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THE

EUMENIDES OF AESCHYLUS.
THE EUMENIDES OF AESCHYLUS.

A Critical Edition,

WITH METRICAL ENGLISH TRANSLATION,

BY

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Αλεξάνδρων Ευφορίωνος Ἀθηναῖος πολὺ πρώτῳ
ποιητῶν χάριτος τόνδε ἀνέθηκα πόνον
βάρβαρος ὃν Ἑλληνικὸς καὶ ὅψιγνως Τιτῆνι
πεπέσιον δ’ ὑλέγω δῶρῳ ἐνίῳ τὸ σέβας
PREFACE.

THIS edition is addressed in the first place to that limited number of scholars who take an interest in the restoration of the text of Aeschylus; secondly, to those students who are called upon to make the Eumenides a subject of special study in the course of their reading for University distinctions. Not a few things of which scholars do not need to be told are to be found in the notes; but the work is very mainly critical, that is, engaged in the earnest inquiry: ‘What is the true text, and what does it mean?’

A critical edition is not made to order, nor to meet a trade demand. It appears whenever the author has completed his congenial task, without any hurry, and to his own satisfaction; so far as the last can be said of works that are imperfect in their nature, that only report progress and mark
a new starting-point, 'adeo brevis in perfecto est mora'.

The publication of this text and notes has been much delayed through various causes. My first emendation of the play was made in May, 1863, when I satisfied myself that τὰ in v. 507,

τὰ πολλὰ παντόφυρτ ἄνευ δίκας,

in which form the line then appeared in the only editions I possessed, Tauchnitz' and Didot's, was a relic of ἀγοντα. So the verse became the hexapodia which was required, and the sense was made perfect. A year or two later I acquired Weil's edition, then Hermann's, Müller's, and many others. To take them in the order in which they came under my notice, Weil's edition, 1861, placed ἀγοντα rightly, and he attributed the emendation to Pauw, 1733, who had edited

τὰ πολλὰ παντόφυρτ ἄγοντ ἄνευ δίκας.

Weil transposed the word on the ground that so the line is better modulated, and not for the true critical reasons, that τὰ πολλὰ is wrong in sense, and that the τὰ told where the ἀγοντα had been. Then I found that Pauw's conjecture is given by Hermann, who did not accept it, probably because it had been adopted by Müller, 1833, just 100 years
after Pauw's edition. Müller had put the word in its right place,

\[ \dot{a}g\omicron\upsilon\tau\alpha\ \pi\omicron\lambda\lambda \ \pi\alpha\nu\tau\omicron\phi\omicron\nu\rho\tau \ \dot{a}n\epsilon \ \delta\imath\kappa\alpha\sigma, \]

but Weil did not know this, or he would have acknowledged it. Paley ventured at last, in his 3rd edition, 1870, to insert the word; but in Pauw's wrong place. Under the circumstances I feel justified in regarding this important emendation as appertaining in some measure to myself.

This and many other corrections of the text of the \textit{Eumenides}, which I now propose, were communicated by me to Mr. Paley at the time when he was preparing his 4th edition for the press, about five years ago. I do not think he approved of any of them: they were not 100 years old, nor had they received the sanction of that wild innovator Hermann. I have freely detailed my treatment of the text before classes of pupils in former years; and have discussed particular corrections with parties of friends. In these ways some of my results may be already known; but in this absence of hurry one's results have time to be well sorted, seasoned, and matured. I have not yet had occasion to revoke any correction of a text which I have made. The only one of the emendations pro-
posed in this edition about which I retain some doubt, in spite of the evidence, is that at v. 44. I have been watching it ever since July, 1875; and have read the Lexicon of Hesychius through for the sake of that passage alone.

I have not heard of anything of any importance done for the text of the Eumenides since Weil’s Persae appeared in 1867, which gave a valuable ‘Addenda’ of conjectures by German savants, and particularly by the very eminent and illustrious Meineke. The Franco-German war came on; and besides, Professor Weil had really done so much in the way of permanent restoration as hardly to leave it possible for another editor to arise until after some very considerable interval. I find that I have adopted, ἀπὸ γνώμης, like one of Athana’s Areopagites, no fewer than 45 of Weil’s emendations, which appear to me to be convincing and conclusive.

Discredit is thrown upon exact and careful work, in a very regrettable way, by harum-scarum attempts at imitation, such as the edition of the Agamemnon which appeared this year. Things of that kind will not be fairly allowed to prejudice the genuine critical work of Stanley, Markland, Heath, Musgrave, Tyrwhitt, Wakefield, and Elmsley, who form the true old English school. It will be
observed that I omit Bentley's name and Porson's, although I must assign *three* corrections of this text to the former, and *fourteen* to the latter, in the list which I shall presently give. Of Bentley's *three*, only *one*, \( \text{προπομπων} \) for \( \text{προπομπὸν} \), v. 963, shows that he was caring about the poem. Porson's *fourteen* are such as \( \gammaίγνεται \) for \( \gammaίνεται \), \( \text{ἀνὴρ} \) for \( \text{ἀνήρ} \), \( \nu\nu \) for \( \mu\nu \), \( \text{πεύσει} \) for \( \text{πεύσῃ} \), etc., things which do not affect the meaning of the text, or very slightly, and were, therefore, not deemed worthy of notice by such men as Auratus, Scaliger, Casaubon, and the rest. There is *not one* of all the *fourteen* in which Porson has shown that he was caring about the poem.

It is with much unwillingness that anything is said derogatory to the reputation of these great scholars, whom everyone delights to honour; but there is no doubt that their influence has been pernicious in proportion to its supremacy. The spectacle of a scholar of Bentley's rare talents and profound learning, being so seldom able to arrive at a true result in criticism, has led the English people to think that nothing good can be achieved. It is an *a fortiori* of the most vigorous and convincing kind: 'Do you suppose that *you* can effect anything where Bentley and Porson failed?' Mr. Paley has been encouraging this sentiment for
forty years; and now the free criticism of a Greek text is looked upon with disfavour, or rather with aversion and intolerance; so that every new editor hastens to assure his critics and readers that he has made no changes in the text except some four or five, at most, which are of no consequence whatever.

Some discrimination ought to be used. Bentley's mind was wanting in two requisites of the first importance: a sympathy with poetical sentiment and expression, and a respect for his author such as was felt by Scaliger and H. Stephens. He feels that he is Master not only of Trinity College, Cambridge, but also of all the Greek poets, and so has a poor opinion of them and their words, from first to last. Porson did not concern himself at all with the meaning. Greek books presented him with a convenient occasion for exhibiting the accuracy of his grammatical knowledge, and his acquaintance with some Greek metres. There was no ground for expecting that either could become a true critic. The one could not, because of some radical defects of mind; and the idea never occurred to the other that a Greek text is anything more than a child's exercise, from which faults in orthography have to be removed.

We envy them their superior endowments. Our
claim to some attention from our contemporaries relies on the plea that we study the poetry of Aeschylus for its own sake; to make the text sure and the meaning clear, first of all to ourselves, and then, without hesitation, to those whom we are appointed to lecture.

The seven whom I have canonized above, with (perhaps, as is supposed) less splendid talents, have done much better work. These are they who have made Greek poetry intelligible to us, and who take rank with the real critics and right honourable enlighteners such as the following, whom I choose from many: John Dorat, for France; Francis Robortello, for Italy; William Canter, for Holland; and Henry Weil, for Germany. Hermann, a genius of immense power, was struggling with a pedantic generation, and only began to be a true critic when he published his 'Supplices of Aeschylus', at the age of 78, and died. I would choose Benjamin Heath, of Exeter, to represent the English Grecians.

I agree with Hermann in his opinion that John Dorat is the most illustrious Aeschylean critic: he lived to be 80 years of age; while the most promising of all was the marvellously brilliant William Canter of Utrecht, who died in 1575, aged 33. Besides his emendations, which
have, nearly every one, been adopted by every editor, William Canter is he who discovered the antistrophic correspondence of the lines in choral odes. Henry Weil has discovered the antithetic structure of the periods in iambic systems. I am quite convinced of the reality of his discovery, but have not applied it to my own text. It seemed well to wait until the text of the Eumenides is better confirmed. Through some slight difference in writing the choruses, I have only 986 lines to Weil’s 1001: the iambics are almost the same, so that his scheme of correspondence nearly applies, and need not be repeated. This antithetic structure of iambic systems seems to have been suggested to Aeschylus by the antistrophic arrangement of the chorus; to have recommended itself for the beautiful order which it introduces, and to have been confirmed in use by its great help as a mnemonic.

ON THE TEXT OF THE EU Menides AS IT APPEARS IN THE 'MEDICEAN' MANUSCRIPT PRESERVED IN THE LAURENTIAN LIBRARY AT FLORENCE.

It is written throughout in small, i.e. round, letters, literae minuscule; no capitals occurring except a few which have been interpolated, one here and another there, mostly at the end of words. I have used R. Merkel’s 'fac-simile' re-
cension, Clarendon Press, 1871, as well as those which are reported by Hermann. H. Keil shows good evidence that it was bought at Constantinople in the year 1423 A.D., from the wife of John Chrysoloras,* by Francis Philelphus, who brought it to Italy early in 1424. The time when it was written is supposed, by those best qualified to judge (Bekker, Dindorf, Cobet), to be between 950 and 1050 A.D. As to the way in which it is written, Merkel says that 'there is nothing to be said in its praise apart from the fact that the ms is the only bit of wreckage left to tell the tale of the loss of Aeschylus'. I have often exercised my fancy in speculating on 'what sort of person was it who wrote out this Medicean relic of Aeschylus, and from what sort of a text did he copy it?' The latter part of the problem can be practically solved. He (it may have been she, in the reign of a literary empress like Eudocia, about 1060 A.D.) copied it from a text written either (1) in uncial letters, literae uncialis, that is

* Chrysoloras, John.—Died about 1462, teacher and father-in-law of Philelphus. Disciple and nephew of Manuel Chrysoloras.

Chrysoloras, Manuel.—A learned Greek, born at Constantinople about 1355; died April 15, 1415. One of the greatest contributors to the restoration of Greek literature in the West. Sent by Manuel Palaeologus to urge the Western princes to a crusade against the Turks. Remained in Italy as teacher of Greek. Buried at Constance. Probably his Ερωτήματα is the first Greek Grammar printed in the West, 1488.
what we call 'small' and 'capital' intermixed, in which way the Scholia are written on the margins of M; or (2) in \textit{literae quadratae}, all square and angular, which we call 'capitals,' with no spaces between words. The two alternatives result in the same practical rule, viz., that proposed ways of divining the true reading of M may justly be based upon either assumption—'the prototype of M was written in round, \textit{i.e.} "small," characters, with spaces between what were supposed to be the words'; or, 'the prototype of M was written in square, \textit{i.e.} capital, letters, with no spaces between words'.

This copy was written by some person, probably very young, who had learned and knew his Greek letters, both round and square, and who had been made to observe the accents when learning his Greek grammar. That appears to have been the full amount of his attainments in Greek. The result of his copying was so deplorable, that the person who ought to have corrected the faults, whether he was a father, a master, or an archimandrite, preferred to evade the duty. Mss often show signs of more or less competent supervision, as at Anth. Pal. 5. 262, where there is a note on the margin: \textit{ousèn leîpei, πλήν ὅτι ὁ γράφων μῶρος ἦν:—'there is nothing left out; the scribe was a}
The copier of M had been ordered not to write the words continuously, but to separate them by spaces. He took this to mean 'not to write the letters continuously', so he broke them up into twos, threes, fours, &c., to present an agreeable variety of combinations, and just as fancy prompted; for he neither knew nor cared what any word was, except θυρος, ἄρη, and μήτηρ, in which cases he gladly adopted the compendious way of writing.

I know very well that the most intelligent person can hardly copy twenty lines of poetry without making mistakes: I mean a person who knows well the meaning of what he is writing, and tries to keep his thoughts from wandering. The writer of M (or writers, for Merkel thinks there were at least two, who relieved each other alternately) was performing either a task or a penance, and had no knowledge of what he was writing; only that the quadrate or else uncial letters of his exemplar were to be rendered by small letters without any capitals, and with spaces between optional groups of them, so as not to look as if written continuously. One might also seem to detect the trade trick of some ignorant book factor or broker, at the time when spaces between words began to be fashionable.

If the illiterate copyist practises a stolid Chinese conscientiousness in making an exact representa-
tion of the original, with all its accumulation of errors, as seems to have been done in the case of our Medicean (so Hermann, Weil, and Merkel think), it is much better than that which has happened to the Farnese ms, which Demetrius Triclinius is supposed to have written out from M, inserting his own hasty and crude corrections *currente calamo*. This has deprived F of nearly all of value and authority which it might have had.

If the *codex Venetus* (V) with Flor. and F were copied from M, and the latter did not arrive in Italy till 1424 A.D., then those three copies were taken at Constantinople, or in the Greece of that time: so that M would appear to have been a unique copy, and of great commercial value when Philelphus bought it. It escaped the Turks by just 30 years.

THE COPIES TAKEN FROM M, WHICH CONTAIN THE EUMENIDES, THE WHOLE OR PART.


(2). *Marcianus*, practically identical with G.

(3). Par., *Parisinus*, written by Janus Lascaris.* Hermann was disposed to think it was copied from the prototype of M;

*Lascaris, Andrew John.*—Called *Rhynacoanus*, from Rhynaeus in Phrygia, where he was born about 1445; died at Rome in 1535. After the destruction of the Greek empire was complete, he took refuge in Italy, and found a welcome at the court of Lorenzo de' Médicis, who twice sent him to Con-
but this conjecture has not seemed probable to others who have examined the ms.


(5). V., Venetus, of the 13th century. After v. 531, ὃπως ἐπίστα τίνις κύρωσον δίκαι, it goes on at v. 597, πέδας μὲν ἄν λίσιεν, the leaves being numbered as if there were no omission. Then after Νυκτὸς ἄτιμοπενθές, v. 744, it proceeds with v. 774, οὐκ ἔστιν ἄτιμοι, after the antistrophe, instead of after the strophe. This and the two following were copied from M before the loss of the 14 leaves from the Agamemnon.

(6). F., or Flor., Florentinus, of the 14th century. It has the same omissions from the Eumenides as V, from which Weil thinks it may have been copied.

(7). F., Farnesianus, of the 14th century, supposed to have been written by Demetrius Triclinius, and to present a text which has been much altered by him.

The text of M shows very numerous indubitable signs of having been tampered with, by erasures and writing of words over them, as well as by the addition of letters, during the 400 years of the Manuscript's existence in the East before it was brought to Italy. The only imaginable way in which the above seven copies can be considered to be of any critical value is in the possibility that V, for instance, was copied stantinople, and other cities of the East, to save as many Greek mss as possible from the Turks. Returned the second time with about 200. Lorenzo was then dead. Lascaris accepted the invitation of Charles VIII, and came to Paris as teacher of Greek towards 1500 A.D. Published his Anthologia Epigrammatum Graecorum, Libri vii, at Florence, 1494, 4to, and many other valuable editions. Taught for a long time at Florence, Rome, Venice, and Paris. Corrector of the Greek press at Florence.
before some or many of these erasures, substitutions, and interpolations, had been made in M by the Byzantine critics.

But, in point of fact, every careful editor has arrived at the conviction, and, on the completion of his work, has been full of the feeling, that the copies have been of no use, except to confirm the reading of M where it is clearly right. A few interpolated conjectures which they contain are sometimes right in small particulars; while, as an almost invariable rule, wherever the reading in M is bad, those in the copies are worse. Hermann used at first to quote the readings of all, but in his later work he ceased to do this on the ground that it is quite superfluous.

THE SCHOLIA WRITTEN ON THE MARGINS OF THE MEDICEAN CODEX.

These are to be regarded as an old Greek prose text which has not been molested nor garbled, and which has suffered only from the many blunders and omissions of copyists, during a period of 2000 years at least. They are written in uncial letters, as explained above, and Hermann thought that they must have been entered on the margins not long after the transcription of the Med. text of Aeschylus was completed.
They contain antiquarian remarks of real value; many quotations from classical Greek authors; references to the authority of those who are still held to have been masters in the science of Grammar and the exact meaning of words; and are pervaded by a spirit of intelligence as to the meaning of the text which is singularly admirable in ages which were not profoundly critical. The creative force of the Greek poetic genius did not become torpid and fall into its iron sleep until after a lovely Indian summer of its own in the 5th and 6th centuries A.D. Weil cannot be wrong in declaring that, on the whole, the authority of the Medicean Scholia is greater than that of any existing manuscript text of Aeschylus.

The further restoration of the original text of Aeschylus must be made by conjecture, starting from the Text and Scholia as contained in M; which conjecture shall trust to a complete analysis of the exigencies of the passage, as perceived by the aid of that very rare endowment, an intuitive perception of a poet's style and the course of his imaginings. This gift will have been nursed and developed by long and patient study of all the remains of Greek and Latin poetry and of most of the prose. This 'conjectural emendator' will not shrink from devoting a few months, occa-
sionally, to a long course of reading for the sake of a single difficulty in the text.

Besides the ordinary mistakes made by a copyist's incuria and insipientia, there are some which may be classified with advantage, as follows:—

(a). Anagrammatismus, by which the proper order of the letters of a word is inverted or distorted, as if the scribe had set them down in the order in which he deciphered them, writing:—

v. 44, μεγίστῳ for γεμιστόν. νηλεὶ μεγίστῳ appears to have been read at one time.
255, χερῶν for χρεῶν,
608, προσδέχατε for προσδέχεται,
637, ἄρεον for ἄνερο,
668, μένων for νέμων. 699, νέμειν for μένειν,
675, δαιμόνας for διανομᾶς. So diamone for diænome, Pliny, Letters, 117 and 118,
753, δαιμόνος for μανώδων,
894, φλογμῷ for φλογμοί. σ was added subsequently. ibid. φυτῶντο for ὕφοιοντο,
973, ἐν δόμῳ for δόμοιδε,
983, ἐς τὸ πάν for παντὲς.

(b). Parakousma or Tautophonia, when a word dictated has been imperfectly heard by a scribe, and incorrectly written on that account:—

v. 54, διὰ for λίβα,
119, προσίκτωρες for προσεκτότες, and γὰρ εἰσὶν for πάρεισιν,
167, μάντις σῶ for μάντις ὅν,
196, εἰς for εἰς,
272, καθαρμοὺς for καθ' ὀρμοὺς,
393, τοῦτο for τοῦ τό, and
τῆς σφαγῆς for τῆς φυγῆς,
423, βρατοῖν for βρατοῖς. 861, βρατῶν for βρατῶν,
513, λέπαδνον for λάπαδνον,
676, παρηπάθησας for παρηπάθησας,
703, βαλοῦσα for παροῦσα.

(c). Dittophanes, when a scribe has thought letters to be wrongly written twice, by διπλασιογραφία, and has wrongly set them down only once:—

v. 68, δ' αἰ for δ' αἰδ' αἰ,
76, the corruption arose from τ' ὣν την,
308, καθαράς for καθαράς καθαρὰς,
360, the corruption arose from λαχ λεχ,
365, παλαιὸν for πάλαι παλαιῶν,
908, τοῖσδ' αἰ κρόων for τοῖσδ' αἰ δακρύων.

