτ' ἐγώ. 1020
ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παιδά μ' ὀνομάζετο;
ΑΓ. δώρων ποτ' ἵσθι, τῶν ἐμῶν χειρῶν λαβών.
ΟΙ. καθ' ὧδε ἀπ' ἀλλης χειρὸς ἐστερέξεν μέγα;
ΑΓ. ἢ γὰρ πρὶν αὐτῶν ἐξέπευσ' ἀπαίδα.
ΟΙ. σὺ δ' ἐμπολήσας ἢ τυχών μ' αὕτῳ δίδωι; 1025
ΑΓ. εὐφών ναπαίων εὐν Κιθαιρώνος πτυχαίς.
ΟΙ. ὀδουπόρεις δὲ πρὸς τί τοῦσδε τοὺς τόπους;
ΑΓ. ἐνταῦθ' ὀρείσι ποιμνίσας ἐπεστάτουν.
ΟΙ. ποιμῆν γὰρ ἁσθα κατ' θητεία πλάνης;

ἐξηρῆς, τοῦτο σου μαθεῖν. 1014 πρὸς δίκης, as justice would prompt, 'justly.' πρὸς prop. = 'from the quarter of,' then 'on the side of': Thuc. 3. 59 οὗ πρὸς τὴν ὑμετέρας δόξης...τάδε, not in the interest of your reputation: Plat. Gorg. 459 c ἵκνα τι ἡμῖν πρὸς λόγον ἡ, 'if it is in the interest of our discussion.' Rep. 470 c οὐδέν...ἀπὸ τρόπου λέγεις· ὡρα δὴ καὶ εἰ τόδε πρὸς τρόπου λέγω, 'correctly.' Theophr. Char. 30 (= 26 in my 1st ed. p. 156) πρὸς τρόπου πωλεῖν, to sell on reasonable terms. 1016 εἰς γένε: [Dem.] or. 47 § 70 οὐκ ἔστων έν γένει σοι ἡ ἀνθρωπος, compared with § 72 ἔστω δὲ οὔτε γενεί προσήκειν. 1019 τῷ μηθεί, dat. of ὁ μηθεῖς, he who is as if he were not (in respect of consanguinity with me): Ant. 1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηθένα. 1023 ἀπ' ἀλλης χειρὸς sc. λαβών. 1025 ἐμπολήσας...ἡ τυχών: i.e. 'Did you buy me, or did you light upon me yourself in the neighbourhood of Corinth?' Oed. is not prepared for the Corinthian's reply that he had found the babe on Cithaeron. ἐμπολήσας: cp. the story of Eumaeus (Od. 15. 403—483) who, when a babe, was carried off by Phoenician merchants from the wealthy house of his father in the isle Syria, and sold to
ME. Dost thou know, then, that thy fears are wholly vain?
OE. How so, if I was born of those parents?
ME. Because Polybus was nothing to thee in blood.
OE. What sayest thou? Was Polybus not my sire?
ME. No more than he who speaks to thee, but just so much.
OE. And how can my sire be level with him who is as nought to me?
ME. Nay, he begat thee not, any more than I.
OE. Nay, wherefore, then, called he me his son?
ME. Know that he had received thee as a gift from my hands of yore.
OE. And yet he loved me so dearly, who came from another's hand?
ME. Yea, his former childlessness won him thereto.
OE. And thou—had'st thou bought me or found me by chance, when thou gavest me to him?
ME. Found thee in Cithaeron's winding glens.
OE. And wherefore wast thou roaming in those regions?
ME. I was there in charge of mountain flocks.
OE. What, thou wast a shepherd—a vagrant hireling?

Laertes in Ithaca: the Phoenician nurse says to the merchants, τὸν κεν ἄγομι ἐπὶ νηός, οὗ δέ υἱὸν μωρὸν ὄνον | ἀλφοὶ, ἵππη περάστητε κατ’ ἄλλοθρόων ἀνθρώπων. τυχὼν is answered by εὐρών (1026) as in 973 προόλεγον by ἡδας. Cp. 1039. The τεκὼν of the mss. is absurd after vv. 1016—1020. The man has just said, 'Polybus was no more your father than I am'; Oed. is anxiously listening to every word. He could not ask, a moment later, 'Had you bought me, or were you my father?' 1025 The fitness of the phrase ναπαλαίς πτυχαῖς becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes. 1029 ἐπὶ θητείᾳ, like ἐπὶ μισθῷ Her. 5. 65 etc. θητείᾳ, labour for wages, opp. to δουλείᾳ: Isocr. or. 14 § 48 πολλοῦς μὲν ...δουλεύοντας, ἄλλους δ’ ἐπὶ θητείαν ἴναι. πλαίσις, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so
soon to be ὑπερήφανος (Ὁ. Σ. 3). 1030 σοῦ δ’. With the σοῦ γ’ of most MSS.: ‘Yes, and thy preserver’ (the first γε belonging to the sentence, the second to σωτήρ). Cp. Her. i. 187. μη μέντοι γε μη σπανίσας γε ἄλλος ἀναίπη: where the second γε belongs to σπανίσας. There is no certain example of a double γε in Soph. which is really similar. With σοῦ δ’: ‘But thy preserver’: the γε still belonging to σωτήρ, and δὲ opposing this thought to that of v. 1029. For δὲ γε cp. Aesch. Ag. 938 ΑΓ. φήμη γε μέντοι δημόσιους μέγα σθενεῖ. ΚΑ. ὁ δ’ αὐθόνητος γ’ οὐκ ἐπίξειος πέλει. ‘True, but...’ The gentle reproof conveyed by δὲ γε is not unfitting in the old man’s mouth: and a double γε, though admissible, is awkward here. 1031 τί δ’ ἄλγος κ.τ.λ. And in what sense wert thou my σωτήρ? The ἐν κακοῖς of most MSS. is intolerably weak: ‘what pain was I suffering when you found me in trouble?’ From the ἐν καρφίσι of L and another good MS. (a most unlikely corruption of so familiar a word as κακοῖς), I conjecture ἐγκυρῶν, ‘when you lighted on me’: cp. 1026, 1039. Soph. has that verb in El. 863 τιμητοῖς ὀλκαίς ἐγκύρωσει (meet with). 1035 σπαργάνων, ‘from my swaddling clothes’: i.e. ‘from the earliest days of infancy’ (cp. Ovid Heroid. 9. 22 Et tener in cunis iam Love dignus eras). The babe was exposed a few days after birth (717). El. 1139 οὔτε...πυρῶς | ἀνευλόμην...ἀθλινόν βάρος. Some understand, ‘I was furnished with cruelly dishonouring tokens of my birth,’ δεινῶς ἐπονείδιστα
ME. But thy preserver, my son, in that hour.

OE. And what pain was mine when thou foundest me in distress?

ME. The ankles of thy feet might witness.

OE. Ah me, why dost thou speak of that old trouble?

ME. I freed thee when thou had'st thine ankles pinned together.

OE. Aye, 'twas a dread brand of shame that I took from my cradle.

ME. Such, that from that fortune thou wast called by the name which still is thine.

OE. Oh, for the gods' love—was the deed my mother's or father's? Speak!

ME. I know not; he who gave thee to me wots better of that than I.

OE. What, thou had'st me from another? Thou did'st not light on me thyself?

σπάργανα, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (crepundia, monumenta): see esp. Plautus Rudens 4. 4. 111—126, Epidicus 5. 1. 34: and Rich s. v. Crepundia, where a wood-cut shows a statue of a child with a string of crepundia hung over the right shoulder. Plut. Thes. 4 calls such tokens γνωρίσματα. In Ar. Ach. 431 the σπάργανα of Telephus have been explained as the tokens by which (in the play of Eur.) he was recognised; in his case, these were ἰακώματα (431). But here we must surely take σπαργάνων with ἀνελόμυν. 1036 ὰστε assests and continues: ' (yes,) and so... ὡς εἴτε, i.e. Οἰδίποὺς: see on 718. 1037 πρὸς μητρός; ἡ πατρός; sc. ὅνειδος ἀνελόμυν (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The name—even if it could be con-
οὐκ ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσι μοι.

τὸν Λαόον δὴν τοῖς ἀνομαζέτοι.

ἡ τοῦ τυράννου τῆς γῆς πάλαι ποτὲ;

μᾶλλον τὸν τάνδρος οὕτος ἦν βοτήρ.

ἡ καστ' ἐπὶ ζῶν οὕτος, ὡστ' ἵδεῖν ἐμὲ;

ὑμεῖς γ' ἀριστ' εἰδεῖτ' ἄν ὄπισχώριοι.

ἐστὶν τις ὑμῶν τῶν παρεστατῶν πέλας ὡς κάτωθε τὸν βοτήρ' ὅν ἐνεπεί, ἐίτ' ὀν' ἀγρῶν ἐίτε κανθάδ' εἰσίδων; σημηναθ', ὡς ὁ καίρος εὐρήσθαι τάδε.

οἶμαι μὲν οὐδὲν ἄλλον ἥ τὸν ἐξ ἀγρῶν, ὅν καρατῆνες πρόσθεν εἰσίδειν· ἀτάρ ἡδ' ἄν τάδ' οὐχ ἥκυστ' ἄν Ἰοκάστῃ λέγοι.

γύναι, νοεῖς ἐκεῖνον ὅτι τιν' ἀρτίως μολεῖν ἐφιέμεσθα; τόνδ' οὕτος λέγει;

τὰ δὲ ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτην.

muolwv efivemvba tov ov oTVos legel; L, A, et codd. plerique, cum tov ov illud tanquam pro ov tov ditum librarii accipenter. Itaque super tov scriptum est in cod. B δ'ων, in Bodl. Laud. 54 δ'ν. Veram l. τονδ' tres saltem codd. praequent (M,

1040 οὐκ ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσι μοι.

1045 τὸν Λαόον δὴν τοῖς ἀνομαζέτοι.

1050 οἶμαι μὲν οὐδὲν ἄλλον ἥ τὸν ἐξ ἀγρῶν, ὅν καρατῆνες πρόσθεν εἰσίδειν· ἀτάρ ἡδ' ἄν τάδ' οὐχ ἥκυστ' ἄν Ἰοκάστῃ λέγοι.

1055 γύναι, νοεῖς ἐκεῖνον ὃτι τιν' ἀρτίως μολεῖν ἐφιέμεσθα; τόνδ' οὕτος λέγει;

1050 τὰ δὲ ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτην.
ME. No: another shepherd gave thee up to me.
OE. Who was he? Art thou in case to tell clearly?
ME. I think he was called one of the household of Laius.
OE. The king who ruled this country long ago?
ME. The same: 'twas in his service that the man was a herd.
OE. Is he still alive, that I might see him?
ME. Nay, ye folk of the country should know best.
OE. Is there any of you here present that knows the herd of whom he speaks—that hath seen him in the pastures or the town? Answer! The hour hath come that these things should be finally revealed.
CH. Methinks he speaks of no other than the peasant whom thou wast already fain to see; but our lady Iocasta might best tell that.
OE. Lady, wottest thou of him whom we lately summoned? Is it of him that this man speaks?
IO. Why ask of whom he spoke? Regard it not...waste not a thought on what he said...'twere idle.

M² a pr. manu, Δ); cod. autem Par. 2884 (E), cui τὸν δὲ ἔχω διδάσκαλον, to be the established teacher. 1051 Supply ἐννέτειν (αὐτὸν), not ἐννέτεις. The form ὅμα, though often parenthetic (as Ἐρ. 336), is not less common with infin. (Plat. Gorg. 474 οὖν ἔγω ὅμα δέιν εἶναι), and Soph. often so has it, as Ἐλ. 1446. 1053 ἀν...ἀν: see on 862. 1054 νοεῖς = 'you wot of,' the man—i.e. you understand to whom I refer. We need not, then, write εἰ κεῖμον for ἐκεῖνον with A. Spengel, or νοεῖς; ἐκεῖνον with Blaydes, who in 1055, reading τὸν δὲ, has a comma at ἐφείμεσθα. Cp. 859. 1055 τὸν δὲ is certainly right: τὸν δὲ arose, when the right punctuation had been lost, from a desire to connect λέγει with ἐφείμεσθα. Dindorf, however, would keep τὸν δὲ: 'know ye him whom we summoned and of him of whom this man speaks?' i.e. 'Can you say whether the persons are identical or distinct?' But the language will not bear this. 1056 τι δὲ ὅτι δὲ; Aesch. P. V. 765 θεότον ἢ βρότειον [γάμον γαμεῖ]; εἰ ἠτέν, φράσον. H.P. τι δὲ ὅτι δὲ; Λρ. Αν. 997 στὸ δὲ εἰ τίς ἀνδρῶν; M. διότι εἰμ. ἔγω; Μέτων. Plat. Euthyphr.
ΟΙ. οὔκ ἂν γένοιτο τοῦθ', ὡς ἦγο λαβὼν σημεία τοιαῦτα ὑπὸ φανῷ τοῦμόν γένος.

ΙΟ. μὴ πρὸς θεῶν, εἴπερ τί τοῦ σαυτοῦ βίου κῆδει, ματέουσάς τοῦθ' ἄλις νοσοῦσ' ἐγώ.

ΟΙ. θάρσει: σὺ μὲν γὰρ οὖν ἐὰν τρίτης ἐγώ μητρὸς φανὼ τρίδουλος ἐκφανει κακὴ.

ΙΟ. ὅμως πιθοῦ μοι, λίσσομαι: μὴ δρᾷ τάδε.

ΟΙ. οὔκ ἂν πιθοῦμη μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς.

ΙΟ. καὶ μὴν φρονοῦσά γ' εὖ τὰ λοστά σοι λέγω.

ΟΙ. τὰ λόστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.

ΙΟ. ὃ δύσποτμ', εἴθε μὴποτε γνοής ὅς εἶ.

ΟΙ. ἀξεί τις ἐλθὼν δεύρο τὸν βοτηρά μοι; ταύτην δ' ἐστε πλουσίω χαίρεω γένει.


1062 οὐδ' ἂν ἐκ τρίτης codd.: in L vocis ἂν accentus a prima manu, spiritus a recentiore venit. Primam Hermanni coniecturam, οὐδ' ἂν τρίτης,
OE. It must not be that, with such clues in my grasp, I should fail to bring my birth to light.

IO. For the gods' sake, if thou hast any care for thine own life, forbear this search! My anguish is enough.

OE. Be of good courage; though I be found the son of servile mother,—aye, a slave by three descents,—thou wilt not be proved base-born.

IO. Yet hear me, I implore thee: do not thus.

OE. I must not hear of not discovering the whole truth.

IO. Yet I wish thee well—I counsel thee for the best.

OE. These best counsels, then, vex my patience.

IO. Ill-fated one! May'st thou never come to know who thou art!

OE. Go, some one, fetch me the herdsman hither,—and leave yon woman to glory in her princely stock.

receperunt Erfurdt., Elmsleius, Wunder., Hartung., Nauck. Quae haud dubie vera est. Cum enim ēav in formam vulgatiorem ēv correptum fuisse, praepositionem ēk corrector intuit, ut planam faceret genitivi τρίτης rationem; ēv autem pro ēav accipi voluit, syllabae necessario productae vel ignarus vel ohlitus. Postea minus feliciter coniecit Hermannus oo'd' ēv ei 'k τρίτης (oo'd' ēv ei τρίτης Campbell): ēv ita explicans ut 'ad suppressum aliquem optatum' pertineret: unde, cum ēv ad fauô iam re-feratur, structurae duplex insolentia gratuito se intrudit.

slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompos fr. 277 (ed. Müiller 1. 325) Πυθονίκην...

§ 306 KaKii = Σχυτίμης, like SeiXos, Opp. to aya#os, ivOXoi Od. 4. 63 aXX' dvBpwv yivo<s toηxistcjaiv /3ao-iXr/o>v | crKj;7rroi;^(i>i/ • irerl ov KC KaKol roiovaSe TEKOISV.

1067 τά λάστα...ταύτα: cp. Ant. 96 το δεινόν τούτο (i.e. of which you
IO. ἢν ἢν, δύστηνε· τοῦτο γάρ σ’ ἔχω μόνον προσεπείν, ἀλλο δ’ οὕτωθ' ύστερον.

XO. τί ποτε βέβηκεν, Οιδίπος, ὅπ’ ἀγρίας ἀξίσας λύπης ἡ γυνή; δεδοχ’ ὅπως μὴ’κ τῆς σωτηρίς τῆς ἀναρρήξει κακά. 1075

OI. ὀποία χρήζει ρηγνύτω· τούμον δ’ ἔγο, κεὶ σιμκρόν ἔστι; σπέρμ’ ἰδεὶν βουλήσομαι. αὐτὴ δ’ ἱσως, φρονεί γὰρ ὁς γυνὴ μέγα, τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται. ἔγο δ’ ἐμαυτοῦ παύδα τῆς Τύχης νέμων τῆς εὖ διδοῦσθις οὐκ ἀτμιαοθήσομαι. 1080


speak). 1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (Ant. 766), of Eurydice (ib. 1245), and of Deianira (Tr. 813). In each of the two latter cases, the exit silently follows a speech by another person, and the Chorus comments on the departing one's silence. Iocasta, like Haemon, has spoken passionate words immediately before going: and here σωτηρίς (1075) is more strictly 'reticence' than 'silence.' 1074 διδοκα has here the construction proper to a verb of taking thought (or the like), as προμηθοῦμαι ὅτος μὴ γενήσεται,—implying a desire to avert, if possible, the thing feared. 1075 The subject to ἀναρρήξει is κακά, not ἡ γυνή: for (1) ἡ γυνὴ ἀναρρήξῃ κακά would mean, 'the woman will burst forth into reproaches,' cp. Αἰ. Ἑγ. 626 ὧ δ’ ἀρ’ ἐνδόν ἐλαζὸβροτ’ ἀναρρήγην ἐπὶ: Πινδ. fr. 172 μὴ πρὸς ἄπαντας ἀναρρῆξαι τὸν ἀχρείον λόγον: (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious κακά should be the subject: cp. Αἴ. 775 ἔκρηξε μαύχη: Αἰσ. Meteor. 2. 8 ἐκρήξας...ἀνέμος. 1076 χρήζει scornfully personifies the κακά. 1077 βουλήσομαι, 'I shall wish': i.e. my wish will remain unaltered until it has been satisfied. Cp. 1446 προστρέψωμαι: Αἴ. 681 ὀψελείν βουλήσομαι, it shall henceforth be my aim: Eur. Med. 259 τοσοῦτον οὖν σοι τυχάνει βουλήσομαι, I shall wish (shall be content) to receive from you only thus much: (cp. Αἴ. 825 αἰτησόμαι δε σ’ οὐ μακρὸν γέρας λαχεῖν.) Ο. Κ. 1289 καὶ ταῦτ’ ἀφ’ ὑμῶ...βουλήσομαι | ...κυρείν ἐμοί: Πινδ. Οἰλυπ. 7. 20 ἐθελήσω...δισφιέσω λόγον, I shall have good
IO. Alas, alas, miserable!—that word alone can I say unto thee, and no other word henceforth for ever.

[She rushes into the palace.]

CH. Why hath the lady gone, Oedipus, in a transport of wild grief? I misdoubt, a storm of sorrow will break forth from this silence.

OE. Break forth what will! Be my race never so lowly, I must crave to learn it. Yon woman, perchance—for she hath a woman's pride—thinks shame of my base source. But I, who hold myself son of Fortune that gives good, will not be dishonoured.

will to tell the tale aright. That these futures are normal, and do not arise from any confusion of present wish with future act, may be seen clearly from Plat. Phaedo 91 A καὶ ἐγὼ μοι δοκῶ ἐν τῷ παρώντι τοσοῦτον μόνον ἱκεύων διοίσειν' οὐ γὰρ ὅπως τοῖς παροῦσιν ἔν ἐγὼ λέγω δοξεὶ ἀληθῆ προθυμηθήσομαι: and iv. 191 C. 1078 ὡς γυνῇ, in a woman's way: though, as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. Oedipus himself μέγα φρονεῖ in a higher sense. The sentiment implies such a position for women as existed in the ordinary life of the poet's age. Cp. Eur. Herad. 978 πρὸς ταῦτα τὴν θρασείαν ὅτις ἄν θέλῃ | καὶ τὴν φρονούσαν μείζον ἣ γυναικα χρή | λέει: Ἡφ. 640 μὴ γὰρ ἐν γ' ἐμοῖς δόμοις | εἰς φρονούσα πλεῖον ἣ γυναικα χρή. ἦς is restrictive; cp. i118: Thuc. 4. 84 ἢν δὲ οὔξε αὖνατος, ὡς Λακε- δαμάνιος, εἰπεῖν: imitated by Dionys. 10. 31 (of L. Icilius) ὡς Ρωμαῖος, εἰπεῖν οὐκ αὖνατος. See on 763. 1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from 'Fortunaefilius' in Hor. Sat. 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. We might recall Schiller's epigram on the Wolfians; whatever may be the human paternity of the Iliad, 'hat es doch Eine Mutter nur, Und die Züge der Mutter, Deine unsterblichen Züge, Natur.' τῆς εἰ διδούσης, the beneficent: here absol., usu. with dat., as σφών ὡς εἰ διδοῖ Ζεὺς, O. C. 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or
της γὰρ πέφυκα μητρός: οἳ δὲ συγγενεῖς
μὴνές με μικρὸν καὶ μέγαν διώρισαν.
τούδοθε ἐκφῦς οὐκ ἀν ἐξέλθωμί ἐτι
ποτ' ἄλλος, ὡστε μη' κρατεῖν τούμον γένος. 1085

ΧΟ. στρ. εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἱδρις,
2 αὐτὸ τῶν Ὅλιμπων ἀπείρων,

1084 In L prima manus scripsit τοῦδ' ἐκφῦς ὡς οὐκ. Quod cum antiquus διαφωτής intactum transmisisset, dedit recentior manus τοῦδε δ', ὡς autem punctis notavit, delendum significans. τοῦδ' ἐκφῦς ὡς αὐτόκα τοὺδ' ἐκφῦς οὐκ (omissio ὡς) Β, E, alii: τοῦδε γ' ἐκφῦς Τ. Is manifesto fons erroris fuit, quod post τοῦδε

clause, as 1082. 1082 συγγενεῖς, as being also sons of Τύχη: the word further expresses that their lapse is the measure of his life: cp. 963: ἀλκα ἔξυμφυτος αἰῶν (Ag. 107), years with which bodily strength keeps pace. Pind. Νεμ. 5. 40 πότμας συγγενεῖς, the destiny born with one. 1083 διώρισαν: not: 'have determined that I should be sometimes lowly, sometimes great'; to do this was the part of controlling Τύχη. Rather: 'have distinguished me as lowly or great': i.e. his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300. 1084 'Having sprung of such parentage (ἐκφῦς, whereas φῦς would be merely 'having been born such') I will never afterwards prove (ἐξέλθωμι, εὐδαμ, cp. 1011) another man' (ἄλloth, i.e. false to my own nature). The text is sound. The license of ποτ' at the beginning of 1085 is to be explained on essentially the same principle as μέλα δ' |, etc., (29, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually continuous with the next: hence, too, Αἱ. 986 οὐκ ὄνομα τάχος | δητ' αὐτὸν ἄξιες δεύρο; Πη. 66 εἰ δ' ἐργάσει | μὴ ταύτα. So here Soph. has allowed himself to retain έτι | ποτ' in their natural connexion instead of writing έτι | ἄλθος ποτ'. The genuineness of ποτ' is confirmed by the numerous instances in which Soph. has combined it with έτι, as above, 892, below, 1412: Αἱ. 98, 687: Τρ. 830, 922.

1086—1109 This short ode holds the place of the third στάσιμον. But it has the character of a 'dance-song' or ὑπόρχημα, a melody of livelier movement, expressing joyous excitement. The process of
She is the mother from whom I spring; and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my lineage, never more can I prove false to it, or spare to search out the secret of my birth.

CH. If I am a seer or wise of heart, O Cithaeron, thou stasiphone shall not fail—by yon heaven, thou shalt not!—to know in the discovery now approaches its final phase. The substitution of a hyporcheme for a regular stasimon has here a twofold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. For the sake of thus heightening the contrast, Soph. has made a slight sacrifice of probability. The sudden exit of Iocasta has just affected the Chorus with a dark presentiment of evil (1075). We are now required to suppose that the spirited words of Oedipus (1076—1085) have completely effaced this impression, leaving only delight in the prospect that he will prove to be a native of the land. A hyporcheme is substituted for a stasimon with precisely similar effect in the Ajax, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717). The stasimon in the Trachiniae 633—662 may also be compared, in so far as its glad anticipations usher in the beginning of the end.

Strophe (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

Antistrophe (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?

1086 μάτης: as El. 472 εἰ μὴ ζῷο παράφρων μάτης ἔφη καὶ γνώμας | λειπομένα σοφᾶς: so O. C. 1683, Ant. 1160, Ai. 1419: σφ. μαντεύμα = 'to presage.' 1087 κατὰ with an accus. of respect is somewhat rare (Σφ. 102 κρατιστῶν κατ' ὅμμα: ib. 379 ἣ κάρτα λαμπρὰ καὶ κατ' ὅμμα καὶ φόνον), except in such phrases as κατὰ πάντα, κατ' οὖθεν, κατὰ τοῦτο. Cp. Metrical Analysis. 1088 οὖ = οὐ μᾶ: see on 660. ἀπειρῶν = ἀπειρός: Hesych. 1. 433 ἀπειρόνας· ἀπειράτους. Σοφοκλῆς Θεόστηθ: Ellen refers to ἀπειράτους here meant ἀπειράτους (‘limitless’): but elsewhere ἀπειράτους always = 'untried' or 'inexperienced.' Conversely Soph. used ἀπειρός in the commoner sense of ἀπειρῶν, 'vast,' fr. 481 χίτων
3. Which is the first bolded word?

- Κιθαρίων
- ὁ úκ ἔσῃ τὰν αὔριον

4. The Greek text is a version of which work?

- Oedipus
- Παντελήνην

5. What is the subject of the first bolded word?

- Κιθαρίων
- ὁ úκ ἔσῃ τὰν αὔριον

6. What is the subject of the second bolded word?

- Παντελήνην
- τὰν αὔριον
coming season of full moon that Oedipus honours thee as native to him, as his nurse, and his mother; and that thou art celebrated in our dance and song, because thou art well-pleasing to our prince.


visiting the temples with χοροὶ (Ant. 153) in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.’ Cp. Eur. Ion 1079, where, in sympathy with the nocturnal worship of the gods, ἀστερομόσιον ἀνεχόρησεν άιθήρ, | χορεύει δέ Σελαία. The rites of the Theban Dionysus were νίκτωρ τι πολλά (Eur. Bacch. 486). 1091 πατρῶταν, since Cithaeron partly belongs to Boeotia; so Plutarch of Chaeroneia calls the Theban Dionysus his πατρωτήν θεόν, Mor. 671 c. I read Οίδιπος instead of Οἶδιπος. With the genitive, the subject to αὖξεω must be either (1) ἡμᾶς understood, which is impossibly harsh; or (2) τῶν...πανσέληνων. Such a phrase as ἡ πανσέληνων αὖξει σε, i.e. ‘sees thee honoured,’ is possible; cp. 438 ἡ ἡμέρα φίνει σε καὶ διαφθερεῖ: but it is somewhat forced; and the order of the words is against it. The addition of one letter, giving Οἴδιπος, at once yields a clear construction and a pointed sense. ‘Thou shalt not fail to know that Οἰδίπος honours thee both as native to him, and as his nurse and mother (i.e. not merely as belonging to his Theban father-land, but as the very spot which sheltered his infancy); and that thou art celebrated in choral song by us (πρὸς ἡμῶν), seeing that thou art well-pleasing to him.’ μὴ oι with αὖξεω, because οὐκ ἀπείρουν ἑγγόν = a verb of hindrance or denial with a negative: the experience shall not be refused to thee, but that he shall honour thee. αὖξεω, not merely by praises, but by the fact of his birth in the neighbourhood: as Pindar says of a victor in the games, Olymp. 5. 4 τῶν σαν πόλιν αὔξων, Pyth. 8. 38 αὔξων πάτραν. 1092 τροφῶν, as having sheltered him when exposed: τί μ’ ἐδέχον; 1391. ματέρ’, as the place from which his life rose anew, though it had been destined to be his τάφος, 1452. 1094 χορεύσθαι, to be celebrated with choral song: Ant. 1153 πάνυνχοι | χορεύσον τὸν ταμιάν ἰακχόν. (Not ‘danced over,’ like ἀείδετο τέμενος, Pind. Ol. 11. 76.) 1095 ἐπὶ ἡρα φροντῆς: see Merry’s note on Od. 3. 164 αὐτος ἐπ’ Ἀτρείῳ Ἀγαμέμνονι ἡρα φέροντες. ἡρα was probably acc. sing. from a nom. ἡρ, from rt. ἀρ (to fit), as = ‘pleasant service.’ After the phrase
γ' ἡμεῖς Φοῖβε, σοὶ δὲ ταῦτ᾽ ἀρέστ᾽ εἰν.

ἀντ. τὸς σε, τέκνον, τὸς σ᾽ ἐτικτε τὸν μακραιῶνων ἄρα 1098
2 Πανὸς ὥρεσιβάτα πα-
3 τρὸς πελασθείος; τῷ σὲ γέ τις θυγάτηρ
4 Δοξίουτ; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φιλι,
5 εἰθ᾽ ὁ Κυλλάνας ἀνάσσων,

1097 σοι δὲ] σοὶ δ᾽ οὖν Κεννεδίου. 1099 τῶν codd., τῶν Ναυκ. ἀρὰ] ἀρὰ λ.:
κοράν Ίέμισθ., Κεννεδίου, Β. Α. Βλαίτ. 1100 Πανὸς ὥρεσιβάτα προσπελα-
σθείος codd. (προσπελασθείας, sic, l.). Συλλαβας πρὸς ὥρεσιβάτα supple-
inseruit τις Ηέρμανν., τοὺς Ηέρμανν. (quod recept Campbell.): scripsit ὥρεσιβάτα
Wunder., Βοθίου, Ηάρτουν, Μπλέις. Coniector ὥρεσιβάτα πατρός πελα-
σθείος Λαχ-
1100 Locum sic refinxit Dindorf: Νῦμβα ὥρεσιβάτα ποὺ | Πανὶ
πλαθεία.
1101 Conicio ή σέ γ᾽ ἐφοσο πατὴρ | Δοξίου παὸ: η σὲ γε θυγάτηρ |
O Phoebus to whom we cry, may these things find favour in thy sight!

Who was it, my son, who of the race whose years are many that bore thee in wedlock with Pan, the mountain-roaming father? Or was Loxias the sire that begat thee? For dear to him are all the upland pastures. Or perchance 'twas Cyllene's lord, Apollo thy father? Dindorf conjectures, η σε γε και γενέτας | Δοξίου; I believe that Sophocles wrote η σε γε φυσε πατήρ | Δοξίας; The corruption would have arisen thus:—(1) The σε of φυσε dropped out, being mistaken for a repetition of the pronoun σε. (2) Then ΓΕΦΥΠΑΘΗΡ (γεφυπαθηρ) would most easily pass into ΓΕΘΥΓΑΘΗΡ (γεθυγαθηρ), and τις (which is not found in our best ms., L) would be inserted for sense and metre, the change of Δοξίας to Δοξίου necessarily following. The corruption to θυγάτηρ would have been further assisted by the fact that, after the reference to the Nymph, another feminine noun might have been expected. For σε following σε cp. Φν. 1116 πότμος σε δαμώνον τᾶς | οὔδε σε γε δόλος ἐσχεν. 1103 πλακές ἀγρόνομοι = πλ. ἀγροῦ νεμώμενον, highlands affording open pasturage: so ἀγροῦν, Ant. 785. Apollo as a pastoral god had the title of Νόμιος (Theocr. 25. 21), which was esp. connected with the legend of his serving as shepherd to Laomedon on Ida (II. 21. 448) and to Admetus in Thessaly (II. 2. 766 : Eur. Alc. 572 μηλονόμας). Macrobius 1. 17. 43 (Apollinis) aedes ut ovium pastoralis sunt apud Camirenses [in Rhodes] ἐπιμηλίου, apud Ναξίου ποιμνίου, itemque deus ἀρνοκόμος colitur, et apud Lesbios nātūs [cp. above, 1026], et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia. Callim. Hymn. Apoll. 47 οὐδε κεν αἴγες | δεόντων βρεφέων ἐπιμήλιδες, ἦσυν Ἀπόλλων | βοσκομένης ὀφθαλμὸν ἑπτάγενεν. 1104 ὑ Κυλλῆνας ἀνάσσων, Hermes: Hymn. 3. 1 Ἑρμῆν ἐμε, Μοῦσα, Διὸς καὶ Μαίαδος νῦν, | Κυλλήνης μεδέων καὶ Ἀρκαδίης πολυμήλου: Verg. Aen. 8. 138 quem candida Maia | Cyllenes gelido conceptum vertice fudit. The peak of Cyllene (now Zirid), about 7300 ft. high, in N. E. Arcadia, is visible
6 εἶθ᾽ ὁ Βακχειῶς θεὸς ναῖων ἐπ᾽ ἄκρων ὅρεων εὐρῆμα 

δέματ᾽ ἐκ τοῦ

7 Νυμφᾶν Ἐλικωνίδων, αἷς πλείστα συμπαίζει.

O1. εἰ χρή τι κάμε μὴ συναλλάξαντά πω, πρέσβεις, σταθμασθαί, τὸν βοτήρ' ὅραν δοκῶ, ὀντερ πάλαι ζητούμεν. ἐν τε γὰρ μακρὸ 

γῆρα ξυνάδει τῶδε ταῦτα σύμμετρος, ἀλλως τοὺς ἀγοντας ὀστερ ὀικέτας 

ἐγνωκ' ἐμαντοῦ τῇ δ' ἐπιστήμη σύ μον προῦχοις τάχ' ἀν που, τὸν βοτήρ' ἰδὼν πάρος.

1107 εὐφέμα] σε κύρια Kennedius: ἀγρευμα M. Schmidt. 1109 Ἐλικωνίδων codd.: Ἐλικωνίδων Porson. Et in cod. A quidem prima manus Ἐλικωνίδων dederat (hoc enim, non Ἐλικωνίδων, compendiaria scriptura voluit indicare): dein correctoris ruber stilus litteram α' inserit et signum additūt quo pluralis terminatio denotatur.

from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it: see my Modern Greece, p. 77. 1105 ὁ Βακχειῶς θεὸς, not 'the god Βάκχος' (though in O. C. 1494 the ms. give Ποσειδαυνιός θεὸς = Ποσειδαυνιόν), but 'the god of the Βάκχοι,' the god of Bacchic frenzy; Hom. Hymn. 19. 46 ὁ Βακχειῶς Δίονυσος: O. C. 678 ὁ Βακχωτας ... Διόνυσος. Some would always write Βάκχειος (like Ὀμήρειος, Αἰαστείος, etc.): on the other hand, Βακχειῶς is said to have been Attic (cp. Καδμείος): see Chandler, Greek Accentuation § 381 2nd ed. 1107 εὐφέμα expresses the sudden delight of the god when he receives the babe from the mother, —as Hermes receives his new-born son Pan from the Νυμφᾶ ἐπίλακας, Hom. Hymn. 19. 40 τὸν δ' αὐτ' Ἑρμαίης ἑρμοῖνος ἐσ χῆρα θηκέν ἀ ἐξάμενος' 

χαίρεν δὲ νόω περισσά δαιμόν. The word commonly = a lucky 'find,' like ἐρμαῖον, or a happy thought. In Eur. Ion 1349 it is not 'a foundling,' but the box containing σπάργανα found by Ion. 1109 συμπαίζει: Ανα- 

κρέως fr. 2 (Bergk p. 775) to Dionysus: ὁ ναξ, ὁ δαμάλη (subduing) Ἑρως | καὶ Νυμφᾶ κυνάπεδες | πορφύρη τ᾽ Ἀφροδίτη | συμπαίζουσιν ἐπι-

στρέφει δἐ | ψηφαῖν κορυφῶν ὅρεων. Ἐλικωνίδων is Porson's correction of Ἐλικωνίδων (ms.), ad Eur. Or. 614. Since αὖ answers to δἐ in 1097, Nauck conjectured Ἐλικῶνος αὖσι. But this is unnecessary, as the metrical place allows this syllable to be either short or long: so in El. 486 ἀλαχίστας answers to 502 νυκτὸς εὖ.
or the Bacchants' god, dweller on the hill-tops, that received thee, a new-born joy, from one of the Nymphs of Helicon, with whom he most doth sport.