(d). Apeirokalia, where a corrector has written a word which is intelligible to himself, in place of the poet’s more exquisite word:—

v. 105, βρατῶν for φρενῶν,
125, πέπρακται for πέπρωται,
133, πόνος for κόπος,
392, βρατοκτονοῦτες for αἰτοκτονοῦτες,
429, τροίαν for πρωάν.

H. Stephens instances substitutions of this kind in poreos for procos, examinare for exanimare, and adhibe for adbibe; which also introduced false quantities.

(e). Tautophanes, when the letters are the same, but ought to have been divided when written small:—

v. 118, πρόσω for πρός ὅ.
(f). Paromocodes, when the letters, whether capital, or round, are so nearly alike that a scribe easily confounds them:—

v. 327, θαυτῶν for θαυτῶν.
344, λαταις for δίκαις.

(g). Parorasis, where two similar passages or words occur, and the scribe has gone on with what follows the second, instead of with that which follows the first. Instances of this occur in the Eumenides at v. 800–810 and v. 946–956.

On the other hand, mistakes, from whatever source, have been removed so far, and the Medicean text of the Eumenides has been made tolerably intelligible to us, by means of three hundred and twelve* conjectural emendations, the work of fifty-two scholars, the best in their generations, in a period of about three hundred and fifty years.

The list of emendators, and of their (now almost universally accepted) corrections, is as follows. In order that the names of these great men may not be merely so many meaningless words, I add short biographical notices, wherever they were easily procurable, up to the time of Dobree, with whom English criticism and restoration of the Eumenides may be said to close.

* Exclusive, of course, of the 66 proposed by me in this edition.
'VICTORIUS' (PIETRO VETTORI).—Born at Florence, July 11, 1499; died there, December 18, 1585. Studied law at Pisa, where he married Maddalena Médici. In 1538, appointed Professor of Greek and Latin at Florence, and held that office nearly 50 years. Received a collar of gold from the Duc d'Urbino; a silver vase full of gold coins from Card. Alexander Farnese; the title of Conte from Julius III; and medals were four times struck in his honour.

v. 356, μύσος (μυσος)—700, ascription of vv.

SOPHIANUS, MICHAEL.—Of Greek extraction, and residing at Venice when H. Stephens visited that city in 1548.

v. 220, δ' Ηαλλας (δ' ἐπαλλας)—320, πτῶκα (πτάκα).

ROBORBETELLO, FRANCESCO.—Born at Udine, N. E. Italy, September 9, 1516; died at Padua, March 18, 1567. Of noble family. Studied at Bologna. Professor of Belles Lettres at Lucca, 1598; at Venice, 1549; at Padua, 1552. He died at the age of 50, not leaving funds sufficient for his funeral, but greatly regretted by his pupils; by none more than by those from Germany. His pupils had a monument erected to him in the church of Saint Antony at Padua. Not inexcusably he regarded himself as the first savant of his age, and quarrelled with his rivals Erasmus, Paul Manutius, Muretus, H. Stephens, and Sigonius. His 'Aeschylus and Scholia' was published at Venice, 1552, 2 vols. 8vo.

v. 11, Παρνησσόν θ' (παρ. . . . νησσόνθ')—124, ὠξεις (ὠξεις)—169, παρὰ νόμον (παρ αν ο' μ.αρ)—444, φόνου (φόνου)—626, κελεύσω (κελεύω)—903, οἱ ἐπικραῖει (οι αἴπικρα-ν ει).

'AUARATUS' (JEAN DORAT).—Born at Limoges (Haute Vienne) about 1508. Educated at the College of Limoges; then became private tutor in noble houses at Paris. His reputation as a scholar and teacher led Francis I to appoint him tutor of the Royal pages. Became Director of the College of Coqueret, where the poet Ronsard was one of his pupils. Was made Professor of Greek in the Royal College, Paris, in 1566. Charles IX gave him the title 'Poet Royal'. Du Verdier asserts that Auratus published more than 50,000 Greek and Latin verses. 'No book
was written but Auratus composed a poetic eulogy of the author; no person of quality died but Auratus wrote an elegy in verse." Died at Paris, November 1, 1588.

His very valuable corrections of Greek texts are recorded on the margins of his books. Hermann preferred him to all Aeschylean critics.

v. 222, πλεω (πλέον)—311, ἀλιτῶν (ἄλτρῶν).

Triclinius.—v. 231, κελεύμασιν (κελεύστην).

'Turnebus' (Adrien Turnébe).—Born, 1512, at Andeley, Normandy. "Attained the first rank of learning in an age of learned men." Professor of the Greek language and Greek philosophy in the University of Paris, 1547. Superintendent of the Greek department in the King's Printing Office. Died of consumption, June 12, 1565, and was buried without any religious ceremony, by his own express command. "His was the most refined and cultivated spirit in the world", says Montaigne. Of his 'Adversaria', Baillet says, "it is hard to pronounce whether the industry or the genius of the writer is more to be admired".

v. 27, Πλείστον (πλείστως)——77, τόντον (τόντων)——105, μοῖρ' ἀπρόόκασας (μόιρα πρόσκασας)——107, νηφάλια (νεφάλια)——108, νυκτίσεμα (νυκτίσεμα ἑκκατοτάτων)——112, ἀρκντιστάτων (ἀρκντιστάτων)——113, ἐγκαταλλόψας (ἐγκαταλλόψας)——142, ἔδωκε (ἐδώκε)——182, ὀδύ (ὀδύ)——200, δεκτωρ (δ瀼 θύρα) ; it is in the margin of M——336, συνιδαίτωρ (ὑπὲρ ἐνδόκως)——330, τίθαισι (τίθαισι)——ib., φίλου (φίλος)——363, οἴχ ἄξεταί (οἷς ἄξεταί)——421, νεοθήλου (ν θήλου)——530, τοῦ (τοῦδε)——547, ἀλλ' (ἀλλ')——685, ἀμφιβολος (ἀμφιβολος)——742, βαλεί (βαλείν)——745, πιθεοῦξε (πιθεοῦξε)——749, χρήσας (θήσας)——784, τὴνδε τάκρυ (τὴνδε τάκρυ)——908, δ' αὖ δακρύνου (δ' αὖ κρύνον)——915, μετάκωνοι (μετάκωνοι)——938, εὔφρανοι (εὔφρανοι)——942, χαίρετ' inserted——960, εὖ σέβοντες (εὔσεβοντες)——969, ἡμεῖς (ἡμεῖς)——970, μετοίκοις (μετοίκοις).

'Stephens' (Henri Estienne).—Born at Paris, 1528; died at Lyons, 1598. Carefully trained by his father Robert; and afterwards pupil of Dânes (the successor and disciple of Bude and J. Lascaris). Dânes, the most eminent Hellenist of his time.
took only two private pupils; one the Second Henri, son of Francis I, king of France; the other, the second Henri Estienne— the first being the first French printer, in 1501, at Paris. Attended the lectures of Turnebus; and learned to write a beautiful hand from Ange Vergèce. At 19, after helping his father with his edition of Dionysius Halicarnassins, he travelled in Italy to visit the libraries, and practise the art of le chasseur. He was much admired at Venice by the Greek, Michael Sophianus, for the fluency with which he conversed in Modern Greek, as well as the other modern languages. Became acquainted with Annibal Caro and Paul Manutius. After collating a great many mss in Italy, he visited England, receiving a friendly welcome from the young king, Edward VI. To the duties of commercial traveller for his father, and furthering the sale of his books, he added the research of a critical scholar, and the capacity of an accomplished savant. He travelled on horseback, reading or composing as he went.

He was the first to publish the _Agamemnon_ entire. He published in all 170 editions of authors in various languages, nearly all of them annotated by himself.

His ms collations of many hundreds of Codices supplied him with the readings quoted by him. He never introduces a word unauthorised by mss without advising the reader. He was the inflexible enemy of every form of levity and dishonesty in an editor. Casaubon, his son-in-law, tried to secure his manuscripts, collations, and other papers, in the possession of Paul Stephens, son of Henry, on the death of the latter, but says that they were mostly lost or destroyed. Firmin Didot, the learned founder of the ‘Didot’ Library, says that Henry Stephens had lived to see his books, his manuscripts, and his house at Paris, all destroyed in an earthquake (probably the great one of 1580, April 6, 6 p.m.). Casaubon says of him, ‘literas, prae-sertim Graecas, unus omnium optime intellexit’. Coraës* says

* Coray, Adamantius.—Born at Smyrna, April 27, 1748; died at Paris, April 6, 1833. Studied medicine at Montpellier, 1782–1788. Came to Paris, 1788. His ‘Characters of Theophrastus’, 1799; ‘Hippocrates’, 1800; ‘Aethiopien of Heliodorus’, 1804; ‘Plutarch’, ‘Strabo’, and many other works, raised
that "if the *Thesaurus Linguae Graecae* had not been made by him, it would be yet to make".

His proof-sheets were carefully revised by himself, whereas Aldus Manutius, his near contemporary, confesses that he had not time to read his at all: "ne perlegendis quidem cursim".

v. 645, μη πικανούτων (μηπικανούτων).

'Scaliger' (Joseph Justus L'Escale).—Born at Agen (Guyenne), August 4, 1540; 10th in Julius Caesar Scaliger's family of 15. Taught himself, under his father's guidance, by the age of 22, every language and science known. He then became a Calvinist. "The greatest scholar that France has produced." "All the savants of the day were at his feet." Succeeded Justus Lipsius, as Professor at Leyden, in 1593. The principal students under him were Grotius, Meursius, Rutgers, Dousa, D. Heinsius. He was persecuted by the Jesuits for the freedom of his criticisms on Canonical Books. Died January 21, 1609. "His only luxury was the being well dressed; his amusement was 'la chasse'"—probably hawking and coursing.

v. 255, χρεών (χριφών)—393, τοῦ τὸ τέρμα (τοῦτο τέρμα)—453. τε (δὲ)—635, Ἀιγέως (ἀιγεώς)—849. εἰθενεῦ (ἐν σθενεῦ).

Cantor, William.—Born at Utrecht, 1542; died at Louvain, May 18, 1575. Justus Lipsius said of him, "I have never seen anyone with a mind so indefatigable, so enamoured of literary work, and so capable of performing it". His 'Aeschyli Tragoediae VII' was published at Antwerp, 1580. Dying at the age of 33, he had published editions of Aeschylus, Sophocles, and Euripides, with a larger proportion of permanent emendations, made by himself, than have been made by any other editor, before or since. He first made out clearly the responion of the lines in the choral odes, and marked the corresponding lines with Roman numerals at the side of the text.

v. 196, εἰς ( eius)—215, εἰ (η)—305, ἁμα (انيا)—326, θανατῶν (θανάτων)—360, ἀτίς τα (ἄτι ετα)—377, κανεν (καὶ νῦν)—586, καπ-

him to the position of the first Hellenist in Europe. The great restorer of the modern Greek national spirit and language.
Casaubon, Isaac.—Born at Geneva, February 8, 1559; died at London, July 1, 1614. His family were Protestant refugees from the Dauphiné. His father returned as pastor to Crest, in that province, where the son was brought up. At 19 he was sent to the University of Geneva; and in 1582 succeeded F. Portus in the Chair of Greek there. Married Florence, eldest daughter of Henry Stephens. Professor of Greek at Montpellier; and then in the University of Paris, invited by an autograph letter from King Henry IV. Accompanied Sir H. Wotton on his return to London. King James I, while king of Scotland, had corresponded with him, and now received him with favour; obtained his full release from French citizenship from Marie de’ Médicis; and employed Casaubon as his alter ego in his theological disputes. He was prebendary of Canterbury and Westminster. Buried in Westminster Abbey. Scaliger extols the profundity of his learning. Casaubon wrote commentaries on almost all the more difficult Greek and Latin authors, and had commenced one on Aeschylus. His son Méric died 1671, incumbent of Bledon, Somerset; prebendary of Canterbury, and rector of Ickam. He is the author of editions of M. Aurelius, Terence, &c., &c.

v. 185, λευσμός τε (λευσμό ντε)—306, δ' (τ')—153, δνσποκμαντ' (δυσπήματ')—777, δώματος (δωμάτων).


v. 137, σ' δ' (σ'δ')—340, τιβασός (τιβασος)—340, ανέκαθεν (ἀγκαθεν)—140, σ' δ' (σ'δ')—442, η τις (ετις). Linwood, adducing the authority of Thomas Gaisford, thinks that it would not be easy to verify these corrections, commonly ascribed to Pearson: “They may be Casaubon’s.”

Stanley, Thomas.—Born at Cumberlow, Hertfordshire, 1625. Pupil at Cambridge of Edward Fairfax, translator of Tasso.
Took his M.A. degree honoris causa, 1641. Being of independent means, he devoted himself to classical literature, and settled in London. His great work, 'Aeschyli Tragoediae VII, cum Scholiis Graecis omnibus', London and Cambridge, fol., 1663-4, has been "the great source of illustrations of Aesch. for all his successors".—Enger. Died in London, April 22, 1678, aged 53.

Bentley, Richard.—Born at Oulton, near Wakefield, in 1662; died, 1712. At school at Wakefield; thence to Cambridge University. Tutor to bishop of Worcester's son. His 'Letter to Dr. John Mill', 1691, and 'Eight Sermons' in refutation of Atheism, brought him into notice. Became Master of Trinity College, Cambridge, and Archdeacon of Ely. Published, in 1710, 'Critical Remarks on Aristophanes, and Corrections of the Fragments of Philemon and Menander'. His editions of 'Horace' and 'Paradise Lost' sufficiently prove "son peu de goût pour la poésie".

Abresch, Frederic Louis.—Born at Hesse-Homburg, December 29, 1699; died, 1782. Studied Classical literature at Utrecht, under Drakenborch and Duker. Rector of Middlebourg College in 1725; of Zwolle in 1741. 'Notes on Aeschylus', Middlebourg, 1743, 2 vols. 8vo; vol. 3, Zwolle, 1763; and other works.

De Pauw, Jean Corneille.—Born at Utrecht towards the end of the 17th century. He was Canon of St. John's Church, Utrecht. Devoted his life to the study of Greek literature.
Besides his edition of Aeschylus, he published many other Classical works. Died, 1749.

Markland, Jeremiah.—Born at Childwall, Lancashire, October 29, 1693; died, July 7, 1776. At Christ’s Hospital; then Peter’s College, Cambridge. ‘Critical Letter on some passages in Horace’, 1723; ‘Silvae of Statius’, 1728—very much praised by Boissonade. His edition of the ‘Suppliants of Euripides’, 1763, 250 copies only, was anonymous. Son of a village clergyman.

Elmsley calls him “the model that every critic ought to imitate”. Markland pronounced spurious Cic. ad Quirites post reditum; Post reditum in senatu; Pro domo sua; De haruspiciam responsis; and had grave doubts about the de Oratore. “His critical restorations seem very bold and forced; but when you read his proofs, so well put forward, you generally come to regard as true that which seemed to be most unlikely; and even when you are not convinced, you are always constrained to admire the critical power and learning of the commentator.”—Boissonade. Always a great invalid.

‘Arnaldus’ (George d’Arnaud).—Born at Franeker, Friesland, Holland, September 16, 1711; died, June 1, 1740. His family were Protestant refugees from France. He studied under Wesseling and Hemsterhuys at Franeker University. ‘Specimen Animadversionum’ (in Anacr., Callim., Aesch., Herodot., Xen., Hephaest.), Harderwyk, 1728, 8vo, when he was 17; and he died at the age of 29. He seems to have known all the Greek metres.

Tywhitt, Thomas.—Born, March 29, 1730, at London, where he died, August 15, 1786. At Eton; then to Oxford; graduated there, 1755, and resided till 1762. Was Under-Secretary of War, 1756; Secretary to the House of Commons, 1762; which
post he resigned in 1768 through feeble health, and devoted himself to his favourite Classical studies. Custodian of the British Museum, 1784. Exposed the spuriousness of 'Poems of T. Rowley' by Chatterton, 1777. One of the most acute and prolific of English critics. His 'Conjecturae in Aeschylum, Sophoclem, Euripidem, et Aristophanem' was printed by one of his friends, 1822.

v. 96, ἄν (άς)—453, ἀμηνίτως (ἀμηχάνωσ).


v. 183, ἀποφθορᾶ (ἀπο φθορᾶ)—281 ὀλίν, rejected—433, κρύ-ψας, ἀ (κρύψασα)—513, λαπαδνόν (λέπαδνον).

Heath, Benjamin.—Recorder of Exeter. His work is entitled 'Notae sive Lectiones ad Tragicorum Graecorum veterum, Aeschyli, Sophoclis, Euripidis, quae supersunt dramata, desperdiorumque reliquias', 4to, 1762. The most able and successful of all English critics of the text of Aeschylus.

v. 264, ἀλλος (ἀλλον)—296, σκιάν (σκιά)—348, right order of verses—354, ἐπιφθόνοις (ἐπιφόνοις)—358, γὰρ rejected—384, τὸν πέλας (τοῖς πέλας).

Wakefield, Gilbert.—Born, February 22, 1756, at Nottingham; died September 9, 1801, at London. Graduated at Cambridge, 1776. Ordained, March 22, 1778: "the most disloyal act of my life was to sign the Articles". Resigned his curacy at Liverpool, and became professor in a dissenting college at Warrington. Then director of another dissenting college at Hackney, London. Published excellent editions of Horace, Virgil, Lucretius, etc.; his 'Silva Critica', 1789-95, 5 parts, 8vo. Accused of seditious writing ('Remarks on the General Orders of the Duke of York, 1707'; and 'Reply to some parts of the Bishop of Llandaff's Address'). He was sentenced to two years' imprisonment, and succumbed to a typhoid fever,
very shortly after his release. Upon his incarceration a subscription of £5000 was raised for his family.

Porson, Richard.—Born at East Ruston, Norfolk, December 25, 1759. The son of a parish-clerk, he was sent to Eton by a gentleman living in the neighbourhood of Ruston. In 1777 went to Trinity College, Cambridge. Took his degree and orders, but threw up his curacy in 1791, being unable to assent to the 39 Articles. The chair of Greek was vacant at Trinity College, Cambridge, in 1792. He wrote his theme (on Euripides), as a candidate, in two days, and was elected unanimously: salary, £40 a-year, with no room to lecture in. Some friends placed £2000 at his disposal, in the public funds, to enable him to proceed with his work. He was struck with apoplexy in a London street, and died, September 25, 1808. His ‘Aeschyli Tragoediae VII’ was published in 1806, 2 vols., 8vo. He was buried in the chapel of Trinity College, Cambridge, and his monument placed between those of Newton and Bentley.

Hermann, Johann Gottfried Jakob von.—Born at Leipsic, November 28, 1772; died there, December 31, 1848. Studied at Leipsic and Jena. Made Professor of Philosophy at Leipsic, 1798; subsequently of Eloquence and Ancient Poetry. Decorated with ‘the Order of Civil Merit’, 1815; afterwards received a Patent of Nobility from the King. He regarded textual criticism and its immediate adjuncts as the only proper business, and the inexhaustible task, of a Greek Professor. All other things, such as archaeology and ‘the science of language’, are nothing to the purpose, except as casual ancillaries. He could point to Boeckh and Mueller as examples of critical power enfeebled by various distractions. He is the apostle of rigid
exclusiveness and concentration in verbal criticism. This is the most difficult of all subjects, to the proper treatment of which very few men are equal. Cases of almost portentous precocity like those of Canter and d’Arnaud are outside an average estimate. The great aesthetician John Winckelmann probably gives the general truth. Arriving at Rome in the year 1755, he says: “I find that I am the only man in Rome who possesses a critical knowledge of the Greek language. So much have we degenerated. And this is the result of education which is in the hands of the priesthood (W. was a Catholic). Mathematicians start up like mushrooms, and the plant matures, without much pains, in 25 years; whereas 50 years, or more, are requisite for the study of the Greek language.” It would appear that Hermann is right.

V. 6, punct., suggested by Stanley and Wakefield—22, lacuna—105, φρενων (βροτων)—252, δ rejected—306, ειπθιδικωι (ευθυ δι και θ’ οι)—308, καθαρως inserted—365, κιρω (κυρω)—194, παμφι-λος (πάσι φλος)—531, τι’ inserted—553, τι γαρ; συ (τοι γαρ συ)—568, κελεύται (κελεύσει) —583, ἀμεινον (ἀμεινον)—668, νέμων (μένων)—779, εἰπθης (εἰπειθης)—790, οἰχνεϊν (οϊκεϊν)—791, θεδ rightly placed—889, δ’ inserted—934, φρονούσα (-σα) —935, εἰρώ-κεισ (ἐτι)—946, τε (δε) —975, χωρίται (ἐιτε)—977, καὶ rejected.

Elnsley, Peter.—Born, 1773; died March, 1825. Of Westminster School, and Oxford University, where he took his M.A. in 1797. Being in easy circumstances, he devoted himself to literature, especially Greek. Resided some time at Edinburgh. Contributed to the Edinburgh Review articles on Porson’s ‘Hecuba’, Blomfield’s ‘Prometheus’, etc., etc. He spent the winter of 1818 at Florence, reading mss in the Laurentian Library.

V. 53, πλαστοις (πλαστοῖς) after Schütz’s right translation—409, ἀμναβοῦ (ἀμνάβου)—516, κατεργαθοῦ (κατεργάθου).

Butler, Samuel.—Born, 1774; died, Bishop of Lichfield, 1840. When a master at Shrewsbury School he was chosen by the Syndicate of Cambridge University to edit a complete
edition of the works of Aeschylus. This was published, 4 vols., 8vo, 1809-1816.

v. 616, marked the lacuna.

Dobree, Peter Paul.—Born in Guernsey, 1782. Educated by Valpy, at Reading. Entered Trinity College, Cambridge, 1800; graduated, 1804. Entrusted with the editorship of Porson’s mss, which had been purchased by Trinity College. Appointed Professor of Greek, 1823. Died, 1825. His ‘Remains’ were published, 1831, by his successor in the Chair of Greek at Cambridge.

v. 804, γαμόρψ (γ’ ἀμό ἱρον).


v. 305, ἀμά, after Canter’s ἀμά.

Müller, Karl Ottfried.—Born at Brieg, in Prussian Silesia, August 21, 1797. Studied at Breslau; then at Berlin, under the celebrated Boeckh. In 1817, Professor of Ancient Classics at Breslau. ‘Orchomenus and the Minyans’ in 1820; then ‘The Dorians’; ‘History of Greek Literature’; and many other works. His ‘Eumenides, with German Translation’, appeared 1833. He loved to unite criticism, history, and art; and his works are as perfect in their kind as is possible. He went to Greece in 1837, and, while superintending excavations near Delphi (Castri), was seized with fever, and died there, August 1, 1840. Buried in the ‘Ancient Academy’ at Athens.

v. 94, punct.—346, αἴμασταγῆς (αἰματοσταγῆς)—358, punct.—507, ἄγοντα (τὰ)—735, δεῦσοιστα (δύσοιστα).

Schoemann.—v. 243, ἀρθροκυμῆσι (ἀνθροκυμῆσι)—351, καὶ restored.

Bothe.—v. 67, punct.

Burges.—v. 54, λίβα (δία)—526, νόμῳ (δόμων).
Boissonade, John Francis.—Born at Paris, August 12, 1774. Secretary of General Dumouriez, 1792; dismissed, 1795; restored, 1801. In 1809, appointed Professor of Greek Literature in the Academy of Paris, shortly after his retirement from a public career, when he devoted himself to Classical studies—and, in 1812, to the Chair of Greek in the College of France. ‘Philostrati Heroica’, 1806; ‘Aristaeneti Epistolae’, 1822; ‘Philostrati Epistolae’, 1842; the first edition of ‘Babrius’, in 1844, with learned Commentary and Latin version; and many other editions and essays. Contributor to the Classical Journal, with the signature B. A. P. R.—Boissonade, a Parisian Reader’

v. 982, διολογείσατε (διολογείσατε).

Wieseler.—v. 365, πάλαι inserted—116, ἔχων (ἔχει) — 117, ἐφεξομένη (ἐφεξομένη) — 188, ἀνάρχετον (ἀναρχετόν) — 754, ἄχραις (ἄχραις) — 825, τῷ μὲν εἶ σὺ (τοι μὲν σι). Schütz.—v. 119, φίλοι (φίλοι) — 167, μάντις ὃν (μάντι σῶ) — 263, ἀντίπου ὃς τήν ματροφόνον ἀντιπούν τις ματροφόνος — 264, ὅψει δὲ κεῖ τις (ὁψει δ’ ἐκεῖ, τίς) — 100, θέλοι (θέλει) — 475, ἀκελτ’ (ἀκελτ’) — 553, φῶν (φόνον).

Wellauer.—v. 450, χῶρα μεταβίβατος (χῶρα μετ’ ἀδῆς) — 459, β’ added — 491, ἄλλα ἄλλα (ἄλλα ἄλλα) — 809, οὐτάν (ὅ οὐτ’ ἄν).

Linwood.—v. 118, punct.

Donaldson.—v. 306, εὐχόμεθ (δ’ ὢμεθ).

Fritzsche.—v. 475, δέ τις rejected.

Hartung.—v. 502, δόμων (δωμάτων).

Ahrens, H. L.—v. 462, νόμων (νέων) — 833, δο’ ἄν (δογην).

Heimsoeth.—v. 207, τί γὰρ; (τὶ . . . γὰρ)—178, τ’ inserted—903, θ’ rejected—906, φανερ’ ὥς (φανερός)—977, περισσεπτα τούχαι’ ἄν (περὶ στεπτα ι τούχαι τε).

Meineke.—v. 216, τίνεσθαι (γεν ἐσθαί)—129, πρόην (προϊόν)—897, εἰθενοῦντα Πᾶν (-τ’ ἄγαν)—899, δὲ γὰς inserted—979, εὐφρονεῖς αὖ (εὐθυφρονεῖς γά’).

Dindorf, W.—v. 29, εἰς (εἰς)—50, ἀνατί (ἀνατεί)—118, ἀνὴρ (ἀνήρ)—258, 605, πέδαι (πέδω)—707, γαίας (και γῆς).

Priem.—v. 344, δίκαιος (λιταίχι).

Dindorf, L.—v. 798, δαναιὰν (δαμίαν)—974, εὐφρονι (εὐθύφρονι).

Halim.—v. 133, κόπτος (πῦνος).

Cobet.—v. 675, διανομᾶς (διάμονας).

Drake.—v. 343, σπευδομείνα (σπευδόμεναι).

Pailey.—v. 406, κάπ’ (τ’ ἐπ’).

"Gothanus".—v. 170, μοῖρας (Μοῖρας)—670, transp. of verses.

Weil.—v. 26, transposed—99, ἐπερ (ἐπερο)—119, προσεικότες (προσεικότες)—173, ὅν (ὅν)—174, ἐκ γένους (ἐκείνου)—202, punct.—209, ἤρκεσαν (ὅρ κάσω)—217, ἐνδίκως ο’ (ἐνδίκως)—237, punct.—265, ἀσεβοῦτες (ἀσεβῶν)—266, τοκήας (τοκέας)—272, καθ’ ὄρμους (καθαρμοὺς)—296, punct.—297, στ’ ὅ (ο’)—ib., ἀποπτύσεις (ἀποπτύσεις)—327, τοίνυν (τούνυν)—ib., ἐξεμπατώσων (ἐξέμπατώσων)—333, ἐκάς (χέρος)—338, αἰμάτων (δομάτων)—344, δεῖ τελειῶν ἐπ’ (θεοῦ ἀτέλει αὐ) —358, εἰμιχαίῳ . . . τελειῶ (εἰμιχαίνου . . . τελειού) —423, βατοῦσι (βατοῦσι) —415, νόμῳ (ὁμοῦ) —456, αἰδομενόνος (αἰρέ) —464, δικαιοῦν ἄ (δίκα καὶ) —468, προσνεμεῖ (προσμένει) —469, οὔτι (οὔτε) —471, τιν’ (τις) —483, μηδὲν’ (μηδεν’) —563, τὸ δὴ μοι (τῶν ἄιμα) —565, ψευδόμαι (ψευδόμαι) —572, transposition of verse—591, τίν’ δ’ αὐ (ταύτην’) —628, transposition of verses—610, πάλαι (πάλε) —641, κατ’ (τὸ δ’) —734, transposition of verses—751, μὴ βουμόθε restored to its place—754, βατοῦρα (βατοῦρα) —783, punct.—796, πλείρ’ (πλενρᾶς) —800—810, transposed—804, 805, transposed—806, punct.—855, κατάστον (κατὰ χθόν’) —942, ἐναυμαίζοι (ἐν αἴγ’) —943, punct.—950, punct.—957, ἡ δεπλοίος (δεπλοίος).
My notes are all written in English because English is more readily intelligible to students than Latin, and it is the part of a good editor to remove every bit of unnecessary obstruction to the student’s progress; especially in these days of competitive examinations, for which a long course has to be read in a short time. The India Civil Service class at Kingstown School, near Dublin, used to read through to me every three years (two hours a day, six days to the week, ten months to the year) what was practically the whole Corpus of Greek and Latin poetry, as well as all the chief prose works in each language: I submit that it makes a difference whether the notes read by such students are in plain English or in Latin. Some editors seem also to write their Latin purposely in an abstruse and mysterious style. No old Latin writer, not Persius nor the elder Pliny, is so hard to read as R. Merkel’s Preface. If his object was to tell the reader as little as possible with the greatest possible strain upon the reader’s attention, then he has succeeded to perfection.

There is no physical law as yet discovered which determines it to be κατὰ φύσιν to write critical notes in Latin. If there be the least inqualifiable mystery to the student in Latin notes,
they ought to be abandoned. Continental scholars can read English as we read their languages; but if they could not, it is quite enough for a foreign savant to see your Greek text and how you write it, with a glance at your Greek and Latin corroborations, and then he knows all you have said. An English editor's first law in such matters is his English reader's convenience.

As to the English Translation, it certainly does seem to be κατὰ φύσιν that a translation of poetry should be in a poetic form. One might as well turn Xenophon's Anabasis into verse as turn Aeschylus into prose. The best prose translations of Greek poetry that have appeared are distinctly stiff, bald, and repulsive. A second advantage of the verse form is its necessary conciseness: an almost unfair conciseness, because the Greek Iambic senarius has twelve syllables, by a physical law of harmony; while the English Iambic line, which corresponds most nearly to the Greek senarius, is a quinarius, ten syllables, with occasionally one over. The ear cannot endure more than five English Iambic feet pronounced at once without a metrical pause: it accepts six in Greek. In the same way six dactylys in Greek are intolerable unless the last is catalectic in two syllables only.
Now that the question of translation has been touched it may as well be finished off so far as this book is concerned. The literal, line-for-line, and homoeo-metrical Translation which follows cannot be fairly judged except by those who have clearly made out the Greek rhythm and metre. Those who can run off the Greek chorus, expressing the *arsis* and *thesis* without a stumble, will easily observe how the English equivalent is to be read. It was suggested by one scholar who wrote a notice of my *Agamemnon* that the *arsis* should be indicated by accents: this disfigured the page, and gave it a pedantic look. It is better to trust to the intelligence of my readers. In some few verses it has been possible for me to mark the *arsis* by an assonance which is of the nature of rhyme.

On the whole, it is enough if the Greek Text and my Translation mutually explain one another. Several Heads of Schools and Colleges have assured me of the great serviceableness of this form of translation, and have begged me 'not to alter the plan adopted in the *Agamemnon*.'
THE MEANING OF THE PLAY. WHAT DID AESCHYLUS PROPOSE TO HIMSELF TO SAY IN THE EUMENIDES?

This, we may be sure, was no matter of transitory or perishable nature; such as the conservation or degradation of the court of Areopagus, or the treaty with Argos. These and some other allusions imparted an ephemeral interest to the first representation; but they do not touch the meaning of the drama. Cervantes has been censured, not without some justice, for taking as a subject with which to illustrate his genius a thing that was so soon to pass away and become almost unintelligible. Every great poem must, like Homer's and Virgil's, be a reflection of human life, thought, passion, fears, hopes, in some unchangeable form and aspect.

Aeschylus here tells the Athenian people, that when they have fairly recognised and fully accepted any physical law of society—that parricide, for instance (he was bound to take an extreme case, and pronounce his parable in about 1000 lines) is a thing inconvenient, and incompatible with the greatest amount of comfort and welfare—then, the best thing to do is to go and respectfully
bury in the nearest gully the bugbears that were imagined in benighted ages as superhuman sanctioners of that law.

That is all he says, and it is quite enough for one tragedy. The situation of these last words of a great philosopher and poet is interesting. The *Oresteia* is the only Greek trilogy which malignant influences failed to extinguish. The *Eumenides* is the only last play of a trilogy that they have allowed us to have. It is the last tragedy composed by Aeschylus, a son of Euphorion, an Athenian.

The preference which one has for Aeschylus over the two poets who mark the other two categories of thought seems capable of being accounted for thus. Euripides represents the spirits of satire, such as Lucian, Rabelais, Voltaire, and the rest, who never tire of telling us 'you men are a little breed; and we, who can see how ridiculous and how base you are, are only the finest specimens of your kind'. Sophocles has with him all those poets and thinkers who get no farther than to a profound sorrow for the life and fate of the human race, after the fashion of Heracleitus whose eyes were never dry. Aeschylus always raises the cry of 'Noël!' 'Good news!' and holds up the oriflamme of endless improvement. This was
proclaimed in allegory by Homer in his episode about Proteus and Eidothea, and echoed by Virgil in his tale of the almost accomplished bliss of Orpheus and Eurydice. Aeschylus is the poet of hope.

A great Latin writer says in some memorable sentences: 'the result of my contemplation of nature is a conviction that she is always trying to produce something perfectly good, and that nothing is impossible to her; nor is there anything which human genius cannot find out about her'. He, the elder Pliny, himself one of the martyrs of science (Aug. 25, 79 A.D., aged 56), is rather too much inclined to despond; and who is not? But he looked forward with confidence to the sure victory which will be achieved over all those evils which are called by the names of vice, crime, and disease.

My best acknowledgments and thanks are due to the Board of Trinity College, Dublin, for their acceptance of this work as part of their 'Series'; and particularly to Dr. John K. Ingram, who was formerly Regius Professor of Greek in the Dublin University, for most valuable counsel and suggestions when the manuscript was submitted to his judgment.

Dalysfort, Galway,
May 29, 1884.
Editors have read πραΰνας ever since Hermann first suggested the change. But Athenè is nowhere the subject of a verb in this Argument: she nowhere calls the Furies 'Eumenides' in the play, and there is no place where we can well suppose that the word, having been used, has dropped out: it was a most important question for Aristophanes the critic, the writer of this Argument.
THE ARGUMENT.

Orestes, when caught by the Erinnyes at Delphi, by Apollo's advice repaired to Athens, to the temple of Athenè; and, having gained the verdict in her court, was restored to his native city, Argos.

Aeschylus, having here appeased the Erinnyes, called them and the play Eumenides.

The story is not found in Sophocles or Euripides.

(Aμίτω φα Π Η ἔποδεςις: Med.) to answer: 'Why did Aeschylus call this play the Eumenides? The Athenians styled them Ξεμυαλ, as they are called at v. 980.' Aristophanes says: 'He could not call the play Ξεμυαλ, which would have no appropriate meaning: whereas the Sicyonian name Ευμενίδες is an appropriate title.'
Τὰ τοῦ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

Πυθιᾶς προφήτης.
'Απόλλων.
'Ορέστης.
Κλυταμνήστρας εἴδωλον.
Χορὸς Ἐρμύδων.
'Αθάνα.
Προσπομποί.
'Ερμῆς.
Κήρυς.
Δικασταῖ.
THE PERSONS WHO ACT THE PLAY.

The Pythoness (priestess inspired by Apollo).
Apollo (Phoebus, Loxias).
Orestes.
The ghost of Clytemnestra.
Chorus of Furies (Erinnyes, Eumenides).
Athéna (Pallas, Athené, Minerva).
Persons forming the Procession (men of Athens, armed; Athenian maidens and matrons).
Hermés, a Herald, and the twelve Judges appear, but do not speak.
Athéna acts the chief part. Two other actors are required to perform the parts of the Pythoness, Apollo, Orestes, and Clytemnestra's Ghost.

Note.—The readings of M are here printed in small Clarendon type, thus: πλεστονοτ.
The temple at Delphi. The Pytho-
ness, on her way to open the doors
and enter, is rapt in pious
meditation, to which she
gives audible ex-
pression.