OE. Elders, if 'tis for me to guess, who never have met with him, I think I see the herdsman of whom we have long been in quest; for in his venerable age he tallies with yon stranger's years, and withal I know those who bring him, methinks, as servants of mine own. But perchance thou mayest have the advantage of me in knowledge, if thou hast seen the herdsman before.


1110—1185 ἐπεισόδιον τέταρτον. The herdsman of Laïus is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laïus.

1110—1116 The ὀκεύος who alone escaped from the slaughter of Laïus and his following had at his own request been sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of λησται, or of a ληστής (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laïus (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 καὶ δὲ, as well as you, who perhaps know better (1115). μὴ συναλλάξαντά τι, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130. 1112 ἐν...γήρα: ἐν describes the condition in which he is, as Ph. 185 ἐν τῷ ἄδωνις ὀμόν | λίμῷ τῷ οἰκτρός: Ai. 1017 ἐν γήρᾳ βαρύς. 1113 ἔννοια with τῶθε τάνθρη: σοῦμεντρος merely strengthens and defines it: he agrees with this man in the tale of his years. 1114 ἄλλως τε, and moreover: cp. Her. 6. 105 ἄποστείμονοι...Φειδίαπίθην, Ἀθηναίοι μὲν ἄνδρα ἄλλως δὲ ἡμεροθόμον, an Athenian, and moreover a trained runner. Soph. has ἄλλως τε καὶ ταῖς... 'especially,' Eli. 1324. 'I know them as servants' would be ἐγνωκα διντὰς οἰκέτας. The ὀσπέρ can be explained only by an ellipse: ὀσπέρ ἐν γηρίῃν οἰκέτας ἑμαντοῦ (cp. 923). Here it merely serves to mark his first impression as they come in sight: 'I know those who bring him as
ΧΟ. ἐγνωκα γὰρ, σάφ' ἵσθι: Λαῖον γὰρ ἦν ἐπερ τις ἄλλος πιστὸς ὡς φομεύς ἀνήρ.

ΟΙ. σὲ πρῶτ' ἔρωτῶ, τὸν Κορίνθιον ἔξων,

ἡ τόνδε φράξεις; ΑΓ. τοῦτον, ὡς περ ἐισορᾶς. 1120

ΟΙ. οὐτος σὺ, πρέσβυ, δεῦρο μοι φῶς εἰ δέσων ὁσ' ἀν σ' ἔρωτῶ. Λαῖον ποτ' ἤσθα σὺ;

ΘΕΡΑΠΩΝ.

ἡ, δούλος οὐκ ἀνητός, ἀλλ' οἰκι τραφεῖς.

ΟΙ. ἔρχον μερμηνῶν ποιον ἦ βίον τίνα;

ΘΕ. ποὺμας τὰ πλείστα τοῦ βίου συνεποίημην. 1125

ΟΙ. χῶρους μάλιστα πρὸς τίσι ζύναυλός ὡν;

ΘΕ. ἦν μὲν Κιθαιρών, ἦν δὲ πρόσχωρος τόπος.

ΟΙ. τὸν ἄνδρα τόνδ' οὖν οἰσθα τῇδε πον μαθῶν;

(methinks) servants of mine own.’ 1117 γὰρ, in assent (‘you are right, for,’ etc.), 731: Φh. 756: Αnt. 639, etc. Λαῖον γὰρ ἦν...φομεύς: a comma at ἦν is of course admissible (cp. 1122), but would not strictly represent the Greek construction here, in which the expression of the idea—Λαῖον ἦν πιστὸς φομεύς, ἐπερ τις ἄλλος—has been modified by the addition of the restrictive ὡς before φομεύς. ὡς only means that the sense in which a φομεύς can show πιστὸς is narrowly limited by the sphere of his work. See on 763: cp. 1078. 1119 τὸν Κορίνθιον ἔξων with σὲ, instead of a vocative, gives a peremptory tone: Αnt. 441 σὲ ὡς, σὲ τὴν νεόνας εἰς πέδον κάρα, | ψῆς σὲ καταρκεὶ κ.τ.λ., where the equivalent of ἔρωτῶ here is understood. Cp. Αἰ. 71 οὐτος, σὲ τὸν τάς κ.τ.λ. So in the nomin., Xen. Cyr. 4. 5. 22 σὺ δ', ἔφη, ὁ τῶν Ἰρκανίων ἄρχων, ὑπώνειν. Blaydes thinks that τῷ Κορίνθιῳ ἔξων in Ar. Τh. 404 comes hence. Surely rather from the Sthenoboea of Eur. αρ. Athen. 427 ε πεσόν δὲ νῦν λέληθεν οὐδὲν ἐκ χερός, | ἀλλ' εὐθὺς αὐτὰ, τῷ Κορίνθιῳ ἔξων. 1123 ἦ, the old Attic form of the 1st pers., from ἦ (Il. 4. 321, Her. 2. 19): so the best mss. in Plat. Phaed. 61 b, etc. That Soph. used ἦ here and in the Νιόβη (fr. 456) ἦ γὰρ φίλη ῥ' τοῦ τοῦ προφετέρου, is stated by the schol. on Il. 5. 533 and on Od. 8. 186. I has ἦν here and always, except in O. C. 973, 1366, where it gives ἦ. In Eur. Τr. 474 ἦ μὲν τίραννος καὶς τύρανν' ἐγκαίμην is Elmsley’s corr. of ἦμεν τίραννοι κ.τ.λ. On the other hand Eur., at least, has ἦν in several places where ἦ is impossible:
CH. Aye, I know him, be sure; he was in the service of Laius—trusty as any man, in his shepherd’s place.

[The herdsman is brought in.

OE. I ask thee first, Corinthian stranger, is this he whom thou meanest? ME. This man whom thou beholdest.

OE. Ho thou, old man—I would have thee look this way, and answer all that I ask thee.—Thou wast once in the service of Laius?

HERDSMAN.

I was—a slave not bought, but reared in his house.

OE. Employed in what labour, or what way of life?

HE. For the best part of my life I tended flocks.

OE. And what the regions that thou didst chiefly haunt?

HE. Sometimes it was Cithaeron, sometimes the neighbouring ground.

OE. Then wittest thou of having noted yon man in these parts—

Hipp. 1012 μάταιος αὐτ’ ἐν, οdbhapov μὲν οὖν φρενῶν: H. F. 1416 ὡς ἐς τὸ λήμα παντὸς ἐν ἔσων αὐτή: Alc. 655 παις δὲ ἐν ἐγώ σοι τῶν διάδωκε δῷμων: Ion 280 βρέφος νεογνὸν μητρὸς ἐν ἀγκάλαις. οἰκοὶ τραφέις, and so more in the confidence of the master: cp. schol. Ar. Eq. 2 (on Παφλάγιαν τῶν νεώτητοι), πεφύκαμεν γὰρ καὶ τῶν οἰκετῶν μᾶλλον πιστείων τοῖς οἰκοὶ γεννηθείσι καὶ τραφεῖσιν ὡς ἐν κτησώμεθα πραμένου. Such vernaee were called οἰκογενεῖς (Plat. Men. 82 B: Dio Chrys. 15. 25 τοῖς παρὰ σφάτι γεννηθέντας οὖς οἰκογενεῖς καλοῦσιν), οἰκοτραφεῖς (Pollux 3. 78), εὐδογενεῖς (oft. in inscriptions, as C. I. G. 1. 828), or οἰκότριβες [Dem.] or. 13 § 24, Hesych. 2. 766. 1124 μεριμνῶν: In classical Greek μεριμνᾶν is usu. ‘to give one’s thought to a question’ (as of philosophy, Xen. Mem. 4. 7. 6 τὸν παύτα μεριμνώντα): here merely = ‘to be occupied with’: cp. Cyr. 8. 7. 12 τὸ πολλὰ μεριμνᾶν, and so in the N. T., 1 Cor. 7. 33 μεριμναὶ τὰ τοῦ κόσμου. 1126 ξύναλος, prop. ‘dwelling with’ (μανιᾷ ξύναλος Ai. 611): here, after πρῶς, merely: ‘having thy haunts’: an instance of that redundant government which Soph. often admits: below 1205 ἐν τόνοις | ξύνακος: Ai. 464 γυμνῶν...τῶν αἰστείων ζέτωρ: Ph. 31 κανὴν οἰκήσιν ἂνθρώπων ὁδός: Ant. 919 ἐρήμος πρὸς φίλουν: 445 ἔξω βαρείας αἰτίας ἐλεύθερον. 1127 ἐν μν., as if replying to χῶρος τίνις ἦσαν πρὸς οἷς ξυν. ἡσθά: 1128 οἴσθα with μαθῶν, are you aware of having observed
this man here? Cp. 1142 oíôba...òôò; We could not render, 'do you 
know this man, through having observed him?' eîdêmi, implying intuitive 
apprehension, is said of knowing facts and propositions, but not persons: 
so scire, wissen, savoir, Ital. sapere: γνωσκε, implying a process of 
examination, applies to all mediate knowledge, through the senses, of 
external objects: so nosere, kennen, connaitre, Ital. conoscere. Cp. Cope 
in Journ. of Philology i. 79. 1129 kal lýas: see on 772. 1130 The 
constr. is oíôba μαθών...η εναλλάξας; Oed. takes no more notice of the 
herdsman's nervous interruption than is necessary for the purpose of 
 sternly keeping him to the point. η εναλλάξας...; 'have you ever met 
him?' mars the force of the passage. The testimony of L to εναλλάξας 
has the more weight since this is the less obvious reading. Cp. verse 1037, 
which continues after an interruption the construction of verse 1035. 1131 
oîx oûste γ' eîneî: cp. 361. μνήμης ùpto, at the prompting of memory,—ûto 
having a like force as in compound verbs meaning to 'suggest,' etc.: 
Plut. Mor. 813 E λογισμοîs òòi oî Periklês autôn upeîmînekeî, recalled 
to his mind: so òîoîoîeîs (ib.), 'a prompter.' The phrase is more 
poetical and elegant than μνήμης ùpto, adopted by Dind. and Nauck from 
the conj. of Blaydes, who compares òîoîoî tòs glâsîs (O. C. 936). 1133 
αγνωî = ou' γιγνωσκοîta, not recognising me: see on 677. 1134 Soph. 
has the epic ήîmos in two other places of dialogue, Tr. 531 (answered by 
τήµos) and 154; also once in lyrics Ai. 935; Eur. once in lyrics (Hec. 
915); Aesch. and Comedy, never. 

tòv K. tòpov oî mèn diîleîs
HE. Doing what?...What man dost thou mean?...
OE. This man here—or of having ever met him before?
HE. Not so that I could speak at once from memory.
ME. And no wonder, master. But I will bring
clear recollection to his ignorance. I am sure that he
well wots of the time when we abode in the region of
Cithaeron,—he with two flocks, I, his comrade, with
one,—three full half-years, from spring to Arcturus;

πως Λ (post erasum, ut videtur, non πως, sed vel πως vel πως), et codd. plerique:
πως A, M, quod praetulerunt Nauck., Dindorf.: πως Blaydes., Kennedius.

1131 έμήριοις L, A, cum reliquis codd. paene omnibus, non excepto E, in quo nihil est quod indicet pr. manum έμήριοις

πομνίοις ένέμετο, έγὼ δ’ ένι (ένεμόμην), πλησιάζων αυτῷ: but, the verb
ένέμετο having been postponed, the participle πλησιάζων is irregu-
larly combined with the notion of ένεμόμην and turned into a finite verb,
έπλησιαζόν: thus leaving τὸν Κ. τότον without any proper government.
Cp. El. 709 στάντες δ’ ὄθ’ [ὁτ’?] αὐτοὺς οἱ τεταγμένοι βραβῆς | κλήρους
έπηλαν καὶ κατέστησαν δήφρους, where the change of πήλαντες into ἐπηλαν
καὶ delays (though without superseding, as here) the government of
αυτούς. For the irregular but very common change of participle into
finite verb cp. El. 190 οἰκονομῶ...οδε μὲν ἅθεικε σὺν στολῇ | κεναῖς δ’
ἀμφίσταται τραπέζαις (instead of ἀμφίστατομένη): so Ant. 810 (ὕμνος ὄμνη-
σεν instead of ὄμνῳ ὄμνηθεσαν): Tr. 676 ἡφάνιστα, διάβορον πρὸς
οἰκεῖον | τῶν ἐνδον, ἀλλ’ ἐδέστον εἰς αὐτοῦ φθίνει. Thuc. 4. 100 προσέ-
βαλον τῷ τειχίσματι, ἄλλῳ τε τρόπῳ πειράσαστε καὶ μηχανήν προσήγαγον.
Though we can have δῶμα τελάζει (Eur. Andr. 1167), ‘is carried to-
wards the house,’ the dat. τῶδε τάνδρι after έπλησιαζόν here is proof in
itself that the verb does not govern τότον: further the sense required
is not ‘approached,’ but ‘occupied.’ Brunck, taking τῶδε τάνδρι as =
ἔμοι, was for changing έπλησιαζόν to έπλησιαζέ: which only adds the
new complication of an irregular μὲν and δέ. The text is sound: though
Heimsoeth conjectured νέμων for δ’ μὲν, and Nauck ἐν Κιθαιρώνος νάπας |
(this with Blaydes) νομίζει διπλωίται πομνίους έπιστατῶν | έπλησιαζέ. This
is to re-write, not to correct. 1137 ἐξ ἢρος ὄς ἀρκτοῦρον: from March to
September. In March the herd of Polybus drove his flock up to
Cithaeron from Corinth, and met the herd of Laius, who had brought
up his flock from the plain of Thebes. For six months they used to

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consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into homesteads near Corinth and Thebes. 

**ΣΟΦΟΚΛΕΟΥΣ**

χεμώνα δ' ἡδη παμά τ' εἰς ἐπαυλ' ἐγὼ ἠλαυνὼν οὖτος τ' εἰς τὰ Λατον σταθμᾶ. 

λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον; 1140

ΘΕ. λέγεις ἀληθῆ, καίτερ ἐκ μακροῦ χρόνου.

ΑΓ. φέρ' εἰπὲ νῦν, τότ' οὐθα παϊδά μοι των δουσ, ὡς ἔμαντο θρέμμα θρεψαίμην ἐγὼ; 

ΘΕ. τι δ' ἔστι; πρὸς τί τούτο τούτος ἱστορεῖς; 

ΑΓ. οδ' ἔστων, ὁ τάν, κεῖνος ὃς τότ' ἦν νέος. 1145

ΘΕ. οὐκ εἰς ὀλέθρον; οὐ σωπῆσας ἔσει; 

1138 χεμώνα L, χεμάνι A, facta quidem super υ rasura, nullo tamen relictō litterae a vestigio: χεμώνα T, V, V₂. Datius, utpotē faciolor, magis invaluit, adiecta nonnunquam (ut in B et Bodl. Laud. 54) interpretatione κατὰ τὸν χεμώνα: et editorum quoque maiori numero placuit. Eadem quotidianae locutionis appetitio quae
and then for the winter I used to drive my flock to mine own fold, and he took his to the fold of Lal'us. Did aught of this happen as I tell, or did it not?

HE. Thou speakest the truth—though 'tis long ago.

ME. Come, tell me now—wottest thou of having given me a boy in those days, to be reared as mine own foster-son?

HE. What now? Why dost thou ask the question?

ME. Yonder man, my friend, is he who then was young.

HE. Plague seize thee—be silent once for all!

those temporal accusatives which are almost adverbial, the idea of duration being merged in that of season, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 τὸν μὲν γὰρ χειμώνα οὐει σφὶ ὁ δεός...τοῦ δὲ θέρεος σπείροντες...χρήσκοντο τῷ ὀδαρτί. 2. 95 τῆς μὲν ἡμέρας ἡρός ἀγρευεῖ, τῆν δὲ νύκτα τάδε αὐτῷ χράται. 2. 2 τῆν ὑρήν ἐπαγινεέν σφι αἶγας, 'at the due season.' Hes. Ὺ. 174 οὐδὲ ποτ' ἤμαρ | παύσονται...οὐδὲ τι νυκτῷ. The tendency to such a use of the accus. may have been an old trait of the popular language (cp. ἄωριαν ἴκοντες Αρ. Αἰ. 23, καυρὸν ἐφήκεις Σωφ. Αἰ. 34). Modern Greek regularly uses the accus. for the old temporal dat.: e.g. τὴν τρίτην ἡμέραν for τῇ τρίτῃ ἡμέρᾳ. Classical prose would here use the genit.: Thuc. 1. 30 χειμῶνος ἡδὴ ἀνεχώρησαν. The division of the year implied is into θαρ, θέρος (including ὑπώρ), and χειμών (including φθινόπωρον). 1140 πεπαγμένον, predicate: = πέτρακτα τι τούτων ἄ λέγω; 1141 ἰκ, properly 'at the interval of'; cp. Xen. Αἰ. 1. 10. ἰ ἰκ πλέονος ἢ τὸ πρόσθεν ἐφεύραν, at a greater distance: so ἰκ τόξου ῥύματος, at the interval of a bow-shot, ἦδ. 3. 3. 15. 1144 τί θετι; = 'what is the matter?' 'what do you mean?' Tr. 339, El. 921, etc. πρὸς τί cannot be connected as a relative clause with τί θετι, since τίς in classical Greek can replace θετις only where there is an indirect question; e.g. εἰπὲ τί σοι φίλων. Cp. El. 316. Hellenistic Greek did not always observe this rule: Mark xiv. 36 οὐ τί ἐγὼ θέλω, ἀλλὰ τί σοι. 1145 ἄ ταυ, triumphantly, 'my good friend.' It is not meant to be a trait of rustic speech: in Ph. 1387 Neoptolemus uses it to Philoctetes; in Eur. Ηερ. 321 Iolaus to Demophon, and ἦδ. 688 the θερατων to Iolaus; in Βακχ. 802 Dionysus to Pentheus. 1146 οὖς ἐσθ ἐδέρυν; see on 430. οὖ σωπήσας ἔσει; = a fut. perfect,—at once,
Oi. ἀ, μὴ κόλαξε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
deīta κολαστοῦ μᾶλλον ἢ τὰ τοῦτο ἐπη.
ΘΕ. τί δ', ὥ φέριστε δεσποτῶν, ἀμαρτάνω;
Oi. οὐκ ἔννεπτων τὸν παιδ' ὑπὸ οὐτος ἱστορεῖ.
ΘΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.
Oi. σὺ πρὸς χάριν μὲν οὐκ ἔρεις, κλαῖουν δ' ἔρεις.
ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.
Oi. οὐχ ὡς τάχιος τις τοῦτο ἀποστρέψει χέρας;
ΘΕ. δύστηνος, ἀντὶ τοῦ; τί προσχρῆσθαι μάθειν;
Oi. τὸν παῖδ' ἐδωκας τῶδ' ὑπὸ οὐτος ἱστορεῖ;
ΘΕ. ἐδωκέ· ὅλεσθαι δ' ὥφελον τῆδ' ἡμέρα.
Oi. ἀλλ' εἰς τόδ' ἦξεις μὴ λέγων γε τοῦνδικον.
ΘΕ. πολλῷ γε μᾶλλον, ἢν φράσσω, διόλυμαι.
Oi. ἀνὴρ δ', ὡς έοικες, ἐς τριβᾶς ἔλα.
ΘΕ. σὺ δὴ ἐγὼγ', ἀλλ' εἰπον ὡς δοῖην πάλαι.
Oi. πόθεν λαβῶν; οἰκεῖον, ἢ 'ε ἄλλον τινός;
ΘΕ. ἐμὸν μὲν οὐκ ἐγὼγ', ἐδεξάμην δε τοῦ.
Oi. τῖνος πολιτῶν τῶνδε κὰκ ποίας στέγης;
ΘΕ. μὴ πρὸς θεῶν, μὴ, δέσποθ', ἱστορεῖ πλέον.
Oi. ὀλώλος, εἰ σε ταῦτ' ἑρήσομαι πάλιν.
ΘΕ. τῶν Λαίου τούνν τις ἢν γεννημάτων.

or once for all; Dem. or. 5 § 50 τά δέοντα ἵσομεθα ἐγνωκότες καὶ
λόγων ματαῖων ἀπηλλαγμένοι. So Ant. 1067 ἀντιδοὺς ἐσεὶ, O. C.
816 λυπηθές ἔσε. The situation shows that this is not an 'aside.'
The thespian, while really terrified, could affect to resent the assertion
that his master had been a foundling. 1147 κόλαξι: of words, Ai. 1107
tὰ σέμω ἐπη | κόλαξ ἐκεῖνος. On the Harvard stage, the Theban
at 1146 was about to strike the Corinthian (Appendix, Note 1, § 9).
1149 ὡ φέριστε: in tragedy only here and Aesch. Th. 39 (Ἑτέκλεες,
φέριστε Καδμείων ἄναξ): ironical in Plat. Phaedr. 238 b. 1151 ἄλλως
πονεῖ: the theory which he labours to establish is a mere delusion.
1152 πρὸς χάριν, so as to oblige: Dem. or. 8 § 1 μήτε πρὸς ἔχθραν
ποιεῖσθαι λόγον μὲνδένα μήτε πρὸς χάριν: Ph. 594 πρὸς ἱσχύος κράτος,
by main force. κλαῖων: see on 401. 1154 Cr. Ai. 72 τὸν τὰς
αἰχμαλωτίδας χέρας | δεσμοῖς ἀπευθύνντα (preparatory to flogging): Od.
OE. Ha! chide him not, old man—thy words need chiding more than his.
HE. And wherein, most noble master, do I offend?
OE. In not telling of the boy concerning whom he asks.
HE. He speaks without knowledge—he is busy to no purpose.
OE. Thou wilt not speak with a good grace, but thou shalt on pain.
HE. Nay, for the gods' love, misuse not an old man!
OE. Ho, some one—pinion him this instant!
HE. Hapless that thou art, wherefore? what more would'st thou learn?
OE. Didst thou give this man the child of whom he asks?
HE. I did,—and would I had perished that day!
OE. Well, thou wilt come to that, unless thou tell the honest truth.
HE. Nay, much more am I lost, if I speak.
OE. The fellow is bent, methinks, on more delays...
HE. No, no!—I said before that I gave it to him.
OE. Whence hadst thou got it? In thine own house, or from another?
HE. Mine own it was not—I had received it from a man.
OE. From whom of the citizens here? from what home?
HE. Forbear, for the gods' love, master, forbear to ask more!
OE. Thou art lost if I have to question thee again.
HE. It was a child, then, of the house of Laius.
or (2) ‘he was one of the children of the household of Laius,’ τῶν Δαῦδων being gen. of οἱ Δαῦδων. The ambiguity is brought out by 1168. See on 814. 1168 κεῖνον τις ἐγγενὴς γεγός, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὕπόστεγοι, El. 1386. 1169 I am close on the horror,—close on uttering it: (ὅστε) λέγειν being added to explain the particular sense in which he is πρὸς τῷ δαιμόνι, as ἀκοίνων defines that in which Oedipus is so. Cp. El. 542 τῶν ἐμῶν...ἰμερον τέκνων...ἐσχε δαίσασθαι: Plat. Crito 52 ὁ οὖν ἐπιθυμία σε ἄλλης πόλεως οὐδ’ ἄλλων νόμων ἔλαβεν εἰδέναι. Prof. Kennedy takes λέγειν, ἀκοίνων as subst. agreeing with τῷ δαιμόνι, ‘the dread speaking,’ ‘the dread hearing.’ 1171 While γε τοι, γε μέντοι, γε μὲν δὴ are comparatively frequent, γε τοι δὴ is rarer: we find it in Ar. Nub. 372, Plato Phaedr. 264 A, Rep. 476 e, 504 A, Crito 44 c. 1174 ὡς = ‘in her intention’: see on 848. πρὸς τῷ χρόνῳ nearly =
OE. A slave? or one born of his own race?
HE. Ah me—I am on the dreaded brink of speech.
OE. And I of hearing; yet must I hear.
HE. Thou must know, then, that 'twas said to be his own child—but thy lady within could best say how these things are.
OE. How? She gave it to thee? HE. Yea, O king.
OE. For what end? HE. That I should make away with it.
OE. Her own child, the wretch? HE. Aye, from fear of evil prophecies.
OE. What were they? HE. The tale ran that he must slay his sire.
OE. Why, then, didst thou give him up to this old man?
HE. Through pity, master, as deeming that he would bear him away to another land, whence he himself came; but he saved him, for the direst woe. For if thou art what this man saith, know that thou wert born to misery.
OE. Oh, oh! All brought to pass—all true! Thou light, may I now look my last on thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood!

[He rushes into the palace.

deductum videtur ab ákōēn, lectione minus proclivi, sensum tamen praebente multo graviorem. ákōēn servat Campbell: ákōēn primus dedit aut Brunckius aut Musgraveus, receperunt edd. plerique. 1172 κάλλιστρον' μάλιστον' coniect Nauck.

πρὸς ποιαν χρείαν, with a view to what kind of need or desire, i.e. with what aim: cp. 1443: Ph. 174 ἐπὶ παντὶ τῷ χρείας ἴσταμένῳ: Ant. 1229 ἐν τῷ (τίνι) ἔμμορφᾶς, in what manner of plight. 1176 τοῦ τεκόντας, not, as usually, 'his parents' (999), but 'his father': the plur. as τυράννοις, 1095. 1178 'I gave up the child through pity,' ὡς...δοκῶν, 'as thinking' etc.: i.e., as one might fitly give it up, who so thought. This virtually elliptic use of ὡς is distinct from that at 848, which would here be represented by ὡς ἀποίσοντι. ἄλλην χθόνα ἀποίσαν (αὐτόν): cp. O. C. 1769 ὡθῆσαι δ' ἡμᾶς | τὰς ὀνήμονες πέμψων. 1180 κάκης: a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (a) first in the verse, and also (b) emphatic: so O. C. 48, 796: see A. W. Verrall in Journ. Phil. xii. 140. 1182 ἂν ἔξηκοι, must have come true (cp. 1011), the opt. as Plat. Gorg. 502 ὡκύων η δητορική δημηγορία ἂν εῖη: Her. 1. 2 ἐγήσαν δ' ἂν οἷοι Κρήτες. 1184 ἀφ' ἂν οἷ χρήν (φώναι), since he was foredoomed to the acts which the two following clauses express.
ΧΟ. στρ. α'. ἦ γενεὰλ βροτῶν,
2 ὡς ὑμᾶς ἵσα καὶ τὸ μηδὲν ἥσασας ἐναριθμῶ.
3 τίς γὰρ, τίς ἀνήρ πλέων
4 τᾶς εὐδαιμονίας φέρει
5 η δοσοῦτον ὦσον δοκεῖν
6 καὶ δόξαν' ἀποκλῶιν;
7 τὸν σόν τοι παραδειγμ' ἔχων.
8 τὸν σὸν δαίμονα, τὸν σὸν, ὦ δαίμον Οἰδιπόδα,
βροτῶν
9 οὐδὲν μακαρίζω'

ἀντ. α'. ὦστις καθ' ὑπερβολῶν

1186 ὅ ἔν]. (ἐν ὃ factum), Α, αλ.: ω codd. aliquot, metro reclamante, cum disyllabo
licence δότης in v. 1197. 1187 In L scripta est interpretatio ἐγγάμω super
ἐναριθμῶ, cuius vocis in fine erasa est littera τ', quasi fuisset ἐν ἐριθμῷ. 1198 τὸ

1186—1222 στάσιμον τέταρτον: see Appendix, Note 1, § 10.
1st strophe (1186—1195). How vain is mortal life! 'Tis well seen
in Oedipus:
1st antistrophe (1196—1203): who saved Thebes, and became its
king:
2nd strophe (1204—1212): but now what misery is like to his?
2nd antistrophe (1213—1222). Time hath found thee out and hath
judged. Would that I had never known thee! Thou wert our deliverer
once; and now by thy ruin we are undone.

1187 ἦς with ἐναριθμῷ: τὸ μηδὲν adverbially with ἥσασα: i.e. how
absolutely do I count you as living a life which is no life. ἥσασα should
not be taken as = 'while you live,' or 'though you live.' We find οὐδὲν
εἰμί, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμί, 'I am as if I
were not': Tr. 1107 καὶ τὸ μηδὲν ὅ: Ai. 1275 τὸ μηδὲν ὄντας. Here
ἡσασα is a more forcible substitute for ὄντα, bringing out the contrast
between the semblance of vigour and the real feebleness. ἴσα καὶ ἴσα (or ἴνον) ὄπερ, a phrase used by Thuc. 3. 14 (ἵσα καὶ ἵκεται ἔσεν), and
Eur. El. 994 (τεβίζω στ' ἴσα καὶ μάκαρας), which reappears in late Greek,
as Aristid. t. 269 (Dind.). ἐναριθμῷ only here, and (midd.) in Eur. Or.
623 εἰ οὐκὶ θεῶς ἐναριθμεῖ κηδός τ' εἶμι = ἐν ἐριθμῷ ποιεῖ, if you make
of account. 1190 φέρει = φέρεται, cp. 590. 1191 δοκεῖν 'to seem,' sc.
eὐδαιμονεῖν: not absol., 'to have reputation,' a sense which οἱ δοκούντες, τὰ
OΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ 217

CH. Alas, ye generations of men, how mere a shadow do 1st strophe. I count your life! Where, where is the mortal who wins more of happiness than just the seeming, and, after the semblance, a falling away? Thine is a fate that warns me,—thine, thine, unhappy Oedipus—to call no earthly creature blest.

For he, O Zeus, sped his shaft with peerless skill, 1st antistrophe.


δοκοῦντα can sometimes bear in direct antithesis to οί ἀδόξοιντες or the like (Eur. Hec. 291 etc.). Cp. Eur. Her. 865 τὸν εὐτυχαῖον δοκοῦντα μὴ ξυλοῦν πρὶν ἂν | θανατὶ ἕδη τίς: Αἰ. 125 ὁρῶ γὰρ ἡμᾶς οὐδὲν ὡτας ἄλλο πλῆν | ἐκδικὸς θυσίας ξόμεν ἢ κούφην σκίαν. 1192 ἀποκλίναι, a metaphor from the heavenly bodies; cp. ἀποκλινομένης ἡς ἡμέρης (Her. 3. 104): and so κλίνει ἡ ἡμέρα, ὁ ἥλιος in later Greek: Dem. or. 3 § 13 οὐκ ἐπὶ τὸ ῥῆθιμαίν ἀπεκλίνειν. Χερσ. Mem. 3. 5. 13 ἡ πόλις...ἐπὶ τὸ χεῖρον ἐκλινε. 1193 τὸν σῶν τοι κ.τ.λ. The apparently long syllable τὸν (=ἐξ in 1202) is 'irrational,' having the time-value only of ὁ: see Metrical Analysis. The τὸ σῶν τοι of the mss. involves a most awkward construction:—‘having thy example,—having thy fate, I say, (as an example)’: for we could not well render ‘having thy case (τὸ σῶν) as an example.’ Against τὸν σῶν, which is decidedly more forcible, nothing can be objected except the threefold repetition; but this is certainly no reason for rejecting it in a lyric utterance of passionate feeling. 1195 οὐδένα βρροτῶν, nothing (i.e. no being) among men, a stronger phrase than οὐδένα: Nauck compares fr. οτὶ δὲ τὴν γλώσσαν θρασεῖσι | φεύγοντες ἄτας ἐκτὸς εἰσὶ τῶν κακῶν | Αρρής γὰρ οὐδὲν τῶν κακῶν λοιπάσατα, 'no dastard life': Πομ. Ημμ. 4. 34 οὔπερ τι πεφυγμένον έστι 'Αφροδιτην | οὔτε θεών μακάρων οὔτε θερτῶν ἀνθρώπων. Add Ph. 446 (with reference to Thersites being still alive) έμελλεν: επὶ οὔδεν τις κακῶν γ' ἀπώλετο, α/csv εί περιστέλλουσιν αὐτά δαίμονες: καὶ πως τὰ μὲν δίκαια καὶ παλιντριβή | χαίρουσ' ἀναστρέφοντες ες "Αἰδοῦ, τα δὲ | δίκαια καὶ τὰ κρῆστα' ἀποστέλλουσ' αἰ. The οὐδένα of the mss. involves the resolution of a long syllable (the second of οὐδέν) which has an ictus; this is inadmissible, as the ear will show anyone who considers the antistrophic verse, 1203, Ὑβαίσασον ἀνάσασον. 1197 καθ' ἵπποβολάν τοξώσασ, having hit the answer to the riddle of the Sphinx, when
2 toξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὀλβοῦ,
3 ὁ Ζεὺς, κατὰ μὲν φθίσας
4 τὰν γαμψφώνυξα παρθένον
5 χρησμῷδον, θανάτων δ' ἐμᾶ
6 χώρα πύργος ἀνέστα·
7 ἐξ οὐ καὶ βασιλέως καλεὶ
8 ἐμὸς καὶ τὰ μέγιστ' ἐτμαθης, ταῖς μεγάλαισιν ἐν
9 Θήβαισιν ἀνάσσων.

στρ. β'. ταύν ὅ ἀκούειν τῖς ἀθλιώτεροι;
2 τίς ἀταις ἀγρίαις, τίς ἐν πόνοις
3 ξύνωικος ἀλλαγὰ βίου;
4 ἰὸ κλεινὸν Οἰδίπου κάρα,
5 ὁ μεγάς λιμὴν
6 αὐτὸς ἠρκεσεν
7 παιδὶ καὶ πατρὶ θαλαμηπόλως πεσεῖν,

1197 ἐκράτησε, 1200 ἀνέστα. Utrique loco tertia persona longe melius convenit quam secunda: vide annot. Secundam tamen in codd. praevallisce minime mirum est, cum praecedent vocativus Οἰδίπόδα. Veram l. in v. 1197 tuentur M² (ἐκράτησε), Vat. a (ἐκράθησεν): in v. 1200 ἀνέστα vindicant L (σ enim a manu recen- tori accessit) et L². Hermannus ἐκράτησε...ἀνέστα dedit. Eiusdem coniecturam secutus scrip(it Blaydesius ἐκράθησες ἐς πάντ' ὑπὸ ἐκράθησε τοῦ πάντ'.

1202 Hiatus evitandi causa coniecit Elmsleius βασιλέως ἔμοι | καλεί, Blaydesius ἐξ οὗ δὲ βασιλέως καλεὶ τ'| ἕμοι. Immo concessa in hoc genere licentia usus est poeta, ut recte dixit Wunder. Neque opus est ut Hermannum et Blaydesium secuti λέγamus,

Teiresias and all others had failed: cp. 398: Aesch. Ag. 628 ἐκφωσ ἄστε τοξάγη άκρος σκοποῖ. ἐκράθησε. At 1193 the Chorus addressed Oedipus: at 1197 (ὅτις κ.τ.λ.) they turn to invoke Ζεὺς as the witness of his achievements; and so in 1200 L, which here has the corrupt ἐκράθησε, rightly gives ἀνέστα. Then at 1201 (ἢ οὗ κ.τ.λ.) they resume the direct address to Oedipus, which is thenceforth maintained to the end of the ode. To read ἐκράθησε and ἀνέστα would be to efface a fine trait, marking the passion of grief which turns from earth to heaven, and then again to earth. τοῦ πάντ' εὐδαίμονοι: for the adver- bial πάντα see on 475; also 823, 1425. 1198 φθίσας, because the Sphinx, when her riddle was solved, threw herself from a rock (Apol-
and won the prize of an all-prosperous fortune; he slew the
maiden with crooked talons who sang darkly; he arose for our
land as a tower against death.

But now whose story is more grievous in men's ears? Who
is a more wretched captive to fierce plagues and troubles, with
all his life reversed?

Alas, renowned Oedipus! The same bounteous place
of rest sufficed thee, as child and as sire also, that
thou should'st make thereon thy nuptial couch.

ne longae versus strophici syllabae (τὸν 1195) brevis respondeat; iure enim brevis est
haec anacrusis. 1205 τις ἐν πάνοις, τίς ἄτατος ἀγρίας, τίς ἐν πάνοις recte Hermann.,
metro consules (cf. v. 1214), receperunt edd. fere omnes. Simplex verumque remedium quo tempore invenirit Hermann., nescio: in
ed. tertia (a. 1833) ipse maluit in v. 1214 Δίκα ante διάξει inserere, hic autem
scribere τίς θάν' ἐν ἄτατος, τίς ἐν ἄγριοις πάνοις. Hartung., qui in v. 1214 πάλαι delendum
consuìt, hic scribere voluit τίς ἄτατος ἀγρίας πάλαιν (omission τίς ἐν πάνοις): et sic
Heimsoeth., nisi quod τῶν πάλαι dedit. 1208 ὁ μέγας λυμν[...] τῶν γάρ
λυμν coniect Heimsoeth., receptit Nauck. 1209 πατρ[... τόσει] ὑπερὶ, ex
Wunderi conjectura. πεσεῖ[...] ὑπερὶ Hartung.: πέλει Heimsoeth.
8 πῶς ποτὲ πῶς ποθ' αἰ πατρῴαί σ' ἄλοκες φέρειν, τάλας,
9 σύγ' ἐδυνάθησαν ἐς τοσόνδε;

ἀντ. β. ἐφευρέ σ' ἄκονθ' ὁ πάνθ' ὅρῶν χρόνος.
1213
dικάζει τὸν ἀγαμὸν γάμον πάλαι
3 τεκνούντα καὶ τεκνούμενον.
1215
4 ἰὼ Δακεόν <ὅ> τέκνον,
5 εἰθ' σ' εἴθ' σε
6 μὴπότ' εἰδόμαν.
7 δύρομαι γὰρ ἁσπέρ ἰάλεμον χέων

1214 δικάζει τὸν codd.: δικάζει τ' Herman., Dindorf., Nauck., Blaydes., Kennedius. Quod autem ὁ οὖν δικάζει in B allisque paucis irrepsit, id vocis χρόνος ultimae syllabae deberei recte iudicat Blaydes. 1216 ὅ λακεóν τέκνον codd.: ὅ supplevit Erfurdt.: vide annot. 1217 εἴθ' σ' εἴθ' σε codd.: εἴθ' σ' εἴθ' σε Wunder.

here = ἐμπεσεῖν (which Hartung would read, but unnecessarily). Ar. Th. 1122 πεσεῖν ἐς εὐνάς καὶ γαμήλιον λέχος. The bold use is assisted by θαλαμπόλῳ (bridegroom) which goes closely with πεσεῖν. 1211 ἄλοκες: cp. 1256, Ant. 569, Aesch. Th. 753. 1212 σύγ': cp. Aesch. Ag. 37 οἴκος οὖν αὐτός, εἰ φθογγὴν λάβως, | σαφέστατ' ἐν λέξειν. 1213 ἄκονθ', not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laius. χρόνος, which φῶεi ἀδηλα (Ai. 647): fr. 280 πῶς ταῦτα κρύπτε μυθέν, ὥς ὁ πάνθ' ὅρῶν | καὶ πάντ' ἄκοιν (cp. note on 660) πάντ' ἀναπτύσσει χρόνος: see on 614. Time is here invested with the attributes of the divine omniscience and justice. 1214 δικαζε (see on 1205), prop. 'tries,' as a judge tries a cause (δικήν δικάζει): here, 'brings to justice,' punishes: a perhaps unique poetical use, for in Pind. Olym. 2. 59, which Mitchell quotes, ἀλτρα...δικάζει τίς = simply 'tries.' Aesch. has another poet. use, Ag. 1412 δικάζεις...φυγήν ἐμοῖ = καταδικάζεις φυγήν ἐμοῦ. γάμον πάλαι τεκνούντα καὶ τεκνούμενον: one in which ὁ τεκνούμενος has long been identified with ὁ τεκνῶν: i.e. in which the son has become the husband. The expression is of the same order as τά γ' ἔργα μου | πεποιθότ' ἐστι μᾶλλον ἦ δεδρακότα, O. C. 266. 1216 ὅ λακεόν ὃ τέκνον. Erfurdt's ὅ is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by Ai. 395 ἔρβος ὃ φαενοτατον. Hermann, however, preferred ὅ, as a separate exclamation: 'Alas, of Laius (oh
Oh, how can the soil wherein thy father sowed, unhappy one, have suffered thee in silence so long?

Time the all-seeing hath found thee out in thy despite: he 2nd anti-judgeth the monstrous marriage wherein begetter and begotten have long been one.

Alas, thou child of Laius, would, would that I had never seen thee! I wail as one who pours a dirge from his lips;


horror!) the son.' Bothe's Λαόην could be supported by Eur. I. A. 757 Φοιβήναν δάτεδον: id. fr. 775. 64 ὡςιάν βασιλήν: but seems less likely here. 1218 The MSS. give δύρομαι γὰρ ὡς περιάλλα [sic; in one MS. ὡς περιάλλα] ἱαχέων ἐκ στομάτων. I conjecture δύρομαι γὰρ ὀσπερ ἱάλεμον χεῖν ἐκ στομάτων: 'I lament as one who pours from his lips a dirge': i.e. Oedipus is to me as one who is dead. Cp. Pind. Isthm. 7. 58 ἐπὶ βρήνον...πολύφαμον ἃχεαν, 'over the tomb they poured forth a resounding dirge.' Every attempt to explain the vulgate is unavailing. (1) ὡς περιάλλα is supposed to be like ὡς ἐτησίμοις, ὡς μᾶλιστα, 'in measure most abundant.' Now περιάλλα could mean only 'preeminently,' 'more than others': Soph. fr. 225 νόμων | ὡς Θαμύρας περιάλλα μουσοποιεῖ, 'strains which Thamyrias weaves with art preeminent'; Αγ. Θ. 1070 τί ποτ᾽ Ἀνδρομέδα | περιάλλα κακῶν μέρος ἔξθακον; 'why have I, Andromeda, been dowered with sorrows above all women?' Pindar Pyth. 11. 5 θραυσὺν ὅν περιάλλα τίμιαι Δαξίας, honoured preeminently. Here, περιάλλα is utterly unsuitable; and the added ὡς makes the phrase stranger still. (2) The MSS. have ἱαχέων. Both ἱαχέων and ἱαχεῖν occur: but the latter should, with Dindorf, be written ἱαχέων. Eur. Her. 752 ἱαχθήσατε: 783 ὀδολύγματα...ἱαχεῖν: Or. 826 Τυνδάρις ἱαχθησε τάλαινα: 965 ἱαχεῖν δὲ γὰ κυκλωπία. The participle, however, is unendurably weak after δύρομαι, and leaves ἐκ στομάτων weaker still. (3) ἐκ στομάτων can mean only 'from my lips' (the plur. as Τρ. 938 ἀμφιπίπτων στόμασιν, kissing her lips: Eur. Alc. 404 ποτ᾽ σοι ἱπτὼν στόμασιν): it could not mean 'loudly.' (4) Elmsley, doubtless feeling this, took ἱαχεῖον as gen. of a supposed, but most questionable, ἱαχέως, 'loud,' formed from ἱαχή. Erfurdt conjectured ἱαχέων, 'from lips wild as a bacchant's.' But a Greek poet
would not have brought Iacchos and Thanatos so close together; χωρὶς ἡ τιμὴ θεῶν. (5) ἰάλημον gives exactly the right force; for them, Oed. is as the dead. ἰάλημος is a wail for the dead in the four places of Eur. where it occurs (Or. 1391, Phoen. 1033, Ῥω. 600, 1304), in [Eur.] Ῥhes. 895, and in the one place of Aesch., Suppl. 115, which is just to our point: the Chorus of Danaïdes say, πάθεα...θρεμένα... ἰηλέμωσιν ἐμπρεπῆ ξώσα γόους με τιμώ, 'lamenting sorrows meet for funeral wails (i.e. the sorrows of those who are as dead), while yet living, I chant mine own dirge.' ἐκ στομάτων fits χέων, since χέιν was not commonly used absolutely for 'to utter' (as by Pindar, l.c. above). (6) The corruption may have thus arisen in a cursive ms.: ἰάλημον being written ἰαλημο’, the last five letters of ὠσπεριλεμο’χεων would first generate ἁχεων (as in one ms.), or, with the second stroke of the μ, ἁσχεων: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar περιάλα (in one ms. περίαλα). The non-elision of the final α in the mss. favours this view. 1221 τὸ δ’ ὀρθὸν εἰπεῖν, like ὡς εἰπεῖν ἐπος, prefaces the bold figure of speech: I might truly say that by thy means (ἐκ σέθεν) I received a new life (when the Sphinx had brought us to the brink of ruin); and now we have again closed my eyes in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as στάντες τ’ ἐς ὀρθὸν καὶ πεσόντες ὦστερον (50). ἀνέπνευσα, 'revived,' i.e. was delivered from anguish; cp. Ἰ. 11. 382 ἀνέπνευσαν κακότητος, had a respite from distress: Ἀι. 274 ὧδε κανέπνευσε τῆς νόσου. 1222 κατεκοίμησα: cp. Aesch. Ἀγ. 1238 ὃς ἀσφαδάστος...δύμα συμβάλω τόδε: Ἀι. 831 καλῶ θ’ ἁμα | πομπαίων Ἐρμήν χθόνον αὐ με κουμίσαι.
sooth to speak, 'twas thou that gavest me new life, and through thee darkness hath fallen upon mine eyes.

SECOND MESSENGER (from the house).

Ye who are ever most honoured in this land, what deeds shall ye hear, what deeds behold, what burden of sorrow shall be yours, if, true to your race, ye still care for the house of Labdacus! For I ween that not Ister nor Phasis could wash this house clean, so many are

1223—1530 ἕχωδος. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

1223 A messenger comes forth from the house. An ἐξάγγελος is one who announces τὰ ἐπὶ γεγονότα τοῖς ἔξω (Hesych.), while the ἄγγελος (924) brings news from a distance: in Thuc. 8. 51 (τῷ στρατευ-ματὶ ἐξάγγελος γίνεται ὡς, κ.τ.λ.), one who betrays secrets. 1224 ὅσον ὅ': see on 29. 1225 ἁρείσθη, take upon you, i.e. have laid upon you: like αἵρεσθαι ἄξος, βάρος: while in Il. 14. 130 μὴ ποὺ τις ἐφ ἐλκεῖ ἐλεύθερον ἁρησθαι we may rather compare Il. 12. 435 μωσθὸν ἁρησθαί, take up for oneself, 'win.' ἐγγενεῖς = ὡς ἐγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 273). 1227 ἵππος, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert Anc. Geo. § 196 n., Byzantine and modern Δούναβις). Ψαῦν (Ῥιόν), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. An. 4. 6. 4 must mean the Araxes, which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. Ovid Met. 2. 248 arsit Orontes | Thermodonque citus Gangesque et Phasis et Ister. Commentators compare Seneca Hipp. 715, Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tartum piarit sceleris, and Shaksp. Macbeth 2. 1 Will all great Neptune's ocean wash this blood Clean from my hand? where, however, the agony of personal remorse renders the hyperbole somewhat more natural than it is here in the mouth of a messenger. 1228 καθαρμῷ, modal dat., 'by way of purification,' so as to purify. νὰς: Eur. I. T. 1191 ἄγνοις καθαρμοῖς πρωτά νιν νὰς θέλω. The
keóthei, tâ δ' αὐτίκα' εὶς τὸ φῶς φανεῖ κακά
έκόντα κοῦκ ἄκοντα. τῶν δὲ πημονῶν
μᾶλλα πρὸς τὸν θάνατον' αἰ' φανῶσ' αὐτάξετοι.

XO. λείπει μὲν οὐδ' ἀ πρόσθεν ἤδειμεν τὸ μὴ οὐ
βαρύστοιν ἐξών' πρὸς δ' ἐκείνουσιν τί φῆς;

Εξ. δ' μὲν τάχιστος τῶν λόγων εἰπέων τε καὶ
μαθεῖν, τεθνηκε θείοιν Ἰοκάστης κάρα.

XO. ὁ δ' ὁστάλαινα, πρὸς τίνος τοι' αἴτιας;

Εξ. αὐτῆ πρὸς αὐτῆς. τῶν δὲ πρακθέντων τὰ μὲν
ἄλγωστι' ἀπεστίν' ἢ γὰρ οἷς οὐ πάρα.

οἷς δ', ὅσον γε κάν ἐμοὶ μνήμης ἐν,
πεύσει τὰ κείμης ἄθλιας παθήματα.

1230

1231 Veram l. a!/ quarn pauci codd. servanl, L a prima manu habuit, sed
mutavit in a' v corrector. a'v A et codd. plerique.

idea of washing off a defilement belongs to νίκεον (as to its cognates
in Sanskrit and Old Irish, Curt. Etym. § 439), cp. II. Π. Π. 830 etc.
τοια (properly referring to a suppressed τοια θεάμιαν = ὅτι τοια-
αὐτα: Her. i. 31 ἐμακάριζον τὴν μητέρα οἴον (= ὅτι τοιαύτων) τέκνων
ἐκήρησε: Aesch. P. V. 908 ἔσται τατείνος, οἴόν ἑδρικτέατ | γάμων γαμεῖν:
II. 5. 757 οὐ νεμεσέγχ Ἀρεί... ὧν διστάντων τε καὶ οἴον ἀπώλεσε λαὸν
Ἀχαιῶν. 1229 The construction is δος κακά (τὰ μὲν) κάθιο, τὰ δὲ αὐτίκα
ἐς τὸ φῶς φανεῖ: cp. El. 1290 πατράγαν κτῆσιν... ἄντις, τὰ δ' ἐκχει κ.τ.λ.
The house conceals (κεύθει) the corpse of Ic aged; it will presently
disclose (φανεῖ) the self-blinded Oedipus: both these horrors were due to
conscious acts (ἐκόντα), as distinguished from those acts in which Oed.
and Iocasta had become involved without their knowledge (ἐκόντα).

1230 μᾶλλα, because there is not the
consolation of recognising an inevitable destiny: cp. Ai. 260 τὸ γὰρ
ἐσπερίστην οἰκεία πάθη | μὴν δὲνον άλλον παραπάζαντος | μεγάλας ἀδύνας
ὑποτείνεια: but here λυποῦσι refers rather to the spectators than to the
sufferers. αἴ for α' αί, as oft. in poetry (O. C. 395 etc.), rarely in prose,
Thuc. 4. 17 οὐ μὲν βραχεῖς ἀρκόντω̄ι, 18 οἰτίνες... νομίσων. 1232 λήπα,
fail: Polyb. 2. 14 ἦ τῶν "Αλπεων παρώρεια...προκαταλήγουσι λείπει τὸν
μὴ συνάπτειν αὐτῶ, the chain of the Alps, stopping short, fails of touching
the ills that it shrouds, or will soon bring to light,—ills wrought not unwittingly, but of purpose. And those griefs smart most which are seen to be of our own choice.

CH. Indeed those which we knew before fall not short of claiming sore lamentation: besides them, what dost thou announce?

2 ME. This is the shortest tale to tell and to hear: our royal lady Iocasta is dead.

CH. Alas, hapless one! From what cause?

2 ME. By her own hand. The worst pain in what hath chanced is not for you, for yours it is not to behold. Nevertheless, so far as mine own memory serves, ye shall learn that unhappy woman's fate.

When, frantic, she had passed within the

codd. plerique: ἠδεμεν Elmsleius, quod multe receperunt editores: vide tamen annot.
to the βάλαμος or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (Βοῦν εὐθανασίαν. 1252). The messenger and others who were in the court watch him in terror as he raves for a sword and asks for Ιοκάστα. Then the thought strikes him that she is in the βάλαμος. He bursts into it (ἐνήλιστο 1261). They follow. There they find Ιοκάστα dead, and see Oedipus blind himself. 1242 εὔθω, 'straight,' is obviously more forcible here than εὖθω, 'without delay'; a distinction to which Eur. Ἱηρ. 1197 τὴν εὔθως Ἀργους κατιδαυρίας ὄδον is an exception rare in classical Attic. 1243 ἀμφιδεξίους here = not simply 'both,' but 'belonging to both hands' (for ἀκμάι sole would scarcely have been used for 'hands'): so in O. C. 1112 ἐρείσατε πλευρὼν ἀμφιδεξίουν can mean, 'press your sides to mine on either hand.' ἀμφιδεξίους usu. means 'equally deft with either hand' (ambidexter), opp. to ἀμφαρίστερος, 'utterly gauche' (Ar. fr. 432): hence 'ambiguous' (of an oracle, Her. 5. 92). The Sophoclean use has at least so much warrant from etymology that δεξιὰ, from δεκ with added σ, prop. meant merely 'the catcher' or 'receiver': see Curt. Etym. §§ 11, 266. 1244 ἐπιρράξασα from ἐπιρράσασα, Plut. Mor. 356 c τοὺς δὲ συνόντας ἐπιδραμόντας ἐπιρράξαι τὸ πῶμα, hastily put the lid on the chest. II. 24. 452 θύρην δ’ ἔχε μοῦνος ἐπίβλησ | εἰλαίνος, τὸν τρεῖς μὲν ἐπιρρήσασασκόν Ἀχαϊ, | τρεῖς δ’ ἀναολέγοσκον κ.τ.λ. (from ἐπιρρήσασω). Hesych. ἐπιρρήσασει. ἐπικλείει. Plato Prot. 314 c ἀμφοῖν τοῦν χερῶν τὴν θύραν...ἐπιράξε (from ἐπιράσασω). In O. C. 1503 (χάλαζ) ἐπιρράξασα is intrans. 1245 τὸν ἱτη Δ. πάλαι νεκρόν: for the order cp. Thuc. 7. 23 αἱ πρὸ τοῦ στόματος νῖτε ναμαχοῦσαι: Isocr. or. 4 § 179 τὴν τε περὶ ἥμας ατιμίαν γεγενημένην:
vestibule, she rushed straight towards her nuptial couch, clutching her hair with the fingers of both hands; once within the chamber, she dashed the doors together at her back; then called on the name of Laus, long since a corpse, mindful of that son, begotten long ago, by whom the sire was slain, leaving the mother to breed accursed offspring with his own.

And she bewailed the wedlock wherein, wretched, she had borne a twofold brood,
228 ΣΟΦΟΚΛΕΟΥΣ

εξ ἀνδρὸς ἀνδρὰ καὶ τέκν’ ἐκ τέκνων τέκνῃ. 1250
χῶπως μὲν ἐκ τῶν ὑπὲρ οὐκέτ’ οἶδ’ ἀπὸλλυται:
βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ύψ’ οὖν
οὐκ ἦν τὸ κεῖμης ἐκθέασασθαι κακὸν,
ἀλλ’ εἰς ἐκείνων περιπολοῦντ’ ἐλεύθερον.

φιοτά γὰρ ἡμᾶς ἤγιος ἤχαιτῶν πορείων, 1255
gυναῖκα τ’ οὐ γυναῖκα, μητρῴαν δ’ ὅσον
κίχοι διπλῆν ἄρουραν οὖ τε καὶ τέκνων.
λυσόντι δ’ αὐτῷ δαμόνων δεικνυόν τις
οὖθες γὰρ ἄνδρῶν οἱ παρῆμεν ἐγγύθεν.
δεινὸν δ’ ἀΰσας ὡς ὑφήγησον τους
πόλιας διπλαίς ἐνήλιον’, ἐκ δὲ ποθέμων
ἐκλείπει κολλα κλήβρα καμπτάτει στέγη.
οὐ δὴ κρεμασθήν τὴν γυναίκ’ ἐσείδομεν,
πλεκταίων αἰώρασιν ἐμπεπλεγμένην.

1250 εξ ἀνδρὸς ἀνδρὰς A cum codd. plerisque, quibus fraudi fuit pluralis ἄπλοις
in v. 1249. In L pr. manus ἀνδρὰ dederat, recentior litteram σ addidit: ex contrario
codicis E corrector ἀνδρὰς in ἀνδρὰ mutavit, superscripto τὸν Oidipoda. 1260 ὑψ’
ἥγησον mendose L et Aldina: ὑφήγησον ceteri codd., ascripto in A et E gloss. ἄγγοι.

about 5 to 7: see Monro, Hom. Grammar § 69. διπλοῦς, acc. plur., a
twofold progeny, viz. (1) Oedipus by Laïus (ἐξ ἀνδρὸς ἀνδρὰ), and
(2) her four children by Oedipus (τέκνα ἐκ τέκνων, where the poetical
plur. τέκνων is for symmetry with τέκνα, as 1176 τῶν τεκόντας = τῶν πατέρα).
1251 The order (instead of ἀπὸλλυται, οὐκέτ’ οἶδα) is a bold ‘hyperba-
ton’: Blaydes cp. Eur. Her. 205 σοι δ’ ὡς ἀνάγκη τοῦσδε βουλομαι φρά-
σαι | σῶσεν, where σῶσεν ought to come before βουλομαι. 1255 φοντά,
moves wildly about. Cp. Π. 15. 685 ὡς Δίας ἐπὶ πολλὰ θοάν ικρα
νηῶν | φοιτα μακρὰ βιβάς—where he has just been likened to a man
jumping from one horse to another, θρώσκων ἀλλοτ’ ἐπ’ ἄλλον. So of
the sharp, sudden visits of the νόσος, Ph. 808 οὔει αὐτό χαρὰ καὶ τοιχεῖ
ἀπέρχεται. Αἰ. 59 φοντῶν’ ἄνδρα μανᾶσιν νόσοις, ‘raving.’ Curtius (Etym.
§ 417) would refer the word to φυ, φοιτῶ coming from φαῦ-τα-ω, ‘to
be often’ (in a place). 1255 πορεία is epexegetical of ἤχαιτῶν, which
governs a double accus. 1256 (ἐξαιτῶν) τε ὅπου κίχοι, (optative, and not
subj., because the pres. φοντά is historic), representing a deliberative sub-
jective, ποῦ κίχο; Xen. Hellen. 7. 4. 39 ἑπόρει τε δ’ τι χρήσατο τῇ πραγ-
husband by husband, children by her child. And how thereafter she perished, is more than I know. For with a shriek Oedipus burst in, and suffered us not to watch her woe unto the end; on him, as he rushed around, our eyes were set. To and fro he went, asking us to give him a sword,—asking where he should find the wife who was no wife, but a mother whose womb had borne alike himself and his children. And, in his frenzy, a power above man was his guide; for 'twas none of us mortals who were nigh. And with a dread shriek, as though some one beckoned him on, he sprang at the double doors, and from their sockets forced the bending bolts, and rushed into the room.

There beheld we the woman hanging by the neck in a twisted noose of swinging cords.
καὶ κυμάνει ἄνω καὶ κάτω, so they swing and surge: *Legg.* 789 ὁ δὲ τε ὑπὸ ἑαυτῶν (κινεῖται) ἢ καὶ ἐν αἰώραις (in swings) ἢ καὶ κατὰ θάλατταν ἢ καὶ ἐφ' ἵπποις ὁχυμένων. *Cp. Athen.* 618 ε ἦν δὲ καὶ ἐπὶ ταῖς ἀιώραις τῖς, ἐπ' Ἥριγον, ἦν καὶ ἀλήτην καλοῦσιν ζώην, 'at the Feast of Swings there was also a song in memory of Erigone, otherwise called the Song of the Wanderer.' The festival was named ἀιώραι (small images, like the oscilla offered to Bacchus, Verg. *G.* 2. 389, being hung from trees) because Erigonè had hanged herself on the tree under which she had found the corpse of her father Icarius; the name ἀλήτης alluding to her wanderings in search of him. Hesych. s. v. ἀλήτης has ἀιώρα: the gloss of Suidas (ἐώρα· ἕψυξες ἢ μέταρσεις) is from the schol. here. ἐώρημα for αἰώρημα (the stage μηχανή) occurs in schol. *Ar. Pax* 77. αἰώρα, however, is only the form for which there is good authority of the classical age. ἐμπεπληγμένη (which L has) would mean 'having dashed herself into...': but this can hardly be justified by the intrans. use of the active, *Od.* 22. 468 f. ὅταν ...πέλεωι | ἔρκει ἐνιπλήξωι: nor is it appropriate here in reference to the hanging corpse. 1266 γῆ, locative dat.: see on 20: *cp. 1451 ναίειν ὅρεσιν. 1269 περόνας (called πάρπαι by Eur. *Ph.* 62), brooches with long pins which could serve as small daggers: one fastened Iocasta's ἰμάτιον on her left shoulder, and another her Doric χιτών on the right shoulder, which the ἰμάτιον did not cover. The Doric χιτών was sleeveless, and usually made with a slit at each shoulder, requiring the use of brooches. (Cp. Guhl and Koner, *Life of the Greeks and Romans*, p. 162 Eng. tr.). In 'The Harvard Greek
But he, when he saw her, with a dread, deep cry of misery, loosed the halter whereby she hung. And when the hapless woman was stretched upon the ground, then was the sequel dread to see. For he tore from her raiment the golden brooches wherewith she was decked, and lifted them, and smote full on his own eye-balls, uttering words like these: 'No more shall ye behold such horrors as I was suffering and working! long enough have ye looked on those whom ye ought never to

Play' (1882), plate ii. p. 26, represents Iocasta with the ἵματιον thus worn. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεντοῦσας τῷς περίγρας τῶν ἰματίων, and so slay him. Thus too in Eur. Hec. i 170 the women blind Polymestor; πόρπας λαβοῦσαι τάς ταλαιπώρους κόρας | κεντοῦσιν, αἰμασσοῦσιν. 1270 ἄρθρα can only mean the sockets of the eye-balls (κύκλων). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. ἄρθρα could not mean κόρας (pupils), as the schol. explains it. Eur. has another bold use of the word, Cyc. 624 συγάτε πρὸς θεῶν, θάρσεις, ἣτακάζετε, συμβείνετε ἄρθρα στόματος, i.e. shut your lips and be still. 1271 οὐκ ὄψωντο κ.τ.λ. His words were:—οὐκ ὄψωσθέ με οὐθ' ὡσ' ἐπαχνον οὖθ' ὡσ' ἔδραυ κακά, ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει ὄψωσθε, οὐς δ' ἔχρηξον οὐ γνώσωσθε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye ought never to have seen [Iocasta and his children], and fail to know those whom I longed to know [his parents, Laius and Iocasta]. ἐπασχέν...ἔδρα....gamma...έχρηξεν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάσχει, etc., or else πάσχων, etc. ἐπασχέν...ἔδρα mean 'was suffering,' 'was doing' all this time, while ye failed to warn me; and express the reciprocal, though involuntary, wrong of the incestuous relation, with its consequences to the offspring. (Cp. Ant. 171 παίσαντες τε καὶ | πληγέντες αὐτόχερυ σὺν μαύσματι.) 1273 οὐκ ὄψωσθε: see on 997. The other verbs being plural (with κύκλων for
subject), the subject to ἔχρητεν cannot be ἄρθρα κίκλων, but only Oed. He had craved to learn his true parentage (782 ff.). ὁψοῖαθ', οὖς δ' ἔχρητεν οὐ γνωσοίατο. 1275 τοιαύτ' ἐφύμων τοπλάκες τε κούχ ἀπαξ ἥρασσ' ἐπαίρων βλέψαρα. φοίναι δ' ὁμοῦ γλύναι γένει ἔτεγγον, οὔτ' ἀνίεσαν φόνου μυδώσας σταγώνας, ἀλλ' ὁμοῦ μέλας ὁμβροσ χαλάζης αἰματοῦ ἐτέγγετο. τάδ' ἐκ δυνῶν ἔρρωγεν οὐ μόνον κάτα, ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῇ κακά. τὸ πρὶν παλαιὸς δ' ὀλβος ἢν πάροιδε μὲν ὁδὼς δικαίως: νῦν δὲ τῇδε θήμερα στεναχμός, ἄτη, θάνατος, αἰσχύνη, κακῶν ὁσ' ἐστὶ πάντων ὀνόματ', οὐδὲν ἐστ' ἀπόν. 1280 ΧΟ. νῦν δ' ἔσθ' ὁ τλῆμων ἐν τινὶ σχολῇ κακοῖ; 1279 ὁμβροσ χαλάζης αἰματοῦ ἐτέγγετο (sic) L, A, coedd. plerique. Post αἰματος additum est τ' in E et V: quam lectionem, quasi χαλάζης αἰματος τ' pro χαλάζης αἰματοῦ σης dictum esset, receperunt Erfurdt., Musgravius, Elmslius, Bothius, Linwood., Kennedius. ὁμβροσ χαλάζης αἰματω ὁ τέτγετο cum Hermanno Nauck.: ὁμβροσ χαλάζης θ' αἰματοῦ Porson., Dindorf.: ὁμβροσ χαλάζης αἰματοῦ Heath., Campbell.: ὁμβροσ χαλάζης (i.e. χαλάζης, quod Hermann, coniecerat) αἰματοῦ Blaydes. 1280 κάτα restituit pro κακά, quod a fine sequentis versus in coedd. omnes irrepsit,
have seen, failed in knowledge of those whom I yearned to know—henceforth ye shall be dark!'

To such dire refrain, not once alone but oft struck he his eyes with lifted hand; and at each blow the ensanguined eye-balls bedewed his beard, nor sent forth sluggish drops of gore, but all at once a dark shower of blood came down like hail.

From the deeds of twain such ills have broken forth, not on one alone, but with mingled woe for man and wife. The old happiness of their ancestral fortune was aforetime happiness indeed; but to-day—lamentation, ruin, death, shame, all earthly ills that can be named—all, all are theirs.

Ch. And hath the sufferer now any respite from pain?

ora foedus imber, et lacerrum caput Largum revulsis sanguinem venis vomit) affords no clue as to his text of Sophocles. μᾶλα ὄμβρος ἄματος ἕλμεν = a shower of dark blood-drops rushing down as fiercely as hail: cp. O. C. 1502 ὄμβρια | χάλαι' ἐπιρράξασα. Pindar has ἐν πολυφόρῳ...Δίως ὄμβρῳ | ἀναρθίμον ἀνδρῶν χαλασάντει φῶς (Isthm. 4. 49) of a slaughter in which death-blows are rained thick as hail; and so χάλαιαν ἄματος (I. 6. 27): so that the resemblance is only verbal. 1280 f. Soph. cannot have written these two verses as they stand; and the fault is doubtless in 1280. Porson's οὖχ ἐνός μόνου, though plausible, is in sense somewhat weak, and does not serve to connect 1280 with 1281. In my conjecture, οὖ μόνου κατὰ, the force of the prep. is suitable to the image of a descending torrent which overwhemests: and for its place cp. Αἰ. 969 τί δῆτα τοῦθ' ἐπεγγελέων ἄν κατὰ; ib. 302 λόγους...τοὺς μὲν Ἀτρειδῶν κατὰ. 1282 ὁ πρὶν, = which they had till lately: ταλαιῶς, because the house of the Labdacidae was ἄρχαιπλουτος; tracing its line to Cadmus and Agenor, 268. 1283 δικαίως, in a true sense: cp. 853. 1284 f. Instead of κακά πάντα, ὅσα ὄνομαζεται, πάρεστιν, we have ὅσα ὄνοματα πάντων κακῶν ἄστι, (τοῦτων) οὐδὲ ἀπεστίν: ὄνομα κακοῦ standing for κακῶν ὄνομαζόμενον. So Aesch. P. V. 210 Τεία, πολλῶν ὄνομάτων μορφῇ μία = μορφῇ μίᾳ τειάς πολλαχῶς ὄνομαζόμενης. 1286 ἐν τοῖς is right. Even if τίς σχολή
κακοῦ could mean 'what form of respite from misery?' τίνι would be less suitable. The Chorus mean: 'and is he now calmer?'—to which the answer is that he is still vehemently excited. 1289 μητέρ' (Schneidewin), suggested by Ar. Vesp. 1178, would debase this passage. 1291 δόμοις ἀραιοῖς, fraught with a curse for the house, making it accursed, ὡς ἤραστο, in terms of his own curse (238 μήτ' εἰσδέχεσθαι μήτ' προσφωνεῖν, κ.τ.λ.), according to which anyone who was knowingly ἐννόησεν with the criminal incurred the like curse as he (270). Cp. Eur. Med. 608 καὶ σοὶς ἀραία γ' ύσια τυγχάνει δόμοις, i.e. bring a curse on it. 1. T. 778 (κόμμασι με)...ἡ σοις ἀραία δόμασιν γενήσομαι. Aesch. Ag. 236 φθόγγον ἀραιῶν οἴκων. Not μενών δόμους, as though the dat. were locative, like γῇ, 1266. 1293 ή φήσιν: Eur. Hec. 1107 κραίεσον ή φήσει κακά: the fuller constr., Her. 3. 14 μέξω κακά ή οὔτε ἀνακλαίειν. 1294 The subject to δείξει is Oedipus. Cp. Ai. 813 χωρεῖν ἐτοιμόσ, καὶ λόγῳ δείξω μοῦ. O. C. 1.46 δὴλῳ δ': 'and I prove it' (viz. that I am wretched), like τεκμήριον δέ. In Ar. Eccl. 933 δείξει γε καί σοι' τάχα γὰρ εἶχον ὡς ἐμὲ, a person just mentioned is the subject of both verbs, as just afterwards we have, ἢλ. 936 δείξει τάχ' αὐτός. On the other hand the verb seems really impersonal in Ar. Kan. 1.261 πάνω γε μέλῃ βαθμιστά· δείξει δὴ τάχα (for the subject cannot well be either μὴν or Aeschylus): and so in Her. 2. 134 διείδεξε, it was made clear: as 2. 117 δηλοῖ, it is manifest. In 3. 82, however, the subject to διείδεξε may be μονναρχῦς. Cp. Plat. Hipp. mai. 288 b է έπικεφήγας ἦσοντα καταγελάστος, αὐτῷ δείξει (the event will show): cp. Theae. 200 ē, and see on 341. The central door of the palace is
2 MÉ. He cries for some one to unbar the gates and show to all the Cadmeans his father's slayer, his mother's—the unholy word must not pass my lips,—as purposing to cast himself out of the land, and abide no more, to make the house accursed under his own curse. Howbeit he lacks strength, and one to guide his steps; for the anguish is more than man may bear. And he will show this to thee also; for lo, the bars of the gates are withdrawn, and soon thou shalt behold a sight which even he who abhors it must pity.

OEDIPUS.

CH. O dread fate for men to see, O most dreadful of all that Kommos.
προσέκυρο' ἡδη. τίς ὡ, ὃ τιθημον, προσέβη μανία; τίς ο πηδήσας
μείζωνα δαίμων τῶν μακίστων
πρὸς σῆ δυσδαίμονοι μοῖρα;
φεῦ, δύστανοι;
ἀλλ' οὐδ' εἰσιδεῖν δύναμαι σ', ἑθέλων
πόλλ' ανερέσθαι, πολλὰ πυθέσθαι,
πολλὰ δ' ἀθρήσαι;
τοιαν φρίκην παρέχεις μοι.