ΠΡΟΦΗΤΙΣ

πρῶτον μὲν εἰς Ἵ τῆς ἴδε πρεσβεύω θεῶν
τὴν πρωτόμαντιν Γαίαν' ἐκ δὲ τῆς Θέμων,
ἡ δὴ τὸ μητρὸς δευτέρα τὸ δ' ἐξετο
μαντείον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ
λάχει, θελοῦσης, οὐδὲ πρὸς βίαν τινός,
Τιτανίς ἄλλη, παῖς Χθονός, καθέξετο,
Φοίβη· δίδωσι δ' ἡ γενέθλιον δόσω
Φοίβω· τὸ Φοίβης δ' ὄνομ' ἐχει παρὼνυμον.
λιπὼν δὲ λήμνην Δηλίαν τε χοιράδα,
κέλσας ἐπ' ἀκτὰς ναυτόρους τός Πάλλαδος
ἐς τήνδε γαίαν ἦλθε Παρνησίου θ' ἔδρας.
πέμπουσι δ' αὐτὸν καὶ σεβίζονσιν μέγα
κελευθοποιήσεις παῖδες Ἡφαιστοῦ, χθόνα
ἀνήμερον τιθέντες ἡμερωμένην.
μολόντα δ' αὐτὸν κάρτα τιμαλφεῖ λεώς,

6. τι ταυ ἵσ ἄλλα . . . ταῖς. Correctly, Hermann, as suggested by Stanley
and Wakefield.
7. δ' διδώσοι δ'. διδώσι V. Fl. F.
THE PYTHONESS

First in this prayer I honour Earth, the first of gods who gave responses: after her, Themis, who next (a legend says) was throned at this her mother’s shrine: by lot the third, with her goodwill, with violence to none, another Titaness, Earth’s child, sat here, Phoebe: she gives it as a birthday gift to Phoebus, who assumes the name from Phoebe. He left the Delian lake and reef, and gained the ship-frequented shores of Pallas; thence came to this land and his Parnassian seat. Hephaestus’ sons, preparers of his way, accompany and highly honour him, breaking-in land unbroken. When he came, the people and this country’s pilot-king

11. παρ...ν ἡσὐσθ'. Correctly, Robortello.
Δελφός τε χώρας τής δε πρυμνήτης ἀναξ.
τέχνης δέ νυν Ζευς ἐνθεον κτίσας φρένα
ιδει τέταρτον τόνδε μάντιν ἐν θρόνοις.
Διὸς προφῆτης δ' ἐστὶ Λοξίας πατρός.
Παλλάς προνάη δ' ἐν λόγοις πρεσβεύεται.

. . . . . . . .

σέβω δὲ Νύμφας, ἐνθα Κωρυκῆς πέτρα
κοίλη, φίλορις, δαιμόνων ἀναστροφή,
. . . . . . . .

Βρόμιος ἔχει τὸν χώρον, οὐδ' ἀμμημωῦ,
έξ οἷς Βάκχαις ἐστρατήγησεν θεός,
λαγὼ δίκην Πενθέϊ καταρράφας μόρον.
τούτοις ἐν εὐχαῖς φροιμάζομαι θεοὺς.
Πλειστοῦ τε πηγάς καὶ Ποσειδώνος κράτος
καλοῦσα, καὶ τέλειον ὕψιστον Δία,
ἐπειτά μάντις ἐς θρόνους καθιζάω.
καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῷ
ἀριστα δοῦεν· κεὶ πάρ' Ἑλλήνων τινές,
ἰτων πάλῳ λαχόντες, ὃς νομίζεται,
μαντεύομαι γὰρ ὡς ἄν ἡγηταί θεοῖς.

20. Weil marked the lacuna. The lost line would be something like (Horn. II. 5. 828):

ἀγνὴ Δίδι παίς, καπιτάρροθος φίλοις.

22. ἄν αστρο φά'. ἀναστροφή V. Fl. F. ἀναστροφή Schol. Herm. marked
the next lacuna, in which suppose a line like:

ἔδραν ἐχόισας. ἐν δ' ὁ χαρμάτων δοτῆρ
Βρόμιος ἔχει, etc.

23. So M. Βρόμιος 5' G. V. Fl. F., but the 5' was in the lost line.
Delphos, paid homage heartily. Then Zeus, making his soul instinct with godlike science, enthrones him seer the fourth; and Loxias is spokesman for the father Zeus. She too in legends holds high place, Pronaean Pallas, The Nymphs I worship, dwelling where is the cave Corycian, loved of birds, resort of gods, Bromius frequents the spot, I bear it in mind, since with his Bacchae marched the god, and netted the mesh of death for Pentheus as for a hare. These gods I first invoke in prayer, then call on Pleistus’ streams, Poseidon’s realm, and Zeus the perfect and most high; so on the throne take seat as seer. Now may they grant that I gain entrance most auspiciously by far of all before. If here be any Greeks, let them, as is the wont, take turns by lot and come, for, as god guides them, I divine.

25. Bromios εἰπρᾶπτει δόλον also in Nonn. 42. 315.
26 comes after v. 19 in the mss. Weil placed it here out of regard to the schol. at v. 30, καλοῦσα φρομινάζωμαι. The special proem ends at v. 25. Pleistus, Poseidon, and Zeus are a sort of prescriptive corollary to the invocation proper.
27. πλείστον mss. Πλείστον Turnebus. Πλείστον Stanley.
29. εἰς mss. εἰς Dindorf: “Ionic and Doric writers, and Thucydides, prefer εἰς. Tragedians write εἰς or εἰς before vowels to suit their metre, and εἰς before consonants. So καὶ not κεῖς before consonants”. Pref. 5th ed.
31. παρ’ mss. πάρ’, i.e. πάρεις, Abresch.
She enters—and presently returns in frantic terror.

36. ἀκτάνειν στάσιν, with γρ. βάσιν written above. Canter adopted βάσιν without remark: Hermann, Weil, and most Edd. prefer βάσιν. σώκος i.q. validus. ἀκτάνειν (*ἀκτός) agilis fieri.

37. ποδῶ. κλα. ποδωκεία Fl.

41. ἔχοντι (acute over the χ). Corrected in V. Fl.

44. λήν ει μεγίστων, mss. μεγίστῳ G. Ald. Rob. λήνει μὲν οἶδ' Valek. μεγιστοσωφρόνως Herm. λήνει μελισσάων Bergk. λήνει μέγ' ἑρφ Weil. I prefer my own conjecture, γεμιστάων, although γεμάζω occurs only once in Aesch., Ag. 431. Hesychius has (besides λήνει: ἑρφ) νηλός· ἑριον, ἀμεινον ληνός (sic). The scribe who wrote νηλός for λήνει was also capable of writing μεγίστον for γεμιστάων, which would be corrected to μεγίστον. If μεγίστον does not represent relics of the true word, then one might suggest λήνει κορμήτην from Eur. Bacch. 1155, κισσῷ κομήτην, and Hesych., κομήσα· γέμουσα. But γεμιστάων is presumably the right word. κλάδον λήνει γεμιστάων is like "colum lana gravem", Ov. Hor. 9. 115; and the ἐπεξεργασία: κλάδον λήνει γεμιστάων and (κλάδοι)
O dread to tell of, dread for eyes to see, 
the sights that sent me back from Loxias' halls!
so that I stand not firm, nor yet propel
my footing, but run clutching with my hands,
and by no speed of legs: a frightened crone
is naught, or, may be, match for a child. I march
to the much garnished shrine, and see a man
abhorred by god upon the omphalos
in suppliant posture; dripping at the hands
with blood; one held a sword just drawn; the other,
an olive's high-grown wand freighted with wool,
with the white fleece devoutly garlanded:
there I will speak distinctly. But before
this man there sleeps, seated on thrones, a troop,
a wondrous troop of women; no, not women,
Gorgons I mean; nay, to Gorgonian moulds
I'll not compare them. I have seen ere now

ἔξεστεμέλινον μαλλῷ, explains the τῆδε γὰρ πρακός ἐπὶ.
Hesychius also has μέγιστος μέγας, and μεγίστην μεγάλην, but the meaning
μεγάλῳ is as impossible in this passage as that of μεγίστῳ.

We see from vases such as the two represented opposite p. 100 in 'Le Grand
Cabinet Romain', Amsterdam, 1706, that the long olive wand was stripped of its
leaves and twigs, and tied at regular and short intervals with bows or knots of
woollen yarn. I count 17 of these bows or knots on that part of the κλάδος held
by Orestes which is visible on one of these vases. Orestes shelters himself behind
Hermes, who has a caduceus in the left and some kind of axe in his right hand.
Hermes has turned about to confront a Fury sprouting with live snakes, and be-
tween him and her there is a fawn, see v. 111 infra. The olive wand so garnished
with bows is used by the Greeks as late as 212 n.c., see Livy, 24. 30, "ramos oleae
velamenta alia supplicium porrigitens", and ib. 25. 25, "legati cum infulis et
velamentis precantes".

46. δέρ ἀνδρὸν σ. Correctly in V. Fl.
The façade of the Temple disappears by stage-contrivance, and the Furies are seen asleep on chairs. Orestes, fresh from the murder at Argos, kneels before Apollo; near whom is Hermes, the Great Helper.

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The façade of the Temple disappears by stage-contrivance, and the Furies are seen asleep on chairs. Orestes, fresh from the murder at Argos, kneels before Apollo; near whom is Hermes, the Great Helper.
the painted forms that bear away the food
of Phineus; but, to look at them, unwinged
are these, and black, all-execrably foul,
and snore with horrid snufflings, and distil
out of their eyes unlovely gouts. Their garb
is fit to bear neither to graven forms
of gods, nor men's abodes. This conclave's tribe
never saw I, nor land that boasts unscathed
to rear this brood and not beshrew its pains.
For what comes next—be it his own concern
to mighty Loxias this mansion's lord:
physician-seer and portent-scanner is he,
and for all else a cleanser of their homes.

**APOLLO**

I'll not forsake thee; but, thy constant guard,
both standing near and when removed afar,
will not be gentle to thine enemies.
Even now thou see'st these frenzied ones are caught:
they fell asleep, these loathsome maids, these grey

---

*Catoeph. 873* καὶ μᾶλ’ ἡβῶντος δὲ δεῖ. The immortals act alike τηλόθεν, ἔγγυς ἑώτες Opp. Hal. 2. 8.

66. So mss. The Scholium is γράφεται πρέπων οὐχ ὤμοιος· αἱ μὲν γὰρ καθεύ δουσιν, ἐγὼ δὲ ἐγρήγορα. Merely worthy of record.

68. Bothe first put after ὀρᾶς a colon that came after ἔννυ. Then, πεσοῦσαίδ' ἀν. V. πεσοῦμαι. Winckelmann's ἔννυ πνεοῦσι δ' (Catoeph. 621 πνεονθ' ἔννυ) is the best correction proposed, but is much too flat and feeble for this place. The corrupt πεσοῦσα: arose, I think, after one δαι had been omitted from δαιδαι, because of the dittophanes.
γραίαι παλαιαὶ παῖδες, αἷς οὐ μίγνυται θεῶν τις οὐδ' ἀνθρώπος οὐδὲ θήρ ποτε.
κακῶν δ' ἔκατι καγένοντ', ἔπει κακῶν
σκότων νέμονται Τάρταρον θ' ὕπο χθονός,
μισήματ' ἄνδρων καὶ θεῶν Ὀλυμπίων.
ἐμμὸς δ' ἐφεύγε, μηδὲ μαλθακὸς γένη,
ἔλῳ γὰρ σε καὶ δι' ἥπειρον μακρᾶς,
βεβᾶς ἀνῆς τ' ἦν τὴν πλανοστιβῆ χθόνα,
ὑπὲρ τε πόντον καὶ περιρρύτους πόλεις.
καὶ μὴ πρόκαμῳ τώνδε βουκολούμενος
πόνων' μολὼν δὲ Παλλάδος ποτὲ πτόλων
ἐὰν παλαίδον ἄγκαθεν λαβῶν βρέτας.
κάκει δικαστάς τώνδε καὶ θελκτηρίους
μύθους ἔχοντες, μηχανὰς εὐρήσομεν
ὡσ' ἐς τὸ πάν σε τώνδ' ἀπαλλάξαι πόνων'
καὶ γὰρ κτανείν σ' ἐπεισα μητρῆον δέμας.

'Ορέστης

ἀναξ Ἀπollon, οἶσθα μὲν τὸ μὴ ἂδικεῖν'
ἐπεὶ δ' ἐπίστατα, καὶ τὸ μὴ ἀμελεῖν μάθει
σθένος δὲ ποιεῖν εὗ φερέγγυνον τὸ σὺν.
and ancient girls; with whom has intercourse
no god, no, nor no man, nor ever brute.
Born too they were for woe, in that they dwell
in woful gloom in Tartarus under ground,
to men and gods Olympian hateful things.
But fly, and wax not soft: across the long
mainland they'll chase thee, and, when'er thou ceasest
to tread the earth pressed by thy wandering foot,
beyond the sea and cities flowed around.
Tire not untimely, harried with this toil;
and when to Athana's city thou art come,
sit clasping in thy arms her image hoar.
And there we'll get us judges of this deed,
and witching words, and find the means to rid
thee wholly of thy pains: 'tis just, for I,
I urged thee to strike dead thy mother's form.

Orestes

Thou know'st how not to wrong me, king Apollo;
which since thou know'st, learn too to be not slack.
As for thy power to bless the surety's good.

For the position of ἄν compare Sept. 708 ὅ μάσσων Βλότος ἄν ταῦτα πρόσω.
'Cease treading', i. e., 'leave', is as much one notion as ὅ μάσσων Βλότος. τε is
fourth word according to my correction of Anth. 5. 274:
Κρήσσων ἐπισπέρχων ες τε δικασπόλιν,
where else σκ is read.
77. τε-πόντου. πόντου Turnebus.
79. ποτι πτόλιν παλλάιδος with ά over π in ποτι and Β' over that in παλλάιδος.
85. τό με... δικεῖν, and τό μη... μελεῖν in v. 86.
Hermes departs with Orestes under his safeguard: Apollo, to an inner chamber. The Ghost of the murdered mother rises, by stage-contrivance, 

The Furies slowly awake from their heavy sleep.

92. ἐκ νόμων is meant for ἐκνόμων, εὐγενὸς Divis sacratorum.

94. Müller appears to be the first to put the indispensable mark of interrogation after εὐδοιτ' οὖ.

96. ὡ σμὲν ἐκτανον. The rest ὃς μὲν. ὃν was recovered by Tyrwhitt and Wakefield from the Scholium ὑπὲρ ὃν ἐφώνεσα Ἀγαμέμνονα. ὃν μὲν ἐκτανον ὁμεῖδος means opprobrium eorum caedum quas patravit, and not "opprobrium eorum quos occidi, Herm." Weil cites Ar. Ach. 677 ἄξιος ἐκεῖνον ὅν ἐναμάχως ἠγέρατο. There is also, τὰν χάριν ἀντ' ἐκείνων ὃν τὸν κύρον ἔθεψε, Leonidas, Anth. Pal. 7. 663. Clyt. means 'the bloodguiltiness of her crime against her husband and Cassandra'.
Remember! let not fear o'ercome thy wits.
And thou, true brother Hermes, from one sire with me begotten, guard, and answer well thy surname as my suppliant's guide and shepherd. This sanctity of outlaws Zeus holds sacred, which leads the way for men with omens fair.

**Clytemnestra's ghost**

Ye 'd sleep? holla! what need is there of sleepers? while I of all the dead thus scorned by you— whose burning shame among the bloodless shades for skai th that I have wrought has no eclipse, I wander in my shame. I'd have ye know I charge the chief guilt of those deeds on you. And, though by those most dear so fouly treated, none of the daemons waxes wrth for me, me butchered by those mother-murdering hands. Look with thy heart upon these stabs, for, sure,

98. Weil puts a comma after προννετὼ δ', to show that ῥμῖν depends on αἰτίαν ἔχω.

99. κέι νων ὑπο (a mark like a ν over ν). The rest κέινων ἔπο. Weil reads κέινων ὑπερ propter cas caedes, which gives a good definite sense, such as is not found with ἔπο. Clyt. says that the murders she committed were entailed on her by the Furies. See vv. 173, 908. For the construction αἰτίαν ἔχειν τινι Weil refers to Prom. V. 445, μεμαφιν οὕτων ἄνθρωποις ἔχον, Soph. Phil. 322, ἔχεις ἐγκλημ' ἀτρείδαις, and similar passages.

103. καρ δι' αἰσθήν, i.e. καρδία σέθεν. So G. Par. Fl., καρδία in Ven. Farn. Rob. The καρδία is the eye of the soul in sleep: so Ag. 179, στάζει δ' ἐν θ' ὑπνῷ πρὸ καρδίας.
εὑδονσα γὰρ φρὴν ὁμμασων λαμπρύνεται, ἐν ἡμέρα δὲ μοῖρ' ἀπρόσκοπος φρενὼν.

ἡ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείζατε,

χοάς τ' ἀοίνους, νηφάλια μειλίγματα,

καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρα πυρὸς

ἐθυνον, ὃραν οὐδενὸς κοινῆ θεῶν·

καὶ πάντα ταῦτα λὰξ ὅρω πατοῦμενα.

ὁ δ' ἐξαλύζατι οἰχεται νεβροῦ δίκην,

καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων

ἀρουσευ, ὑμῖν ἐγκατιλλάψιας μέγα.

ἀκουσαθ' ὃς ἔλεξα τῆς ἐμής περὶ

ψυχῆς: φρονήσατ', ὃ κατὰ χθονὸς θεαί,

ἀναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

Χορός

μὺ μὺ.

Κλυταιμνήστρας εἰδωλον

μῦζοιτ' ἄν; ἀνὴρ δ' οἰχεται φεῦγων, πρὸς φ

φίλοι πάρεισιν οὐκ ἐμοῖς προσεικότες.

104. ὁμμασι.

105. μοῖρα πρόσκοπος βροτῶν mss. Turnebus restored μοῖρ' ἀπρόσκοπος, and Hermann φρενῶν, for βροτῶν, from the Scholium ἡ τῆς φρενὸς μοῖρα οὗ προσφάτῳ ἐν ἡμέρᾳ. Weil marks a lacuna after this verse.

107, 108. ν. φαλην. νηφάλια Turnebus. νυκτὸ σεμν. νυκτίσεμνα Turnebus. 112. ἄρ κινο μάτων. The rest ἀρκουμάτων. ἀρκυστάτων Turnebus.

113. ἐγκατιλλάψις, corrected by Turnebus, the Scholium being χλευάσας, ἐγκαλέσας.

116. Κλυταιμνήστρας Ven. I think Wakefield, Schütz, and Hermann are right in making ὃναρ here a nominative in apposition, and not a mere adverb, as at v. 131: 'ego illa C. quae umbra sum et somnium'.

117. I have preferred to insert the particles representing the sounds uttered

60
the soul in sleep is brightened in its sight,
but the mind's state by day foreseeeth naught.

Full many of my dainties did ye lap,
sober peace-offerings, draughts not mixed with wine;
and I did burn ye feasts at the fire's hearth
in the awful night, hour common to no god:
and this I see all trampled on and spurned;
he is escaped, and, fawn-like, stole away;
yea, lightly leapt he from the very midst
of closest toils, and finely mocked at ye.

Hear how I've pleaded with ye for my life!
O think of me, ye subterranean powers!
I, Clytemnestra's dream-sprite, call ye, up!

CHORUS

Ugh! ugh!

CLYTEMNESTRA'S GHOST

Ye'd groan? But he is fled and gone, the man
with whom are friends not similar to mine.

rather than the stage-direction itself; which here is μυγμός, at v. 120 μ...γμός,
at 123 μυγμός, at 126 ωγμός, at 129 μυγμός δι πλ ου δ χο. παρεπιγραφαν,
even though ordained by Aeschylus, could not be counted as lines or verses in a
play; but the sounds uttered by the Furies in those places are essential parts
of this drama, and must be counted as lines.

118. Linwood first put the necessary mark of interrogation after μύχοις ἄν. 
In v. 124, Fl. V give ἥξεις, ἐπηκάκας; which Linwood adopts. Read ἥξεις; also. 
ἀνήρ. ἄνηρ Dind. (?) Then φεύγων πρόσων mss. and Editors. Read, from my
conjecture, φεύγων, πρός φ.