OI. αἰα', αἰα';
φεῦ φεῦ, δύστανοι ἐγώ,
ποι γάς φέρομαι τλάμων; τὰ μοι

1301 Lectio κακίστων, quam cum aliis aliquot codd. B et V exhibent, inde nata est, quod litterae κ et μ, ut a librariis scribendarunt, formis interdum simillimis erant. Et in cod. L quidem, qui nunc μακίστων habet, factum est μ ex κ: fortasse etiam in cod. A, ubi tamen κ amplius legi non potest. 1303 φεῦ φεῦ δύστανοι Λ, Α, et codd. plerique. Quae verba, tanquam a versu 1308 conflata, reiecerunt Dindorf., Wunder., Hartung., Blaydes., consilio, ut mihi quidem videtur, parum considerate. φεῦ δύστανοι Campbell., metro certe non reluctante, cum syllabam brevem (ος) necessaria vocis mora satis excuset. TOE ΦΕΥ ΦΕΥ ΣΟΙΡΑ' praebet, quod Hermann. et Elmsleius (δοστηρ' scribens) receperunt. se θέλων Λ, Α, Ε, al., et sic Ebner., Nauck.: σ' έθέλων B, quod Hermann., ut 'convenientius anapaestis,' iure praetulit, edd. plerique. 1304 Verba πόλλ' ανερέσθαι, πολλὰ πυθέσθαι, πολλὰ δ' ἀθρήσαι,
have met mine eyes! Unhappy one, what madness hath come on thee? Who is the earth uncouth foe that, with a bound of more than mortal range, hath made thine ill-starred life his prey?

Alas, thou hapless one! Nay, I cannot e'en look on thee, though there is much that I would fain ask, fain learn, much that draws my wistful gaze,—with such a shuddering dost thou fill me!

OE. Woe, woe is me!


the image is slightly crossed and blurred by the interposing notion of the thing: as here he was thinking, 'what suffering could have gone further?' See on δι' αλθέα τεκνωθέντες, 866. With Aeschylus, on the other hand, the obscurity of imagery seldom or never arises from indistinctness of outline, but more often from an opposite cause,—the vividly objective conception of abstract notions. 1302 πρός with dat., after a verb of throwing or falling, is warranted by epic usage: Od. 5. 415 μήτων μ' ἐκβαίνοντα βάλη λίθαι ποτὲ πέτρῃ | κώμα μέγ' ἄρπαξαν: II. 20. 420 λαιξόμενον προτὶ γαλῆ, sinking to earth. Ai. 95 πρός...στρατῷ, 97 πρός Ἀτρείδασων are different, since no motion is strictly implied. Here the conjecture ἵπτε is metrically admissible (Ag. 66 κάμακος θήσων Δαναώι, Pers. 48 φοβερὰν ὄψιν προσεῖνθαι), but needless. 1303 The pause saves the short final of δοστανοι from being a breach of synapheia; cp. O. C. 188 ἄγε νῦν τοῦ με, ταῦ, | ἵν' ἄν κ.τ.λ.: Ant. 932 ὑπερ.: οἴμοι: Aesch. Ag. 1538 ὕω γα, γα, εἰδε μ' ἠδίκου: Eur. Hipp. 1376 βίστον. | δ: Ion 166 Δηλίδος' | αἰμαξεῖς. 1304 The fate of Oedipus is a dark and dreadful mystery into which they are fain to peer (ἀναφέρθαι, πυθόθαι: cp. the questions at 1299 ff., 1327): in its visible presentment it has a fascina-
tion (ἀδρήσας) even for those whom it fills with horror. 1310 διαπέταται (mss.) is unquestionably corrupt. The view that these are anapaests ‘of the freer kind’ (‘ex liberioribus,’ Herm.) would not explain the appearance in an anapaestic system of a verse which is not anapaestic at all. Musgrave’s and Seidler’s διαπωτάται, which Blaydes adopts, is far the most probable remedy. The epic ποτάσθαι, which Pind. also uses, is admissible in a lyric passage. For the caesura in θυγγα διαπωτάται φοράδην cp. O. C. 1771 διακωλύσωμεν ἵνα φῶνω. The wilder and more rugged effect of such a rhythm makes it preferable here to θυγγα φοράδην διαπωτάται, though the hiatus before ίω is legitimate (see on 1303). To the conjecture πέταται (or πέταται) it may be objected that the notion of dispersed sound supports the compound with διά. Hermann simply omitted διαπέταται, dividing thus: αἰτι—διάστασις—[τά] λάμων; πά μοι θυγγα φοράδην; Bergk, πά μοι | θυγγα; διά μοι πέταται φοράδην. Schneidewin (ed. Nauck) πά μοι θυγγα; | φοράδην, ο δαίμον, ἐνήλιον. Φοράδην = ‘in the manner of that which is carried’; here correlative to φέρεσθαι as said of things which are swept onward by a tide or current: thus, of persons deficient in self-restraint, Plat. Theaet. 144 B ζυγοντες φέρονται ὡπερ τὰ ἀνερματιστα πλοῦτα, they are hurried away on currents like boats without ballast: Crat. 411 c ρέω καὶ φέρεσθαι: Rep. 496 b πνεύμα φερόμενον. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was borne from him on the air in a direction over which he has no control. With the use of the adverb here, cp. βάδην, δρομάδην, στίδην. Elsewhere φοράδην is parallel with φέρεσθαι as = to be carried, instead of walking: Eur. Andr. 1166 φοράδην...δῶμα πελάξει, i.e. borne in a litter: Dem. or. 54 § 20 ύγις εξελθὼν φοράδην ἦλθον οἰκίαδε. Such adverbs in -δῆν, which were prob-
voice swept abroad on the wings of the air? Oh my Fate, how far hast thou sprung!

CH. To a dread place, dire in men's ears, dire in their sight.

OE. O thou horror of darkness that enfoldest me, visitant unspeakable, resistless, sped by a wind too fair!

ably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (a) directly, like βάδην, or (b) with modified vowel and inserted α, like φοράδην instead of *φερδην, σποράδην instead of *σπερδην. 1311 ἕξηλον. In a paroemiac, the foot before the catalectic syllable is usually an anaapast, seldom, as here (ἐξηλ—), a spondee: but cp. Aesch. Pers. 33 ἔπτων ἔλαπην Σωσθάνης: Suppl. 7 ψήφῳ πόλεως γνωσθείσαι: ib. 976 βάξει λαών ἐν χώρῃ: Ag. 366 βέλος ἤλθιον σκήψειν. L and A are of the MSS. which give ἕξηλον: and good MS. authority supports ἕνηλον in Aesch. Pers. 516, ἠλόντοι in Xen. Hellen. 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἥλαμην (itself rare in prose) was preferred in the indicative, a form ἥλομην was also admitted: see Veitch, Irreg. Verbs, ed. 1879. Blaydes gives ἕξηλον: Elms. gave ἐξήλω, 'inaudite δωρίζον λοιπόν,' in Ellendt's opinion; but Veitch quotes Theocr. 17. 100 ἐξάλατο. The imperf. ἐξήλλω, which Dindorf, Campbell and others read, was explained by Hermann as = tendebas, i.e. 'whither wert thou purposing to leap?' To this I feel two objections: (1) the awkwardness of thus representing the swift act of a moment: (2) the use of ἵνα, which means where. This could not be used with the imperfect of a verb of motion (as ἵνα βεβηκε, instead of ἵνα), but only with the perfect, as ἵνα ἑκάσω, i.e. where is he now), or the aorist when equivalent to the perfect: as O. C. 273 ἵκομην (I have come) ἵνα ἵκομην. So, here, the aor. alone seems admissible: ἵνα ἐξῆλον, where hast thou leaped to, i.e. where art thou? cp. 1515 ἵνα ἐξῆλεν, and see on 947. 1314 ἀπό τρόπον = ὅ τις ἄν ἀποτρέποτο (Hesych.); and so Ai. 608 τῶν ἄποτροπον ἀδόπηλον Ἄδων, such as all would turn away from, abhorred. Not 'turning away from others,' 'solitary,' as Bion Idyll. 2. 2 τῶν ἀπότροπον...Ἐρωτα. ἐπιπλόμενον = ἐπιπλολέμενον, pres. part., as Od. 7. 261 ἐπιπλόμενον ἠτός ἥλθε. 1315 δυσοφριστον is defective by one syllable as compared with
4 οἵμοι,
5 οἵμοι μάλ' αὐθίς· οἴον εἰσεδύν μ' ἡμα
6 κέντρων τε ταύτηδε οὐστρημά καὶ μνήμη κακῶν.
Χο. 7 καὶ θαύμα γ' οὐδέν ἐν τοσοίοτερ πήμασιν
8 διπλὰ σε πενθείν καὶ διπλὰ φέρειν κακά.

ἀντ. α'. Ο. 1 ἦ ῥήσος,
2 σοῦ μὲν ἐμὸς ἐπίπολος ἐτὶ μόνιμος· ἐτὶ γὰρ
3 ύπομένεις με τὸν τυφλὸν κηδεῖαν.
4 φεῦ φεῦ.
5 οὐ γὰρ με λήθεις, ἀλλὰ γυνώσκω σαφῶς,
6 καίπερ σκοτεινός, τήν γε σὴν αὐθὴν ὀμως.
Χο. 7 δ' δεινὰ δράσας, πῶς ἐτλης τοιαύτα σὰς
8 οἷς εἰς μαραία; τέσ' σ' ἐπῆρε δαμόνων;

στρ. β'. Ο. 1 'Ἀπόλλων τάδ' ἦν, 'Ἀπόλλων, φίλοι,
2 ο' κακὰ κακὰ τελῶν ἕμα τάδ' ἕμα παθέα.

1320 φέρειν Λ, B (cum γρ. φέρειν), V, V², L², Pal.: φέρειν Α, V², V⁴, E, Τ. Cur φέρειν non patiatur hic locus, infra monitura est. 1323 ύπομένεις ἐμὲ codd.: με restituit Erfurdt. Pro ἐτι γὰρ ύπομένεις ἐμὲ τὸν τυφλὸν, cod. T habet οὐ γὰρ ύπομένεις τὸν γε τυφλὸν, cui conjecturae propositum erat ut metrum sanaret. Hermann., cum in v. 1315 δυσοίριστον σομα dedisset, hic scripsit ἐτι γὰρ | ύπομένεις τυφλὸν τε κηδεῖας φεῦ φεῦ. | Pro κηδεῖαν, conicet κηδεῖαν Linwood., recepit Ken-
Ay me! and once again, ay me!
How is my soul pierced by the stab of these goads, and
withal by the memory of sorrows!
CH. Yea, mid woes so many a twofold pain may well be
thine to mourn and to bear.
OE. Ah, friend, thou still art steadfast in thy tendance of 1st antime—thou still hast patience to care for the blind man. Thy presence is not hid from me—no, dark though I am, yet know I thy voice full well.
CH. Man of dread deeds, how could'st thou in such wise quench thy vision? What more than human power urged thee?
OE. Apollo, friends, Apollo was he that brought 2nd these my woes to pass, these my sore, sore woes:

exclude the version: 'It is not strange that, as you bear, so you should mourn, a double pain' (parataxis for hypotaxis). Rather the sense is: 'that you should mourn (aloud) and (inwardly) suffer a double pain' —i.e., the physical pain of the wounds, and the mental pain of retrospect. I do not agree with Schneid. in referring $\text{epo\varepsilon}$ to the double $\text{o$mpo}$ (1316 f.) as= 'make a twofold lament.' The $\text{ferein}$ of A must be right. $\text{forein}$ can stand for $\text{ferein} \text{to carry}$ when habitual carrying is implied (Her. 3. 34, and of bearers in Tr. 965): or fig., of mental habit (Hippos $\text{ferein}$ Ant. 705): but $\text{forein kaka}$ could only mean 'to carry ills about with thee'; which is not appropriate here. 1322 $\text{mu\vath}$, steadfast: Xen. Cyr. 8. 5. 11 $\text{i o\vath}$ moni\vath $\text{prio\vath}$ $\text{d\vathes}$ (said of hoplites). Cp. Ai. 348 ff., where Ajax addresses the Chorus as $\text{mu$fi\vath}$, $\text{mu$fi\vath}$, $\text{mu$fi\vath}$ (1325 A distinct echo of II. 24. 563 $\text{ka$fi' se' $\vath$ $\vath$ $\vath$}$, etc., $\text{ferein}$, $\text{mu$fi\vath}$, $\text{mu$fi\vath}$, $\text{mu$fi\vath}$ $\text{mu$fi\vath}$. 1325 $\text{mu$fi\vath}$ is the hand of Oedipus (cp. 1318) is connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom ($\text{tel\vath}$), but the instrument of execution ($\text{t\vath$}\text{o$mpo}$) was the hand of Oedipus. 1330 $\text{kak\vath}$ $\text{kak\vath}$ $\text{c\vath$.}$
The dochmiac metre is sound (see Metrical Analysis): it is νομάδος in the antistrophe (1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακά to κακώς, and the first ἐμα to ἐμοί. The iteration of τάδε, κακά, ἐμα is in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place. 1331 ὅν, τὰς ὁφεὶς (1328), ὀντις (ἄλλος), ἄλλος. cp. Od. 8. 311 αὐτάρ ὁ τί μοι αἰτίοις ἄλλος ἄλλα τοκῆς δίω. Schneed. cp. I. 21. 275 ἄλλος ὅν ὀντις μοι τόσον αἰτίους ὀφανιάνων | ἄλλα [instead of ὀνόν] φέλῃ μήτηρ. 1337 ff. The simple mode of expression would have been: τί ἐμοί ἡδεῖς βλεπτόν, ἢ στρεκτόν, ἢ ἀκουστόν ὅτι ἄστων; what henceforth can be pleasurably seen, or loved, or heard by me? But, instead of the third clause, we have ἢ προσήγυρον | ἐτ' ἐστιν ἀκούειν ἡδονῇ, 'or what greeting is it longer possible for me to hear with pleasure?' προσήγυρον, passive in Ph. 1353, is here active, as in Ant. 1185 Παλλάδος θεὸς | ὑπὸς ἑκοίμην εὐγαμάτων προσήγυρος. ἡδονῇ, modal dat. adverbially, as ὁργῇ 405. The form ἡδονῇ, intermediate between Attic ἡδονῇ and Doric ἡδονάν, is given by L in El. 1277, where
but the hand that struck the eyes was none save mine, wretched that I am! Why was I to see, when sight could show me nothing sweet?

Ch. These things were even as thou sayest.

OE. Say, friends, what can I more behold, what can I love, what greeting can touch mine ear with joy? Haste, lead me from the land, friends, lead me hence, the utterly lost, the thrice accursed, yea, the mortal most abhorred of heaven!

Ch. Wretched alike for thy fortune and for thy sense thereof, would that I had never so much as known thee!

Herm. keeps it, but most edd. give ἄδοναίν. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thorough-going: here, for instance, we have τλάμων (1333) yet προσηγορον (1338). 1340 ἐκτόπιον: cp. 1411 βαλάσσιον, and see Appendix, Note i, p. 300. 1341 τὸν μέγ' ὀλεθρόν is a certain correction of the ms. τὸν ὀλεθρόν μέγαν (or μέγα), a corruption due to the omission and subsequent marginal insertion of μέγα. Cp. II. i. 158 ὃ μέγ' ἀναίδες: 16. 46 μέγα νῆπιος: Ph. 419 μέγα | θάλλοντες. The antistrophic words are αὐτὸς ἐφύν τάλας (1363). ὀλεθρόν, pass., 'lost,' as Tr. 878 τάλαν' ὀλεθρία. τίν τρόπῳ θανεῖν σφε φής; The objections to the conject. ὀλεθρόν μέγαν (metrically admissible as a dochmiac, if the second of ὀλεθρόν is made short) are: (1) the awkward necessity of supplying ὄντα in order to defend the position of μέγαν: (2) the phrase ὀλεθρόν, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 περίτριμμα ἀγορᾶς, ὀλεθρός γραμματεὺς. 1347 He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (συνέσεως, schol.) of it. A clouded mind would suffer less. 1348 ἃν with ἡθλησα: γε emphases μηδε. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy; for his ruin was the
result of his coming to Thebes. The objections to the reading of the MSS., ὃς σ' ἡθέλησα μὴ δ' ἀναγγώναλ ποτε, are these: (1) Eur. Helen. 290 has the 1st aor. pass., ἀνεγνώσθηκεν ἂν, 'we should have been recognised': but ἀναγγυνώσκειν occurs nowhere else in tragedy; and in Attic its regular sense was 'to read,' or in 1st aor. act., 'to persuade.' I have not found a single example of ἀναγγυνώσκειν = ἀναγγυνωρίζω ('to recognise') in Thuc., Plato, Xen., or the Orators. (2) But the 2nd aor. has that sense in Homer, in Pindar (Isthm. 2. 23) and in Herod. (2. 91): may not an Attic poet have followed them? Granted. The sense required here, however, after μηδέ, is to know, not to recognise: the latter would be pointless. (3) The ellipse of ἂν with the aor. ἡθέλησα would be strangely harsh. Such an ellipse with the imperfect, sometimes occurs: as Antiphon or. 5 § 1 ἔβουλάμην (and so Ar. Ran. 866), ib. § 86 ἕξον. But if, as seems clear, ἂν is required here, then the probability is strengthened that ἀναγγώναλ arose from ἂν γνώναλ. Between Dindorf's ὃς ἡθέλησα μηδέ σ' ἂν γνώναλ and Hermann's ὃς σ' ἡθέλησα μηδέ γ' ἂν γνώναλ the question is: Which is most likely to have passed into the reading of the MSS.? Now they have ὃς σ', and the loss of γ' through a confusion with the same letter in γνώναλ is slightly more probable than the double error of omitting σ' before ἂν and inserting it after ὃς. 1350 The νομάδος of the MSS. is corrupt. It would require an improbable alteration in the strophe (see on 1330); and it yields no good sense. The scholiasts hesitated between rendering it (1) 'feeding on my flesh!' or (2) 'in the pastures.' Reading νομαύς', we have a dochmiac dimeter, agreeing with 1330: see Metrical Analysis. But the use of the word is extraordinary. It must mean ἐν νομαῖς, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere νομᾶς always means 'roaming,' said (e.g.) of pastoral tribes, or of animals: Tr. 271 ἔπεινος νομᾶς
OE. Perish the man, whoe'er he was, that freed me in the pastures from the cruel shackle on my feet, and saved me from death, and gave me back to life,—a thankless deed! Had I died then, and had I not lived then, I should have been indeed a bold use. Prof. Campbell, retaining νομάδος, takes πέδας as acc. plur.: 'that loosed the cruel clog upon my feet, when I was sent astray.' But could νομάς, 'roaming,' be said of the maimed child merely in the sense of 'turned adrift' by its parents? The nomin. νομάς, referring to the roving shepherd (πλάνης 1029) would be intelligible; but the quadruple -ας is against it. Now cp. Aesch. Pers. 734 μονα'δα δε Ξέρξουν ἔρημον, 'Xerxes alone and forlorn.' Simply transposing ν and μ, I conjecture μονάδ', a word appropriate to the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was φίλων μεριμνώμενος, desolate and forlorn. θυρώ', which suits the dochmiac as well as ηλαβέ μ', is more forcible here. There is a further argument for it. The MSS. give ἀπ' ἄγριας in 1349, but the strophe (1329) shows that ἀπ' must be omitted, since Ἀπόλλων, φίλοι = δς ἄγριας πέδας, the first syllable of ἄγριας being short, as in 1205, Ant. 344, 1124. Now πέδας (i.e. πέδης) ηλαβέ, took from the fetter, would be too harsh: we could only do as Schneid. did, and refer ἀπ' back to πέδας: but though Δελφὸν κατὸ Δαυδίας (734) admits of such treatment, the case is dissimilar here. On the other hand, πέδας θυρώ', loosed from the fetter, is correct. Thus the metrical impossibility of ἀπ' confirms θυρώ'. The epithet ἄγρια, 'cruel,' is applied to πέδη as it is to οὐδήν Tr. 975. 1351 ἔρντο, a strong aorist of ἤρω, formed as if there were a present ἤρμοι: in II. 18. 515 ἤτατο for ἡρωτό is its 3rd plur. Cp. II. 5. 23 ἔρντο σάωσε δε, where the aor. has a like relation to ἤρω (the temporal augment being absent). ἐς χάριν: see.
5 οὐκ ἦν φίλοισιν οὐδ’ ἐμοὶ τοσοῦτον ἄχος.  
1355

ΧΟ. 6 θέλοντι κάμοι τοῦτ’ ἄν ἦν.

ΟΙ. 7 οὐκοιν ἑταρός γ’ ἄν φονεύς  
8 ἠλθον, οὐδε νυμφίος  
9 βρατοῖς ἐκλήθην διν ἐφιν ἀπο.  
10 νῦν δ’ ἄθεος μὲν εἰμ’, ἄνοσίων δὲ παῖς,  
11 ὁμογενῆς δ’ ἀφ’ δὲν αὐτὸς ἐφιν τάλας.  
12 εἴ δὲ τι πρεσβύτερον ἐτί κακοῦ κακῶν,  
13 τοῦτ’ ἔλαχ’ Οἰδίπους.  

ΧΟ. 14 οἴδ’ ὅτε σε φῶ βεθολυέσθαι καλῶς,  
15 κρείσσων γὰρ ἑσθα μηκέτ’ ἄν ἥ ζών τυφλός.

ΟΙ. ὦς μὲν τάδ’ οὗχ ὅδ’ ἐστ’ ἁριστ’ εἰργασμένα,  
1370 μὴ μ’ ἐκδίδασκε, μηδε συμβούλευ’ ἐτί.  
ἔγω γὰρ οὐκ οἴδ’ ὄμμασθι ποῖοις βλέπων.

1355 Pro ágyos Fachius conicit ágyos, sed hominis querala qui se vivum et amicis et sibi gravem esse dolent melius convenit vulgata l. 1360 áðlmıs codd., ‘quo metrum perimitur,’ ut ait Erfurdt., áðmıs restituentes. In eandem coniecturam, quae certissima est, inciderant Elmsleius, Seidler. (De Vers. Doehm. 59.), Reisig.

on 1152. 1356 θλοντι: Thuc. 2. 3 τῳ γαρ πλήθει...οὐ βουλομένῳ ἦν... ἀφίστασθαι: Tac. Agric. 18 quibus bellum volentibus erat. 1357 φονεύς ἠλθον, have come to be the slayer, a compressed phrase for ἐς τοσοῦτον ἠλθον ὡστε φονεύς εἶναι: cp. 1519, and Ant. 752 ἡ κάπατελλὼν ὡδ’ ἐπεξέρχετε θραυσά; Tr. 1157 ἐξήκεις δ’ ἵνα | φανεῖ. II. 18. 180 εἰ κέν τι νέκις ἱσχυμενος ἐλθη, come to be dishonoured (where some explain, ‘reach thee dishonoured’): in Xen. An. 3. 2. 3 ἔδως δὲ δει ἐκ τῶν παρόντων ἀνδρας ἄγαθοις ἐλθεῖν (so the mss. : τελέθειν G. Sauppe) καὶ μη ὑφίσταθαι, the clause ἐκ τῶν παρόντων helps ἐλθεῖν as = evadere. In 1433 ἐλθὼν is not similar. No classical use of venire seems really parallel: thus in Iuv. 7. 29 ut dignus venias hateris, venias = ‘may come forward’ (Mayor ad loc.). 1359 (τουτῶν) ἅφ’ ἄν, i.e. ταύτης ἅφ’ ἦς: plur., as 1095, 1176, 1250. 1360 áðlmıs is a necessary correction of the ms. ἀδλος, the verse being a dochmiac dimeter, = 1340 αἰτήχθων ἐκταπόδων οτι τάχιστα με. νῦν answers to the short first syllable of αἰτήχθων, since the anacrusis can be either long or short: cp. Aesch. Theb. 81, where αἰτήρα κώνις is metrically parallel to νῦν δ’ ἄθεος μὲν εἰμ’ here. He is ἄνοσίαν (i.e. ἄνοσίας) παῖς because through him
to my friends and to mine own soul I had not been so sore a
grief.

CH. I also would have had it thus.

OE. So had I not come to shed my father’s blood, nor been
called among men the spouse of her from whom I sprang: but
now am I forsaken of the gods, son of a defiled mother, suc-
cessor to his bed who gave me mine own wretched being: and
if there be yet a woe surpassing woes, it hath become the
portion of Oedipus.

CH. I know not how I can say that thou hast counselled
well: for thou wert better dead than living and blind.

OE. Show me not at large that these things are not best
done thus: give me counsel no more. For, had I sight, I know
not with what eyes I could e’er have looked on my

(Conject. 1. 191).}

1361 ὧμογενὴς codd.: ὢμολεχῆς Meinekius, Dindorf.,
Nauck.: ὢμόγαμος Musgravius. 1365 ἐφι codd.: ἔτι Hermann.: quae emen-
datio necessaria est, cum respondent verba ἔτι κακῶν κακῶν verbis strophicis ἔτι

Iocasta became defiled. 1362 f. ὧμογενῆς δ’ ἄφ’ ἄν ἐφιν = κοινῶν γένων ἔξων
(τούτοις) ἄφ’ ἄν αὐτῶς ἐφιν: i.e. having a common brood (a brood born
of the same wife) with those (Laius) from whom he sprang. ὧμογενῆς is
usu. taken here as = ὢμοῦ γεννῶν, begetting with his mother, or from the
same wife with his father. But if it is remembered that ὧμογενῆς is
a compound from ὢμο- and the stem of γένως, it will be evident that it
could no more mean γεννῶν ὢμοῦ than συγγενῆς could mean γεννῶν σύν,
or ἕγγενης, γεννῶν ἐν. In 460 πατρὸς ὀμόστορος as = στείρων τὴν αὐτὴν ἂν
ὁ πατὴρ is different, since the second part of the compound adj.
represents a transitive verb. Meineke’s ὢμολεχῆς would be better than
Musgrave’s ὢμόγαμος: but neither is needed. 1365 πρεσβύτερον, ‘older,’
then, ‘ranking before’; here, ‘more serious’: Her. 5. 63 τὰ γὰρ τοῦ θεοῦ
πρεσβύτερα ἐποιεῖτο ἢ τὰ τῶν ἄνδρων: Thuc. 4. 61 τοῦτο...πρεσβύτατον...
κρίνας, τὸ κοινῷ φοβηρὸν ἀπάντας εἰ ἥθεθαι. 1368 κρέισσον...ἡθα μηκέτ’ ἄν
= κρείσσον ἂν σε μηκέτ’ εἶναι: see on 1061. ἂν is omitted, as after ἐδε, ἐλκος
ἐν, etc., κρέισσων ἡθὰ μὴ ἄν implying the thought, οὐκ ἄν ἡθα, εἰ τὰ
βέλτιστα ἐπανθέμες: see on 256. 1369 ἀριστ’ is adverbial, the con-
struction being οἷς ὀδ’ (ἐἰργασμένα) ἔστιν ἀρίστα ἐιργασμένα: that, thus
done, they are not done best. So ἀριστα is adverb 407, 1046, Ai. 160.
1371 βλέπων = εἰ βλέπων, which is more forcible than to take it with ποιος
πατέρα ποτ' ἂν προσείδον εἰς Ἦλιον μολὼν,
οὖδ' αὐτάλαμαν μυτέρ', οἷν ἐμοὶ δυνόν
ἐργ' ἐστὶ κρείσσουν ἀγχώνης εἰργασμένα.
ἀλλ' ἡ τέκνων δὴτ' ὁψς ἦν ἑφέμερος, 1375
βλαστοῦσι' ὅπως ἐβλάστηε, προσιεύσασθ' ἐμοὶ;
οὗ δὴτα τοῖς γ' ἐμοίσιν ὀφθαλμοῖς ποτὲ,
οὔδ' ἄστυ γ', οὔδὲ πῦργος, οὔδὲ δαιμόνων
ἀγάλμαθ' ἱερά, τὸν ὁ παντλήμων ἐγὼ
κάλλιστ' ἀνὴρ εἰς ἐν γε ταῖς Θήβαις τραφεῖς 1380


cp. Ph. 110 τῶς οὖν βλέπων τις ταύτα τομησει λαλεῖν;
Dem.] or. 25 § 98 (the work of a later rhetorician)
ποίως προσώποις ἦ τῶν ὀφθαλμοῖς πρὸς ἐκαστὸν τοὺς αὐτῷ ἐλέφθησε;  
Cp. AE. 462 καὶ ποίων ὃμα πατρὶ δηλώσων φαίνει | Ἀραμώνι 1372 ἐς Ἀλίφ.  
Blind on earth, Oed. will be blind in the nether world.  
Cp. Od. 12. 266 καὶ μοι ἐπος ἐπεσε θυμῷ | μάντησο ἀλαοι Θήβαιον Τειρεσίαο, where Odysseus is 
thinking of the blind Teiresias as he had found him in Hades.  
Cp. II. 91, where ἐμνω need not imply that the poet of the νεκρα conceived 
Teiresias as having sight. So Achilles in Hades is still 
swift-footed (11. 546).  
1373 οὖν...δουν, a dative of the persons affected, as, instead  
of the usual ποίω ταύτα σέ, we sometimes find ποίω ταύτα σοι: Od. 14. 
289 τρόπης, δὲ δὴ πολλὰ κα' ἀνθρώποις ἐφέρχει. Πλ.  
Apol. 30 ο ταύτα καὶ νεωτέρον καὶ προσβλεπτὰ...ποιῆσα, καὶ ἔσθη καὶ ἀστή, μάλλον δὲ τοῖς 
ἀστοῖς. Χαρμ. 157 σ ρά τὸν ἐχομαν δ ὁ τοιομέρεν σοι. 
Χειρ. 7. 2 
toiavta γὰρ δὴ ποιοῦσι τοὺς τυράννους οἱ ἀρχόμενοι καὶ ἄλλων ὄντων δὲ 
αἱ τιμώντες τυγχάνοντο. Πρ. 1350 τοιλλοὶς γὰρ ἥδη χατέροις αὐτ' 
eirγάσω. 
In Xen. An. 5. 8. 24 τούτῳ ταναντία ποιήσεστε ἢ τοὺς κύνας 
ποιωσί, there is warrant for τοῖν: and in Isocr. or. 16 § 49 μηδὲν 
ἀγαθὸν ποιώσας τῇ πόλει, τῆν πόλιν.  
1374 κρέσσουν ἀγχώνης, not 'worse 
than hanging' (such that, rather than do them, he would have hanged 
himself): but, 'too bad for hanging' (such that suicide by hanging 
while not adequately punish their author). Eur. Ἱππ. 1217 εἰσορώσι 
δὲ | θέαμα κρέσσουν δερμάτων ἐφαίνετο, too dreadful to be looked on: 
Αεσχ. Αγ. 1376 ὑψος κρέσσουν ἐκπεγήματος, too high to be leaped
father, when I came to the place of the dead, aye, or on my miserable mother, since against both I have sinned such sins as strangling could not punish. But deem ye that the sight of children, born as mine were born, was lovely for me to look upon? No, no, not lovely to mine eyes for ever! No, nor was this town with its towered walls, nor the sacred statues of the gods, since I, thrice wretched that I am,—I, noblest of the sons of Thebes,

1379 ἵππα Α, Wunder., Dindorf., Campbell.: ἱππά L, B, E, alii; Hermann., Nauck., Blaydes., Kennedius. ἵππα hic rhythmum praebet qui flebiliter lamentantis voci paullo melius (ut meae quidem sentiunt aures) videtur convenire; sic etiam in 1438 credo retinendum ἱππά, quod, ut hic ἱππά, codicum gravior auctoritas commendat.

over. ἀγγέλης: cp. Eur. Alc. 229: Ar. Ach. 125 ταῦτα δήτ οὐκ ἀγγέλης; 'is not this enough to make one hang oneself?' 1375 f. ἄλλοι introduces (or answers) a supposed objection (the ὑποθερα of technical Rhetoric): Andoc. 1 § 148 τίνα γὰρ καὶ ἄναβιβάσαμαι δεσφόμενον ὑπὲρ ἔμαιτον; τὸν πατέρα; ἄλλα τένεικεν. ἄλλα τοὺς ἀδελφοὺς; ἄλλο οὐκ εἰσίν. ἄλλα τοὺς πάθας; ἄλλο οὐκ γεγένηται. τίκων δὲς...βλαστοῦσα = ὁρῶμεν τέκνα βλαστοῦτα: cp. Eur. Alc. 967 Θρήνουσα εἰς σανίδων τάς | Ὀρφεία κατέγραψεν γῆρος, which the melodious Orpheus wrote down. ὅπως ἐβλαστεῖ: Eur. Med. 1011 ἠγγειλάς οὐ ἠγγειλάς. 1378 πύργος, the city-wall with its towers and its seven gates (already famous in the Odyssey, 11. 263 Θῆβην ἔδωκε ἑπταπύλειον). Cp. Eur. Bacch. 170 Κάδμον...δε πόλιν Σιδωνίαν | λατρεύον ἑπάργυρον...ἀποὶ Θῆβαιν τάδε. Ἑσ. 1209 πέριξ δὲ πύργος εἰς ἐτί πτῶλει. 1379 ἀγάλμαθ' ἵππα, the images of the gods in their temples: cp. 20. τὸν = ὅν, as Ant. 1086: cp. 1427. Soph. has this use in at least seven other places of dialogue. 1380 κάλλιστο' ἀνήρ εἰς...τραφεῖς. εἰς, in connection with a superlative, is strictly correct only where one is compared with several: as Thuc. 8. 40 οἱ γὰρ οίκεται τοῖς Χίοις πολλοὶ ὄντες καὶ μᾶς ὅτι πόλει πλήν Δακεδαμομίσιν πλείστως γενόμενοι: Eur. Her. 8. 68 μετάγχασι εἰς ἀνήρ Ἰππέλειεν. So Tr. 460 πλεῖστα ἀνήρ εἰς...ἐγγένε. But here, where the question is of degree in nobility, it merely strengthens κάλλιστο': cp. Thuc. 8. 68 πλεῖστα εἰς ἀνήρ, ὅτις ἐξομβολεύσατο τι, δυνάμειος ὦφελεῖν: which, notwithstanding πλεῖστα, is really like our passage, since we cannot suppose a contrast with the collective wisdom of several advisers. Εν γε ταῖς Θῆβαις: the γε, by adding a second limitation, helps, like εἰς ἀνήρ, to emphasise the superlative. If the glories of Thebes can rejoice the sight, no Theban at least had a better right to that joy: (and who could have a better right
ἀπεστέρησ' ἡμαυτόν, αὐτὸς ἐννέπων ὀθέου ἡμαυτάς τὸν ἀσεβῆ, τὸν ἐκ θεῶν φανέντι ἀναγνω καὶ γένους τοῦ Λαΐου. τοιαύτ' ἐγὼ κηλίδᾳ μηνύσας ἐμὴν ὀρθοῖς ἐμελλον ὀμμασιν τούτους ὑμᾶς; ἦκιστά γ'. ἀλλ' εἰ τῆς ἀκοουσίας ἐτ' ἡν πηγής δι' ὀτων φραγμὸς, οὐκ ἂν ἐσχόμην τὸ μὴ τοκλῆσαι τούμον ἄλλων δέμας, ἢν τυφλός τε καὶ κλύων μηδέν τὸ γὰρ τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖον γλυκῷ. ἵω Κιθαιρών, τι μ' ἑδέχου; τι μ' οὐ λαβών ἐκτεναις ἐρθός, ὡς ἐδειξα μήποτε ἐμαυτόν ἀνθρώπουσιν ἐνθὲν ἡ γεγος;

1383 καὶ γένους τοῦ Δαίου] Sana sunt haece: vide annot. Sed coniecit Hartung, καὶ γένους τοῦ Δαίου, i.e. 'quasvis sit ille Laii genere ortus.' Arrisit Nauckio quod Herwerden. proposuit, καὶ γένους ἀλάστορα. Benedectus post ἀναγγελεῖ plene interpunxit, deinde verba γένους τοῦ Δαίου tanquam a κηλίδᾳ pendentia accepit (labem qua Laii gens inficitur). καὶ γένους τοῦ Δαίου (quod ad genus attinet, filium Laii)

than Thebans?) 1381 ἀπεστέρησ' ἡμαυτόν: a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 εἰ δ' ἐν Λίνω χαροφιλεῖ, τούτῳ οὐκ ἀποστερῶν γε τῶν εἰς τὴν πόλιν ἑαυτόν οὐδενός (not forfeiting any of his relations with Athens) οὐδ' ἐτέρας πολεως πολίτης γεγενημένος: [Dem.] or. 13 § 22 οὐδενός ἐργαν τῶν τότε ἀπεστέρησαν ἑαυτός, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars. 1382 τὸν ἀσεβῆ naturally depends on ὀθέου. But, if so, it would be very awkward to take τὸν...φανέντα κ. τ. λ. with ἀπεστέρησ' ἡμαυτόν. Rather τὸν φανέντα κ. τ. λ. also depends on ὀθέου. 'Bidding all to expel the impious one,—that man who has [since] been shown by the gods to be unholy—and of the race of Laius.' His thought passes from the unknown person of the edict to himself, precisely as in 1440. The words καὶ γένους τοῦ Δαίου are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror. 1384 κηλίδα: see on 832: μηνύσας ἐμὴν, sc. οὖσαν. 1385 ὀρθοῖς: see on 528. 1386 τῆς ἀκοουσίας...πηγῆς, the source (viz. the orifice of the ear) from which sounds flow in upon the sense: cp. Plat. Phaedr. 245 c ψυχή...πηγῆ καὶ ἀρχὴ κινήσεως. (Not
—have doomed myself to know these no more, by mine own command that all should thrust away the impious one,—even him whom gods have shown to be unholy—and of the race of Laius!