119. φίλοις γὰρ εἰσιν mss. and Edd. Read φίλοι (so Schütz, Herm., etc.) and 
παρείς from my conjecture. Then προσίκτορες. Weil προσεικότες, with admir-
able sagacity.
Χορός

μὲ μὺ.

Κλυταμνήστρας εἶδωλον

ἀγαν ὑπνῶσεις, κοῦ κατοικτίζεις πάθος:
φονεύς δ᾽ Ἄρεστης τῆςδε μητρὸς οἴχεται.

Χορός

ὁ ὁ.

Κλυταμνήστρας εἶδωλον

ὡζείς; ὑπνῶσεις; οὐκ ἀναστήσει τάχος;
τί σοι πέπρωται πράγμα πλήν τεύχεων κακά;

Χορός

ὁ ὁ.

Κλυταμνήστρας εἶδωλον

ὑπνὸς πόνος τε, κύριοι συνωμόται,
δεινής δρακαίνης ἐξεκήραναν μένος.

Χορός

μὲ μῦ, μὺ μῦ, μὲ μῦ, μὺ μῦ,
λαβέ, λαβέ, λαβέ, λαβέ φράζον.

Κλυταμνήστρας εἶδωλον

ὁναρ διώκεις θῆρα, κλαγγαίνεις δ᾽ ἄπερ
κών μὲριμναν οὔποτε ἐκλιπῶν πόνου.

124. ὡζείς. ὡζείς Rob. and Edd.
125. πέπρακται mss. Bentley and Stanley πέπρωται, of which Linw. says
"pene receperam": he keeps πέπρακται and translates: "What else has been
made your business?" Aeschylus wrote his own form in τί γὰρ πέπρωται Ζηνὶ
πλὴν ἀεὶ κρατεῖν; Prom. V. 521. The Eumenides say distinctly below, v. 339, and
elsewhere, that it is to them a thing πεπρωμένον, τεύχεων κακά. Herm. and Weil
also keep πέπρακται, because it seems to admit of some sort of a translation; for
this is all they say, and it is not good criticism.
Chorus

Ugh! ugh!

Clytemnestra's ghost
Too much ye sleep and pity not my fate:
he's gone! this mother's slayer—Orestes—gone!

Chorus
Oh! oh!

Clytemnestra's ghost
Sobbest? and dozest? Wilt not rise with speed?
What dole is dealt thee but to trouble make?

Chorus
Oh! oh!

Clytemnestra's ghost
Sleep and Fatigue, wonted conspirators,
have paralysed the dreadful she-snake's force.

Chorus
Ugh! ugh! ugh!

Seize, seize, seize, seize him! Ware game!

Clytemnestra's ghost
'Tis but in dreams ye chase the brute, and yap
like hound that never quits the thought of sport.

128. ἔξεκρηπαν ἔξεφθειραν, Hesych.

130. So mss. It would be easy to repeat λαβέ as Müller proposed, so as to
make either an iambic or dochmiac verse, but all the words are to be regarded
simply as interjections.

131. So mss. κλαγγάνεις has been suggested without good reason, and in Soph.
Fr. 782 κλαγγάνεις ought to be read. Cf. Xen. de Ian. 4. 5 (κόνες) ἐπικλαγγά
γανυσαι δικαίως.
The Ghost of Clytemnestra sinks out of view. Parados of the Chorus of Furies.

Χορός

ἐγειρ’, ἐγειρε καὶ σὺ τήνδ’, ἐγὼ δέ σε· εὐδεις; ἀνίστω, καπολακτίσασ’ ὑπνον, ἰδὼμεθ’ εἰ τι τούδε φρομίου ματᾶ. (στρ. ἀ.)

ιοῦ, ιον πόταιξ· ἐπάθομεν, φίλαι— ἡ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ— ἐπάθομεν πάθος δυσαχές, ὦ πότοι, ἀφερτὸν πόνον.

ἐξ ἀρκύων πέπτωκεν οἴχεται δ’ ὦ θήρ’ ὑπνό κρατηθεῖσ’ ἀγραν ὀλεσα.

133. νικάτω πόνος mss. κόπος Halm; quite necessarily, for πόνος would clash disagreeably with the πόνον immediately above it, which rather means ‘the chase’ than ‘fatigue’; whereas κόπος is Xenophon’s favourite word for a barrier’s or a hare’s exhaustion: καὶ σὺν ἀνίσταται ὑπὸ κόπου de Τεν. 5. 25; ἐπειδὰν δὲ μεταθέουσαι αἱ κίνες ὑπόκοποι ὀς ibid. ‘To be dead beat’ is ἀποκοπῆναι Hesych. s. v. A beautiful name for a dog occurs in the famous epigram of Peisander (ab. 650 n. c.), viz. Λήθαργος, i.e. λήθαλγος, ‘forgetting pain’: so, λήθαργε κακῶν in Anth. 12. 30. It ought not to have been changed to Θήραγρος by the Tauchnitz editor.

135, 6. ὀνείδεσσιν γίνεται. γίγνεται Pearson.

137. ὕδ’. σὺ δ’ Pearson. Then Herm. reads τάν’ at the end of the line, putting v. 139 before v. 138, without any reason; for the article is used for the personal pronoun eleven times in this play, where there is no dispute; and an elision is not allowed at the end of an iambic senarius unless there be so per-
What ails ye? up! let not the labour beat ye, nor mollified by sleep unlearn the crime.

Wince to the liver at my just rebukes:

them who have sense reproaches prick like goads.

Come, puffing on him thy blood-smacking breath

blast with the stench and fire belched from thy maw;

aye, at him! wither him with a second chase.

**Chorus**

Wake, wake thou her as I do thee: what still asleep? get up! and, spurning off thy sleep,

let’s see if aught of this preamble dawdles.

I oo oo popax! we’ve endured, my mates—

ah me! that much endured and all in vain—

endured poignant pain, and woe, O popoe!

woe past remedy:

out of the nets the game has slipped, is gone!

o’ercome by sleep I have let go the game.

cessible a pause in the sense in the latter half of the verse as to cause synaphcia with the following verse. Add that τοπού is not the ordinary imperative, but the hunter’s cry to the hounds: “At him!” “fetch him!” as in Xen. de Ven. 6. 19 αὐτῷ παῖς! αὐτῷ παῖς! παὶ δῆ! παὶ δῆ! εὖγε, εὖγε ὧ κύνες! ἔπεσθε, ὧ κύνες! where “παῖς” is said to the dog, ‘my boy’!

138. κατωχάινουσα, and κατωχανεῖσθαι Prop. V. 271 M. Correctly in copies.

142. εἶδωμεθ’. εἶδωμεθ’ Turnebus.

143. 5. πῦρας. δυσαχός V. Fl. δυσαχός (sic).

147. σχετάλ θ’ Abresch; but the two ideas are quite distinct, and the prose μὲν may be omitted in verse; as it is also quite regularly in prose when the resumé of a long protasis is omitted.

148. 9. κρατηθείσα. πέλη.
Io, pai Dios, epiklopos pellei,
nes de graias daimonas kathipapas,
ton ikei saziow, atheon andra kai
tokeuina pikron.
ton mythraloudan de' ejeklefas dni theos.
ti tano' erei tis dikaios echein;

(emoi de' oneidoss ex' oneratwn molon
etuphen dikai diphralaton
mesolahei kentro
upo freonas, upo lobo.
paresi mastikoros datoun daimon
Barv to peribarv kurios echein.

(ant. b'.)
toiauta drwsw oin neoteroi theoi,
kratoudentes to paiv dikas pleon
fonolibh thakon

154. tis dikaiow. ti Rob. tis Edd. ti...tis is a double question.

157. mesolai-eti. The rest, mesolabei. Hermann's interpretation "an passive intelligi debeat de stimulus quem quis mediumprehendit", has pleased the fancy of several Editors, and even Weil. Herm.'s alternative is "de stimulo in medium corpus tendente, neque stringente tantum". Both are quite wrong. kentron does not mean 'a goad' here (nor ever in Homer), but 'the sting of the lash of a whip', as in Silius, 4. 441, "stimulare quadrijugos flagello". The instrument used is a maastik, both here and in Homer, and its lash catches the horse round the belly. dhmos, v. 159, is not only de touts kataipwosvin 'anairain, but de uphetis tov betaanov, Hesych. s. v.

163. fonolibh thronon mss. fonolibh Arnaldus. The line must correspond
Heigho! son of Zeus, thou a deceiver art!
young thou hast ridden down the daemons grey;
guarding the suppliant, him by god cast out,
him his mother’s bane:

thou, thou a god, hast stolen from me my matricide:
who will pronounce aught of this justly done?

From dreams there came to me rebuke which smote
(as when some whipster rude the chariot drives)
with waist-gripping lash,
midriff and liver-lob:
'tis mine to get doomster’s welt, welt of weight, heavy weight,
the ruthless slashing hanging man’s cut.

Such things they do, these younger gods, and hold by force
a throne every way unjustly won,
a throne dripping gore

metrically to μεσολαβεῖ γέντρω. Weil is unfortunate in the example of syllabic
disparity which he cites, Αγ. 1103, 1110, where, on the admission of Hermann’s
restoration (from the Scholium) of ὀρέγματα for ὀρεγομένα, the dochmius and four
cretics correspond exactly. The present passage has been made absurd and unin-
telligible by the adoption of Wakefield’s θρόμβον. θρόνος is the regular explanation
of θάκος (Suidas, Hesychius, Etym. M.); the Scholiast so explains it here, giving
at the same time a clear and rational account of the meaning, except that he
governs θάκον by πάρεστι προσδρακεῖν: it is governed by κρατοῦντες. It was
necessary to replace θάκον in the text for its interpretation θρόνον, and to put a
full stop at κάρα v. 164. That which has befallen the Furies themselves, vv. 159,
160, πάρεστι . . . ἔχειν, is now finely balanced by that which has befallen Apollo
and the younger gods, vv. 165, 166, πάρεστι . . . ἔχειν.
περὶ πόδα, περὶ κάρα.
πάρεστι γὰς ὁμφαλὸν προσδρακεῖν αἰματῶν
βλοσυρὸν ἀρόμενον ἀγος ἔχειν.

(στρ. γ′.)

ἐφεστίῳ δὲ, μάντις ὅν, μιάσματι
μυχῶν ἔχρανατ' αὐτόσσυντος αὐτόκλητος'·
παρὰ νόμον θεῶν βρότεα μὲν τίων,
pαλαιγενεῖς δὲ μοίρας φηθάσας'·

(ἀντ. γ′.)

κάμοι ἕτει λυπρός, καὶ τὸν οὐκ ἐκλύσεται·
ὑπὸ τε γὰς φυγὼν οὐ ποτ' ἐλευθεροῦται·
pοτιτρόπαιος ὃν ἑτερὸν ἐν κάρα
μιάστορ' ἐκ γένους πάσεται.

'Απὸλλων

ἔξω, κελεύω, τῶνδε δωμάτων τάχος'
χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν,
μὴ καὶ λαβοῦσα πτηνὸν ἀργηστῆν ὀφιν

165. αἰρόμενον. The rest, αἰρόμενον or αἰραμενον. Ahresch, ἀρόμενον.
166. μάντι σοὶ. μάντις ἐν Schütz.
167. ἔχρανατ' ἔχρανατ' Fl. ἔχρανατ' G. These all point clearly to ἔχρανατ',
for ἔχρανατο, 'has soiled his shrine': yet the Editors all adopt the ill-considered
correction of Turnebus, ἔχρανας. After the end of ἀντιστρ. ἀ the Chorus no longer
apostrophe Apollo. The Schol. took φῆθας, v. 170, for ἐφθισας, quite wrongly.
Apollo is spoken of as absent in ἐκλύσεται, v. 171. They hardly expect him to
appear suddenly in person, v. 175.
168. παρανὸς μ. ν. παρὰ νόμων, the rest. παρὰ νόμον Rob.

170. So M. The Editors wrote Μοίρας (Herm., Dind., etc.), Weil first μοῖρας,
after an anonymous critic had suggested that these μοῖρας are the same as the
διανομαί of v. 695 below.
171. κ' ἁμοί τε. The rest, κάμοι τε. Casaubon, whom some have followed,
without reflecting that γε would be otiose and odious, κάμοι γε. Hermann
here, there, head and foot:
	'tis theirs to see holy Earth's omphalos take to it
and hold the awful guilt of blood.

And he, the seer, with stain upon his inmost hearth
has soiled this his shrine, urged by himself, self-prompted;
counter to laws divine honouring mortal things
has nullified rights born long ago:

and brings me grief, but shall not ransom him:
though fled underground never is he delivered:
from his own race shall he on his own head entail,
the reprobate, a new parricide.

**APOLLO**

Out of these courts with speed, I bid ye, go!
depart from these prophetic shrines; lest thou
catching the white-scaled feathered snake that darts

"scripsi τιμοί τε," for the sake of syllabic correspondence; but the iambic verses in this choral ode do not exactly correspond. I write καμοὶ 'στὶ (δρκνυ 'στι v. 214). The most emphatic form of the invective: "he is both offensive to me and shall gain nothing by offending me."

172. φεύγων. φυγάν Porson.

173. θ' ὥν. ἠν θ' Herm., etc. The θ' should be omitted entirely, as Weil saw.

174. μιαστορί εἰκόνον. Weil solved the meaning of the Scholium, οἴ τι εὖτοῦ δίκην ἡμῖν δύσσοιν, and wrote ἐκ γένους in the text. Hartung had conjectured ἐν γένει or ἐγεννη. πά... σεσαξ.

176. ἀπαλλάσσεσθε with a small σ put in the wrong place, between ι and ι.

177, 8. With λασόν σα compare the λαβέ on slingstones. θώμισ τσ or θώμισ is found in Latin thomix, cord, string. Oppian, *Hal.* 3. 76 has θώμιγγα λινόστροφον, of a fishing line.
χρυσηλάτου θώμυγγος ἐξορμώμενον
ἀνής ὑπ᾽ ἄλγουσ μέλαν ἀπ᾽ ἀνθρώπων ἀφρόν,
ἐμοῦσα θρόμβους οὐς ἄφειλκυσας φόνου.
οὔτοι δόμουσι τοῖς χρύμππεσθαι πρέπει,
ἀλλ’ οὗ καρανιστήρες, ὄφθαλμώρυχοι
δίκαι, σφαιγάι τε, σπέρματός τ᾽ ἀποφθορὲ
παίδων κακοῦται χλοῦνις, ἡδ’ ἀκρών ...αἴ,
λευσμός τε, καὶ μῦζουσιν οἰκτισμον πολὺν
υπὸ ράχων παγέντες. ἄρ’ ἀκούετε
οἷς ἑορτῆς ἔστ’, ἀπόπτυστοι θεοῖς,
στέργηθρ’ ἔχουσαι; πᾶς δ’ υφηγεῖται τρόπος
μορφῆς. λέοντος ἀντρον αἴματορρόφου
οἰκεῖν τοιαύτας εἰκόν, οὐ χρηστηρίον
ἐν τοισιδ’ ἱλάουσι τρίβεσθαι μύσος.
χαρεῖτ’ ἀνεῖν βοτήρος αἰπολούμεναι,
πούμης τοιαύτης οὕτως εὐπιλῆθες θεῶν.

179. ἄν ἦσ (with ; written under the circ.). Then ἀπάνων (with a flourish over ἔν).  
180. ὦ καὶ ἂν ὑστήρ εσ (with inverted circ. under ὦ). οὗ Turnebus.  
181. καρανιστήρες Stanley.  
182. ἀπὸ φθοράι. ἀποφθορέ Musgrave.  
183. ἀπὸ φθορὰι. ἀποφθορέ Musgrave.  
184. ταί διοι κακό υπαί χλὸ οὕνε ἦσ’ ἀκρ ὦ νία. So the copies, with more propriety in the writing. For χλοῶνις see Appendix. The Med. Scholium on ἀκρωνία λευσμός τε (λευσμό ντε. λευσμός τε Casaubon, and so probably the Schol.) is: κακῶν ἄθροισις ἡ λαθοβολίας. Ἡρωδιάνος δέ, τὸ σύστημα καὶ ἄθροισμα. Hesychius has: ἀκρῶνια (sic): ἄθροισματα, παράστασις, πλῆθος, and ἁκρῶνια: ἄθροισμος. Bekker’s Anecdota, p. 372: ἀκρωνία: τὰ ἄθροισματα καὶ ἡ ἄκμη, καὶ τὸ ἐπίλεκτων σύστημα. Εἰγν. Μ., ἁκρῶνια (sic: it is a slip for ἁκρωνία): τὰ ἄθροισματα, etc., the same as in B. A. l. c. All of these interpretations seem to me to be based on those of Herodian, the celebrated grammarian of Alexandria, and patronised by Marcus Aurelius. The corruption ἁκρωνία is thus about 1720 years old. I infer from the interpretations that Herodian derived the word from ἁκρόν and ἐνια on the analogy of ἁκρωθίνια. His σύστημα καὶ ἄθροισις means 'the arrange-
from string of twisted gold, may'st void for pain
the red foam sucked from men, aye, vomit back
the blood-clots thou hast gulped. 'Tis fit ye come
not near this house, but where the dooms are dealt
that strike off heads and dig out eyes; and where
are cutted throats; and boyhood's bloom is marred
by seed excision; where are choppings off
of hands and feet; and stonings; and men moan
in many a groan with stakes forced up the chine.
D'ye hear for what a feast ye, loathed by gods,
have cravings? every feature of your forms
guides thither. Creatures such as you should dwell
in some blood-swilling lion's den, and not
impress your filth on these benignant shrines.
Go, browse ye there, with none to tend ye, go!
none of the gods is fond of such a drove.

ment and grouping of things for sale.' The most tempting articles were put at
the top, like the most costly spoils in ἄκρωβίνα. The παράστασις, quoted above
as in Hesychius, is that which is now called 'dressing the shop front', or setting
out wares to the best advantage for sale by retail. This accounts for all those
interpretations.

But it cannot be doubted that Aesch. used words expressing the Persian punish-
ment of chopping off hands and feet, of which more shall be said in my Appendix.
He could not use the unwieldy words τὰ ἀκρωτηρία and ἀποκόπαi, or ἀποτομαί, and he used ἄκρα with either κοπάi or τομαί.

I suppose that the corruption ἄκρω νία (M) arose from ἄκρων ... αι. where
three letters were defaced before αi. These were either τομ or κοπ.

Hesych. and J. Poll. quote τὰ ἄκρα regularly for τὰ ἀκρωτηρία.

190. δὲ τὸ στε — πλησίον. Πλησίονι V. Fl. etc., with no sense. I read τοιοῦτο ἱλάσι. The corruption came from a scribe's writing τοιοῦτο for the more

191. τοιοῦτο τοιοῦτο δ᾽: I have omitted the grammarian's δ᾽. The asyn-
deton is proper here, as at v. 189.
Χορός

ἀναξ Ἀπόλλων, ἀντάκουσον ἐν μέρει
αὐτὸς σὺ τούτων οὐ μετατιθεὶς τέλει,
ἀλλ’ εἰς τὸ πᾶν ἐπραξάς, ὃν παναίτιος.

'Απόλλων

πῶς δὴ; τοσοῦτο μῆκος ἐκτεινὸν λόγον.

Χορός

ἐχρησάς ὠστε τὸν ξένων μητροκτονεῖν.

'Απόλλων

ἐχρησά ποινὰς τοῦ πατρὸς πέμψαι. τί μήν;

Χορός

καπειθ’ ὑπεστής αἵματος δέκτωρ νέον.

'Απόλλων

καὶ προστραπέσθαι τούδ’ ἐπέστελλον δόμους.

Χορός

καὶ τὰς προσομπούς δῆτα τᾶςδε λοιδορεῖς;

'Απόλλων

οὐ γὰρ δόμοισι τοῦδε πρόσφορον μολεῖν.

Χορός

ἀλλ’ ἐστιν ἡμῖν τοῦτο προστεταγμένον.

196. εἰς mss. εἰς Canter. Then ὃς mss. ἐν Wakefield.
199. τί μὴν. τιμὴν G. V. τί μῆ Fl. as Canter conjectured. Abresch τι μῆν; Quid vero faciam? seems to be more dignified than Quidni faciam? πέμψαι ποινὰs is like ‘inferias mittes’ Virg. G. 4. 545.
Chorus

Hear, king Apollo, in its turn our plea.
Thyself art no joint agent in this deed:
all-guilty, thou alone did'st do it all.

Apollo

How? just so far extend thy length of speech.

Chorus

Thou didst instruct thy guest to slay his mother.

Apollo

I bade him send his sire redress: of course.

Chorus

And so came in to catch the fresh-spilled blood.

Apollo

And bade him come a suppliant to this house.

Chorus

And then you rail at these his retinue?

Apollo

It is not meet that they come near this house.

Chorus

That is the work appointed us to do.

200. ἰ' ἐκ τῷρ, with οἴμαι δέκτωρ written in the margin. Turnebus first gave δέκτωρ.

202. Weil first placed the mark of interrogation.
Απόλλων

τίς ἦδε τιμή; κόμπασον γέρας καλὸν.

Χορός

τοὺς μητραλοιας ἐκ δόμων ἐλαύνομεν

'Απόλλων

τί γάρ; γυναικας ἥτις ἀνδρα νοσφίσῃ;

Χορός

οὐκ ἄν γένοιθ' ὁμαιμος αὐθέντης φόνος.

'Απόλλων

ἡ κάρτ' ἁτίμα, καὶ πρὸς οὐδὲν ἢρκεσεν

'Ἡρας τελείας καὶ Δίδος πιστώματα·

Κύπρις δ' ἁτίμος τῷθ' ἀπέρριπται λόγω

ὁθεν βροτοίσι γίγνεται τα φιλτάτα.

εὐνὴ γάρ ἀνδρὶ καὶ γυναικὶ μόρσιμος

ὁρκον 'στι μείζων τῇ δίκῃ φρουρομενή.

εἰ τοῖσιν οὖν κτείνουσιν ἄλληλους χαλὰς,

τὸ μὴ τίνεσθαι μηδ' ἐποπτεύειν κότῳ,

οὔ φημ' Ὀρέστην γ' ἑνδίκως σ' ἀνδρηλατεῖν.

τὰ μὲν γὰρ οίδα κάρτα σ' ἱσυχαιτεραν,

207. τί γάρ . . γυναικός. τί γάρ G. τίς γάρ Fl. V. Farn. All give γυναικός.

Heimsoeth τί γάρ; The Scholium is τί γάρ προστέταχθε ποιεῖν παρὰ (περὶ Ηρμ.) ἀνδροφόνον γυναικός; a meaning which the text will not bear, but only: "Do you chase a woman who deprives a man of his wife?" I accept τί γάρ; and change γυναικός to γυναίκας (ο to α) with the meaning: "Good; but do you chase (ἐλαύνετε) wives, if any one of them slays her husband?"

209. ἢρ κέσω. ἢρκεσεν Weil, proposed by Wellauer. ἢκέ σοι (Ηρμ.), ἢρκέσει (Bothe), ἢλθε σοι, ἢδέσω, etc., have also been proposed.

212. γί ν έται.
Apollo

What honour's this? vaunt thou some noble office.

Chorus

Out of their homes we chase the matricide.

Apollo

Well, chase ye wives whoever slays her husband?

Chorus

That were no blood-relation's kindred-murder.

Apollo

Most trivial, then, the pledges naught avail

of Hera, wedlock's sanctioner, and Zeus;

and by your word is cast out in contempt

Cypris, by whom men's dearest ties are made.

The bedding, fixed by fate for man and wife,

in good faith guarded, is above all oaths.

If then ye are lax when they kill one the other,

nor punish them, nor eye with wrath, I say

ye do not justly drive from home Orestes:

for there I know ye far too mild, while here

213. μόρος μοι. ος is written over οι in Fl. V. μόρσιμος F. Rob.

213. Aesch. nowhere mentions Cecrops, who is said to have first established monogamy at Athens, Athen. 13. 2. ἐν δ' Ἀθηναῖς πρώτος Κέκρος μίαν ἐν ἐξευθεῖν.

215. ἡ mss. εἰ Canter.

216. τὸ μῆ γεν ἔσθαι. τίνεσθαι Meinecke (Herm., Dind., Weil, etc.).

217. ὁρίστην γ' mss., where γ' has its proper force, and is wrongly changed to σ' by Rob., Turrn., Herm. σ' was lost after ἐνδίκως, Weil.
τὰ δ’ ἐμφανῶς πράσσουσαν, ἐνθυμομένην.
δίκας δὲ Παλλᾶς τῶνδ’ ἐποπτεύσει θεά.

Χορός
τὸν ἄνδρ’ ἐκεῖνον οὐ τι μὴ λίπω ποτέ.

'Απόλλων
σὺ δ’ οὖν δίωκε καὶ πόνον πλέω τίθου.

Χορός
τιμᾶς σὺ μὴ σύντεμνε τὰς ἐμὰς λόγῳ.

'Απόλλων
οὐκ ἂν δεχοίμην ὡτ’ ἐχειν τιμᾶς σέθεν.

Χορός
μέγας γὰρ ἐμπας πὰρ Δίος θρόνως λέγει.
ἐγὼ δ’, ἄγει γὰρ αἶμα μητρῶν, δίκας
μέτεμι τόυδε φῶτα κάκκυνήσομαι.

219, 220. v. 218 ends with ἐνθυμομένην, and 219 with ἵσυχαίτεραν, in the mss and Edd., and Weil gives the passage up in despair. I transpose the two words, and compare Cic. pro Chent. c. 38: “in principem maleficii lenem, in adjutores ejus ct conscios vehementissimun esse.” τάδε πράσσουσαν is like πράζαντα φόνον v. 595. ἐμφανῶς is ‘in visible form’, ‘in person’.

220, 1, 2. Δ’ ἵππαλλας. Sophianus corr. λείπω mss. Porson corr. πλέον mss. πλέω Auratus.

225. παρ διὸς mss. Porson, Hermann, and others, prefer to write παρὰ. λέγη. The rest, λέγη.

226. Clytemnestra’s ghost as the huntress, ἄγει: the Erinnyes are the harriers, ἔκκυνοι; Orestes is the hare, πτῶκα, v. 325; and μέτεμι is one of the words proper
ye claim redress in person and with rage;
but goddess Pallas shall watch o'er their rights.

CHORUS

That man I will not—no, will never quit.

APOLLO

Then chase away, and aggravate thy pains.

CHORUS

Abridge thou not my honours by thy words.

APOLLO

Thine honours I would not accept nor own.

CHORUS

No doubt: thou'rt counted great near Zeus his throne:
but—for a mother's blood calls on our pack—
I'll press that mortal's doom, and run him down.

to be used of hunter or dog chasing game, J. Poll. 5. 10, 60, 85. μητρ ώ ουν. μητρφων Fl. V.

225. κάκκυνηγέτης mss. Erfurdt's κάκκυνηγετώ, objectionable on every ground, has been adopted by Editors. I hold that Aesch. wrote κάκκυνησουαι. Compare Xen. Ven. 3. 10: φθονερῶς (certatim, 'with mutual rivalry and jealousy') δὲ ἄλλαι ἐκκυνούσι, παρὰ τὸ ἵνα διὰ τέλους συμπαραφέρομεναι. Ib. 7. 10: μή, οὐκ ἐν κάσμῳ ἀεὶ τούτων (τῶν λαγώ) ζητοῦσαι, τελευτάσαι γίγνεται ἐκκυνοί. J. Poll. 5. 65: ἐκκυνοί, ἐκκυνώσαι, ἐκκυνεῖν. In Hesychius: ἐκκύνεις ἐρεβίζεις, ἐπιείλεις, read ἐκκυνεῖς. Xenophon prefers a dog that hunts by sight (like the 'grey' or 'gaze-hound', perhaps Oppian's ἄγασσεύς, Cyn. 1. 477), and does not worrit out the game by scent; but it is in the latter way that the Furies work, like barriers and beagles, and I have used this metaphor in v. 78. The middle form is proper here, like θρώματι in Xenophon and in Aesch. Prom. V. 109.
'Ἀπόλλων

έγν δ᾽ ἀρήξω, τὸν ἱκέτην τε ρύσομαι
deiνη γὰρ ἐν βροτοῖς κἂν θεοῖς τῷ
tοῦ προστροπαίου μῆνις, ἥν πρὸ ἀφ’ ἑκὼν.

230

'Ὀρέστης

ἀνασο’ Ἀθάνα, Δοξίου κελεύμασιν
ήκω, δέχον δὲ πρειμενὸς ἀλάστωρα
οὐ προστρόπαιον οὐδ’ ἄφοίβαντον χέρα,
ἀλλ’ ἀμβλύν ἦδη, προστετριμμένον τε πρὸς
ἀλλοισίν οἴκοις καὶ πορεύμασιν βροτῶν.

235

σῶζων ἐφετμᾶς Δοξίου χρηστήριος
πρόσεμι δῶμα, καὶ βρέτας τὸ σὸν, θεά,
αὐτοῦ φυλάσσων ἀναμένω τέλος δίκης.

Χορός

εἶν’ τὸ δ’ ἐστὶ τὰνδρὸς ἐκφανὲς τέκμαρ’
ἐπούν δὲ μυνυτῆρος ἀφθέγκτον φραδαῖς
τετραματισμένον γὰρ ὤς κύων νεβρὸν

230. θεοῖς: πέλει M. G. θεοῖς, the rest. I regard the θεοῖς as genuine, and
πέλει as spurious; and read θεοῖς τῷ. πέλει is not wanted with δεινη, and τῷ
must come in the preceding clause to provide a subject for προδῷ, as is usual.

231. κελεύμασιν Triclinius.
232. θεοῖς, the rest, προδῷ. ἡν Porson.
233. The Furies rush in its wild disorder.

233. The Furies part in pursuit of the matrix: Apollon to the

234. I have put a comma at ἦδη, so that no doubt, such as Hermann felt, need
be caused by the position of πρὸς at the end of the verse. A pause in the sense
makes a senarius acatalectic. See vv. 137, 113.

235. After this came the verse:

δομοια χέρσου καὶ χαλασαν ἐκπερῶν,
Apollo

And I will help and save the suppliant:
among men and gods there comes on one dire wrath
for a suppliant, if one wilfully forsake him.

230

Orestes

Athana queen, by Loxias his commands
I come: O graciously receive a wretch
who makes no first appeal with hand unpurged,
but has the edge of crime dulled, worn away
against the homes and walks of other men.

235

Observing Loxias his inspired behests
I come, O goddess, to thy home, and here
clasping thine image wait my trial's end.

Chorus

Oho! the man's indubitable trail!

240

follow the mute informer's evidence:
for as a hound a wounded fawn, so we

which I have removed to its place as v. 434. The two passages are similar, and
I think the position of the line here arose from a slip of memory made by some
actor when writing a copy of the play from memory. The writer of the Argument
of the Rhesus says: καὶ τὰχ’ ἄν τίνες τῶν ὑποκριτῶν διεσκευακότες εἶναι αὐτῶν.
This must have caused many errors. For the difficulty made by the presence of
the line here, see the long notes of Herm., Weil, and others.

237. Weil first put a comma instead of a full stop after θεά. τὸ σὺν, following
immediately, affects δαμα proleptically. See also v. 456, δῶμοι for ἔμοις δῶμοι,
and v. 280.

238. ἀναμενῶ Stanley, Herm., without due cause.

239. τ’ ἀνδρός.
πρὸς αἷμα καὶ σταλαγμοῦν ἐκμαστεύομεν. 
πολλοὶς δὲ μόχθοις ἄρθροκμῆσι φυσιᾷ 
σπλάγχνοι, χθονὸς γὰρ πᾶς πεποίμανται τόπος' 
ὑπὲρ τε πόντον ἄπτεροι πωτήμασιν 
ηλθον διώκουσ', οὐδὲν ύστέρα νεώς. 
καὶ νῦν ὄδ' ἐνθάδ' ἐστὶ που καταπτάκων' 
όσμη βροτείων αἱμάτων με προσγελᾶ.

(σύστ. α')

(a.) ὑρα· ὑρα μάλ' ἀβ·
(b.) λεύσσε τὸν πανταχῆ'
(b'.) μὴ λάθη φύγδα βᾶς
(a'.) ματροφόνος ἀτίτας.

(σύστ. β')

(a.) ὁ δ' αὐτὲ γ' οὖν ἀλκάν ἔχων περὶ βρέτει
(b.) πλεχθεὶς θεᾶς ἀμβρότου
(c.) ὑπόδικος θέλει γενέσθαι χρεῶν.
(a'.) τὸ δ' οὐ πάρεστιν' αἷμα μητρῶν χαμαῖ,

242. Schütz, Dind., and Weil prefer to read ματεόμεν. Herm. regards it as 
a question of euphony. There is no motive for altering the ms form either here or 
at v. 245 (where πωτήμασιν has been proposed), but the contrary, because that form 
more clearly indicates the root.

243. ἀν δρ ο κμῆσι. ἄνθροκμῆσι P. ἄνθροκμῶσι Fl. ἄρθροκμῆσι Rob. The 
Erinnyes are clearly speaking of their own fatigue, not of those of Orestes, and 
could not call themselves ἄνθρει. The reading of Rob. suggested ἄρθροκμῆσι to 
Schoemann; and Heinssoeth thinks that the Scholium, μεγαλοκμῆσι, is corrupted 
from μελεκμῆσι, which he, the Scholiast, formed from μέλεα, 'limbs', having 
ἀρθρ-, before him in the text. Compare γυναβρῆ Ἀγν. 63, in the same sense.

249, 270. These four systems have an internal correspondence, one line in each 
answering to another. Dochmii correspond only as dochmii, and not syllable for
track him by spilth and trickling drops of blood.
My heart doth gasp with much limb-wearying toil
for every spot of earth hath now been grazed.
Over the sea, too, with unfeathered flight,
I came pursuing, distanced by no ship.
And now he's skulking somewhere here, I wis;
it smiles at me, the smell of mortal's blood!

Look! look yet again!
spy him out everywhere!
lest the undamned matricide
slip away unperceived.

He's here! again with help, and clasps the form divine,
the immortal maid's graven form;
and would plead the cause of his great debt; but that's
not feasible. His mother's blood is on the ground,
syllable. Iambic senarii do not correspond syllabically in a chorus unless the poet
has chosen to make them pure, i.e. hexameter. I have marked the lineal corre-
respondence in the margin.

250. λειωσε—τον παντα. λειωσε του Ven. Fl. Turn. The παντα in M pro-
bably represents πανταχι, which occurs in the very close imitation by Sophocles,
O. C. 117 ἡρα... λειωσέ νυ... πανταχι, 251. and βας φυγας, ibid. 378.
252. ὁ ματροφόνος mss. ματροφόνος Herm.
253. δε την ευγενον and περιβετα ταυ. Hermann, not having perceived the
right respersion of these lines, turned this senarius into something else.
(b') δυσαγκόμιστον, παπαί:

(c') τὸ διερῶν πέδοι χύμενον οἴχεται.

(σύστ. γ')

(a) ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ξώντος ῥοφεῖν

(b) ἔρυθρον ἐκ μελέων πέλανων, ἀπὸ δὲ σοῦ

(c) βοσκᾶν φέροιμ' ἄν, πώματός ἦ γε δυσπότον'

(c') καὶ ξώντα σ' ἱσχύανας' ἀπάξομαι κάτω

(b') ἀντίποι' ὡς τίγης, ματροφόνου δύας.

(a') ὦφει δὲ κεῖ τις ἄλλος ἦλετεν βροτῶν,

(σύστ. δ')

(a) Ἢ θένω Ἢ ξένον τι' ἀσεβοῦντες ἦ

(b) τοκῆς φιλους,

(c) ἕχονθ' ἕκαστον τῆς δίκης ἐπάξια.

(c') μέγας γὰρ Λίδης ἐστὶν εὐθυνος βροτῶν

(b') ἐνερθὲ χθονός,

(a') δελτογράφῳ δὲ πάντ' ἐπωπά φρενί.

Ὁρέσης

ἐγώ διδαχθεὶς ἐν κακοῖς ἐπίσταμαι,

πολλοὺς καθ' ὀρμους, καὶ λέγειν ὅπον δίκη

258. πε-δωκ κεχυμένον. πέδοι Dind. χύμενον Porson. διερῶν' ἕγραν, χλωρᾶν, ἔδωκ, Hesych.

260. μελέων is a dissyllable, as μέλειοι Sept. 947.

261. βο σκάν φ ερ ὁ μαν πά ματος δ υπό τον' Herm. blindly, see v. 253, φεροίμαν βοσκάν. I write φέροιμ' ἄν because φεροίμαν would be a wish, and not a threat which the Erinnyes feel quite sure of being able to execute. Then I insert γε, which is required by the sense as much as by the metre.

262. ἱσχύανας'. Corrected in Fl. V.

263. ἀντιπόωνος τεῖ ν πτ' μητρ ο φόνας δύ...ας. "Vera videtur Schützii elegans emendatio" Herm. Schütz corr.

264. ὦφει δ' ἐκεῖ τί σ' ἄλλον mss. ὦφει δὲ κεῖ τις Schütz. ἄλλος Heath.
and hard to get back, papæ!

for the live liquor shed on the earth soaks away.

Thou from thy living form must give in turn to gulp
from thy limbs syrup red; and I out of thee
will get my aliment, i'faith a ghastly drink!
and having drained thee dry in life will lead below
thy crime's price to pay, woes of a matricide.
There thou shalt see whatever other man hath sinned,

and done impious deed either to god or guest,
or to his parents dear,
enduring each the full award that Justice deals.
A Grand Controller of misdeeds of men is there,
Hades, who 'neath the earth
inspects every sin on his brain's tablet writ.