After baring such a stain upon me, was I to look with steady eyes on this folk? No, verily: no, were there yet a way to choke the fount of hearing, I had not spared to make a fast prison of this wretched frame, that so I should have known nor sight nor sound; for 'tis sweet that our thought should dwell beyond the sphere of griefs.

Alas, Cithacron, why hadst thou a shelter for me? When I was given to thee, why didst thou not slay me straightway, that so I might never have revealed my source to men? conicet Blaydes.


the stream of sound itself.) δι' ὅτων supplements τῆς ἀκοινούσης πηγῆς by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 βραδεία μὲν γὰρ ἐν λόγωι προσβολή | μόλις δι’ ὅταν ἐρχεται τρυπωμένον. η ἀκοινόσα πηγή, instead of η πηγή τῆς ἀκοίνωσις, is said with a consciousness that πηγή means the organ of hearing, just as we might have τὸ ἀκοίνωσα ὅτα. Seneca paraphrases: utinam quidem rescindere has quirem vias, Manibusque adactis omne qua voces meant Aditusque verbis tramite angusto patet, Erure possem, gnata:...aures ingerunt, quicquid mihi Donastis, oculi (Phoen. 226 ff.). 1387 ἐσχόμην, usu. in this sense with gen., as Od. 4. 422 σχάζασα...βίης. 1388 τὸ μὴ: cp. 1322. The simple μὴ, where (as here) μὴ οὐ is admissible, occurs also in prose, as Antiph. Tetrat. 3 β § 4 οὐδὲς ἦμιν λόγος ὑπελείπετο μὴ φανερων εἶναι. 1389 τῷ Ἐ. For Ἐ (as 1393) see on 1123. The negative μηδὲν here shows how in this construction τῶν is essentially final, 'so that I might have been'; not = 'in which case I should have been'—for which the negative must have been οὐδέν. So ὡς ἐδέξα μὴτοτε (1392), that I might never have shown. Eur. fr. 442 μεν οὐ τὸ μὴ τὰ πράγματ' ἀνθρώπως ἔχειν | φωνῆν, ἦν ἡμαν μηδὲν οἱ δεινοὶ λόγοι. 1390 ήκι τῶν κακῶν, i.e. undisturbed by those sights and sounds from the outer world which serve to recall past miseries. 1391 The imperfect. ἐδέχον helps the personification: 'wert ready to shelter me.' 1392 ὡς ἐδέξα: see on
ω Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια
λόγῳ παλαιὰ δῷμαθ', οὖν ἄρα μὲ
κάλλος κακῶν ὑπολογὸν ἐξεθρέψατε.
νῦν γὰρ κακὸς τ' ὁν κὰκ κακῶν εὐρίσκομαι.
οὶ τρεῖς κέλευθοι καὶ κεκρυμμένη νάτη
dρυμὸς τε καὶ στενωτὸς ἐν τριπλαῖς ὀδοῖς,
αἱ τούμον ἄλμα τῶν ἔμων χειρῶν ἀπὸ
eπίετε πατρός, ἄρα μοι μέμνησθε τι,
οἱ ἔργα δράσας ύμίν εἶτα δεῦρ' ἱὸν
ὅποι ἐπρασσον αὕθις; ὃ γάμοι γάμοι,
ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
ἀνείπτε τὰυτοῖ σπέρμα, κάπεδεῖξατε

1401 ἄρα μοι codd.: ἅρ' ἔωθ Brunck., Erfurdt.: ἄρα μὴ Blaydes. Optavit ἄρα μοι Linwood. μεμνήσθη ὅτι L (cum ὑπ. ὅτων in marg.), A, codd. fere omnes: ὅτι (quam Bodl. Laud. 54, ὅτι praebens, ut variam l. memorat) praebent codd. unus et

1389, and cp. Aesch. P. V. 776 τ…οὐκ ἐν τάχει | ἔρρυψ' ἐμαντήν…ὀπως
πέδω σκῆψα τῶν πάντων πάνων | ἀπηλλάγην: 1394 τὰ πάτρια λόγῳ =
tὰ λόγῳ πάτρια, an order the less harsh since πάτρια (= of my fathers, not
πατρία, of my father) is supplemented by παλαιά. Cr. Al. 635 ὁ νοσῶν
μάθην: El. 792 τοῦ θανόντος ἀρτίως: Aesch. P. V. 1013 τῷ φρονοῦντι μὴ
καλῶς: Eur. Med. 874 τούτῳ βουλεύοντον ὅτι. 1396 κάλλος κακῶν ὑπολογοῦν,
a fair surface, with secret ills festering beneath it (gen. κακῶν as after
words of fulness, = κροτῶν κακῶν γέμουν): because he had seemed most
prosperous (775), while the doom decreed from his birth was secretly
maturing itself with his growth. κάλλος, concrete, a fair object, Xen.
Cy. v. 2. 7 τὴν ὕπατερα, δεινόν τι κάλλος καὶ μέγεθος, πενθικός δ' ἔχουσαν,
ὑπολογοῦν, a sore festering beneath an οὐλή or scar which looks as if the
wound had healed: Plat. Gorg. 480 B ὅπως μὴ ἐγχρονισθεὶν τὸ νόσημα
tῆς ἀδικίας ὑπολογὸ τῆν ψυχήν ποιῆσε καὶ ἄνιστον, 'lest the disease of
injustice become chronic, and render his soul gangrenous and past cure'
(Thompson). Thuc. 8. 64 ὑπολογοῦν αὐτονομίαν, unsound independence
opp. to τὴν ἀντίκρυς ἐλευθερίαν. Dem. or. 18 § 307 ἦσυχαν ἄγεων ἂδικον
καὶ ὑπολογοῦν, unjust and insecure peace. Eustath. Od. 1496. 35 Σοφο-
κλῆς…λέγεται ὑπολογὸν εἰπέν τὸν δοῦρεον ἵππον, the wooden horse at
Troy, as concealing foes. 1397 κᾶκ κακῶν like ἀνοσίων παῖς (1360),
with reference to the stain incurred by Iocasta. 1398 f. His memory
recalls the scene as if he were again approaching it on his way from
Ah, Polybus,—ah, Corinth, and thou that wast called the ancient house of my fathers, how seeming-fair was I your nursling, and what ills were festering beneath! For now I am found evil, and of evil birth. O ye three roads, and thou secret glen,—thou coppice, and narrow way where three paths met,—ye who drank from my hands that father's blood which was mine own,—remember ye, perchance, what deeds I wrought for you to see,—and then, when I came hither, what fresh deeds I went on to do?

O marriage-rites, ye gave me birth, and when ye had brought me forth, again ye bore children to your child, ye created

Delphi. First, he describes three roads converging in a deep glen or ravine (τρεῖς κέλευθοι—κεκρυμμένη νάπη): then, descending, he comes to a coppice (δρυμός) at a point where his own road narrows (στενωπός) just before its junction with the two others (ἐν τριπλαίς δύοῖς). See on 733. 1400 τοῦμον αἷμα, thus divided from πατρός, is more than αἷμα τούμον πατρός: 'the same blood which flows in my own veins—the blood of my father.' 1401 For τι, which has a tone of bitterness here, see on 124, 969. The ὅτι of the MSS. must be explained in one of two ways:-(1) as if the construction was irregularly changed by ὅτι, ὅπως: but the immediate succession of ὅτι to ὅτι makes this intolerably harsh: or (2) as if ὅτα, ὅπως were exclamatory substitutes for δενά or the like: which seems inadmissible. 1405 ἀνείρη ταὐτὸν σπέρμα. By the change of one letter, we restore sense to the passage. The ταὐτὸν of the MSS. is nonsense. Oedipus was the σπέρμα of Laius and Iocasta. When Iocasta weds Oedipus, the marriage cannot be said ἀνέκναι ταὐτὸν σπέρμα: for it is absurd to suppose that the seed sown by Oedipus could be identified with Oedipus himself. But the marriage can be rightly said ἀνέκναι ταὐτὸν σπέρμα, to yield seed from the same man (Oedipus) whom that womb had borne. 1405 ff. The marriage of Iocasta with Oedipus constituted (ἀπεδεῖγα) Oedipus at once father and brother (of his children), while he was also son (of his wife),—the closest relation in blood (αἷμ' ἐμφύλιον) becoming also the husband. The marriage made Iocasta the bride (νύμφας)—aye, and the child-bearing wife (γυναῖκας),—of him to whom she was
πατέρας, ἀδελφοῦς, παῖδας, αἱμ' ἐμφύλιον, νύμφας γυναῖκας μητέρας τε, χώποσα αῖσχυστ' ἐν ἀνθρώποισιν ἔγγυται. ἀλλ' οὐ γὰρ αὐτῶν ἐσθ' ἀ μηδὲ δράν καλὸν, ὅπως τάχιστα πρὸς θεῶν ἔξω με τὸν καλύψατ', ἣ φονεύσατ', ἣ θαλάσσιον ἐκρύψατ', ἐνθα μῆπον εἰσόψεσθ' ἐτι. ἵτ', ἀξιόσατ' ἀνδρὸς αθλίου θυγείων. πίθευσθε, μὴ δείσητε. τάμα γὰρ κακὰ οὖν τε πλήν ἐμοὶ φέρειν βροτῶν. 1410

ΧΩ. ἀλλ' ὃν ἐπαίτεις ἐς δέον πάρεσθ' ὁδε Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἐπεὶ χώρας λέλειπται μοῦνος ἀντὶ σοῦ φύλαξ. ΟΙ. οἴμοι, τί δὴτα λέξομεν πρὸς τόνδ' ἐπος; τίς μοι φανεῖται πίστις ἐνδικος; τα γὰρ 1415

1414 πείθεσθε, quod praebent codd., defendit Hermann., collato Electrae v. i05, ubi tamen πείθων significat, 'sine me tibi persuadere'; hic autem dicere vult also mother (μητέρας). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (ὅπως αἰσχυστα ἐγγυται). αἱμ' ἐμφύλιον is in apposition with πατέρας ἀδελφοῦς παῖδας,—'a blood-kinship' standing for 'a blood-kinsman.' It expresses that the monstrous union confounded the closest tie of consanguinity with the closest tie of affinity. The phrase ἐμφύλιον αἷμα, like συγγενὲς αἷμα, would in Tragedy more often mean 'murder of a kinsman.' But it can, of course, mean also 'kindred blood' in another sense; and here the context leaves no ambiguity. Cp. Eur. Phoen. 246 κοινὸν αἷμα, κοινὰ τέκεα | τῆς κερασοφόρου πέφυκεν ἰούς. 1410 ff. ἔξω μὲ που | καλύψατ' the blind man asks that they will lead him away from Thebes, and hide him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451). We must not transpose καλύψατ' and ἐκρύψατ', as is done in Schneidewin's ed. (as revised by Nauck), after Burges. 1411 θαλ- ἄσσιον: cp. Appendix, Note ii. 1412 ἐνθα μὴ with fut. indic., as Ai. 659, El. 380, Tr. 800. 1415 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike
an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers,—yea, all the foulest shame that is wrought among men! Nay, but 'tis unmeet to name what 'tis unmeet to do:—haste ye, for the gods' love, hide me somewhere beyond the land, or slay me, or cast me into the sea, where ye shall never behold me more! Approach,—deign to lay your hands on a wretched man;—hearken, fear not,—my plague can rest on no mortal beside.

CH. Nay, here is Creon, in meet season for thy requests, crave they act or counsel; for he alone is left to guard the land in thy stead.

OE. Ah me, how indeed shall I accost him? What claim to grace can be shown on my part? For in the

the work of Apollo—place him apart. See the passage in which he speaks of all that separates his fate from that of other men stained with guilt, O. C. 266—274. And, in illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (Aesch. Eum. 285 δοσος προσήλθον ἁβλαβεί ἔξωνωσίαν). 1416 ὅλον ἐπανεῖς ἐσ δίον = seasonably in respect of those things which (ὅλον = τούτον ἄλλα) you ask: the gen. being dependent on the notion of ἐσ δίον as = ἐς καρπόν. 1417 τὸ πράσσειν καὶ τὸ βούλευτω ἐστι πράσσειν καὶ πράσσειν are strictly accusatives of respect, 'as to the doing and the planning,' i.e. with a view to doing and planning. So Ant. 79, El. 1030, O. C. 442, Ph. 1253, etc. 1418 μοῦνος: see on 304. Kühlstädt (De Dial. Trag. 104) thinks that Soph. never uses μοῦνος for μοῦνοι unless with some special emphasis: but, as Ellendt remarks, such instances as O. C. 875, 991, Ant. 705, fr. 434 refute that view. Rather it was a simple question of metrical convenience. The same is true of εἴροις and εἴρος, with this exception, that, even where metre admitted εἴρειν, εἴρειν occurs as the first word of an address: Eur. I. T. 798 εἴροις, αὐτοῖς. In O. C. 928 also, L and A give εἴροιν παρ' ἀστοῖς. 1420 τὸς μοῦνον παρ' ἀστοῖς; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now,
when I represent myself as the blind victim of fate,—when I crave his
sympathy and pity? πίστες has two main senses, each of which has
several shades,—(1) faith, and (2) a warrant for faith. Here it is (2),
especially as in O.C. 1632 δός μοι χερός σής πίστιν. Not ‘a persuasive
argument’ in the technical sense of Rhetoric, for which πίστες were
‘instruments of persuasion,’ whether ιντεχνοί, provided by the Art itself
(λογική, παθητική, ἡθική), or ατεχνοί external to the art, as depositions,
documents, etc. 1421 πάντι: see on 475. 1422 Cp. the words of
Tennyson’s Arthur to Guinevere: ‘Yet think not that I come to urge thy crimes.’ 1424—1431 Nauck gives these verses to Oedipus, making
them follow 1415. He regards τοιόνδε ἁγός κ.τ.λ. as inconsistent with the
profession which Creon has just made. Rather may we consider them
as showing a kinsman’s anxious and delicate concern for the honour of
Oedipus and of the house (1430). Creon, deeply moved, deprecates
the prolonged indulgence of a painful curiosity (cp. 1304). It is
again Creon who says ἦν στέγης ἐσω (1515) when Oedipus would
fain linger. Clearly, then, these verses are rightly placed in the ms.
1425 βόσκουσαν boldly for τρέφουσαν: cp. Aesch. Ag. 633, where
the sun is τοῦ τρέφοντος...χθονός φύσιν. 1427 f. ἐκκονώπια depends on
αἱδικόθεα, for the constr. of which with (1) acc. of persons revered, and
(2) infin. of act which such reverence forbids, cp. Xen. An. 2. 3. 22
ἡσαχύνθημεν καὶ θεούς καὶ ἄνθρωποι προδοῦναί αὐτῶν, ‘respect for gods
past I have been found wholly false to him.

Creon.

I have not come in mockery, Oedipus, nor to reproach thee with any bygone fault.—(To the Attendants.) But ye, if ye respect the children of men no more, revere at least the all-nurturing flame of our lord the Sun,—spare to show thus nakedly a pollution such as this,—one which neither earth can welcome, nor the holy rain, nor the light. Nay, take him into the house as quickly as ye may; for it best accords with piety and for men forbade us to betray him.' τὸ (= ὁ, see on 1379) μὴ τε, not oúτε, since τοιόντο ἄγος indicates a class of ἄγη: not merely 'which,' but 'such as,' earth will not welcome (quod Terra non admissa sit): cp. 817, El. 654 ὅσων ἵμωι | δύσνοια μὴ πρόσεστιν. γῆ—ὑμβρος—φῶς. The pollution (ἄγος) of Oedipus is such that the pure elemental powers—represented by earth, the rain from heaven, the light—cannot suffer it to remain in their presence (προσβηστα): it must be hidden from them. Cp. Aesch. Eum. 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆθεοι—ἐκ τε ποντίων ὑπόθου—ἐξ οὐρανοῦ τε. ὑμβρος here is not a synonym but a symbol of water generally, as with Empedocles 282 ὃς τὸν ἐπιεῖτ' ἐξήνει Κύπρις χῶνα δηρὸν ἐν ὑμβρῳ, | ἑδέα καὶ πονοῦσα θοῦ πυρὶ δώκε κρατήται: cp. Lucr. i. 714 f. quattuor ex rebus posse omnia rentur Ex igni terra atque anima pro crescere et imbrī. In Ant. i073 the exposure of the unburied corpse is spoken of as a violence to οἱ ἄνω θεοὶ (βιασται). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (Eur. Or. 1085, Hipp. 1030). 1428 The original sense of ἵμος, 'strong' (Curt. Etym. § 614), suits a few phrases; such as ἵμος ἱχθύς (Π. 16. 407). But in such as ἵμος ἱμαρ, κνεφας, ὑμβρος, ποταμοῖ etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.' 1430 The objection to taking μᾶλιστα J. S.
μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

OI. πρὸς θεῶν, ἐπείπερ ἐλπίδος μ' ἀπέστασας, ἀριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμε, πιθοῦ τί μοι πρὸς σου γάρ, οὐδ' ἐμοῦ, φράσω.

KP. καὶ τοῦ με χρείας ὄθε λιπαρείς τυχεῖν;

OI. βίον με γῆς ἐκ τῆς οὗν τάξις, ὅπου θυνταῖς φανοῦμαι μηδενὸς προσήγορος.

KP. ἔδρασεν ἀν εὖ τοῦτ' ἵσθ' ἀν, εἰ μὴ τοῦ θεού πρῶτοιτ' ἐχρηζον ἐκμαθεῖν τί πρακτεῖν.

OI. ἀλλ' ἢς ἐκείνου πᾶσ' ἐδηλώθη φάτις, τὸν πατροφόντην, τὸν ἁσβή μ' ἀπολλύναι.

KP. οὖτως ἐλέχθη ταῦθ'. ὅμως δ', ἢν ἐσταμεν χρείας, ἀμείνοι ἐκμαθεῖν τί δραστεῖν.

OI. οὖτως ἄρ' ἄνδρος ἀθλίου πεύσεσθ' ύπερ;

KP. καὶ γὰρ σοῦ νῦν τὰν τῷ θεῷ πίστιν φέροις.

OI. καὶ σοὶ γ' ἐπισκέπτω τε καὶ προστρέφομαι.

1437 φανούμαι (θαυμάζει Meinekius, recepit Nauck. 1446 τ' ἄν (i.e. τοι ἄν, τᾶν) L, A, coedd. plerique: prætulerunt autem γ' ἄν, quod habent L² et Γ, Hermann., Wunder., Hartung., Blaydes. In tâv facillime quidem transiisset γ' ἄν: sed hoc paene irridentis est, illud, maeste recordantis; utrum igitur Creontis with τοῖς ἐν γήν is not that it follows these words (see on 1394), but that τάγγινη intervenes. Rather join it with εὐσεβῶς ἔχει. ὅραν μόνοις τ' ἀκούειν = μόνοις ὅραν ἀκούειν τε. 1432 ἐλπίδος μ' ἀπέστασας, suddenly plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. revellere (fallorum fiersuasionem, Sen. Epist. 95), and our phrase, 'a revulsion of feeling': Ai. 1382 ὅς μ' ἐφευσας ἐλπίδος τολύ. Conversely (El. 809) ἀποστάσας...φρενός | αἰ μοι μόναι παρήσαν ἐλπίδων. 1433 ἀριστος ἐλθὼν πρὸς...ἱμ., having come to me in so noble a spirit; cp. 1422 ἔληλυθα. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357). 1434 πρὸς σοῦ, in thy interest: Eur. Alc. 58 πρὸς τῶν ἐχόντων, Φοίβε, τῶν νόμον τίθης: Tr. 479 δεί γὰρ καὶ τὸ πρὸς κείνου λέγειν, the argument on his side. 1435 χρείας, request: O. C. 1754 προσβεβέεις σοι. ΘΗ. τίνος, ὥς παῖδες, χρείας ἄνυσαι; 1437 μηδενὸς προσήγορος, accosted by no one: for the gen., cp. El. 1214 οὖτως ἀτιμὸς εἰμι τοῦ τεθηκότος; ἦδ. 344 κείνης διδακτά. With dat., Ph. 1353 τῷ προσήγορος; see on 1337:
that kinsfolk alone should see and hear a kinsman's wocs.

OE. For the gods' love—since thou hast done a gentle
violence to my presage, who hast come in a spirit so noble
to me, a man most vile—grant me a boon:—for thy good will
I speak, not for mine own.

CR. And what wish art thou so fain to have of me?

OE. Cast me out of this land with all speed, to a place
where no mortal shall be found to greet me more.

CR. This would I have done, be thou sure, but that I craved
first to learn all my duty from the god.

OE. Nay, his behest hath been set forth in full,—to destroy
the parricide, the unholy one, that I am.

CR. Such was the purport; yet, seeing to what a pass we
have come,'tis better to learn clearly what should be done.

OE. Will ye, then, seek a response on behalf of such a
wretch as I am?

CR. Aye, for thou thyself wilt now surely put faith in the
god.

OE. Yea; and on thee lay I this charge,
to thee will I make this entreaty:

\[\text{animo melius congruat, haud dubium videtur.} \]

OE. \text{prostreψομαι} L, V, \text{V}^3, al.:\text{prostreψομαι} A, \text{V}^3, \text{V}^4, al., quod receperunt Hermann., Dindorf., Blaydes., Campbell.

CR. \text{this would I have done, be thou sure, but that I craved
first to learn all my duty from the god.}

OE. \text{Nay, his behest hath been set forth in full,—to destroy
the parricide, the unholy one, that I am.}

CR. \text{Such was the purport; yet, seeing to what a pass we
have come,'tis better to learn clearly what should be done.}

OE. \text{Will ye, then, seek a response on behalf of such a
wretch as I am?}

CR. Aye, for thou thyself wilt now surely put faith in the
god.

OE. Ye\text{a;} and on thee lay I this charge,
to thee will I make this entreaty:
too I lay an injunction, and will now make a prayer to thee; i.e. as I turn to the god for what he alone can give (cp. 1519 τοῦ θεοῦ μʼ αἰτεῖς δῶσιν), so I turn to thee for that which lies in thine own power. The midd. προστρέψωμαι as in fr. 759 Ἑρώτικην (Athene)...προστρέψεσθε: the active has the same sense in Ai. 831, O. C. 50. On the future, see 1077. There is no cause to desire ἐπισκῆψις: each tense has its due force: I now enjoin, and am going on to ask. Just so in Thuc. 2. 44 οὐκ ὄλοφύρομαι μᾶλλον ἡ παραμυθήσομαι, where the conjecture ὄλοφύροιμαι is needless: 'I do not bewail them, but rather intend to comfort them.' The reading προστρέψωμαι must be judged by the context. With it, the sense is:—yes [I am sensible of my duty to Apollo], and I enjoin on thee, and will exhort thee, to do thine. (Cp. 358 προστρέψω: Plat. Legg. 711 B προσ ἀφετὴς ἐπιστρέφομαι προστρέψεσθαι τοὺς πολίτας.) But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468). In Ai. 831 and O. C. 50, where προστρέψω is undoubtedly right, προστρέπω occurs as a variant. 1447 τῆς...κατ᾽ οἶκους: the name of Iocasta has not been uttered since 1235. Contrast 950. 1448 τελεία, abs. like ἔρθειν, perform rites, i.e. the ἐπιστάμα. (Isae. or. 8 § 38). The special term for offerings to the dead was ἐναγίζειν (Isae. or. 3 § 46). 1449 ἀξιωθῆτο, be condemned: Her. 3. 145 ἔμε μὲν, ὦ κάκιστε ἄνδρειν, ...ἀδικήσατα οἰδὲν ἄξιον δειμοῦ γοργύρης ἥξιων, doomed me to a dungeon though I had done no wrong worthy of bonds. 1451 τὰ, a monosyllable by synizesis, as in Ant. 95 ἀλλὰ ἡ αὐτ. Cp. Od. 9. 283 νέα μὲν μοι κατέληξε Ποσειδάκων ἐνοοίχθων. ἔρως, locative dative, cp. γῆ 1266. ἐνθα κλήσθην κ.τ.λ., lit., 'where my Cithaeron yonder is
—give to her who is within such burial as thou thyself wouldest; for thou wilt meetly render the last rites to thine own. But for me—never let this city of my sire be condemned to have me dwelling therein, while I live: no, suffer me to abide on the hills, where yonder is Cithaeron, famed as mine,—which my mother and sire, while they lived, set for my appointed tomb,—that so I may die by their decree who sought to slay me. Howbeit of thus much am I sure,—that neither sickness famed,= 'where yonder is Cithaeron, famed as mine,'—i.e. made famous by the recent discovery that it is Οιδίπους τροφὸς καὶ μήτηρ (1092). There is an intense bitterness in the words: the name of Cithaeron is for ever to be linked with his dark story. Statius (quoted by Schneidewin) was doubtless thinking of this place: habeant te laustra tusque Cithaeron (Theb. 11. 752). κλήσεται is stronger than καλεῖται, as in Tr. 659 ἐνθὰ κλήσεται θυτὴρ means, 'where fame (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. II. 11. 757 Ἀλέαίον ἐνθὰ κολώνηIKEλήται. 1453 The words εἴ έκεῖνον form the decisive argument for the χόντε of the mss. against Toup's specious emendation, χώντε. His parents in their life-time appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their agency, he wishes to die εἰ έκεῖνον, by their doom; i.e. by self-exposure in the same wilds to which they had consigned him (cp. 719 ἐρρυέν ἄλλων χερσίν εἰς ἀβατον δρος). The thought of the hostile dead bringing death upon the living is one which Sophocles has more than once: Αἰ. 1026 εἶδος ὡς χρόνῳ ἐκτείνει καὶ ἑκτείνει ἀποθανόν; Trach. 1163 (Heracles speaking of Nessus) ζῶντα μ' ἐκχείουν θανόν. The reading χόντε, on the other hand, yields nothing but a weak verbal antithesis with τάφον. Had his parents meant him to live in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); χώντε, then, would mean nothing more than that the grave was chosen before the babe was dead. κύριον, appointed by their authoritative decision: cp. Aesch. Eum. 541 ποιά γὰρ ἐπέστρα | κύριον μένει τέλος. 1454 ἀπώλλυτην: for the imperf. of intention, cp. Andoc. or. i § 41 τὸν πατέρα μου ἀπώλλυς ('sought to ruin'), συνειδότα ἀποφαίνων. 1455 οὐδα μη (not o) πέροι αὐ. οὐ (before infin. no less than in other cases) introduces a negative statement, μη a negative conception. Where personal assurance of a fact
is expressed, μή with infin. can give this emphasis; so Dem. or. 21 § 222 πεπίστευκε τῇ πολιτείᾳ μηδένα ἔλεξεν μηδὲ ἱστίκειν μηδὲ τυπτήσαν: [Dem.] or. 40 § 47 αὐτὸς ἐαντοῦ καταμαρτυρεῖ μή ἔξ ἐκεῖνον γεγενηθαί. So μή with infin. occurs after πέποιθα, πέπεισμα, sometimes also φημί, λέγω, οἴκω, νομίζω: see Prof. Gildersleeve in American Journ. of Philology, vol. 1. p. 49. οὐ πέρσαν αὐτῷ ἀλλὰ ἄλλα ἀλλιώτερα ἀλλὰ ἄλλα <ρέμμαν> — take care upon thee: so often of assuming a needless burden: Thuc. i. 78 μῆ...οἰκεῖον πόνον προσθῆσθε: ib. 144 κινδύνους αὐθαιρέτους μή προστίθεσθαι: Plat. Prot. 346 δ ἔξωρα ἐκοινωνίας ...προστίθεσθαι. Elmsley's plausible προσθῇ (El. 1334 εὐλάβειαν...προσθῇμα) would be weaker. ἄνδρες, males (though not ἔξωρα ἐκοινωνίας); cp. Τεθ. 1062 θῆλες οὐκα οὐκα <άνδρος> φόσων. 1462 ff. ταῦτα δ' ἀθλιῶν. Instead of supplying πρόσθον μέριμναν, it is better to regard αἷν in 1466 as an anacolouthon for ταῦτα, arising from the length of the preceding clause. Cp. Antiphon or. 5 §§ 11, 12 δεόν σε διωμόσασθαί...ἀ σὺ παρελθὼν, where, after a long parenthetic clause, αἷν has been irregularly substituted for ταῦτα. 1463 l. αἷν for whom ἡ ἡμι βορᾶς τράπεζα the table
nor aught else can destroy me; for never had I been snatched from death, but in reserve for some strange doom.

Nay, let my fate go whither it will: but as touching my children,—I pray thee, Creon, take no care on thee for my sons; they are men, so that, be they where they may, they can never lack the means to live. But my two girls, poor hapless ones,—who never knew my table spread apart, or lacked their father’s presence, but ever in all things shared my daily bread,—I pray thee, care for them; and—if thou canst—suffer me to touch them with my


at which I ate οὕτω χροίς ἑστάθη was never placed apart, ἀνεὼ τοῦδ᾽ ἄνδρός (so that they should be) without me. Instead of ἀνεὼ αὑταίν, we have ἀνεὼ τοῦδ᾽ ἄνδρός, because (αὐτός being dat. of persons affected) αὐτός οὕτως ἑστάθη ἀνεὼ τοῦδ᾽ ἄνδρός is equivalent to αὐτός ἑστάθη τὴν ἑμὴν τράπεζαν χροίς σταθέων εἰδον, (ὡστε ἐναί) ἀνεὼ τοῦδ᾽ ἄνδρός. This is simpler than to construe: ‘for whom the dinner-table, which was (always) mine, was never placed apart, or without me’: when ἑμὴ would be a compressed substitute for ἑμὴ ἀπε ὑσα in the sense of ἀλλὰ ἑμὴ ἀπε ἴπτα. We cannot take ἑμὴ βορᾶς τράπεζα as merely = ‘the table which I provided’: the emphasis on ἑμὴ would alone exclude this. Prof. Kennedy understands: ‘apart from whom (αὐτός χροίς) my dinner-table never was set without my bidding,’ i.e. never except on special occasions, when I had so directed. ἀνεὼ could certainly mean this (O. C. 926 etc.). But can we understand Oedipus as saying, in effect,—’who always dined with me—except, indeed, when I had directed that they should not’? The attributive gen. βορᾶς is equivalent to an adj. of quality like τράφυμος, as Eur. Phoen. 1491 στολὶς τρυφῶσ = στολὶς τρυφερά: not like ἀμαξάτι σίτου (Xen. Cyr. 2. 4. 18) ‘waggon-loads of grain,’ ἑστάθη, because a light table is brought in for the meal, and removed after it (cp. II. 24. 476, Od. 10. 354 etc.). ἀνεὼ τοῦδ᾽ ἄνδρός, explaining χροίς, as in Ph. 31 κενὴν ὀντισσιν is explained by ἀνθρώπων δόκα, Ai. 464 γραμμὸν φανέντα by τῶν ἄριστον ἄτερ. ἀνεὼ as in Tr. 336 μάθης ἀνεὼ τῶδ᾽, hear apart from these. 1466 μελεσθαί,
A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as Ph. 749 f. (in an anxious entreaty, as here) ἰθ' ὃ γονή γενναίε. χερσὶ τὰν θυγῶν δοκοῖμ' ἐχεῖν σφᾶς, ὡσπέρ ἤν' ἔβλεπον. 1470
tί φημὶ;
οὔ δὴ κλῦω ποὺ πρὸς θεῶν τῶν μοι φίλουν δακρυρροούντων, καὶ μ' ἑποικτείρας Κρέων ἐπεμψε μοι τὰ φίλτατ' ἐκγόνου ἐμοῖν;
λέγω τι;

ΚΡ. λέγεις' ἐγὼ γὰρ εἰμ' ὁ ποροῦνας τάδε,
γνώς τὴν παροῦσαν τέρψιν, ἢ σ' ἐίχεν πάλαι.
ΟΙ. ἀλλ' εὐτυχοῖς, καὶ σε τῆς πάντος ὅλου


A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as Ph. 749 f. (in an anxious entreaty, as here) ἰθ' ὃ παί.
So O. C. 1271 τί σιγῆς; ii. 318 τάλαινα. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, Tr. 1081, αἳ αἷ, ὃ τάλασ: 1085 ὃναξ Ἀἴδη, δέξαι μ', ἵνα Δοῦς ἀκτίς, παῖσον. But Soph. has used the license most sparingly, and always, it may be said, with fine effect. 1469 γονή γενναίε, noble in the grain,—one whose γενναίωτης is γησία, inbred, true,—referring to the ἀρετή just shown by Creon (1433). γονῆ here is not merely intensive of γενναίε, making it = γενναῖότατε, (as the sarcastic γενεῖ seems to be in Plat. Soph. 231 B ἡ γενεῖ γενναίᾳ σοφιστικῆ, 'the most noble.') Cp. Ai. 1094 μὴδὲν ἐν γοναῖον. 1470 ἦχεν σφᾶς. σφᾶς has the accent in Homer when it is emphatic, as when joined with αὐτοῦς, being then a disyllable: II. 12. 43 σφᾶς αὐτοῦς. When non-emphatic and enclitic, it is a monosyllable: Od. 4. 77 καί σφᾶς φωνῆσας. The perispronon σφᾶς corresponds to the accented σφᾶς, as in σφᾶς αὐτοῦς: the enclitic σφᾶs to the enclitic σφᾶς. Thus in O. C. 486 we must write ὡσ σφᾶs καλοῦμεν with Herm.; where Elmsley gave ὡσ σφᾶς, holding (against the grammarians) that this form was never enclitic. Here, as in 1508, the pronoun is non-emphatic. According to the rule
hands, and to indulge my grief. Grant it, prince, grant it, thou noble heart! Ah, could I but once touch them with my hands, I should think that they were with me, even as when I had sight...

[CREON'S Attendants lead in the children ANTIGONE and ISMENE.]

Ha? O ye gods, can it be my loved ones that I hear sobbing,—can Creon have taken pity on me and sent me my children—my darlings? Am I right?

Cr. Yea: 'tis of my contriving, for I knew thy joy in them of old,—the joy that now is thine.

OE. Then blessed be thou, and, for gueordon of this errand,

praebet A, ex moneta correctoris est sermonem pedestrem diligentis. Ab uno deterioris notae libro (Laur. 32. 2) ή ο' εχει receperunt Wunder. (πάλαι εις εχει iungens), Hermann., Blaydes. (πάλαι ad γνώσ referentes). Pro παρουσαν Blaydes. coniecit πάρωτε.

now generally received, a monosyllabic enclitic stands unaccented after a paroxytone word, the latter remaining unaffected: we therefore write ἐχειν σφας. But, according to Arcadius and Herodian, a paroxytone word followed by an enclitic beginning with σφ took the acute on its last syllable, as ἐχειν σφας: see Chandler, §§ 965, 966 2nd ed. 1471 τί φημι; the cry of one startled by a sound or sight, as Της. 865: O. C. 315 τί φῶ; Aesch. P. V. 561 τί γῆ; τί γένος; τίνα φῶ λεϊστειν; 1472 τοίν...φίλοιν | δακυρρουσίνοιν. The use of the masc., referring to the two girls, is distinct from the poetical use by which a woman speaking of herself can use the masc. plural, but exemplifies the Attic preference for the masc. to the fem. dual in participles, and in some adjectives and pronouns: cp. Xen. Cyr. 1. 2. 11 μίαν ἀμφω τούτω τῷ ἡμέρα λογίζομαι. Plat. Phædr. 237 δ ἡμῶν ἐν ἐκάστῳ δύο τινε ἔστων ἵδια ἄρχοντε καὶ ἀγοντε, οὖν ἐπόμεθα. So τὸ θεό, τοῖν θεοῖν (Demeter and Persephone). 1474 τα ἠλπτατ' ἐγκ. ἡμῶν, my chief treasure, (consisting in) my two daughters: cp. on 261 κοινῶν παιδῶν κοινά: El. 682 πρόσχεμ' ἀγώνος, a glory (consisting in) a contest. 1475 λέγω τι; see Plat. Crat. 404 A κινδυνεύεις τι λέγειν, compared with Symp. 205 τοί κινδυνεύεις ἀληθῆ λέγειν. At. Eg. 333 νῦν δεῖξον ὡς οὐδὲν λέγει τὸ σωφρόνον τραφήναι, 'what nonsense it is.' 1477 γνώσ...πάλαι: aware of the delight which you now feel, —as you ever felt it: i.e., taught by the past to foresee that you would thus rejoice. 1478 Soph. may have been thinking of Aesch. Cho. 1063 ἀλλ' εὔτυχοίς, καὶ στ ἐποπτεύον πρόφρον | θεοσ φιλάττοι καριῶσι συμφοραῖς. τήσθε τῆς ὀδού, causal gen.: El. 626 θράσους | τοῦτ' οὐκ ἀλυζείς:
Eur. Or. 1407 ἐρροὶ τὰς ἀσύχου προνοίας. 1479 ἡ μὲ is required here, since with ἡ me the stress would fall wholly on φρονησάς. On the other hand in 1478 καὶ σε is right, because, after ἐντυχεὶς, the person does not need to be at once emphasised again. This is not, however, like Ili. 23. 724 ἡ με ἀνάερ ἡ ἐγώ σε, where με suffices because the sense is, ‘slay, or be slain.’ In El. 383, 1213 με and σε are justified by the stress on ὦστερον and προσῆκε, respectively. 1481 ὡς τάς χέρας. As the sense is so plainly equivalent to ὡς ἐμε, we are scarcely justified in changing ὡς to εἰς (with Elmsley), or εἰς (with Blaydes). Tr. 366 δόμους | ὡς τούσδε is a slightly stronger case for such change, yet not a conclusive one. εἰς is now read for ὡς in Ar. Ach. 242 (ὡς τὸ πρόσθεν) and in Thuc. 8. 36 (ὡς τὴν Ἑλλῆσσαν), 103 (ὡς τὴν Ἀθηναίαν). Soph. has ὡς ἕμας Tr. 366. 1482 f. Construe: αἱ προσέγνησαν ὑμῖν who have effected for you τὰ πρόσθε λαμπρά τοῦ φυτ. πατρὸς ὑμματα ὁδε ὀραν that the once bright eyes of your sire should see thus, i.e. should be sightless: cp. his own phrase quoted in 1273 ἐν σκότῳ τὸ λουπὸν...οὐψιάτο. Ph. 862 ὡς Ἄιδα παρακατείνουσα ὁρᾶ, he sees as the dead, i.e. not at all. Cp. Xen. Ἀρ. Περὶ τῆς ἱλίκης καταλύσαν τὸν βίων, ἀλλὰ καὶ τὸ ἡ ἁρστα, the god’s kindly offices grant to me that I should close my life etc. προσέγνησαν = (1) to be a προσέγνησαν: then (2) fig., to lend one’s good offices: either (a) absol., as O. C. 465 προσένει, stand my friend: or (b) with dat. and acc., or acc. and infin., to effect a thing,
may heaven prove to thee a kinder guardian than it hath to me! My children, where are ye? Come hither,—hither to the hands of him whose mother was your own, the hands whose offices have wrought that your sire's once bright eyes should be such orbs as these,—his, who seeing nought, knowing nought, became your father by her from whom he sprang! For you also do I weep—behold you I cannot—when I think of the bitter life in days to come which men will make you live. To what company of the citizens will ye come;
or result, for one: Xen. An. 6. 5. 14 ἵστε...με...οὐδένα πω κίνδυνον προσενήσαντα υμῖν: Plut. Alex. 22 αὐτῷ...τοιαύτα ὅνειδη προσενύν (said of one who panders to vices): Soph. Tr. 726 ἄλοισ ἦτος καί θρασος τι προσενεῖ. In particular, προσενεῖν τινά τινι = συνιστάναι, to introduce one person to another. So Prof. Kennedy understands here: 'which introduced to you your father's once brilliant eyes, that you should thus behold them'—i.e. presented them to you in this state. But ἃς ὁράν seems thus to lose its force: and the ordinary usage of προσενεῖν confirms the version given above. 1484 οὖθ' ὁράν οὖθ' ἱστορῶν: i.e. neither recognising his mother when he saw her, nor possessing any information which could lead him to suspect that she was such. ἱστορεῖν is (1) to be, or (2) to become, ἱστωρ, a knower: i.e. (1) to have information, or (2) to seek it. Sense (2) is more frequent: but Aesch. has (1) in Eum. 455 and Pers. 454, Soph. probably in Tr. 382, though οὐδὲν ἱστορῶν there might mean ὅτι οὐδὲν ἱστόρε (imperf.), 'did not ask.' Here (1) is best, because it would be almost absurd to say that he had wedded Iocasta 'without asking any questions'—as if he could have been expected to do so. Cp. O. C. 273 νῦν δ' οὐδὲν εἰδώς ἰκώμην ἐν ἰκόμην. 1485 ἦρθην: cp. 1257, 1210. 1489 f. ὁμιλᾶς...ἱπτάς. The poet is thinking of his own Athens, though the language is general. ὁμιλᾶς comprises all occasions on which Attic women could appear in public,—as at the delivery of ἐπιτάφιοι (Thuc. 2. 45): ἱπτάς suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the life of the family. Kinsfolk took part in them together: and at such
moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. In Athenian law-courts the fact of association at festivals could be cited in evidence of family intimacy: Isocr. or. 19 § 10 ἐὼς μὲν γὰρ παῖδες ἤμεν, περὶ πλέονος ἤμας αὐτοὺς ἥγομενā ὑπὸ τοὺς ἁδελφοὺς, καὶ οὐτε θυσίαν οὐτε θεωρίαν (public spectacle) οὐτ’ ἄλλην ἔνωσιν ὑπεξίαν χωρίς ἄλληλων ἤγομεν. Isae. or. 8 § 15 καὶ εἰς Διονύσια εἰς ἁγρόν ἤγεν ἀεὶ ἤμας, καὶ μετ’ ἕκεινον τε ἐθεωροῦμεν (in the theatre) καθήμενοι παρ’ αὐτόν, καὶ τὰς ἔνωσις ἤγομεν παρ’ ἕκεινον πάσας. It was the Attic custom for a bridegroom ἐστιάν τὰς γυναῖκας, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also φιλότοροι γαμηλίων εἰσφέρεν, to provide a banquet for his clansmen when his bride was introduced into his φυγαρία (or. 8 § 18). 1490 κεκλαμμέναι, only poet: later poets and Plut. have κέκλαμμαι: the poet. δὲδακρυμένον also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited ἄγος (cp. note on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the γυμνοπαιδίαι (6. 67). Demaratus drew his robe over his head, and left the theatre: κατακαλυψάμενος ἦσε ἐκ τοῦ θεστρου ἐς τὰ ἑωντον οἰκία. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis as receiving ἐν ἥν ἔνωσι ἐν τε πανδήμῳ πόλει (El. 982). 1491 ἀντὶ τῆς θεωρίας, in place of the sight-seeing (for which they had looked). θεωρία is (1) subjectively, a sight-
to what festival, but ye shall go home bathed in tears, instead of sharing in the holiday? But when ye are now come to years ripe for marriage, who shall he be, who shall be the man, my daughters, that will hazard taking unto him such reproaches as must be baneful alike to my sons and to you? 


seeing: (2) objectively, a spectacle. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 πόθιν φύεις καὶ θεωρίας: Plat. Rep. 556 c ἡ κατὰ θεωρίας ἡ κατὰ στρατεύεσθαι (on travels or campaigns): Isocr. or. 17 § 4 ἀμα κατ᾽ ἐμπορίαν καὶ κατὰ θεωρίαν. In Her. i. 30 τῆς θεωρίας ἐκδημήσας...ἐίνεκεν, the art. is added as in ἡ ἐφήνῃ (‘peace’) etc., because ‘seeing the world’ is spoken of generically. 1493 τίς οὕτος ἦσται, τίς, κ.τ.λ., is more animated for τίς οὕτος ἦσται, ὡστε. Theocr. 16. 13 τίς τῶν νῦν τοιόῦτος; τίς εὖ εἰπόντα φιλασεῖ; is compared by Jacobs there, and by Schneidewin here, but is not really similar, since τοιόῦτος there refers back to ν. 5 ε., τίς γάρ...ὑποδέσεται (κ.τ.λ.); 1494 λαμβάνων instead of the infin. with παραρρίψιν, as Plat. Legg. 699 ἐνδεικτικόν εὖβοήθησεν οὐδὲ ἐκκυκλώνεσθε ἐνυμαχόμενοι. 1495 γόνοισιν. The disgraces of the polluted house will be ruinous not only to the sons of Oedipus—who, as men, will still be able to cope with the disadvantage so far at least as to win their bread (1460)—but also to his helpless daughters, on whom the inherited dishonour will entail destitution (1506). The γονέαν of the MSS. yields no tolerable sense, whether it is referred to Laius and Iocasta or to Iocasta alone. δηλήμα is a hurt, bane, mischief, in a physical or material sense: Od. 12. 286 ἀνέμων χαλεποί, δηλήματα νηών: Hom. Hom. Hymn. Apoll. 364 (of the dead monster) υἱὸς σὺ γε ζώουσα κακῶν δηλήμα βροτῶν: Aesch. fr. 119 οδοιπόρων δηλήματα χωρίτης δράκων (the serpent in the fields, a bane of wayfarers). The disgraces are δηλήματα to the sons and daughters as involving their ruin in life: but could not be called δηλήματα to the dead in the remote figurative sense of marring their memories. Nor would there be any fitness in the conjunction of harm to the dead with harm of another kind to the living. Oedipus here thinks of the living, and of the future, alone. The conject. γαμ-βροίσιν, besides being far from the MSS., presumes the event which he
τι γαρ κακῶν ἀπέστη; τον πατέρα πατήρ
ὑμῶν ἐπέφυε τὴν τεκούσαν ἦροσεν,
ὁθεν περ αὐτῶς ἐσπάρῃ, κακὸς τῶν ἱσων
ἐκτίσαθ υμᾶς ὁπερ αὐτὸς ἑξέφυ. 1500
τουαίτ' ὄνειδείσθε. κἀτα τίς γαμεῖ;
οὐκ ἔστων οὐδείς, ὦ τέκν', ἀλλὰ δὴλαδή
χέρσους φθαρῆναι καγάμους υμᾶς χρεῶν.
ὡς παῖ Μενοκέως, ἀλλ' ἐπεὶ μόνος πατήρ
ταύταν λέειωσαι, νῦ γάρ, ὦ ὁ φυτεύσαμεν,
ὁλώλαμεν δ' ὄντε, μὴ σφε περιέδης
πτωχᾶς ἀνάρδους ἐγγενείς ἀλμαίνας,
μηδ' ἐξισώσης τάσδε τοῖς ἐμοῖς κακοίς.
ἀλλ' οἰκτύσον σφας, ὦδε τηλικάδο' ὀρόν
πάντων ἐρήμους, πλὴν ὄσον τὸ σοῦ μέρος.
ἐξυπνεοσον, ὦ γενναίε, σὺ ψαύσας χερί.
1510
σφαν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἡδὴ φρένας,

1497 τὴν τεκούσαν spurious case censet Nauck., verba ὅθεν... ἐκπάρη nihil aliud significare posse existimans quam 'a quo (pate) satus est.' Quid vero obstat quin ὅθεν ἐσπάρη significet unde,—id est ἐξ ἥ, —'satus est'? Reicet etiam verba τῶν ἱσων Nauck., cum Sophoclem credat ita scripsisse: υμῶν ἐπέφυ', ὅθεν περ αὐτὸς ἐσπάρη, | κακτίσαθ' ὑμᾶς ὁπερ αὐτὸς ἑξέφυ. 1500 μὴ σφε περὶδής codd. μὴ

regards as impossible. 1496 πατέρα: for the tribrach see on 719. 1498 τῶν ἱσων is poetically equivalent to τῶν αὐτῶν, i.e. τῆς αὕτης: it is like saying, 'from a source which was even as that whence he sprang,' instead of, 'from the same source whence he sprang.' Cp. 845 οὐ γὰρ γένοιτ' ἀν ἐς γε τοῖς πολλοῖς ἱσος, and note. 1500 ὄνειδείσθε: see on 672. 1501 δηλαδή: prosaic, but also in Eur. Or. 789, I. A. 1366. 1503 ἀλλ' after the vocative, like ὦ ὃ ὃ, but stronger, as introducing an appeal: as ὁ. C. 1405 ὦ τοῖς ὁμαίμου παιδεῖς, ἀλλ' ὑμεῖς...μὴ μ' ἀτμά-
σητε γε: and ὧδ. 237. 1505 ὧδ' ὄντε, both of us: cp. Eur. Ion 518 ὦ δ' εὖ ψάνει γε καὶ δ' ὄντε εὖ πραξόμεν. περὶδης: on Porson's objection, see Appendix, Note 16. 1506 ἐγγενείς, your kinswomen as they are (where in prose we should have οἶσας added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of ἐπίτροπος (guardian) and κύριος (representative before the law) of the unmarried girls who are here viewed as
For what misery is wanting? Your sire slew his sire, he had seed of her who bare him, and begat you at the sources of his own being! Such are the taunts that will be cast at you; and who then will wed? The man lives not, no, it cannot be, my children, but ye must wither in barren maidenhood.

Ah, son of Menoeceus, hear me—since thou art the only father left to them, for we, their parents, are lost, both of us,—allow them not to wander poor and unwed, who are thy kinswomen, nor abase them to the level of my woes. Nay, pity them, when thou seest them at this tender age so utterly forlorn, save for thee. Signify thy promise, generous man, by the touch of thy hand! To you, my children, I would have given


orphans (1505); their brothers not being of age. Cp. Isae. or. 5 § 10; [Dem.] or. 46 § 18. 1507 ἐξουσοῦσα τάσσει, do not put them on the level of my miseries: cp. 425: for τάσσει instead of τα τώνθε κακά, cp. note on 467. 1508 τηλικάδω, at their age, i.e. 'so young: Ant. 726 οί τηλικοίδε (so old) καὶ διδαξόμεσσα δή | φρονεῖν πρὸς ἀνδρὸς τηλικοίδε (so young) τὴν φύσιν; 1509 πλὴν ὅσον τὸ σὸν μέρος, except in so far as, on thy part, οὐκ ἤρθοι εἰσι. 1511 εἰκέτην, 2nd pers. dual, with the form proper to the 3rd (μετεικέτην, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:—(1) primary tenses, 2nd pers. -τον, 3rd pers. -τον; (2) secondary tenses, 2nd pers. -τον, answering to Skt. tam: 3rd pers. -την, Skt. tām. As regards (2), two classes of exceptions occur: (a) Homeric 3rd pers. in -τον instead of -την: three instances, διώκετον (II. 10. 364), ἔτεικέτον (13. 346), λαμβύσετον (18. 583). These Curtius refers to 'the want of proper linguistic instinct on the part of some late rhapsodist.' (b) Attic 2nd pers. in -την instead of -τον. Our ἐξίτην here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13 Attic instances of the normal -τον. Curtius regards the 2nd pers. in -την as due to a false analogy. In the third person dual -την was distinctive of the secondary
τολλ' ἀν παρήκοντ' νῦν δὲ τοῦτ' εὐχεσθέ μοι,
οὗ καὶρός ἐξ ζην, τοῦ βίου δὲ λόγονος
ὑμᾶς κυρίσαι τοῦ φυτεύσαντος πατρός.

KR. ἂλις ἤν εἰσίνεις δακρύων· ἀλλ' ἰδι στέγης ἐσώ. 1515
OI. πειστέον, κεὶ μηδὲν ἱδοί. KR. πάντα γὰρ καὶρό καλά.
OI. οἴσθ' ἐρ' οἶς οὖν εἴμι; KR. λέξεις, καὶ τὸτ' εἰσομαι
κλύων.
OI. γῆς μ' ὅπως πέμψεις ἀποικοῦ. KR. τοῦ θεοῦ μ' αἴτεις
dόσιν.

1512 εὐχεσθέ μοι codd. : εὐχεσθ' ἐμοὶ Wunder. : τοῦθ' ἐν εὐχομαι Blaydes., qui etiam τοῦτ' ἐπεισχώμαι, Nauckio probante, coniectit: ἡχεω μόνον Dindorf.; sed nusquam alibi reperitur imperativus perfecti νῦμμα, quanquam Soph. Ιμακ. 610
πούμπιν ("'voveram'") dixit, et Plato Παθρ. 279 ε ἑκτα ("facta sunt vota"). 1513
οὗ καὶρός ἐξὶ ζην τοῦ βίου δὲ λόγοιν codd. Tres fere corrigendi rationes tentatæ sunt.
(1) Ominso ζην. Elmsleius sic explicat: εὐχεσθε κυρίσασι τοῦ βίου οὗ καὶρός ἐξε (κυρίσας
ἕστι), λόγοιν δὲ τοῦ φωτ. πατρός. Hermann. autem, ζὴν pariter omittens, εὐχεσθε pro
passivo habet: i. e., De vobis id fiat a me votum, quod cuique temporis conveniat.

tenses. Attic speech sometimes extended this distinction to the second
person also. (Curtius, Verb 1. 80, Eng. tr. 53.) 1512 ff. Oedipus now
turns from Creon to the children. The few words which he addresses
to them are spoken rather to the older hearers and to himself. τοῦτ'
eὐχεσθέ μοι, 'make this prayer, as I bid you': not, 'pray on my account'
(in which sense Wunder reads ἐμοί). In these words Oedipus is think-
ing solely of his children: he has now passed away from the thought of
self (1458). ὑμᾶς in 1514 is no argument for understanding με as
subject to ζην: rather it is added to mark the contrast with πατρός.
1513 I prefer οὗ καὶρός ἐξ ζην, τοῦ βίου κ.τ.λ. to οὗ καὶρός ἐξ ζην, βίου
κ.τ.λ. on these grounds. 1. τοῦ before βίου, though not required,
is commended, by Greek idiom; it also gives a decidedly better
rhythm; and it is not likely to have crept into the text, since
the occurrence of ἐλε' with the a long was not so uncommon that
it should have suggested the need of supplementing the metre by
τοῦ: but, apart from metrical motive, there was no other for intruding
the article. 2. οὗ καὶρός, without any verb, though a possible phrase, is
a harsh one. 3. From ἐαί to αα would be an easy transition. And
καὶρός ἐξ' is quite a natural expression: cp. Eur. Ι. Α. 858 δοὺλος· οὗ
ἀβρώνωμαι τέθει· ἡ τύχη γὰρ οἶκ ἐξ. The foreboding of Oedipus is
much counsel, were your minds mature; but now I would have this to be your prayer—that ye live where occasion suffers, and that the life which is your portion may be happier than your sire's.

CR. Thy grief hath had large scope enough: nay, pass into the house.

OE. I must obey, though 'tis in no wise sweet. CR. Yea: for it is in season that all things are good.

OE. Knowest thou, then, on what conditions I will go? CR. Thou shalt name them; so shall I know them when I hear.

OE. See that thou send me to dwell beyond this land. CR. Thou askest me for what the god must give.


that his daughters must become homeless exiles (1506) unless Creon shelters them at Thebes. 'To live where occasion allows' means in his inner thought, 'to live at Thebes, if that may be—if not, in the least unhappy exile that the gods may grant you.' The monosyllabic εἰ (1451, Ant. 95) and εὖ (II. 5. 256 τρεῖν μὲν ὁκύρον Παλλὰς 'Αθῆνην) go far to remove the metrical objection. Meineke's conjecture, η, gives a more prosaic phrase, and is too far from the αἰὲ of the MSS. 1515 ξέκπισα: see on 1357. 1516 καυρω = εὖ καυρω. In Thuc. 4. 59 most MSS. give εἰ μή καυρω τούχιεν έκάτεροι πράσσουσι: Classen reads εὖ καυρῳ on the ground that Thuc. so has it in 1. 121, 5. 61, 6. 9. 1517 The words οἴοθ' εὑρ' οἷς οὖν εἶμι; were said with some return of his former agitation: λέγεις κ.τ.λ. is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, 'I shall know when you are pleased to tell me.' So Aesch. Thèb. 260 ET. αἰτωμένον μοι καύρων εἰ δοθῇ τέλος: 'would that thou could'st grant me a light boon.' ΧΩ. λέγους ἃν ὃς τάξιστα, καὶ τὰξ εἴσονται (i.e. and then I shall know if I can serve thee). 1518 ὅπως πείμψει: sc. ὧνa: Xen. An. 1. 7. 3 ὅπως οὖν ἔσοεθε ἀνδρείς, 'see that ye be': Plat. Ref. 337 λ ὅπως μοι, ὧ
ἀνθρωπε, μη ἑρείς. Not (ἐµὲ ἐπὶ τοῦτοις), ὅπως κ.τ.λ. 1519 ἄλλα θεοὶς γ’; i.e. ‘Nay, the gods, who hate me, will not be displeased that I should be thrust forth.’ For the synizesis in θεοὶς see on 640. ἦκω, 1357. Creon’s reply, τοιγαροῦν τεῦξει τάχα, means: ‘if the gods do desire thy banishment, thou wilt soon have thy wish’—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then yielded (O. C. 433 ff.). 1520 ὁ μὴ φρονό. Cp. 569. Creon cannot tell how Apollo may decide. 1522 οὐχ ὄνω: cp. 1022 χειρῶν λαβῶν. 1524—1530 See critical note. These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself. Of extant Greek tragedies, the Prometheus and the Agamemnon are the only ones which end with words spoken by one
OE. Nay, to the gods I have become most hateful. CR. Then shalt thou have thy wish anon.

OE. So thou consentest? CR. Nay, 'tis not my wont to speak vain words when I lack knowledge.

OE. Then 'tis time to lead me hence. CR. Come, then,—but let thy children go.

OE. Nay, take not these from me! CR. Crave not to be master in all things: for the mastery which thou didst win hath not followed thee through life.

CH. Dwellers in our native Thebes, behold, this is Oedipus, who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy?

of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged. 1525 Here, as elsewhere, the mss. fluctuate between ηδα and ηη. The Attic ηη, as first pers. sing., is contracted from ηδα: in the third, the classical form was not ηη but ηδα, or, before a vowel, ηδεω (as it must be in Eur. Ion 1187, Ar. Pax 1182 etc.). No 3rd sing. in ηα, from which η could come, is said, or can be supposed, to have existed. Aristarchus, indeed, is quoted by the schol. on II. 5. 64 in favour of the η. But the Doric 3rd sing. απολάλη in Tab. Heracl. i. 39 is the only such form which is beyond question. Curtius (Verb ii. 237, Eng. tr. 431 ff.) therefore agrees with those textual critics who, like La Roche, Cobet, and Kontos (Δόγυς Ερμής p. 61) would always write the 3rd sing. ηδει (or ηδεων). Cp. Rutherford, New Phrynicus, pp. 229 ff. ηδε αινηματα (plur. with reference to the hexameter ἐπη in which it was chanted) = knew instinctively, by the intuition of genius: in Eur. Phoen. 1759 the adapter of this verse has altered ηδει (perhaps by a slip of memory) to the more natural but less forcible ἐγών, 'read aright,' solved. 1526 οτι ου ηη... ταις τηχαις ἐπεβλ., 'on whose fortunes what citizen did
not look with emulous admiration? ’ To me it appears certain that we should here read the interrogative *tis* with ἐπιβλέπων instead of ἐπιβλέπων. **Cp. O. C. 1133 ὑ τοι οὐκ ἐν | κηλίς κακῶν ἐνοίκοις; 871 ὑπὸ τοῦ *tis* ὄρνοι οὐχί κλαγγάναι; Eur. Phoen. 878 ἀγὼ τί ὄρνοι ὄ, ποῦ ὦ οὐ ὄρνοι ἐπη, ἐς ἔχθος ἔλθουν. Dem. or. 18 § 48 ἐλαυνομένων καὶ ὑβριδομένων καὶ τί κακῶν οὐχί πασχότων πᾶσα ἡ οἰκουμένη μεστή γέγονεν. Then the *kal* of the mss. should be *tais*. The argument for this depends primarily on the usage of the verb ἐπιβλέπω, which nowhere occurs in the sense of invidere alicui, ‘to look jealously upon.’ See Appendix, Note 17. 1529 The use of ἐπισκοποῦντα is peculiar. I take the exact sense to be:—‘fixing one’s eye on the final day (as on a point towards which one is moving), that one should see it,’ i.e. ‘until one shall have had experience of it.’ Thus ἐπισκοπεῖν is used in a sense closely akin to its common sense of ‘attentively considering’ a thing: and the whole phrase is virtually equivalent to, ‘waiting meditatively to see the final day.’ For the added infin., cp. Thuc. 3. 2 νεῶν ποιήσων ἐπέμενον τελεσθῆναι, καὶ ὅσα ἐκ τοῦ Πόλεων ἔδει ἄφικέναι. Cp. Plin. 7 § 132 alius de alio indicat dies, et tamen supremus de omnibus, ideoque nullis credendum est. Hartung proposed to replace *idein* by γε δει (where γε would be intolerable), and Nauck by χρησιν. But the infin. ἀλβιόν as a ‘sententious’ imperative (see on 462) is appropriate in this γνώμη. ἡμῖν ἀλβιόν. Eur. Androm. 100 ff. partly reproduces the language of this passage: χρη δ’ οὕτως εἰπεῖν οὐδέν ὄντων βροτῶν, πρὶν ἄν θανόντος τῆς τελευ-
Behold into what a stormy sea of dread trouble he hath come!

Therefore, while our eyes wait to see the destined final day, we must call no one happy who is of mortal race, until he hath crossed life’s border, free from pain.

Voces quattuor quae in L super μηδέν’ ὀλβίσειν πρὶν ἄν deleteae sunt ad interpretationem aliquam potius quam ad variam l. videntur pertinuisse.

He has the thought again in Tro. 510, Herod. 866, I. A. 161, as Soph. again in Trach. 1. The maxim, ‘Call no man happy before death,’ first appears in Greek literature as a set γνώμη in Aesch. Ag. 928 ὀλβίσαι δὲ χρῆ | βίων τελευτήσαντ’ ἐν εὐστοιχίᾳ but Aristotle recognises the popular tradition which ascribed it to Solon (Her. 1. 32, where Solon says that a man may be called εὐτυχιός in life, but ὀλβίος only after a life exempt from reverse). Cp. Iuv. 10. 274 f. Et Croesum, quem vox iusti facunda Solonis Respiciere ad longae iussit suarum ultima vitae, where Mayor refers to the proverbs Λυδὸς (Croesus) ἀποθνῄσκει σοφὸς ἁνήρ, and τέλος ὁρᾶ βίον (Paroemiogr. π. 187, i. 315 n.), and to notices of the saying in Cic. (De Fin. 2 § 87, 3 § 76), Diog. Laert. (1 § 50 τὰ θρυλούμενα), Ovid (Met. 3. 135), Seneca (De Tranq. An. 11 § 12), Josephus (Bell. Jud. 1. 5. 11 = 29 § 3), Arrian (7 § 16. 7), Lucian (Charon 10): cp. Ecclus. 11. 28. Does Solon mean, Aristotle asks, (1) that a man is happy when he is dead? Or (2) that, after death, he may be said to have been happy? If (1), Arist. declines to allow that the dead are positively happy; and popular opinion, he says, denies that they are always negatively so, i.e. free from unhappiness. If (2), then is it not absurd that at the time when he is happy we are not to call him so? The fallacy, he concludes, consists in treating ‘happiness’ as dependent on bright fortunes: οὐ γὰρ ἐν ταύταις τὸ εὖ ἂν κακὸς, ἀλλὰ προσέχει τούτων ὁ ἀνθρώπως βίος, καθάπερ ἐπιμενεῖ, κύριαι δ’ εἰσὶν αἱ κατ’ ἀρετὴν ἐνέργεια τῆς εὐδαιμονίας, αἱ δ’ ἑναντία τοῦ ἑναντίου. (Eth. Nic. 1. 11.)
NOTE I.

The Oedipus Tyrannus at Harvard.

In the Introduction, I have referred to the memorable performance of the Oedipus Tyrannus by members of Harvard University in May, 1881. The thorough scholarship, the archaeological knowledge and the artistic skill which presided over that performance invest the record of it with a permanent value for every student of the play. Where the modern imagination most needs assistance, this record comes to its aid. Details of stage-management and of scenic effect, which a mere reading of the text could suggest to few, become clear and vivid. Mr H. Norman's 'Account of the Harvard Greek Play'—illustrated by excellent photographs—is, in fact, a book which must always have a place of its own in the literature of the Oedipus Tyrannus. I select those passages which relate to the principal moments of the action; and, for more convenient reference, I arrange them in successive sections.

§ 1. Opening Scene. 'Account,' p. 65. 'The scene behind the long and narrow stage is the palace of Oedipus, king of Thebes,—a stately building with its frieze and columns. There is a large central door with two broad steps, and two smaller side doors; all three are closed. In the centre of the stage in front is a large altar; beside each of the smaller doors of the palace is another altar. A flight of steps leads from the stage at each side. The sound of the closing doors has warned the audience that the long-expected moment is at hand, and an immediate silence ensues. Under these circumstances the first notes of the orchestra come with great effect, and the entire prelude is unusually impressive. As it closes, the spectators are sympathetic and expectant.
Slowly the crimson curtains on the right-hand side below the stage are drawn apart, and the Priest of Zeus enters, leaning on a staff, a venerable and striking figure....Behind him come two little children. They are dressed in soft white tunics and cloaks, their hair is bound with white fillets, and they carry in their hands olive branches twined with wool,—

\[\textit{ειλαίας θ' υψηλήνητον κλάδου,}
\textit{λήνει μεγίστῳ σωφρόνως ἐστεμένον.}\]

This shows that they come as suppliants. Behind the children come boys, then youths, and then old men. All are dressed in white and carry suppliant boughs; in the costumes of the men, the delicate fabric of the undergarment, the \[\chiτών\], contrasts beautifully with the heavy folds of the \[\ιμάτιον\]. With grave, attentive faces the procession crosses the front of the stage, and mounts the steps; the suppliants lay down their branches and \textit{seat themselves on the steps of the altars}. The priest alone remains standing, facing the palace door.

'The first impression upon the spectators was fortunate. The innocent looks of the children, the handsome figures of the men, the simplicity and solemnity of their movements, set off as they were by the fine drapery of their garments and the striking groups around the altars, had an instant and deep effect. It is safe to say that fears of crudeness or failure began rapidly to vanish. The spectacle presented at this moment was one of the most impressive of the play.

'After a short pause the great doors of the palace are thrown back, and the attendants of Oedipus enter and take up their positions on each side. They wear thin lavender tunics reaching nearly to the knee. Their looks are directed to the interior of the palace, whence, in a moment, Oedipus enters. His royal robes gleam now with the purple of silk and now with the red of gold; gold embroidery glitters on his crimson tunic and on his white sandals; his crown gives him dignity and height.

'For an instant he surveys the suppliants, and then addresses them.'

\[\textit{§ 2. Arrival of Creon from Delphi: verses 78 ff. 'Account,' p. 69.}\]

'While Oedipus is speaking, the children on the [spectators'] left of the stage have descried some one approaching, and one of them has pointed him out to the priest. It is Creon, who enters with rapid strides, wearing a wreath of bay leaves sparkling with berries, the symbol of a favorable answer. He is dressed in the short salmon-colored tunic and crimson cloak, with hat and staff. A hasty greeting follows; and
Oedipus, the priest, and the suppliants wait for the answer of the oracle.

§ 3. Withdrawal of the Suppliants, and Entrance of the Chorus: vv. 143—151, p. 71. 'With the assurance of speedy aid [for the Thebans] he [Oedipus] leads Creon into the palace, and the attendants follow and close the doors. Slowly the white-robed suppliants rise; the petition being granted, each one takes his bough, and led by the priest they descend the steps and disappear.

'As the last figure passes out of sight the notes of the orchestra are heard once more, this time with a measured beat which instantly attracts attention, and the Chorus of old men of Thebes issues from the same entrance. They are men of various ages, dressed in tunics reaching to the instep, and full ἱπάρα, of harmonious soft warm colors. The excellence of the costumes was marked; each man seemed to have worn his dress for years, and to exhibit his individuality in the folds of it. They enter three deep, marching to the solemn beat of the music; and as the first rank comes in sight of the audience the strains of the choral ode burst from their lips.

Shoulder to shoulder and foot to foot the old men make their way to the altar on the floor of the theatre and take up their positions around it. This entrance of the Chorus was surpassed in dramatic effect by few features of the play: the rhythmical movements, the coloring and drapery, the dignity of the faces, the impressive music sung in unison by the fifteen trained voices,—all these combined to produce a startling effect on the audience.'

§ 4. Entrance of Teiresias, v. 297, p. 75. 'At this moment Teiresias enters, a towering venerable figure, with long white hair and beard. He is guided to the stage by a boy, whose blue cloak contrasts with the snowy draperies of the old man.' His exit, v. 462, p. 79. 'The two men part in deadly anger, Oedipus going within the palace and the boy leading Teiresias down the steps [from the stage, see § 1]...Once more the music sounds, and the Chorus gives voice to its feelings concerning the strange scene which has just been enacted.'

§ 5. Entrance of Creon, when he comes to repudiate the charge of treason brought against him by Oedipus: v. 512, p. 81. 'As the strains
of [choral] music die away, Creon is seen hastily ascending the steps [to the stage] on the right [of the spectators: cp. § 2]. He is no longer dressed as a traveller, but in garments suited to his high rank. His tunic is of delicate dark crimson material, with a gold border; his ἵππατον is of bright crimson cashmere, with a broader gold border; his sandals are of crimson and gold. He strides to the centre of the stage and bursts out in indignant denial of the charges that Oedipus has made against him.'

§ 6. Jocasta enters while high words are passing between Oedipus and Creon: v. 631, p. 83. 'Just as this [altercation] reaches its height the doors of the palace are seen to open, and the Chorus bids both angry speakers cease, as Jocasta is approaching. The attendants of Jocasta enter and place themselves on each side of the door, and a moment later the queen herself stands upon the threshold. Oedipus turns to her with welcome, and Creon with a gesture of appeal.