Orestes

I, taught in my distress, at many a port
of refuge, know alike where it is fit

Schütz's reading of M has all the merit of a brilliant conjecture: so Herm.,
Dind., Weil.

265. τίν' ἀσεβὼν ἢ τοκίας mss. Wellauer saw that two syllables were wanting
to the metre. Weil restores them with great acuteness, reading ἀσεβοῦντες, which
is a regular syntax after εἴ τις, v. 264 (τις was the cause of the corruption
ἀσεβὼν), and τοκίας for τοκίας. Aesch. uses the Homeric form, Agam. 728, Fl.
The accusatives θεῷ, ξένῳ, τοκίᾳ, depend more probably on ἠλιτεν, as in Hom.
and Hes., than on ἀσεβοῦντες (οὐ σέβοντες). The constr. is imitated Opp. Ili. 5.
563:

σπουδᾶς τ' ἀθανάτων καὶ ἀμοφρεσίνην ἀλιτέντες.

272. πολλοῦς καθαρμοῖς mss. πολλοῦς καθ'/ ὧμοις Weil, a welcome relief.
σιγάν θ' ὁμοίως· ἐν δὲ τῷ ἐπέγραψιν
φανεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου·
βρίζει γὰρ αἷμα καὶ μαραίνεται χερός,
μητροκτόνον μίασμα δ' ἐκπλυτον πέλευ.
ποταίνον γὰρ ὃν πρὸς ἑστία θεοῦ
Φοίβου καθαρμοῖς ἡλάθη χοιροκτόνοις.
πολὺς δὲ μοι γένοιτ' ἀν ἐξ ἀρχῆς λόγος
όσοις προσηθήκει άβλαβεῖ ἔννοιαί.
καὶ νῦν ἀφ' ἀγνοῦ στόματος εὐφήμιως καλῶ
χώρας ἀνασσαν τῆςδ' Ἀθηναίαν ἔμοι
μολεῖν ἄρωγόν· κτήσεται δ' ἄνευ δορὸς
αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεών
πιστῶν δικαίως, ἕσ τὸ πάν τε σύμμαχον.
ἀλλ' εἶτε χώρας ἐν τοποῖς Λιβυστικῶι,
Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου
τίθησιν ὄρθων ἡ κατηρεφὴ πόδα,

But Weil was not justified in transposing vv. 272, 3, through fear of committing a grammatical fault, καὶ λέγειν... σιγὰν τε. He edits οὖτοι δὲ κακεῖ τῆςδ' Ἡλέστρων Χοῦρθ. 252, and there are numerous other examples. The objection to the transposition is that σιγάν θ' ὁμοίως ought to come immediately before ἐν δὲ τῷ ἐπέγραψιν φανεῖν ἐτάχθην.

278. If v. 272 had not been set right, it would be necessary to obviate the tautology in καθαρμοῖς, and perhaps by the aid of Aesch. Fr. 278: πρὶν ἀν παλαγμοῖς αἰματος χοιροκτόνοι.

280. After this v. used to come: χρόνος καθαρεῖ πάντα γηράσκων ὄμοι,
where καθαρεῖ mss; καθαρεῖ Stanley. But it has been seen by all editors, since Musgrave first remarked it, that the line, however good and true, has no rightful place here. It belongs to the Aesch. Fr.

286. Weil supposes this to be an allusion to the war which the Athenians were then waging in Egypt, as the allies of Inaros, king of the Libyans. Possibly; but that being a matter of very temporary interest, the allusion is really to the
to speak, where hold my peace; but in this case
by a wise teacher I am bidden to speak.

The blood is hushed and withered from my hand;
the matricidal stain is washed away:
at the God Phoebus’ hearth when fresh ‘t was purged
by expiations made with slaughtered swine.

Long were the tale of those whom from the first
I’ve visited with harmless intercourse.

Now with fair words from holy lips I call
Athana as my helper to appear,
queen of this land; which thus, without the spear,
shall win me and the Argive land and host
as evermore her truly leal allies.

Yea, whether upon Libyan spots of ground,
near Trito’s waters and her natal stream,
marching she bares, or, sitting, drapes, her foot,

Egyptian origin of the Athana of Athens. Hesychius has: Νηθ ‘Ἀθηνᾶ παρ’ Αἰγυπτίου. That word is the root both of Ἀθηναί and Ἀθηνᾶ.

288. The original of this difficult verse appears to be Hom. Od. 17. 158, ἡμενος ἡ ἐπαν ἣ whether sitting or walking’. Athana in repose and wearing her peplus is contrasted with Athana armed and without it. So when she arms herself to go into the midst of battle, Ili. 5. 734:

πέπλον μὲν κατέχειν ἐλανόν πατρὸς ἐπ’ ὀδεί,

and puts on the χιτῶν of her father Zeus, some shirt of chain or scale armour reaching below the knee. She is only going to be the charioteer of Diomedes, and therefore puts on no greaves nor boots. ποὺς means ‘leg’ as well as ‘foot’, or both together. χελπ means ‘arm’ as well as ‘hand’, or both together. Thus the verse may be paraphrased: ‘whether she is leading on some battle, girt in her father’s shirt of mail, or reposes, dressed in her own πέπλος’.

In Pind. Od. 13. 72, ἀνὰ δ’ ἐπαλτ’ ὁδῆς ποδὶ is said of a person who starts up from a supine to an erect posture.
They marshal themselves in the usual Tragic order, and chant, in spasmodic steps, to the clack of castanets, the First Stasimon of the Chorus of Furies.

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aiding her favorites; or overlooks,
like some bold host-commander, Phlegra’s plain,
O let her come—a god hears even from far—
and my redeemer be from these my woes.

Chorus

No! not Apollo nor Athana’s strength
shall save thee, held as naught, from perishing,
untaught the seat of joy within thy breast,
a spectre drained of blood, the daemons’ food.
Answerest again? but thou shalt loathe thy words:
for me thou ’rt fattened and foredoomed, and shalt,
even living, feast me, at no altar slain,
and hear this hymn that binds the victim, thee.

Come away, let us marshal the ranks of our choir,
since such is our will
to make manifest horrible music;
and describe in what fashion to each son of man
our band dispenses his portion.

The restoration ἀποπτώσεις (ἀποπτώσεις) is also due to Weill.
(ἐντευτονήμα)
eυθυδίκαιοι δ’ εὐχόμεθ’ εἶναι
τοὺς μὲν καθαρὰς
καθαρὰς χεῖρας προνέμοντας
οὕτως ἐφέρπει μήνις ἅφ’ ἡμῶν,
ἀσινῆς δ’ αἰῶνα διοικεῖ.

(ἐπῳδος)
οὕτως δ’ ἀλητῶν ὡσπερ ὃθ’ ἀνὴρ
χεῖρας φονίας ἐπικρύπτει,
μάρτυρες ὅρθαί τοῖς θανόνσιν
παραγιγνόμεναι, πράκτορες αἴματος
αὐτῷ τελέως ἐφάνημεν.

(στρ. ἀ) ματέρ α’ μ’ ἔτικτες, ὁ
· ματέρ Νῦξ, ἀλαοῖσιν
cαὶ δεδοκόσιν ποινάν,
κλύθ’, ὁ Λατοὺς γὰρ ἵν-
—is μ’ αἴτιμον τίθησιν,
tόνδ’ ἀφαιρούμενος

306. ἐθυθ δι καὶ θ’ ὁ δ’ ἀμεθ’ εἶναι (Merkel and Franz). εὐθυδίκαι θ’
ioδοίμεθ’ εἶναι G. Rob. εὐθυδίκαι τ’ οἱδ’ οἷαι θεῖναι Ven. Fl. F. εὐθυδίκαιοι
Hermann, like ὄρθωπαίοι v. 945. δ’ Casaubon. Then Herm. reads ἡδόμεθ’ εἶναι
from conj., which Dind. and Weil adopt, with Linwood and Drake. But in this
solemn exordium it is unfit that the Furies should tell us what they take pleasure
in doing, which would be impertinent; and, as Paley says, ἡδόμεθ’ would require
ὁδοί instead of εἶναι. The conjecture of H. L. Ahrens, which Paley adopts, is far
worse. For their ὀδοίμεθ’ εἶναι is opinamvre esse, ‘we have a notion, or a fancy,
to be’. Near it is to the reading of M, it is impossible. The official and cere-
monious formula, εὐχόμεθ’ εἶναι, ‘we declare ourselves to be’, is most suitable
here. Aesch. uses it in a similar passage, Suppl. 530, Διὰς τοῖς γένοις εὐχόμεθ’
We lay claim to restore the just balance of right; for to them who hold forth from a clean heart hands that are cleanly no anger proceedeth from us, and they each make the journey of life unmolested.

But whoso has sinned like this man and tries to conceal hands filthy with bloodshed, then as truthful deponents we come to the aid of the slain, and for them we appear, till the end is accomplished, as murder's avengers.

Mother! who didst bear me! O mother Night! for a vengeance both on quick and dead men's crimes, hark thee! that Lato's brat scorns and makes void my office: he my prey takes away

elvai, also an anapaestic dimeter. Paley proposed it first, but had no faith in it. Donaldson first adopted it; Meineke has since conjectured it, but without due appreciation.

308. Herm. inserted καθάρως, it being evident that these three systems stand to one another as strophe, antistrophe and epodus. The omission was caused by διττοφανές.

309. ὁτις ἄφι ἐμὼν μὴν εἴφηρει mss. Porson restored the true order, which avoids hiatus between this and v. 315.

311. ἄλητρὼν mss. ἄλητῶν Auratus. ἀνὴρ mss. ἀνὴρ Porson.

πτώκα, ματρῷον ἁγνισμα κύριον φόνον.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπᾶ, παραφορᾶ, φρενοδαλῆς,
ἃμοι ἐξ Ἐρυνῶν,
δέσμιος φρενῶν, ἀφόρμ-ικτος, αὐνά βροτοῖς.

(ἀντ. ἀ)

τὸύτο γὰρ λάχος διαντ-αία Μοῖρ’ ἐπέκλωσεν
ἐμπέδως ἐχειν, θυατῶν
τοῖν νῦν αὐτουργίαις
ἐχυμπατῶσιν μάταιοι,
τοῖς ὁμαρτεῖν ὁφρ’ ἄν
γὰν ὑπέλθη, θανῶν δ’ οὐκ ἄγαν ἐλεύθερος.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπᾶ, παραφορᾶ, φρενοδαλῆς,
ἃμοι ἐξ Ἐρυνῶν,
δέσμιος φρενῶν, ἀφόρμ-ικτος, αὐνά βροτοῖς.

320. πτώκα or πτώκα mss. πτώκα Sophianus and Turnebus. ματρῷον. ματρῷον Arnaldus. Hesych. has: πτώκεσ’ δειλοί, λαγωί, δορκάδες, ἐλαφοί, νέβροι.
321. φρενοδαλῆς like δάλερός from δαλός, δαλ. See the Appendix.
322. ἐχυμπατῶσιν mss. ἐχυμπατῶν Canter.
327. τοῖν νῦν αὐτουργίαις ἐχυμπατῶσιν ὡσιν. The copies ἐχυμπαταρχαῖον or ἐχυμπατᾶς, ὡσιν or ὡσι. Turnebus αὐτουργίαι ἐχμιπεσωσιν, which has been universally accepted without due consideration: for it represents a wilful (ἐκάν) parricide as an involuntary homicide, which is directly opposed to the doctrine of the Erinnyes. Weil conjectured τοῖν νῦν and ἐχυμπατῶσιν (αὐτουργίαι is confirmed by the Scholium αὐτουφορίας). νῦν is the Moera. τοῖς in v. 328 being the demonstrative, and antecedent retracted. ἐχυμπατεῖν, concileare. "nam cupid
320 takes the true ransom due for a mother’s murthering.

And against him slain for his sin
flieth this hymn, idiocy-fraught, staggering thought, blasting brain,
chant of the Erinnyes,
mind-enthraling, from the lyre
banished, blighter of mankind!

325 This the all-determining
Moera spun for our lot, a
thread to hold eternally,
namely, when reckless men
her contemn by kindred-murders,
to give chase till he race
down below, even so he’s not much released when dead.

330 And against him slain for his sin
flieth this hymn, idiocy-fraught, staggering thought, blasting brain,
chant of the Erinnyes,
mind-enthraling, from the lyre
banished, blighter of mankind!

convelatur nimis ante metutum”, Lue. 5. 1139, is a favourite metaphor with
Aesch.

333. Compare Orph. Lith. 582, κατάδεσμωι, ἄραι τ’ ἀγνάμπτοισιν Ἑρινύαι τὰγχνυ
μέλουσαι. Then, for ἀφόρμικτος, Athen. 14. 39: “Dicaearchus says in his ‘Life
of Hellas’ that it was a custom in Greece (καθ’ ὑπερβολήν) to use castanets to keep
time to dances and songs; and quotes a ‘lovely’ Hymn to Artemis, which speaks
of its accompaniment of the ‘golden-gleaming, brass-cheeked κρέμβαλα’”.
Hermippus mentions limpet shells, and Didymus, scallop and oyster shells, as being
used ἀντὶ τῆς λύρας to mark the rhythm for dancers. Arist. Rem. 1305, makes
Aesch. assign a castanet accompaniment to the lyric odes of Eur. Perhaps he
forgot that Aesch. had given it to the Erinnyes.
γενομέναις λάχη τάδ' ἐφ' ἀμύν ἐκράινη.
ἀθανάτων δ' ἀπέχειν ἐκάς, οὐδὲ τις ἐστὶ
συνδιάτωρ μετάκοινος:
παντολεύκ-

ων δὲ πέπλων ἀμορος καὶ ἀκληρος ἐτύχθην.
αἰμάτων γὰρ εἰλόμαν
ἀποτροπᾶς· ὅταν Ἀρης
tιθασός ὄν φίλον ἔλη,
ἐπὶ τὸν ὀδ' ἰέμεναι,
κρατερὸν ὄντα περ., ἀμαυρ-
οὔμεν, αἴματος εὖν.


335. ἀπέχειν χέρας mss. έκάς Weil. χέρας would mean 'not lay vengeful hands on the immortals', a quite vain remark. They wish to say that it is not for them to keep company with the bright Olympians. See Proclus, Tim. i. p. 38, χερες ατρ' αδανατων ναιειν έδος. Hesychius έθεν έκάς αυτού, αυτης άπωθεν. Schol. μη πλησιάζειν ήμας τοις θεοις.

336. συν δ-άτω ρ. .. συνδιάτωρ Turnebus and Fl.

337. παλεύκων. παλεύκων Ven. Fl. παντολεύκων, like παντόσεμνος v. 610, etc., Rossbach and Westphal. So πάμπυρτος and παντόφυρτος, etc. Then, ἄμορος ἀκληρος mss. I read ἄμορος, and insert καὶ from conjecture. In Soph. O. R. 248 all mss read ἄμορον for ἄμορον, against the metre; and ἄμορον does not there mean 'wretched' (L. and S.) but 'communis juris expertem' (Benloew). There is ἄμορος τέκνων Eur. Med. 1395, where also the mss prefer ἄμορος, not heeding the metre. Hesychius has ἄμορος· ἀέτοχος. Comp. Act. App. 8. 21 ουκ ἐστι σοι μερις οὐτε κλήρος. Weil's ἁνέορτος (Eur. El. 310 ἁνέορτος ἱερων, καὶ χορων τησυμένη) is not simple enough, nor logically germane to ἀκληρος. It would mean 'not admitted to the feast, nor furnished with a ticket, κλήρος', Λρ. Εκκ. 681.

338. δομάτων γὰρ. δομάτων Turnebus, and all editors up to Weil. The 'overthrow of houses, families', etc., has nothing to do with the matter. Weil
When we were being begotten these meeds were ordained us,

and to withdraw far away from the deathless ones; nor is there any guest who shares in our banquet.

Robes all white

I was created to have neither portion nor lot in.

Bloodshed-banishings I chose:

whenever Strife robs of his life

one of his kin (he who has been

nursed in one home) at him we come

thus, and ere long, though he be strong,

waste him, reft of his life-blood.

reads αἱμάτων (αἷμα, ὄμα, ὄμα, ὄμα being often confused, e. gr., Choeph. 126), and αἱμάτων is clearly right.

339. ἀνατροπᾶς mss and Edd. What does this represent? Weil compares αἷμα δρέφασθαι, Sept. 718, and would like to read some word like ἀνατροπᾶς. But while there is no doubt about the food of the Furies, supra, v. 260, its mention here is improper, and a more general term is required. I find this in the word ἀποτροπῆς: 'I chose for my office and prerogative the prevention of a kinsman's murder; and as I have no dealings save with these bloody reprobes, I am deemed not clean enough for communion with the white-robed celestials.' τῶν ἀποτροπῆς, Pers. 217; ἀποτροπῆς γοῦν ἐνεκα κολάζει, Plato, Prot. 13; λυπῶν ἀποτροπᾶς, ibid. 36.


341. ἐπὶ τὸ νῦν, ὅ, διὸ μεναί. So the copies, with unimportant variations. ἐπιτόνως διδύμεναι Turnebus. ἐπὶ τὸν, ἡ, διδύμεναι Herm. ἐπί τὸν ἀδ' ἰδέμεναι E. A. J. Ahrens.

342. κρατερὸν ὧν ὅνομος. μανροῦμεν ὅφε' ἀλ' ματ' ὅνομοι. ἐφ' ὧν Fl. F. νευδ Aldus. The corresponding verse, 351, is sound and unassailable after the admission of καλ, from the Scholiun. A καλ was also omitted v. 337. κρατερὸν περ occurs Hom. II. 21. 62; καλ κρατερὸν περ ἐδύνετο in Orph. Fr. p. 143. Thus ὅμοιος or ὅμως is a gloss on περ, and the metre determines the order κρατερὸν ἐδύναι περ.
Next, ἀμαυροὶσθαι is given by all mss at Aesch. Pers. 219. Ἀγομ. 287 may be properly written ὁδέπω ὡμαυρομένη. Aesch. uses ἀμαυρὸς four times. ὦβριν ἀμαυρῶ occurs Solon. Fr. 15. ἀμαυρῶ is the regular form. I quote Plut. Ἀν Seni, 17, for the resemblance of the meaning: τὴν τοῦ σώματος ἐξημαυρωμένον δύναμιν. Hesychius has ἀμαυρὸν ἀμαυρεῖ, μαραίνει. ἀμαυροῦμεν suits the metre here, and μαυροῦμεν does not. I restore the former, and submit that there is no atom of truth in Blomfield's dictum.

Lastly, omitting ὅρ or ὅρ', I read εὖν for νέον, and compare Hom. Od. 9. 523:

αἰ γὰρ δὴ ψυχῆς τε καὶ αἰώνός σε δύναμιν ἐὖνιν ποιήσας πέμψαι δόμον "Αἰδος εἰσώ,

which is the original of our passage, and expresses what the Erinnyes are striving to do to Orestes. ἐὖνιν ἐθηκέν ὄφθαλμῶν is found Anth. Pal. 7. 372, Ovid's "luminis orbis" Met. 3. 518. Hesychius gives, εὖνιν ἐτερημένον.