'Her dress consists of a richly trimmed silvery undergarment, and an ἵππατον of crimped pale yellow silk. She wears a crown, bracelets, and necklace, and white sandals embroidered with gold.'

It was upon this group—the first complex one in the play—that Mr F. D. Millet based his scheme of the costumes, to which he gave long study, both from the historical and from the artistic point of view, and which he has described in the Century Magazine of Nov., 1881. From this article, Mr Norman (p. 83) quotes the following passage:—

'It was part of the original scheme that in each group the most prominent character should, as far as possible, be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage left stood Oedipus, in rich but deep-toned red; on the right, Creon, equally in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the doorway; and the two attendants of Jocasta, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.'

§ 7. Arrival of the Messenger from Corinth: v. 924, p. 89. 'As the Chorus closes, Jocasta enters [v. 911] in a new state of mind. She has comforted Oedipus by ridiculing all oracles; but she is not without faith in the power of Gods, and she brings frankincense and garlands, and lays them with a prayer upon the altar.
While she is speaking, an old man has entered on the left below the stage. He is dressed as a common traveller, in a tunic and short cloak, his hat slung over his shoulder, and a stout staff in his hand. It is the messenger from Corinth. He looks round as if in search of something, and as soon as the queen has finished her prayer he inquires of the Chorus where the home of Oedipus, or, better still, the king himself, can be found. He is promptly informed that the mansion he sees is the palace of Oedipus, and that the lady before it is the queen. With a profound salutation as he ascends to the stage, he declares himself to be the bearer of news at once good and bad. Old Polybus, king of Corinth, is dead, and the citizens are about to make Oedipus king. This is indeed news to Jocasta. Oedipus has long avoided Corinth lest he should slay his father, Polybus; now he can return, as king, all fear dispelled. Oedipus enters in response to her summons. His royal robes have been exchanged for simpler ones of white and gold. He, too, learns the news with triumph.'

§ 8. Jocasta divines the worst:—her final exit; vv. 1040—1072, p. 92. 'But Jocasta? At the other end of the stage the queen is writhing in anguish. The deep-red cloak which she wears is twisted about her; now she flings her hands up and seems about to speak, then her hands are pressed on her mouth to stop the cries which rise, or on her bosom to silence the beating of her heart. She rushes toward the king, but stops half-way; her face shows the tortures of her soul. The truth is all too clear to her. The spectator feels that this suspense cannot last, and relief comes when the Chorus suggests that perhaps Jocasta can tell something about the shepherd of Laius. When appealed to by Oedipus, she forces the suffering from her face and turns with a smile. But Oedipus has gone beyond recall. Her last appealing words are scorned, and with the language and the gesture of despair she rushes from the stage.'

§ 9. The Herdsman of Laius is brought in: the whole truth is extorted from him: vv. 1110—1185, pp. 94 ff. 'As the music ceases the attendants of Oedipus appear at the entrance on the right, supporting a strange figure between them. It is an aged man, with grizzled hair and beard, clothed in coarse homespun cloth, and with a rough, untanned sheepskin over his shoulders. He supports himself on a sapling staff which he has cut in the woods. He mounts the steps with difficulty, and faces the king. He is no stranger to the errand on which he has been brought, and with the greatest difficulty he is made to speak. The
contrast between the eagerness of the messenger from Corinth to tell all he knows, and the silence of the tender-hearted old shepherd, is very striking. The shepherd cannot bear the other's telltale chatter, and with the words, "Confusion seize thee and thine evil tongue!" he swings his staff to strike him. At a gesture from Oedipus the attendant stops the blow. The old man must be made to speak. The muscular attendants spring forward and seize him. Then the truth is wrung from him, word by word. He gave the child to the Corinthian; it came from the palace; they said it was the son of Laius; Queen Jocasta herself placed it in his hands; they said that an oracle had declared that it should kill its father. The truth is out; the oracles are not falsified; his father's murderer, his mother's husband, Oedipus faces his doom. With a fearful, choking cry he pulls his robes over his head and face, and bursts into the palace.

'This scene...was the dramatic climax of the play. The acting led up to it gradually by the excited conversation and the shepherd's blow. When Oedipus burst through the doors of the palace, his attendants quickly followed him; the horror-stricken messengers turned with despairing gestures and descended the steps, the one to the right, the other to the left, and a profound silence fell upon the theatre.'

§ 10. Effect of the fourth stasimon, vv. 1223—1530, p. 98. 'In the opening strains of the last choral ode, which now ring out, the emotions of the scene are wonderfully expressed. Each one recognizes the solemnity and depth of his own feelings in their pathetic tones.'

§ 11. The Messenger from the House: the entrance of the blinded Oedipus, 1223—1296, pp. 98 f. 'As the ode [just mentioned] closes, the palace doors are opened violently from within, and the second messenger rushes on the stage. He is a servant from the palace, clad, like the attendants, in a short light tunic. He brings a tale of horror: Oedipus, on entering, had called for a sword, and demanded to know where Jocasta was. No one would tell him; but at last, seeing the doors of the bedchamber shut, he had broken through them and disclosed the body of the queen hanging by the bed. Tearing down the body, he had snatched from the shoulders the golden clasps and had thrust them into his eyes.'....'In a moment Oedipus himself appears, leaning on his at-
tendants, his pale face marred by bloody stains. The dismayed Chorus hide their faces in their robes, and the king's voice is broken with sobs as he cries, ἀλατ, ἀλατ, δῶρανος θυγατέραν.

§ 12. Closing scene, vv. 1416–1530, pp. 101 ff. 'As Oedipus is begging to be slain or thrust out of the land, the approach of Creon, who has resumed his royal powers, is announced. The memory of all his injustice to Creon overwhelms Oedipus, and he cannot bear to meet him. But he is blind and unable to flee, so he hides his face and waits in silence. Creon enters, crowned, followed by two attendants... His first words are reassuring; the new king does not come with mocking or reproach, but directs that a sight so offensive to earth and heaven be hidden within the palace. Oedipus asks the boon of banishment, but is informed by the cautious Creon that the God must be consulted. Then the blind man begs that his wife be buried decently, and reiterates his prayer that he may be permitted to leave the city which he has afflicted. And one thing more he asks,—that he may embrace his daughters again. By a sign Creon despatches his own attendants to bring them, and while Oedipus is still speaking their voices are heard.

'Antigone and Ismene now enter, led by the attendants of Creon, and are placed in the arms of Oedipus, who falls on his knees beside them, and addresses them with saddest words. The children are too young to appreciate the horror of the scene, but they are filled with pity for their father's pain. There is a look of genuine sympathy on the two bright faces which watch the kneeling figure. Creon has retired to the right of the stage and has wrapped his robe round him, unable to bear the sight of the terrible farewell. He is summoned by Oedipus to give his hand in token of his promise to care for the helpless girls. The children fall back, the blind man waits with outstretched hand, and Creon slowly and sadly walks across the stage and gives the sign. Then Oedipus turns again to his little ones. The painful scene, however, has lasted long enough, and Creon orders Oedipus to leave his children and withdraw. It is a dreadful separation, but the king's order is imperative. So Oedipus tears himself away, his attendants throw open the doors, the attendants of Creon take the children by the hand, and Creon himself leads Oedipus up the steps and into the palace.... The children and the second messenger follow; the attendants of Oedipus enter last and gently close the doors.

'The music sounds again in pathetic tones, and the Coryphaeus expresses for his fellows the lesson of life.'
NOTE II.

Verse 2.

On the meaning of θοάζετε.

The points of the question are these. 1. θοάζειν, from θο-ό-ς swift (rt. θέα, θέω; Curt. Etym. § 313), occurs ten times in Eur., four times transitively, ‘to impel,’ ‘urge,’ as Bacch. 66 θοάζω Βρομώ ρονον ὣρον: six times intransitively, as Τροαδ. 349 μανάς θοάζονοι’. If it is the same word here, what would θοάζειν ἐδρας mean? (a) Not, I think, ‘to urge, press your supplication,’—referring to the eager gestures or aspect of the suppliants: for rapid motion, and not merely eagerness, is implied by θοάζω. Rather (b) ‘to come with eager haste as suppliants’: as Herm. explains Erfurdt’s ‘cur hanc sessionem festinatis?’—‘cur tanto studio hic sessum venitis?’ Now I can conceive Sophocles saying σπεύδειν or ἐπείγειν or even θοάζειν ἐκείμεν: but could he have said θοάζειν ἐδρας? The primary notion of a fixed attitude stands out too clearly above the secondary notion of a supplication.

2. For another θοάζειν, ‘to sit,’ only two passages are cited. (i) Empedocles 52 θάρωει καὶ τότε δή σοφίς ἔτε ἀκροει θοάζε. This might mean ‘hasten on to the heights of wisdom’: though, when ἐπί with dat. denotes motion, it usually means ‘against,’ as in Od. 10. 214 οὗτο γ’ ὁρμήθησαν ἐπ’ ἀνθράκιν. But the more natural sense would be, ‘sit on the heights of wisdom.’ (ii) Aesch. Suppl. 595 ὃν άρχας [Λ ἀρχας] οὗτος θοάζων | τὸ μὲν κρεισσόνων κρατώνει | οὗτος άνωθεν ἠμένοι σέβει κάτω. Hermann renders the first words: ‘hasting at no one’s bidding,’ nullius sub imperio properans. So Mr Paley: ‘Himself urged to action (θοάζων) by no authority.’ But the scholiast is right, I believe, in rendering θοάζων by καθήμενος. Only ὃν άρχας οὗτος θοάζων does not mean ‘sitting under no other’s rule,’ but ‘sitting by no other’s mandate.’ (I should prefer ἔπαρχος.) For the Aeschylean image of Zeus throned on high, cp. Aesch. Agam. 182 δαμὼν δέ πον χύρις | βιαίως σέλμα σεμνὸν ἵμενων.

3. Ancient tradition recognised Οοάζεην as = θάσσειν nere. Plut. Mor. 22 ε says, τῷ θοάζειν ἃ τὸ κυνέοντα σημαινον, ὡς Εὐρυπίδης ... ὣ τὸ καθέξεθαι καὶ θαύσασει, ὡς Σοφοκλῆς,—quoting this passage. So the Etym. Magn. 460. 10 διὰ τί προσβαίετε τάσε χάρας; τί προσφρήτητε ταύταις τὰς ἐδρας; If ἢ had stood before τί, the last clause would have seemed to glance at the other explanation. So the Schol. θοάζετε, κατὰ διάλυσιν ἀντὶ τοῦ θάσσετε: but adds, ἢ θωᾶς προσκάθησθε.
4. Buttmann would connect θοὰς to sit with θε, the stem of τιθημ. θοὰς cannot be obtained directly from θε. It is possible, however, that a noun-stem, from which θοὰς to sit came, may itself have been derived from a secondary form of θε. It might be said that θα-θε-, suggest a θεΦ or θαΦ or θυ akin to θε: cp. φαυ (πιθαύσκω) with φαυ, στυ (στόλος) with στα.

5. To sum up:—Emped., Aesch. and Soph. seem to have used θοὰς as =θάςσειν. We can only say that (i) the sound and form of θοὰς may have suggested an affinity with θαίςσω, θόκας: (ii) as a purely poetical word, θοὰς belonged to that region of language in which the earlier Attic poets—bold manipulators of old material—used a certain license of experiment, not checked by scientific etymology, and so liable to be occasionally misled by false or accidental analogies.

NOTE III.

Verses 44, 45.

ὁς τοῖς ἐμπείροις καὶ τὰς ἔμφορὰς
ζώσας ὀρῷ μάλιστα τῶν βουλευμάτων.

It is not without careful consideration that I have given the view of this passage which appears in my text. A different interpretation has the support of scholars whose opinions justly carry the greatest weight, first among whom must be named my honoured friend, the Regius Professor of Greek in the University of Cambridge. If any such question could be decided by the authority of a master's instinct, it would be so for me by the judgment of Dr Kennedy; and as in this case I am unable to concur with it, I can only state my reasons, in the assurance of a candid and friendly hearing. In his brilliant edition of this play Professor Kennedy renders the passage thus (p. 58):—

‘ὁς since τῶν ἐμπείροιν to men of experience ὀρῷ I see that (not only counselling but) καὶ also τὰς ἔμφορὰς τῶν βουλευμάτων comparisons of their counsels μάλιστα ζώσας are in most lively use.’ In a note on τὰς ἔμφορὰς τῶν πραγμάτων (Thuc. 1. 140 § 3) Shilleto wrote thus:—

‘Interpreting here (see § 1) “events, issues, results,” I disagree with such rendering of Soph. Oed. T. 44 ὁς τοῖς ἐμπείροις καὶ τὰς ἔμφορὰς | ζώσας ὀρῷ μάλιστα τῶν βουλευμάτων. I have long thought that ‘comparisons of counsels’ was there meant and have compared AESchyl. Pers. 528 quoted above on 128, 9. (I am rejoiced to find that Prof. Kennedy
APPENDIX.

and I have independently arrived at the same conclusion. See *Journal of Philology*, Vol. I. p. 311, 312.) καὶ seems thus to have more significance. Men of experience may receive suggestions from not only gods but from other men (εἰς ἄνδρας ἀνδρὶ ἀνθρώπος οἴσθα τού). Collations also of counsels are most effective. It is not improbable that Sophocles had in view the adage σὸν τε δυ’ ἐρχομένω καὶ τε πρὸ δ τοῦ ἐνόησεν Ημ. Π. 10. 224.

It will be seen that Mr Shilleto agreed with Professor Kennedy in taking εὐμφοράς as = ‘comparisons,’ but differed from him (1) in taking ζώσας—as I do—to mean ‘effective,’ not ‘in vogue’ (an old schol. in Λ has ζώσας, ἀντὶ τοῦ ἐνεργεστέρας): (2) in taking the καὶ (‘also’) to imply ‘independently of hints from the gods,’ and not ‘in addition to offering counsels.’

The explanation of εὐμφοράς as ‘comparisons’ seems to have been first proposed by John Young, Professor of Greek in the University of Glasgow from 1774 to 1821; but it occurred to Mr Shilleto and Dr Kennedy independently both of him and of each other. Mr Verrall, the editor of the *Medea*, has added his sanction to this rendering of εὐμφοράς.

In Aesch. Pers. 528 we have εὐμφέρειν βουλεύματα, ‘to compare counsels.’ Hence it is inferred that ‘a comparison of counsels’ could be expressed by εὐμφορᾶ βουλευμάτων. On the other side I would submit two considerations.

1. συμφορά is a word of very frequent occurrence, and yet in the extant literature of the classical age it is never found except in one of two senses,—(i) an event, issue: (ii) a calamity. That is, usage had restricted this very common noun to senses parallel with the intransitive συμφέρειν as meaning ‘to happen’ (Thuc. 6. 20 εὐνεκέγοι μὲν ταῦτα ὡς βουλόμεθα, ita eveniant). The limit imposed by usage can be illustrated from Lucian. His *Lexiphanes* is a burlesque of euphuism. There (§ 6) we have the phrase τὸ μὲν δὴ δεῦτον ἄν ἀπὸ συμφορῶν, ‘the repast was furnished from contributions.’ The point is that the learned speaker has employed συμφορά in a sense which derivation warranted, but which sounded strangely, as parallel with the transitive συμφέρειν, ‘to bring together’: the ordinary phrase would have been ἀπὸ συμβολῶν.

2. Next, we will suppose that Sophocles intended to hazard an exceptional use of the noun, relying on the context to show that εὐμφοράς meant ‘comparisons.’ Convenience prescribes the general rule that, when a strange use of a word or phrase is risked in reliance on an explanatory context, this context should not follow at an interval, but
should either precede or closely accompany the word or phrase which would otherwise be obscure. A rough illustration—the first that occurs to me—from our own language will serve to show what I mean. 'Many of the visitors were afterwards present at a collation, and did ample justice to the difference of hands in the mss.' If we heard that read aloud, we should be apt to suppose—down to the word 'to'—that 'collation' meant luncheon; and a certain degree of discomfort would attend the mental process of apprehending that it meant a comparison of documents. This inconvenience would not arise if the mention of the mss. preceded, or closely accompanied, the word 'collation.'

Such an argument applies a fortiori to συμφορά, since the literary sense of the word 'collation' is at least thoroughly recognised, while συμφορά nowhere else occurs in the sense of 'comparison.' Consider now the two verses,

\[
\text{ός τούς ἐμπερόυσι καὶ τὰς ἕμιφοράς}
\]
\[
\text{ζώσας ὡρῶ μάλιστα τῶν βουλευμάτων.}
\]

When the first verse was spoken, would any hearer in the theatre doubt that ἕμιφοράς meant 'issues,' or divine that it was going to bear the unexampled sense of 'comparisons'? And the indispensable clue, τῶν βουλευμάτων, is postponed to the end of the next line. In the circumstances, it is hard to imagine any good writer arranging his words thus; it is, to me, altogether inconceivable that a skilled writer for the stage should so arrange them. If Sophocles had intended to suggest ἕμιφέρειν βουλεύματα, he would at least have given ἕμιφοράς βουλευμάτων.

It is justly maintained that the interpretation which we are discussing (1) explains the καὶ, (2) is logical. Certainly: but, as I have endeavoured to show in the commentary, my version also satisfies these two conditions. And while, on the other view, the sense is logical, I must confess that to me it does not seem appropriate. The general spirit and tone of the speech appear adverse to it. The Priest of Zeus salutes Oedipus, not, indeed, as a god, but as unique and supreme among mortals. Can we imagine him giving his peerless sovereign so strong a hint to consult other men? Oedipus himself afterwards mentions casually that the suggestion to send for Teiresias had come from Creon (279), but that is a very different thing.

For ζώσας, Mr Verrall has proposed to read σώσας, from σῶω to sift,—a verb found only in Her. 1. 200 σώσα σῶσε συνδόνος, 'they strain through linen.' He renders: 'Since I see that among the experienced
comparison (or conference) of counsels does in a manner (μάλιστα) sift them." As μάλιστα could mean 'most' or 'best,' it was unnecessary to invest it with a sense of which there is (I think) no example: yet even those who are unable to entertain this conjecture must appreciate its striking ingenuity. Commenting on it in a valuable paper read before the Cambridge Philological Society (University Reporter, March 14, 1883), Professor Kennedy observes that Greek literature presents no example of a metaphor from 'straining' (ἡθεω, διηθέω), or from 'sifting' (κοσκινίζω, διατάω, more rarely σάω, σακεύω, σήθω), while in Latin the nearest approach is the use of cernere, of which cribrare, 'to sift,' is a derivative.

Mr Fennell, the editor of Pindar, has tentatively suggested another version which I may mention before closing this note. 'For I see that, in the case of men who have been tried in action, their practical experiences (τὰς ξυμφοράς) are also (i.e. in relation to the future too) more effectual than any counsels' (offered by men without such experience). Now (a) while agreeing with the version of ζώσας, I feel that its figurative sense is here rendered extremely bold by the separation of τὰς ξυμφοράς from τῶν βουλευμάτων, since, in my version, it is τῶν βουλευμάτων which determines the relation in which ζώσας means 'effective'; (b) I should also venture to question whether μάλλον ἡ τὰ βουλεύματα could stand for μάλλον ἡ τὰ βουλεύματα in a case where συμφοράι, as 'the lessons of life,' are contrasted with βουλεύματα as merely theoretic counsels.

NOTE IV.

Verses 198 f.

tελείν γάρ, εἰ τι νῦς ἀδήρ,
tοῦτ' ἐπ' ἡμαρ ἔρχεται.

Before adopting τελείν, I had weighed the various interpretations of τέλει, and had for some time been disposed to acquiesce in Elmsley's as the least strained. He renders 'omnino,' 'absolute,' comparing Eur. Bacch. 859 ff. γνώσεται δὲ τὸν Διὸς | Διώνυσον δὲ πέφυκεν εν τελει θεός | δεινότατος, ἀνθρώποις δ' ἡπτωτατος. On Elmsley's view, en τέλει there means omnino, 'in fulness'; and here the sense would be 'in fulness—if night spare aught—day attacks this': i.e. so as to make the tale of havoc full. Yet I think with Professor Tyrrell that in Bacch. 860 en τέλει could not bear the sense which Elmsley gave to it. I should prefer there to render it, as Mr Sandys did, 'in the end'—i.e., when
his wrath has been aroused. I now believe, however, that Munro’s brilliant emendation in that place is right,—ὅς πέφυκεν ἐν ἀπελευθερωμένοις: ‘who is a god most terrible towards the uninitiated’ (*Journ. Philol.* Vol. xi. p. 280). If, then, τέλειος is to mean ‘in fulness’ here, it must dispense with even such support as might have been derived from the passage in the *Bacchae*. And, at the best, the sense obtained by such a version is hardly satisfactory. Still less would it be so, were τέλειος joined with ἀφῇ, as = ‘spare anything at all’: εἰ τι τέλειος ἀφῇ could not possibly mean εἰ ὅπως ἀφῇ. Nor could τέλειος go with ἀφῇ as = ‘remit anything in regard to completeness’: nor again, as Hermann proposed, ‘remit anything to the completion’—i.e., fail to complete.

Others have rendered—‘if night at its close spare anything.’ The objections to this are,—(i) the weakness of the sense: (ii) the simple dative in this meaning: for ‘at the end’ is ἔτι τῷ τέλειος (Plat. *Polit.* 268 D), or πρὸς τέλειος (*Legg.* 768 c). The scholiast who explains τέλειος as ἔτι τῷ ἐαυτῷ τέλειος begs the question by his addition of ἔτι τῷ. Of proposed emendations, the obvious τέλειος—which Hermann merely suggested, himself preferring the bolder cure mentioned below—is at once the simplest and the best. Dindorf spoils it (in my judgment) by taking it with ἀφῇ instead of ἐπέρχεται:—‘Fortasse igitur scribendum, τέλειος γὰρ εἰ (vel ἃ) τι νῦν ἀφῇ, i.e. nox si (vel ubi) quid malorum perficiendum reliquerit, id dies aggreditur et perficit.’

Among other conjectures are: (1) Kayser, τέλειος γὰρ· εἰ τι κ.τ.λ. ‘for Ares will finish his work.’ (2) Hermann, μέλλει γὰρ· εἰ τι νῦν δ' ἀφῇ κ.τ.λ.: ‘Cunctatur enim (sc. Mars): si quid nox autem dimiserit, id invadit dies’: μέλλει, ‘delays,’ meaning, I suppose, ‘tarries too long among us.’ (3) Arndt would change τέλειος into δΣ, and in the 5th ed. of Schneidewin (revised by Nauck) this is approved, τέλειος being pronounced ‘clearly wrong.’

**NOTE V.**

**Verses 219—221.**

άγω ἔξως μὲν τοῦ λόγου τοῦ ἀπερρήθην, ἔξως δὲ τοῦ πραξάντων· οὗ γὰρ ἂν μακράν ἤξυνον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

Professor Kennedy understands οὗ γὰρ κ.τ.λ. as referring to a suppressed clause. ‘On my having been a foreigner at the time of the deed, I lay no stress; for had I been no foreigner, but one of the citizens, I myself, whatever my native shrewdness, as in guessing the
riddle of the Sphinx, should not have traced the matter far, seeing that I had not (μη υδύκ κ.εχων) any token (i.e. any clue to guide me).'

The difficulties which I feel in regard to the above interpretation are these. (a) I do not see how the hearer could be expected to supply mentally such a suppressed clause as 'That, however, matters not; for even if I had been a citizen'... (b) The συμβολον lacking to Oed. is some way of obtaining such a clue. We should not expect him, then, to say that, even if he had been a citizen of Thebes at the time, he could not have made much progress in the investigation, because he would have had no clue.

According to Professor Campbell, the suppressed clause is ει ερρενον, and the sense is: 'I have remained a stranger to the matter, for, if I had undertaken an inquiry, I could not have followed it far, since I had no clue to guide me.' 'He offers this excuse for having hitherto neglected what he now feels to be an imperative duty.' But Sophocles assumes that Oed. has just heard, for the first time, of the mysterious murder (105—129). On hearing of it, Oed. straightway asked why the Thebans themselves had not at the time made a search (128). Here, then, we cannot understand him to speak as if he had all along shared the knowledge of the Thebans, or as if he were apologising for having neglected to act upon it sooner.

Mr Blaydes understands: 'For (were it otherwise, had I not been thus ignorant), I should not have had to investigate it (αντω, the foul deed) far, without finding (quin haberem) some clue.' To this the objections are that (1) μη υδύκ κ.εχων = ‘unless I had,’ and could not mean ‘without finding’: (2) the remark would be suitable only if Oed. had already for some time been engaged in a fruitless search, whereas he is only about to commence it.

Schneidewin formerly conjectured η [for ου] γαρ δν μακραν | ερρενον αυτος, ουκ [for μη ουκ] ερρον τι συμβολον: 'for if I had not appealed to you], I should have searched long indeed by myself, seeing that I have no clue.' In the 5th ed., revised by Nauck, ου is wisely replaced instead of η (though ουκ for μη ουκ is kept), and the sense is given substantially as I give it.

Much of the difficulty which this passage has caused seems attributable (1) to a prevalent impression that ου γαρ...δν in such a sentence always means, 'for else,' etc.: (2) to want of clearness regarding μη ου.

Now, as to (1), it depends on the context in each case whether ου γαρ δν means, 'for else,' etc. When it has that force, it has it because there
is a suppressed protasis. Such is the case in v. 82 ἀλλ' εἰκάσαι μὲν ἢδ' ὑπὲρ τὸν ἔρημον: ἐ.τ. ἐ. μὴ ἢδ' ἀν. Such is also the case in 318 διώλεσ' ὑπ. ἀν ὑπὲρ ἰκώμην: ἐ.τ. ἐ. μὴ διώλεσα. But when the protasis is not suppressed, then, of course, there is no such ellipse as our word 'else' implies. Thus Xen. Anab. 7. 7. 11 καὶ νῦν ἀπεμην ὑπὲρ τὸν Μιθριδάκου μὲν ἰμασίλειν ἐπαινοῦ, ἐτ᾽ ἐξελαύνομι τοὺς ἐνεργέτας: 'and now I will go away; for Medocus the king would not commend me, if I should drive out our benefactors.' Had the protasis ἐτ᾽ ἐξελαύνομι τοὺς ἐνεργ. been suppressed, then ὑπὲρ ἀν...ἐπαινοῦ must have been rendered, 'for else he would not commend me': but, since it is given, we do not need 'else.' So Dem. De Cor. § 228 ὁμολογήσει νῦν γῆμας ὑπάρχειν ἐγνωσμένος ἐμὲ μὲν λέγειν ὑπὲρ τῆς πατρίδος, αὐτὸν δ' ὑπὲρ Φιλίππου. ὑπὲρ ἀν μετασχεῖν ὑμᾶς ἐξήτει, μὴ τοιαύτης ὀφθης τῆς ὑπαρχοῦσης ὑπολήψεως περι ἐκατέρων: 'he has admitted that, as matters stand, we start from the conviction that I speak in our country's cause, and he in Philip's; for he would not have been seeking to bring you over to his view, were not such the existing impression with regard to each.' Here, μὴ τοιαύτης ὀφθης represents the protasis, μὴ μὴ τοιαύτη ἦν, exactly as here in O. T. 221 μὴ οὐκ ἔχων represents the protasis μὴ μὴ εἶχον: and we do not insert 'else' after 'for.'

(2) As regards μὴ οὐ with the participle, the general principle may, I think, be stated thus. Every sense possible for (e.g.) μὴ ποιῶν is possible for μὴ οὐ ποιῶν when the principal verb of the sentence is negative. Take the sentence οὔδεν ἦμιν ζην μὴ πονοῦσα. The participial clause here could represent, according to the sense intended, any one of four things, viz. (1) οὔτ' μὴ πονοῦμεν, 'if,—as is the fact,—we are not labouring': (2) οὔτ' μὴ πονοῦμεν, 'whenever we do not labour,' or, 'if we shall not labour': (3) οὔτ' μὴ πονοῦμεν, 'if we should not labour': (4) οὔτ' μὴ πονοῦμεν, 'if we were not (then) been labouring, (as in fact we then were),' or, 'if we were not (now) labouring, (as in fact we now are.)' So in the negative sentence, οὔδεν ἦμιν ζην μὴ οὐ πονοῦσα, the participial clause can equally represent any one of the same four things. But from the very fact that μὴ οὐ can stand only in a negative sentence it follows that a participial clause with μὴ οὐ will, in practice, most often express an exception to a negative statement. This must not, however, make us forget that μὴ οὐ with the participle is still equivalent to the protasis of a conditional sentence. Thus:—

Her. 6. 9 ποιὐμενοι τὸ πλῆθος τῶν ἱδίων νεῶν καταρρώσαν μὴ οὐ δυνατοί γένεσται ὑπέρβαλεσθαι, καὶ οὖν οὕτε τὴν Μίλητον οἷοί τε ἔσω ἐξελεύν μὴ οὐκ ἑώτες ναυκράτορες κ.τ.λ.: where μὴ οὐκ ἑώτες = οὔ μὴ εἶς,
(or ἢν μὴ ἔσως,) the negative condition. Her. 6. 106 εἰνάτη δὲ οὐκ ἐξελεύσεθαι ἐφασαν μὴ οὐ πλήρεος ἑντός τοῦ κύκλου, ἦς. e. e. μὴ πλήρης ἐστιν ὁ κύκλος, ‘if (as is the case) the moon is not full’ (they are speaking on the εἰνάτη itself). Plat. Ζυσίς 212D οὐκ ἀρα ἐστὶ φίλον τῷ φιλούντι μὴ οὐκ ἀντιφιλοῦν, i.e. ἢν μὴ ἀντιφιλῆ, unless it love in return. Soph. Ο. C. 359 ἤκεις γὰρ οὐ κενὴ γε, τοῦτ’ ἐγὼ σαφῶς ἐξείδα, μὴ οὐξὶ δεῖμ’ ἐμοὶ φέρονσα τί: ‘thou hast not come empty-handed, without bringing,’ etc.: where the participial clause, epexegetical of κενή, implies εἰ μὴ ἐφερες, (οὐκ ἢν ἤκες,)—‘hadst thou not been bringing (as thou art bringing), thou wouldst not have come.’

In all the above passages, it is the present participle which stands after μὴ οὐ, as it is also in Ο. Τ. 13, 221. Now compare (1) Dem. De Coron. §34 μὴ κατηγορήσαντος Ἀλεξίνου (=εἰ μὴ κατηγόρησεν Ἀλεξίνης) μὴν ἔχει τῆς γραφῆς οὖν ἄν ἐγὼ λόγον οὐδένα ἐποιούμην ἄνερον. (2) De Falsa Legat. §123 οὐ γὰρ ἐνὶν μὴ παρακροτήθετον ύμῶν (=εἰ μὴ παρακροτήθητε ὑμεῖς) μείναι Φιλίττωφ. Here, though the sentences are negative, we have μὴ, not μὴ οὐ, with the aorist partic., representing the protasis. In (1) the order of clauses affects the question, but not in (2). Owing to the comparative rarity of μὴ οὐ with the participle, generalisation appears unsafe; but it looks as if prevalent usage had accustomed the Greek ear to μὴ οὐ with partic. chiefly in sentences where the protasis so represented would have been formed with (1) imperf. indic., or (2) pres. subjunct., or (3) pres. optat. In conditional sentences with the aor. indicative, even where the negative form admitted μὴ οὐ, there may have been a preference for μὴ. The instances cited seem at least to warrant the supposition that, in such a sentence as οὐκ ἄν ἀπέθανον εἰ μὴ ἔπεσε, Demosthenes would have chosen μὴ (rather than μὴ οὐ) πέσων as the participial substitute for the protasis.

NOTE VI.

Verses 227 f.

κεῖ μὲν φοβεῖται, τοὐπίκλημι ὑπεξελῶν
ἀδῶς καθ’ ἀυτῶν.

With this, the common reading, it is necessary to suppose some ellipse. I believe ὑπεξελῶν and ἀδῶς to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:—‘And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[let him not fear].’ Such an
ellipse—though, to my mind, almost impossibly harsh—would at least be mitigated by the following πείσται γὰρ ἄλλο μὲν ᾗ ἀστεργῆς συνδέος, which we might regard as an irregular substitute for an apodosis in the sense of μὴ φοβεῖσθω, γὰρ being virtually equivalent to ‘I tell him.’

Among the interpretations of the received text which have been proposed, the following claim notice.

1. Professor Kennedy renders (the italics are his): ‘and if he fears, and hides away the charge against himself, let him speak out.’ Here ὑπεξελὼν = ‘having suppressed,’ and μὴ σωπάσω is mentally supplied from v. 231 (three verses further on).

2. Professor Campbell gives the preference to the following version (while noticing two others):—‘And let the man himself, if he be touched with fear, inform against himself, by taking the guilt away with him’: i.e. ὑπεξελὼν = ‘having withdrawn,’ and ‘the words καθ’ αὐτοῦ are to be construed κατὰ σύνεσιν with v. 226, sc. ποιεῖτω τάδε, self-banishment being in this case equivalent to self-impeachment.’ This is tantamount (if I understand rightly) to supplying σμανέτω from σμαίνειν in 226.

3. Schneidewin: ‘And if he is afraid, because he will have revealed (ὑπεξελὼν) a charge against himself,—let him not fear’ (sc. μὴ φοβεῖσθω). So Linwood, only supplying ντεινωμένω.

4. Elmsley: ‘And if he is afraid, (still let him denounce himself, sc. σμανέτω,) thus extenuating the guilt (by confession),’—crimen confitendo diluens. To say nothing of the sense given to ὑπεξελὼν, the aorist part. seems strange on this view.

5. Matthiae regards the construction as an irregular form of what might have been more simply put thus: κεὶ μὲν φοβεῖται, τὸ ἐπίκλημα αὐτὸς καθ’ αὐτοῦ ὑπεξελὼν (ἀπελθέτω εἰ τῇ γῆς γῆς) πείσται γὰρ οὕδεν ἄλλο ἀστεργῆς: ‘If he is afraid, (let him leave the country,) thus taking away the charge against himself.’ He explains ὑπεξελὼν by ‘subripiens,’ i.e. subterfugiens, declinans, ‘evading the danger of being accused.’ Neither this nor the ellipse of ἀπελθέτω seems possible. Wunder nearly agrees with Matthiae.

6. Hermann (3rd ed.) translates v. 227 ‘Si metuit, subterfugiens accusationem sui ipsius,’ and supposes the apodosis to be γῆς ἀπεσεῖν ἀβλαβῆς,—μὲν and ἄδικα having been added because the clause πείσται γὰρ has been put first. Thus he agrees with Matthiae as to ὑπεξελὼν, but takes it with φοβεῖτα, not with a supposed ἀπελθέτω.

7. Dindorf also takes Matthiae’s view of ὑπεξελὼν, but wishes (ed. 1860) for ὑπεξελοῦ in an imperative sense: ‘crimen subterfugiat’: ‘let him evade the charge against himself’ (by going into exile).
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Under one or another of the above interpretations those given by most other commentators may be ranged.

Among emendations, the palm for ingenuity seems due to Hartung's κέι μὲν φοβείταi τοντίκλημι' ἐπεεῖτο | αὐτὸς καθ' αὐτοῦ: 'and if he is afraid, still let him prosecute the charge against himself.' This is, however, more brilliant than probable.

Mr Blaydes in his note proposes to read κέι μὲν φοβείταi τοντίκλημι' ὑπεξελείν (to draw forth from the recesses of his own mind), and supplies, 'let him feel assured.' For this view of ὑπεξελείν, cp. above, no. 3. In his text, however, he gives (on his own conjecture) καὶ μὴ φοβείσθω τοντίκλημι' ὑπεξελείν | αὐτὸς καθ' αὐτοῦ.

NOTE VII.

The proposed transposition of verses 246—251, κατειχομαι...ἡρασάμην.

Otto Ribbeck suggested that these six verses should stand immediately after 272 (ἐκθέων). He thought that their displacement in the mss. arose from a confusion between ἵμαν δὲ in 252 and the same words in 273. He argued that 251, παθεὶν ἀπερ τοῦδ' ἀρτίως ἡρασάμην, has no meaning unless it follows 269—274, καὶ ταῦτα τοὺς μὴ δρῶσι κ.τ.λ. Dindorf and Nauck adopt the transposition. Against it, and in favour of the mss., I would submit these considerations. (1) The transposition destroys the natural order of topics. The denunciation of a curse on the murderer must stand in the fore-front of the speech, whereas the transposition subjoins it, as a kind of after-thought, to the curse on those who disobey the edict. It thus loses its proper emphasis. (2) The transposition enforces an awkward separation between ταῦτα τοὺς μὴ δρῶσιν (269) and τοὺς ἄλλους (273). The latter depends for its clearness on juxtaposition with the former: but six verses are now inserted between them. (3) In 251 Ribbeck's objection would fail if we had τῶν' instead of τοῦτον': but τοῦτον' is used to include the hypothesis of several murderers (247, cp. 122).

NOTE VIII.

Verse 305.

ἐι καὶ and καὶ εἰ.

(1) εἰ καὶ, in its normal usage, = 'granting that...,' where the speaker admits that a condition exists, but denies that it is an obstacle: above, 302: 408, εἰ καὶ τυραννεῖς: Ἐν. 547, εἰ καὶ σὺς δίχα γνώμης λέγω.
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(2) In our passage (as in Ai. 1127, Trach. 71), the καί has a slightly stronger sense,—' if indeed—though I should be surprised to hear it.'

(3) Both these uses differ from that in which εἰ καί has the sense which properly belongs to καί εἰ, 'even supposing that...,' where the speaker refrains from granting the existence of the alleged condition: Tr. 1218 εἰ καί μακρὰ κάρτ’ ἐστίν, ἐγραφηκεν, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between εἰ καί and καί εἰ, see Il. 4. 347 καί εἰ δεκά πύργοι 'Αχαιῶν | ὑμεῖων προπάροιβε μαχαίατο, compared with Il. 5. 410 Τυθείδης, εἰ καί μάλα καρτερός ἐστιν.


Conversely, we have καί εἰ for εἰ καί in Ai. 692, 962: O. C. 661: below, 986, 1516.

(4) All the foregoing uses, in which εἰ καί forms a single expression, must be distinguished from those cases in which καί belongs closely to the following word, as 283 εἰ καί τρίτ’ ἐστι: Ant. 90 εἰ καί δινὴσει γ’.

Similarly, for καί εἰ, distinguish those cases in which καί = 'and': O.C. 1323 ἐγὼ δὲ σύς, κεῖ μὴ σύς, ἀλλὰ τοῦ κακοῦ | τῶτον φυτευθεὶς.

NOTE IX.

Verses 328 f.

οὐ μῆτοτε
τῷ οὐς ἀν εἴπω μὴ τὰ σ’ ἐκφήνω κακά.

Prof. Kennedy takes the passage thus:—ἐγὼ δ’ οὐ μῆτοτε εἴπω τῷ οὐς ἀν εἴπω, I will never speak my things, ὃς ἄν (εἴπω), however I may call them (whatever they may deserve to be called), μὴ τὰ σ’ ἐκφήνω κακά, lest I disclose your things as evil. Or, as he renders it in verse, 'but mine I ne'er will speak, [however named, lest I display thine—evil.' For οὐς ἀν as = 'in whatever way,' he compares Il. 2. 139 ὡς ἄν ἐγὼν εἴπω, πειθῶμεθα πάντες: Soph. Ai. 1369 ὡς ἄν ποιήσης, πανταχοῦ χρηστὸς γ’ ἔσσα: Dem. De Cor. 292 [§ 192] τὸ...πάρα, ὡς ἄν ὁ δαίμων βουληθῇ, πάντων γένεται: and adds: 'We might place commas before and after ὡς ἄν, to indicate the quasi-adverbial character which it acquires by the ellipse [of εἴπω], in reality not more abnormal than that of ἔδω in 900 [937], ἔδωκα μὲν, τῶς δ’ οὐκ ἄν;' (Oed. Tyr., pp. 76 f.)
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As Prof. Kennedy has well said elsewhere (Stud. Soph. p. 62), if any emendation were to be admitted, the simplest would be εἰπων for εἰπω (a change which Hermann also once suggested), with a comma after τάμ: ἐγὼ δ' οὐ μήποτε (εἰπω) τάμα, ως ἂν εἰπών (by telling them) μή...ἐκφήνω. But with him (though our interpretations differ) I believe that the words are sound as they stand.

Hardly any passage, however, in Sophocles has given rise to so large a number of conjectures. Most of these have been directed to the same general object—some such alteration of the words τάμ' ως ἂν εἰπω as shall make it easier to take the second μή with ἐκφήνω. The following may be mentioned: (1) Wolff, τάμ' ὁψαν' εἰπω, 'my visions,'—ὁψανον having that sense in Aesch. Cho. 534. (2) Hartung, τὰ θείαματ' εἰπω. (3) C. F. Hermann, τὰ μᾶστον' εἰπω. (4) Campbell, εἰπω τάμ', ὡς ἂν μή τὰ σ' ἐκφήνω κακὰ. (5) Nauck, approved by Bonitz, ἀνώγας εἰπω. (6) Campe, Quaest. Soph. 1. 18, ἀγνων ἁνείπω. (7) Arndt, τάλλαν ἁνείπω. (8) Seyffert, Weismann, Ritter, τάμ' ὡς ἁνείπω. (9) Wecklein, τάμ' ὡς ἁνείπω. (10) Papageorgius, τάμ' ὡς σ' ἁνείπω. See his Beiträge zur Erklärung und Kritik des Sophokles, p. 22, Iena, 1883.

NOTE X.

Verse 361.

The forms γνωτός and γνωστός.

γνωτός is regularly formed from the verbal stem γνω with the suffix το: cp. Skt. ṣā-t-as, Lat. notus. In the form γνωστός, the origin of the σ is obscure: Curtius remarks that we might suppose a stem γνως expanded from γνω, but also a present *γνωςων, which might be compared with O. H. G. kndu. In the case of κανοςτός (Eur.), κλανοςτός (Soph.), the σ is explained by καφω (καίω), κλαφω (κλαίω). The existing data do not warrant us in assigning the forms with or without σ to certain periods with such rigour as Elmsley's, for example, when he regarded εὐγνωςος as the only correct Attic form. ἀγνωστος occurs in Odyssey, Thucydides, Plato (who has also γνωστός); in Pindar Isthm. 3. 48 ἀγνωστον is doubtful; Mommsen gives ἀγνωστον, and so Fennell, who remarks ad loc. that in Ol. 6. 67 for ἀγνωστον (as against ἀγνωστον) Mommsen has the support of two good mss. We have ἀγνωτος in Sophocles and Aristophanes; εὐγνωστος in Sophocles, Euripides, Lysias, etc.

With regard to the meaning of these verbals, it has been held that, where such forms as γνωτός and γνωστός existed side by side, Attic
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writers appropriated the potential sense to the sigmatic form, distinguishing γνωστός, as 'what can be known;' from γνωτός, 'what is known.' Nothing in the sigmatic form itself could warrant such a distinction. However the σ be explained, γνωστός, no less than γνωτός, must have primarily meant simply 'known,' as καυστός 'burnt' and κλαυστός 'wept.' And we find ἄκλαυστος as = 'unwept' (not, 'what cannot be wept for'), πολύκλαυστος as = 'much-wept' (not, 'worthy of many tears'). When the modal idea of 'may' or 'can' attached itself to these verbals, it was merely by the same process as that which in Latin brought invictus, 'unconquered,' to the sense of 'unconquerable.' Yet I would suggest, on the other hand, that the special attribution of a potential sense to the sigmatic forms may have thus much ground. When two forms, such as γνωτός and γνωστός, were both current, regular analogies would quicken the sense that γνωτός had a participial nature, while γνωστός, in which the σ obscured the analogy, would be felt more as an ordinary adjective, and would therefore be used with less strict regard to the primary participial force. Thus it might be ordinarily preferred to γνωτός, when 'knowable' was to be expressed. At the same time, it would always remain an available synonym for γνωτός as = 'known.' And we have seen in the commentary that Sophocles is said to have used γνωστός, as well as γνωτός, in the sense of 'well-known.'

NOTE XI.

Verse 478.

The reading of the first hand in the Laurentian MS., πετραίος ὁ ταῦρος.

This reading raises one of those points which cannot be lightly or summarily decided by any one who knows the rapid transitions and the daring expressions which were possible for the lyrics of Greek Tragedy. Hermann—who was somewhat more in sympathy with the manner of Aeschylus than with that of Sophocles—characteristically adopted the reading,—which he pronounces 'multo vulgata fortiorem.' The mere substitution of metaphor for simile is not, indeed, the difficulty. Euripides, for instance, has (Med. 184) ἀτάρ φόβος εἰ πείσω | δέσποιναν ἔμην... καίτοι τοκάδος δέργαμα λεαίνης | ἀποτυφρώτα δμωσίν. But the boldness of λεαίνης so closely followed by δμωσίν is not comparable to that which we must assume here, if τὸν ἄθροιν ἄνδρα were so immediately followed by πετραίος ὁ ταῦρος: nor can I persuade myself that Sophocles would have so written.
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The further verbal question, whether φοιτά πετραῖος could be said in the sense, 'wanders among rocks,' is one which must be considered in the light of Sophoclean usage. We have below 1340 ἀπάγει ἐκτόπιον: τὸ ἁλᾶσσει | ἐκρύφατ' Ἀντ. 785 φοιτάδες δ' ὑπερτόντιος ἐν τ' ἀγρονή-μοις αὐλαῖς: Ἔλ. 419 ἐφέστιον | τήξαι ἅμα πετρυτόν: Ἀντ. 1301 βωμαῖα... | λαῦε...βλέφαρα (she closes her eyes at the altar): and perh. fr. 35 καὶ βωμαιον ἐχάρας λαβών, for Steph. Byz. 191. 8, citing it, says, τὸ τοπικῶν βώμων καὶ κατὰ παραγωγὴν βωμαῖος. Given these examples, we could scarcely refuse to Sophocles such a phrase (for instance) as φοιτά ὅρεινός. My own feeling in regard to πετραῖος is that it is decidedly bolder—not to say harsher—than any phrase of the kind which can be produced; but, on the other hand, I certainly am not prepared to say that, in lyrics, Sophocles could not have used it. It is the extreme abruptness of the metaphor in this context, rather than the singularity of the phrase, that has decided me against reading πετραῖος ὁ ταῦρος.

NOTE XII.

Verse 508.
πτερόσεσσα κόρα. The Sphinx.

The Sphinx, with lion’s body and human head, has a unique place among the most ancient symbols of an irresistible daemonic might, at once physical and mental. The Egyptian type was wingless, and of male sex. The Sphinx of Ghizeh—oldest and largest of extant examples—dates from the age of the Fourth Dynasty (perhaps from circ. 2400 B.C.), as Mariette’s latest results have established (Revue archéol., new series 26, 1873, pp. 237 ff.), and was the object of a cultus, which does not appear to have been the case with any other Egyptian Sphinx.

The winged type occurs first in the lands of the Euphrates. The earliest example which can be approximately dated is afforded by the palace of Esharaddon, which belongs to the seventh century B.C. Here the winged and crouching Sphinx is female (Milchhoefer, Mitth. des deutschen archaeol. Institutes in Athen, fourth year, 1879, p. 48,—the best authority for the present state of knowledge on the subject). Phoenicia was in this case, as in so many others, the point at which Egyptian and Asiatic influences converged. A stele from Aradus (Musée Napoléon III. xviii. 4) shows a Sphinx with Egyptian head-gear and on a pedestal of Egyptian character, but with the Assyrian wings.
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The wingless Sphinx was not unknown to the earlier art of Hellenic countries. Such a Sphinx (female, however, and in this respect not Egyptian) occurred on the Sacred Way at Miletus (Newton, Travels Vol. ii. p. 155). At Thebes, singularly enough, was found a terracotta figure, about 4 inches long, of a wingless crouching Sphinx (Milchhoefer, l. c., p. 54). As is well known, it was maintained by Voss in his Mythologische Briefe that the Greek Sphinx, being borrowed from Egypt, was wingless until the influence of the Attic dramatists popularised the winged type. Aeschylus, indeed, like Hesiod, does not mention wings in his brief description of the Sphinx on the shield of Parthenopaeus (Theb. 541), nor in his only other notice of the monster (fr. 232): but the Sphinx of Euripides, like that of Sophocles, is winged (Phoen. 1022 ff.). Gerhard argued as far back as 1839 (Abhandl. der k. Akad. der Wissensch. z. Berlin) that the Greek winged Sphinx was probably much older than the age of the dramatists, and this fact has long been placed beyond discussion. The oldest representations of the Sphinx found on the soil of Greece Proper are presumably the relievo-figures in gold, ivory, etc., of the graves at Spata in the Mesogaia of Attic, and at Mycenae: and these have the wings. Three round figures of winged Sphinxes, in Parian marble, have also been found in Greece (two in Attica, one in Aegina): a round terracotta figure of a winged Sphinx, which possibly served as akroterion of a herōon, has been found at Olympia, and a similar figure is reported to have been found at Corinth. These Sphinxes are regarded by Milchhoefer as the oldest and most complete Greek examples of polychromy applied to round figures. The feathers of the Sphinx's wings were, in two cases at least, painted red and dark-green (or blue?), and in one instance a brownish-red colour had been given to three corkscrew ringlets which fell on the Sphinx's breast and shoulders.

It was not in connection with Thebes and Oedipus that the Sphinx was most generally familiar to Greek art. By far her most frequent appearance was on sepulchral monuments, as an emblem of the unconquerable and inscrutable power which lays man low,—as the Seiren, from another point of view, was similarly applied. But the Oedipus myth illustrates in a very striking manner the essential traits both in the Asiatic and in the Hellenic conception of the Sphinx.

(1) The Sphinx oppresses the Thebans. This belongs to the original essence of the Sphinx idea, as a manifestation, in mind and body, of a force with which mortals may not cope. A grave of the Egyptian Thebes shows a bearded Sphinx, with one of its feet on three men
(Lepsius, *Denkm.* v. 3. 76 c). An Attic vase shows two Sphinxes, with a prostrate man between them. A bowl found at Larnaka represents winged griffins and Sphinxes, with a man held captive (Milchhoefer l. c. 57, 51). The pitiless female Sphinx of Greek mythology belongs to the same order of winged pursuers as the Harpies and the Gorgons.

(2) **The Sphinx asks a riddle.** Here we seem to have a purely Hellenic graft on the Egyptian and Asiatic original. To the Greek mind, the half-human, half-leonine shape was itself a riddle, and—*given the notion of oppressor*—could have suggested the story. The Centaur was not characteristically an oppressor of man; in the Chimaera, nothing was human; but in the Sphinx these conditions met, and the crouching posture suggested grim expectancy.

(3) **The Sphinx sits on the Φίλαξον ὄρος near Thebes.** In the Hesiodic *Theogony* the Sphinx is called *Φίλαξ* (Φίλαξ ὁλοίν, 326). Which was older,—the name of the hill, or *Φίλαξ* as a name for the monster? If the former, then we might well suppose that the localising of the myth had been suggested by the accident of a hill with such a name existing near a town in which Phoenician and Egyptian influences had long been present.

(4) **The Sphinx is vanquished by Oedipus.** This is hyperbole clothed in myth. ‘He is so acute that he could baffle the Sphinx.’ For it is a distinction of the monumental Sphinx that it never appears as tamed or vanquished. The man-headed lions and bulls of Assyria, as Layard pointed out, are symbols of hostile forces which have been subdued and converted to the service of the conqueror. It is never so with the Sphinx of Egyptian, Asiatic, or Hellenic art.

In conclusion, I may notice the most recent addition—a brilliant one—which has been made to the known examples of the Greek winged Sphinx. Under the auspices of the Archaeological Institute of America, the site of the ancient Assos, opposite Lesbos, on the south coast of the Troad, has within the last two years been thoroughly explored by a mission of American scholars and archaeologists. On Oct. 4, 1881, was found the fragment of a relief with winged Sphinxes, belonging to the Doric temple of Athene, which crowned the acropolis of Assos. The date of the temple may be referred to the early years of the 5th century B.C. The Assos relief exhibits two Sphinxes crouching face to face, and must have decorated the lintel above the central inter-columniation of the temple-front—having a heraldic significance, as the

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1 In the *Fortnightly Review* (April, 1883) I gave some notes of a tour in the Troad (Sept. 1882) which included a visit to Assos.
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civic emblem of Assos, like the two crows of the Thessalian Crannon, the two axes of the Carian Mylasa, the two heads of Tenedos, and the like. Mr J. T. Clarke, in his excellent Report on the investigations at Assos, of which he has been the director, (p. 311) writes:—

‘Of all the sculptures of Assos discovered by the present expedition, and in the Louvre’—[those namely given to France in 1838 by Mahmoud II., of which the most striking are the bas-reliefs of Centaurs] —‘the magnificent Sphinxes are by far the best preserved, they alone having been taken from a hard bed of mortar, which had long saved them from weathering. The carving of this relief is of a delicacy and vigour comparable to the best works of fully developed Greek art. Throughout the body the firm muscles and yielding cushions of flesh are indicated with an appreciation of natural forms which shows a distinct advance beyond the art of Mesopotamia, successful as were its representations of animals; while the decorative character of the composition is maintained by the admirable outline of paws, wings, and tail. The heads are of that archaic type familiar in Attic sculptures dating near the beginning of the fifth century B.C. The eye, though shown nearly in profile, is still too large,—the corners of the mouth drawn up to a meaningless smile. The Egyptian derivation of the Sphinx is more evident than is elsewhere the case upon Greek works, by the closely fitting head-dress, welded upon the forehead and falling stiffly behind the ears.’

NOTE XIII.

Verses 622—626.

In discussing this passage, I take first the two points which seem beyond question.

1. v. 624 ὅταν...φθονεῖν, which the MSS. give to Creon, belongs to Oedipus. The words προδείγχεις οἷόν ἐστι τὸ φθονεῖν can mean nothing but 'show forth [by a terrible example] what manner of thing it
is to envy,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). Ant. 1242 δείξας εν ἀνθρώπωι τὴν δυσβουλίαν | ὅσῳ μέγιστον ἄνδρὶ πρόσκειται κακῶν. El. 1382 καὶ δείξου ἀνθρώπωι τάπτίμια | τῆς δυστεθείας οἷα δωροῦνται θεοῖ. Then 1. 76 ἄλλως γ' ἄν οὖν οἵμαθα τὰ ἡμέτερα λαβόντας δείξας μάλιστα εἰ τι μετριάζομεν. 6. 77 προθυμότερον δείξαι αὐτοῖς ὅτι οὐκ Ἰὼνες τάδε εἰσίν. (For the tone of the threat, cp. also Ant. 308, 325, Trach. 1110.) Eur. Her. 864 τῇ δὲ νῦν τύχῃ | βροτοῖς ἀπατή λαμπρὰ κηρύσσει μαθεῖν, | τὸν εὕτυχεν δοκοῦντα μὴ ζηλοῦν (said of the captive Eurystheus). It is a mere accident that προ-
δείκνυμι does not elsewhere occur as = to show forth: that sense is as natural for it as for προδηλῶ, προφαιν, προκηρύσσω, etc. I do not think that σταῦν can be defended by rendering, 'when thou shalt first have shown,—a threat of torture before death. This strains the words: and death would itself be the essence of the warning example. Read ὥς ἄν, in order that: as Phil. 825 ὥς ἄν εἰς υπνον πέσῃ.

2. v. 625, ὥς οὖν ὑπείξων...λέγεις, which the mss. give to Oedipus, belongs to Creon. Spoken by Oed., ὑπείξων must mean 'admit your guilt,' and πιστεύων 'obey' me (by doing so): but the only instance of πιστεύων in this sense is Trach. 1228 πείθων: τὸ γὰρ τοῦ μεγάλα πιστεύ-
sant ἐμοὶ | σμικροῖς ἀπιστεῖν τὴν πάρον αυχεῖ χαρίν: with 1251 σοί γε πιστεύσαι. But there (a) the sense of 'obeying' verges on that of taking one's word as warranty for the act: and (b) πείθουν, ἀπιστεῖν help it out. Here, Creon speaking, ὑπείξων means 'consent to give me a fair hearing,' —under the tests which Creon himself proposed (603 f.),—and πιστεύ-
σων, 'believe' my solemn assurances.

3. Verse 624 having been given to Oedipus, and v. 625 to Creon, will the passage have been healed if vv. 625 and 624 change places? I think not. For v. 624 will then mean: ['I will yield, and believe you, only] when you have been made an example of envy': to which Creon will reply, 'Nay, I find you mad' (i.e. what you call my envy is but remonstrance with your folly). This is too disjointed. I have long thought, and still think, that a verse spoken by Oed. has dropped out after 625, as is explained in the commentary.

NOTE XIV.
Verse 762.
ἀποττος.

I believe that ἀποττος has two distinct uses, and that a neglect of the distinction has made some confusion. (1) As a verbal adject. of
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passive sense: seen, though at a distance: Arist. Pol. 2. 12 ὀπὸς ἀποττος ἦσαί η Κορωθία ἐκ τοῦ χάματος: (2) in poetry and later prose, as an adject. meaning, 'away from the sight of': implying either (a) 'seen only afar,' 'dimly seen,' as Ai. 15: or (b) 'out of sight of,' as here: i.e. not seen, or not seeing, according as the ὄψις is that of object or subject. Dionys. Hal. 2. 54 ἐν ἀπόττω τίθεναι τὸν χάρακα (of an ambuscade), 'in a place out of sight' (not, 'in a place seen afar'). ἀποττος does not occur in the active sense parallel with (1), as = 'seeing, though at a distance': analogy would, however, warrant it: see on 515. Ast strangely gives 'τὸ ἀπόττων, specula,' quoting the Platonic Axiochus 369 A, and Lidd. and Scott, referring to the same passage, give 'τὸ ἀπόττων, a look-out place, watch-tower': but there εἰ ἀπόττον θεόμενος = 'seeing afar off.' In this adverbial phrase (Phil. 467 εἰ ἀπόττον σκοπεῖν, Galen 3. 222 εἰ ἀπόττον θεομένος) the word has sense (1), meaning, 'so that the place at which you look is ἀποττος to you.'

NOTE XV.

Verse 1137.

ἐξ ἦρος εἷς Ἀρκτοῦρον. The significance of Arcturus in the popular Greek calendar.

Arcturus is from ἄρκτος and οὖρος, 'watcher.' (akin to ὄραω, and to our ward)—the 'bear-ward,' the keeper, or leader, of Ursa Maior. This name was also given to the whole constellation Βοῦτης ('ploughman') of which Arcturus is the brightest star: Cic. Arat. 96 Ἀρτοφυλαξ, vulgo qui dicitur esse Βοῦτης. Greek writers speak of ἄρκτοὺρον ἐπιτολή not in a geometrical sense, but as meaning 'earliest visibility'; and this in two distinct applications.

(1) The season when Arcturus first begins to be visible, after sunset, as an evening star, shortly before the vernal equinox (March 20—21). This is sometimes termed the 'acronychal' rising (from ἀκρόν χῶς, on the verge of night). Hippocrates, who was the contemporary of Sophocles,
and who illustrates the popular reckoning by Arcturus more clearly than any other writer, uses ἀρκτοῦρον ἐπιτολή in this sense without any qualifying epithet, leaving the context to show what he means: περὶ διαίτης 3. 68 (vol. vi. p. 598 ed. Littré) μετὰ δὲ ταῦτα [viz. when 44 days have elapsed from the winter solstice] ἀρχὴ ἡδη ξέφυρον πνέειν, καὶ μαλακώτερη ἡ ἀρχή...ἐτα δὲ [15 days later] ἀρκτοῦρον ἐπιτολή, καὶ χειλιώδα ἡ ἀρχή φαίνεσθαι, τὸν ἐχόμενον δὲ χρόνον πουκλώτερον ἡδη διάγειν μέχρι ἴσημερίης [the vernal equinox] ἡμέρας τριάκοντα δύο.

(2) Far more commonly, ἀρκτοῦρον ἐπιτολή denotes the season when Arcturus begins to be visible as a morning star. This is termed the 'heliacal' rising (ἤλιακή), because Arcturus is then visible before sunrise. In the age of Hippocrates and Sophocles (say in 430 B.C.), Arcturus began to be thus visible about a week before the autumnal equinox, which falls on Sept. 20—21; and, in the popular language of that age, 'the rising of Arcturus' commonly meant, 'shortly before the autumnal equinox.' Cp. Hippocr. περὶ διαίτης 3. 68 (vi. 594 Littré, before the passage cited above) τὸν μὲν ἐναντίον ἐς τέσσαρα μέρα διαφέροντιν, ἀπερ μάλιστα γινόσκουσιν οἱ πολλοί, χειμώνα, ἡρ, θέρος, ψυνόπωρον, καὶ (1) χειμώνα μὲν ἀπὸ πλειάδων δύσιοι ἀχρὶ ἴσημερίης ἴσαρνης, (2) ἡρ δὲ ἀπὸ ἴσημερίης μέχρι πλειάδων ἐπιτολῆς, (3) θέρος δὲ ἀπὸ πλειάδων μέχρι ἀρκτοῦρου ἐπιτολῆς, (4) ψυνόπωρον δὲ ἀπὸ ἀρκτοῦρου μέχρι πλειάδων δύσιος. Here he tells us that, according to the reckoning with which the Greeks of the 5th century B.C. were most familiar, the year was divided into four parts, thus: (1) Winter—from the setting of the Pleiads to the vernal equinox: (2) Spring—from the vernal equinox to the rising of the Pleiads: (3) Summer—from the rising of the Pleiads to the rising of Arcturus: (4) Autumn—from the rising of Arcturus to the setting of the Pleiads. In the sevenfold division of the year (noticed by Hippocrates in his περὶ Ἐβδομάδων), summer was subdivided into θέρος, early summer, and ὀψώρα, late summer: and the latter ended with the 'heliacal' rising of Arcturus, as Galen 5. 347 says: ὅσοι τὸν ἐναντίον εἰς ἐπτὰ τέμνουσιν ὄρας, ἀχρὶ μὲν ἐπιτολῆς τοῦ κυνὸς (Sirius) εκτείνοιται τὸ θέρος, ἐντεῦθεν δὲ μέχρις ἀρκτοῦρου τὴν ὀψώραν. Hippocrates says that, in watching the course of maladies, particular attention should be paid to the stars, especially to the rising of Sirius and of Arcturus, and to the setting of the Pleiads; for these are the critical seasons at which diseases most often mend, cease, or enter on new phases: περὶ ἀέρων, υδάτων, τόπων 11 (vol. ii. p. 52 ed. Littré). The short phrase of Sophocles, εἰς ἀρκτοῦρον, can be matched with several of his medical contemporary, showing how familiar the sign was: ἐπιθήμ. 1. 2. 4 περὶ ἀρκτοῦρον (= a
little before the autumnal equinox), ib. 1. 2. 7 πρὸ ἀρκτοῦρον ὀλίγον καὶ ἔπε πο ἀρκτοῦρον (before, and at, his 'heliacal rising'): τερι ἀέρων κ.τ.λ. 10 μῆτε ὑπὸ κύνα μῆτε ἔπι τῷ ἀρκτοῦρῳ (neither just before Sirius rises, nor just when Arcturus does so). For the Roman writers, though Arcturus had no longer the same importance as a mark of the people's calendar, he is especially the symbol of equinoctial storms in September: Plaut. Rudens prol. 69 Nam Arcturus signum sum omnium acerrimum: Vehe- mens sum exorients: cum occido, vehementior. Cp. Horace Carm. 3. 1. 27 saevis Arcturi cadentis Impetus. Plin. 18. 74 (Arcturus rises) vehementissimo significatu terra marique per dies quinque (indicated as Sept. 12—17).

A passage of curious interest is Plin. 2. 47 usque ad sidus Arcturi, quod exoritur undecim diebus ante aequinoctium autumni. Here Pliny treats the 'heliacal rising' of Arcturus as an event of fixed date, occurring annually about Sept. 9 or 10. But, owing to the precession of the equinoxes, this 'heliacal rising' becomes progressively later,—as will be seen below, about one day later in every 70 years. In Pliny's time (about 70 A.D.) the earliest time at which Arcturus could have been seen before sunrise would have been considerably later than Sept. 9 or 10. It would seem, then, that Pliny had taken his date from a literary source long anterior to his own age. On this point, Professor G. H. Darwin has kindly given me the subjoined note:—

'A rough calculation gives the following results with respect to the rising of Arcturus in the latitude of Athens (38° N.):—

In 430 B.C. the rising of Arcturus (R.A. 185°, decl. 32°) preceded that of the sun

on 7 Sept. (N. S.) by 22 minutes,
and on 15 Sept. by 61 minutes.

In 70 A.D. the rising of Arcturus (R.A. 191°, decl. 29°) preceded that of the sun

on 15 Sept. by 23 minutes,
and on 22 Sept. by 62 minutes.

'After a star has risen it remains invisible for some time on account of mist on the horizon, but if the climate be clear the interval of invisibility after geometrical rising is short. It is of course also invisible in the day time and shortly after sunset or before sunrise. If therefore a star only rises in the geometrical sense a short time before sunrise, it will remain altogether invisible. From the above results we see that on Sept. 7, 430 B.C. and on Sept. 15, 70 A.D. Arcturus though really above the horizon before sunrise must have been invisible on account of the brightness of the twilight. On the 15 Sept.
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430 B.C. and on the 22 Sept. 70 A.D. it must have been visible after geometrical rising, and before there was so much daylight as to extinguish stars of the first magnitude. It is likely that Arcturus would have thus been first visible as early as 12 Sept. 430 B.C., and as 20 Sept. 70 A.D. The first visibility of Arcturus took place between seven and eight days earlier in the month in 430 B.C. than in 70 A.D. In a clear climate like that of Greece the first visibility, after the period of invisibility due to the nearness of the sun, would fix the time of year within two or three days. At this season the rapid decrease of the sun's declination conspires with the increase of his right ascension to produce a rapid increase in the interval by which the rise of Arcturus precedes that of the sun. As above stated, this interval would increase from 22 to 61 minutes between Sept. 7 and 15, 430 B.C. In a week after Sept. 15 the star would have risen long before sunrise, and the appearance of the star in the east and the rapidity of its extinction by the rays of the sun would cease to be a remarkable phenomenon.'

NOTE XVI.

Verse 1505.

μὴ σφε στρίφυς.

Porson on Med. 284 holds that Tragedy never admitted περὶ before a vowel (whether the prep. stood alone or was compounded with another word) in senarii, in trochaics, or in a regular system of anapaests. In Ar. Th. 1070 περίαλλα occurs in an anapaestic verse from Eur., but this, says Porson, seems to have belonged to a free or irregular system (systema illegitimum). In Soph. 225 περίαλλα belongs to lyrics: so περιόργως (not a certain reading) in Aesch. Ag. 216: περιώδων id. 1448: and περίσσω Soph. fr. 611. Where a compound of περὶ occurs elsewhere than in lyrics, Tragedy, Porson says, used tmesis: as Eur. Bacch. 619 τὸ ἔτωπε περὶ βρῶχος ἐβαλλε: fr. ap. Cornut. De N. D. 184 κορυφῇ δὲ θεον ὁ περὶ χθόνῃ ἐκνων | φαινον αἰθήρ. Similarly such a form as ἡμφυσημάνος (Ar. Eccl. 879) belongs to Comedy, not Tragedy. Here, then, he would write παρά σφε ἔδης (the mss. having παρίδης): Fritzsche, περὶ σφε ἔδης. But it may be urged: (1) such a tmesis is alien from the style of ordinary tragic dialogue: (2) the extant remains of Attic Tragedy justify Porson's remark that compounds of περὶ were avoided, but are too small to warrant a rule absolutely excluding them: (3) the probability
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of such a rule, intrinsically slight, is further lessened by the περίαλλα of the Euripidean anapaest: (4) one reason why περί before a vowel should be usually avoided is evident: a compound with ἄμφι would in most cases express the same notion, without resolving the foot: e.g. ἄμπεχω, ἄμφιστημι dispensed with need for περιέχω, περιόστημι. A single example like our passage goes far to break down the assumed universality of the exclusion.

NOTE XVII.

Verse 1526.

οὗ τίς οὖ ζήλω πολιτῶν ταῖς τύχαις ἐπέβλεψεν.

Lucian once uses the verb ἐπιβλέπω with a dative, Astrol. 20 (where he is imitating an Ionic style) καί σφιζι γεγομένους τῷ μὲν Ἱφροδίτη τῷ δὲ ὦ Ζεις τῷ δὲ ὦ Ἀρης ἐπέβλεψεν (looked favourably upon). Plutarch (Caes. 2) has τοῖς χρήμασιν ἐποφθαλμώτας, ‘eyeing the money’ (covetously), but that proves nothing for ἐπιβλέπω. ἐπιβλέπω usually takes either (a) an accus. with preposition of an object towards whom one looks,—ἐἰς ἡμᾶς Plato Phaedr. 63 A, ἐπὶ τὴν θηβαίων πόλιν Deinarch. or. 1 § 72: or (b) a simple acc. of a thing which one mentally considers: as λόγους Plat. Legg. 811 D, ἀτυχίας, συμφορᾶς Isocr. or. 1 §§ 21, 35.

Are we warranted, then, in rendering, ‘not looking jealously on the prosperity (ζήλω, or as Prof. Kennedy translates it, the aspiring hopes) and fortunes of the citizens’?

I take ζήλω as a dative of manner with ἐπέβλεπεν. Thebans viewed Oedipus, not with jealousy, but with ζήλος, i.e. with a sense that he was the type of perfect good fortune, the highest model for aspiring effort. ζήλος is felt by one who is impelled to lift himself towards the level of a superior; φόνος, by one who would depress that superior to his own; when they are mentioned together, it is because baffled ζήλος often breeds φόνος: Plat. Menex. 242 A πρῶτον μὲν ζήλος, ἀπὸ δὲ ζήλου φόνον. Cp. Eur. Suppl. 176 ff. σοφὸν δὲ πενιάν τ’ εἰσορᾶν τὸν ὀλβιαν, ἡν τε εἰς τούς πλουσίους ἀποβλέπειν | ζηλοῦθ’, ὑ’ αὐτὸν χρημάτων ἐρω ἔχον, i.e. that his ζήλος of the prosperous man may spur him to honourable exertion. The chief reason for preferring οὗ...ταῖς τύχαις to Musgrave’s ὅν...τῆς τύχης is that the latter is so much further from the mss.: the usage of ἐπιβλέπειν also favours the former. The reading of the mss., ὅστις...καὶ τύχαις ἐπιβλέπων, is nonsense. We cannot supply ἦν with the participle.
Prof. Kennedy, reading ὅς τις, renders: 'mighty man he was, for one who never eyed jealously the aspiring hopes and fortunes of the citizens': i.e. he was as powerful as a τραπαννως could be who refrained from jealously suppressing all eminence near him. This version raises the question noticed above—as to whether ἐπιβλέπων would have been used, without any addition, in the sense of invidens. As regards the sense, we scarcely seem to need here a clause which qualifies and restricts the former might of Oedipus, even though this clause at the same time implies a tribute to his moral greatness.
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The number denotes the verse, in the English note on which the word or matter is illustrated. When the reference is to the Latin critical note, cr. is added to the number. When the reference is to a page, p. is prefixed to the number. \( ) \) means, ‘as distinguished from.’

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