343. στεν δὲ ὁ μὲν αἰῶ. σπευδομένα Drake, which gives a compact syntax. Herm. had edited σπευδομένα. Then τάσει mss, which Weil truly declares to be right, and not τάσε (Herm. etc.), which would imply violence in ἄφελείν.

344. θεώνδ' ἄτελει αὖ ἐμαίσοι λιταῖς. So the copies, with trifling variations. I concur with Weil in his analysis and results. θεών is a gloss on τίνα v. 343. δατελείαν represents δεὶ τελέαν (ψήφων) ἐπ'. Prien had restored δίκαιας for λιταῖς.
Since I am busy in ridding all else of this duty, they should award a full vote in accord with my verdicts, and not call them in question; for that race, spillers of blood and detestable men, from his converse Zeus did excommunicate: and from on high fiercely do I taking my spring down on them bring with heavy fall (and their limbs all founder at last though they run fast) heels of awful perdition.


345. ἐσ. eis Pauw.

346. αἴματοσταγῆς mss. αἵματοσταγῆς Müller. At ἰδνοσ the Scholium rightly says, ὅ τοὺς φυγένω.

347. I have marked a rather mysterious comment of Hesychius: ἀπαξιοί τελευτᾶ ἐσ τῷ διχοστατεῖ, see below, v. 360. It looks like an allusion to this passage; but may mean only ‘disdain ends in rupture’, the “oderant ut fastiditi” of Tacitus.

348-351. These four verses are written after vv. 352-354 in the mss, ὧν ὥρθα, in the margin of F, calling attention to the scribe’s error; which was first corrected by Heath.

348. ἄλλομένα. ἄλαμένα Ven. Fl., which Herm. had given from conjecture. It is also a conjecture in Ven. Fl., and made to suit the metre.

349. ἄγκαθεν mss. ἄνεκαθεν, Pearson and Herm.

350. ποδὸς ’. . . ’ν. Then ἄκμον must be a conjecture found in copies of M, since those who have given the most exact history of the text, viz. Hermann, Linwood, and Weil, say nothing about its absence from M.

351. Schoemann restored the καί, from the Scholium.
δόξαι τ’ ἀνδρῶν καὶ μάλ’ ὑπ’ αἰθέρι σεμνάι
tακόμεναι κατὰ γὰν μινύθουσιν ἀτιμοι
ἀμετέροις ἐφόδοις μελανείμοσιν ὀρχησμοῖς τ’ ἐπιφθόνοις ποδὸς.

(ἀντ. γ’)

πίπτων δ’ οὐκ οἴδειν τόδ’ ὑπ’ ἀφροι λύμφις,
τοῖον ἐπὶ κνέφας ἀνδρὶ μῦσος πεπόταται:
καὶ δυνοφερὰν τιν’ ἀχλῶν κατὰ δῶματος αὐθάται
καὶ πολύστουνος φάτις.

(στρ. δ’)

μένει γὰρ εὐμηχάνῳ τε καὶ τελείῳ, κακῶν
τε μνῆμονες σεμναί
cαὶ δυσπαρηγοροὶ βροτοῖς,
ἄτιμ’ ἀτιτά τ’ ἐλάχομεν λέχη
η θεῶν διχοστατοῦντ’
ἀναλίῳ λάμπῃ.

353. So mss. Herm. κατὰ γάς. But the correlative of ‘rising high in the air’ is ‘falling down on the ground’, not under it. σεμνὸς is said to be a word of bad signification, Isocr. Demon. 30: γίγνον πρὸς τοὺς πλησιάζοντας ὀμιλητικοῦς, ἀλλὰ μὴ σεμνὸς, where Lat. Trans. “comis, non superbus”. Shakspere, adopting in paraphrase a good deal of this homily of Isocrates, makes Polonius say to Laertes: “Be thou familiar but by no means vulgar.”

354. ἡμετέροις mss. Then, ἐπιφόνοις mss. έπιφθόνοι Heath.

355. λύμφις. λύμφις Victorius.

356. τοῖον γὰρ ἐπὶ mss. Heath first removed the γὰρ. Then, μῦσος mss. μῦσος Victorius.

357. The imagery is taken from Hom. Od. 20. 357: κακὴ δ’ ἐπιδίδρομεν ἀχλῶς, which is said, αὐθάται, by Theoclymenus of the suitors. There is also Archil. Fr. 103, πολλὴν κατ’ ἀχλῶν ὁμάτων ἔχενεν.

358. μένει γὰρ εὐμήχανοι δὲ καὶ τὸι oi κακῶν. Müller removed the point
And men's proud thoughts, high though they soar in the aether, down to the dust they are melted and dwindle dishonoured, through the weird might of our sable-apparelled assaults, and spiteful dancings of our foot.

355 He falls; but naught wots of his fall in his foolish wilfulness: such is the glamour with which his transgression flitteth about him; but dolorous rumour reports that murky gloom broods o'er the house.

For we with force deftly-plotting, well matured, and as dread invoice-rememberers of crimes, not soon appeased by men, did get by lot our beds unprized, unshared, apart from other gods, in sunless mouldy waste,

after γὰρ, and saw that μένει is a noun: the verb yields only a fatuous meaning. Then, τέ καλ Wakefield "recte et necessario", as Herm. says, and remarks the coincidence of τέ καλ occurring in exactly the same place in the antistrophic line. Weil completes the line's restoration by reading εὐμηχάνω and τελέω.

360. ἀτιμ' ἀτι εται διομε—ναι λ ἄχη. So G. Par. ἀτιτον V. Fl. F. ἀτίτετα Canter. Weil thinks that ἀτιμα and ἀτίτετα mean the same. But ἀτιμα is 'not held in honour' as Apollo e. gr. was, who has a seat "near the throne of Zeus" v. 225, and who treats the Furies with contumely in that scene. ἀτίτετα, on the other hand, means 'unvisited, unfrequented, unshared'. τίειν μέλος is 'to evince interest and sympathy in a song by attending and taking part in it', Agam. 705. The Furies' beds are said to be unshared, supra 69, 71.

Only the home and lair of the Furies are under ground: their official labours are carried on above, whence they hunt the guilty into the clutches of the Grand Inquisitor, Μέγας Ἐθνος, v. 268, and leave them there. When there is no par-
Δυσβατοπαίπαλα δερκομένουσι
καὶ δυσομμάτους ὄμως.

(ἀντ. δ')

τὸς οὖν τάδ' οὖχ ἄξετάι τε καὶ δέδοικεν βρωτῶν
ἀμόν κλύων θεσμὸν
τὸν Μοιρόκραντον, ἐκ θεῶν
δοθέντα τέλεον; ἐπὶ δὲ μοι γέρ-
ας πάλαι παλαίων, οὖδ'.
ἀτμίας κύρω,
καίπερ ὑπὸ χθόνα τάξιν ἔχουσα
καὶ δυσάλιον κνέφας.

'Αθάνα

πρὸσωθεν εξηκουσά κληδόνως βοήν,
ἀπὸ Σκαμάνδρου, γῆν καταφθατομένη
ἡν δῇτ' Ἀχαιῶν ἀκτορές τε καὶ πρόμοι,
τῶν αἰχμαλώτων χρημάτων λάχος μέγα,

ricide afoot on earth "the Furies rest upon their iron beds", the "ferrei Eumeni-
dum thalami" of Virg. Aen. 6. 280. It is to θαλάμους ὑπὸ γῆς that they go to
sleep at the end of this drama.

Therefore λάχη in this line cannot be right. It should be λέχη. The letters
ομεν appear to be sound, and to represent ἐλάχομεν. I suppose that διττοφανῆ
led to the loss or perversion of τ' ἐλάχ.

Then, ἀν ηλῶ Λαμπαί. λαμπά V. Fl. It is agreed that the account of λάμπη
given in Hesych. applies to this place. It is the scum and mother which accu-
mulate on liquid left to stand long, and the thick layer of grey dust and mould
which is found in a long-neglected room. Virgil's "loca senta situ", Aen. 6. 162,
'through spots grown hoar and grey with neglect', and Homer's εὑρώεντα κέλευθα,
Od. 24. 10, are very fitly quoted here.

361. δυσ ο δ ο πάι παλα. δυσβατοπαίπαλα G. δυσοπαίπαλα V. Fl. F. The
Schol. says δυσπαράβασα. Hesychius, δυσοπαίπαλον', δύσβατον, δυσανάβατον. I have
rugged and rude to the foot for the eyelit, 
and for eyeless beings too.

What mortal then pays no homage, feels no fears, as he hears 
our solemn ordinance 
by Moera sanctioned, from the gods 
conferred in full? from long ago a 
long-lived meed devolves on me, 
and I meet no contempt, 
though it is under the earth that I hold my 
post, and in a sunless gloom.

**Athena**

From far I heard the cry of an appeal, 
from Xanthus, as I took that land for mine 
which the Greek chiefs and foremost champions gave 
(a goodly share of spear-won wealth) to me,
The metaphor in *avtoperemvos* appears to be ‘not only the fruit and produce but the tree itself’, the full proprietorship with no reservation. The *avtoperemvos* of Hesych. would suggest also ‘royalties, minerals’, etc. Ἱλείας· ἐκρή ἐν Ἀθηναῖς. ἐν Ἰλεία, Ἀθηναῖς Ἰλιδός καὶ πομπὴ καὶ ἀγών, Hesych.

Athena is made to describe her passage across the Aegean as performed by means neither of a material chariot, nor of wings, nor of her aegis held out as a sail, but by her γνώμῃ, an effort of the will. The Oceanides have wings, and Oceanus a hippocamp ‘steered by his will, without a bit’, in *Prom. V.*, for the sake of stage-effect. Athena uses the metaphor both of a chariot and a ship. Her will acts like a team of horses or the sails of a ship. She really moves like Puck and Ariel, and the galleys of Alcinous. The Schol. ὣς ἄρτέμιω χρωμένη τῇ αἰγίδι ought to be ὄς ἄρτέμιων, etc., ‘a top-sail, artemon, supparim’, as I have before corrected it. Then, ἦλθο…ν (a dot over η and a circumflex between Α and θ).

377. καὶ νῦν ἔκ. καὶνγ ϊν Canter.

378. 9. πάρ α' and ᾠστι; Edd. πάρα and ᾠστ; Weil πάρα, and ᾠστέ.

381. ὑμάς is accusative after the notion of ἐρωτῶ taken out of λέγω, v. 379. The rule may be thus formulated: when a verb which governs a certain case approximates in meaning to a verb governing another case, it is sometimes found not only with its own case but with the ease of the verb to which it approximates in meaning.
the chattels and the soil, for evermore,
a special gift to honour Theseus’ sons.
Thence came I wingless, driver of feet untired,
fluttering the full breast of my aegis-sail,
and yoked this car to vigorous viewless steeds.
Now seeing these my land’s strange visitors
I fear not, no; but wonder’s in my eyes
at who ye be. To all alike I speak,
both to this stranger crouching by my image,
and you, unlike each race of things begotten:
not seen by gods among the goddesses,
nor yet resembling mortal lineaments;
but from upbraiding an ill-favoured neighbour
our rule of equity stands far aloof.

382. ὀρωμέναις mss. ὀρωμένας Stanley.

384. ἄμορφον ὄντατος. ἄμορφον Rob., which Herm. and others adopt, conceiving the meaning to be ‘he who has nothing to complain of is not at liberty to find fault with others’. Weil renders it after Welecker, ‘for one who is beautiful without blemish, as I am, to abuse his uncomely neighbours, is not fair’. Drake’s way is: ‘for his neighbours to abuse an ugly person’. Heath is right, with Mayor, in reading τὸν πέλας and translating as in my text. Elmsley notes the remarkable fact that the word ἄμορφος occurs only in the Eumenides, and twice (vv. 457, 630), without counting his abortive support of its conjectural introduction here.

385. ἡδ'. ἡδ' V. F. The construction is ἡδε θέμις δικαϊῶν ἀποστατεῖ πρόσω. We had ἀποστατῶν πρόσω above, v. 65; ἐκάς ἀποστατεῖ Αγαμ. 1104. The omission of τοῦ with λέγειν and of ἡ with θέμις accords with the rule frankly stated by Donaldson, that unless the presence of the article is quite necessary in Greek Tragic Iambics, it may be omitted. Compare for λέγειν . . . κακῶς, after which I put a dash to signify a break in the syntax, Sept. 681:

ἀνδρὸν ἔκ' ὄμαιμοιν θάνατος ὧθ' αὑτοκτόνοις—
och ἔστι γῆρας τοῦδε τοῦ μιᾶσματος.
Xoróς

πεύσει τὰ πάντα συντόμως, Δίως κόρη; ήμεῖς γάρ ἐσμεν Νυκτὸς αἰανῆς τέκνα: 'Αραὶ δ' ἐν οἴκοις γῆς ὑπαί κεκλήμεθα.

'Αθάνα
gένος μὲν οίδα κληδόνας τ' ἐπωνύμους.

Xoróς
tιμᾶς γε μὲν δὴ τὰς ἐμὰς πεύσει τάχα.

'Αθάνα
μάθοιμι ἄν εἰ λέγοι τις ἐμφανῇ λόγον.

Xoróς

αὐτοκτονοῦντας ἐκ δόμων ἔλαιονμεν.

386. πεύση. The copies, πέψη. At v. 390, πεύση.
387. ἀλ-ἀνή. The Scholiast also read ἀλανῆ, with interpretation οἰκοτεινᾶ ἡ θρησκιά. alanῆς V. Fl. Herm. aptly quotes Tzetzes on Lycophron, 406, κατὰ δὲ Αἰσχύλου Ερυνύς "Νυκτὸς αἰανῆς τέκνα", and Soph. Αφ. 672, νυκτὸς αἰανῆς κύκλος. Aeschylus seems to connect alanῦς with αἰεὶ and αἰών, as do the latest philologists, in the sense of 'long-enduring, tedious, dismal', and Plautus probably was translating this word when he wrote 'noctem perpetem'. The three words quoted above from Soph. Αφ. mean 'the chariot-wheel of dreary Night'. By 'tedious, dreary, dismal Night', Aeschylus means that darkness of the intellect in early ages which created such divine beings as the Moeræ, and their demon-sisters, the Erinnyes.

388. ἄρ ἄδ'. Corrected in V. Fl. It seems that the 'Αραὶ are not only identical with the 'Ερυνύς in Homer (as Η. 21. 412, Οδ. 11. 280), which is also adopted by Aesch. Sept. 70, 'Αρᾶ τ' 'Ερυνῦς πατρὸς, but their names may be identical, 'Αρᾶ being the shortened Greek form of the Sanskrit Saranyû, and 'Ερυνῦς the full Greek form. So the Furies say, we have two names, being called the one by mortal men, and the other by the spirits below. They give their name and address as 'Ερυνῦς, Νυκτὸς θυγατέρες, ὑπὸ γῆς οἰκοῦσαι. ὑπὸν καί 'Αραὶ κυκλησκόμεθα. Then, ὑπαί.
Chorus

Thou shalt hear all concisely, maid of Zeus: we are the brood of dismal Night, and named ‘Avengers’ in our homes beneath the earth.

Athana

I have your race and title of address.

Chorus

And our prerogatives thou soon shalt know.

Athana

I should, if some one gave a plain account.

Chorus

We chase from home the slayers of their kin.

Out of eleven editions which I have open, Stanley, Hermann, Dindorf, Ahrens, and Weil write ἁταῖ; the rest, ἁταὶ.

389. That is: ‘I now know from your statement’.

392. βροτοκτόνωντας. The copies, and all Edd., βροτοκτόνωντας, which I read, and regard the other as a correction made from ἀπειροκαλία. See Soph. Ant. 56 for αὐτοκτονεῖν, said not of killing oneself but some other ‘self’, a near relative: also the note on ν. 339 supra, and Aesch. Sept. 681, 733, 805. The βροτοκτ. of M is ἀπαξ λ., and would apply to a man who slew another in battle, against whom, Eur. Ion 384, οὔδεις ἐμπαθῶν κεῖται νόμος. Virg. Aen. 10. 901, ‘nullum in caede nefas’.

Homicida and pāricida are to one another as βροτοκτόνος and αὐτοκτόνος. It would be impossible to discuss the word pāricida here. I can only say that the derivation from pater is inadmissible; that that from pārem caedo does not commend itself on more than one account; and that parentem caedo, so that the ă arises from syncope, will suit all the passages if you allow—what I think could be well proved—that pārens meant, quite early, ‘any near relation’. Numa, the king, regarded fellow-citizens as brothers, and it was pāricida for one to kill another.
'Λάνα
και τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς;

Χορὸς
ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.

'Αβάνα.
ἡ καὶ τοιαύτας τῶδε ἐπιρροίζεις φυγάς;

Χορὸς
φονεύς γὰρ εἶναι μητρὸς ἡξιώσατο.

'Αβάνα.
ἀλλης ἀνάγκης οὕτως τρέων κότον;

Χορὸς
ποῦ γὰρ τοσοῦτο κέντρον ὡς μητροκτονεῖν;

'Αβάνα.
δύον παρόντων ἡμισὺς λόγου πάρα.

Χορὸς
ἀλλ' ὥρκον οὐ δέξαιτ' ἂν, οὐ δοῦναί θέλοι.

In Plautus, Epid. 3. 2. 13 'parenticida' seems to be regarded as the old-fashioned and vulgar (retus et volgaturn) way of pronouncing paricide; with pun on pericida.

Livy, 3. 50, calls Virginius a paricide for killing his daughter; so may we Agamemnon. Cain was a parricide; and Medea.

393. τὸ πτοτέρ πατήσ σφαγῆς. ποῦ τὸ τέρμα Arnaldus. τῆς φυγῆς Scaliger.

394. Join τὸ χαίρειν μηδαμοῦ. 'Fin d'aise' was the name of the condemned cell in the Donjon du Châtelet.
And where's the end of flight for him who slew?

Chorus
There where the law of life is 'nowhere joy'.

Athana
Is this the sort of flight ye hound on him?

Chorus
He chose to be his mother's murderer.

Athana
Was there no other force whose wrath he feared?

Chorus
Where is the spur would force to matricide?

Athana
Two being here we now have half the story.

Chorus
But he'd accept no oath, nor proffer one.

395. ἐπιρροῖεῖ... φυγάσ; ἐπιρροῖεῖ Stanley.
397. There was a Pythian oracle ἄπαντα τάναγκαία συγχωρεῖ θεὸς, Plut. de Pyth. Or. 21. Then there is the Fr. 13 of Simonides: ἀνάγκας δ' οὐδὲ θεοὶ μάχονται.
399. δό ιν. λό γον. Ἀγασ Ven. Fl. The articles ὁ and τοῦ being lawfully omitted, the reading of M remains. Weil agrees.
400. θέλει mss. θέλοι Schütz. The force of the ἄν is carried on, as usual, to the coordinate verb. The meaning is: 'he would neither swear "I did not kill my mother" if I proposed the oath to him, nor would offer to take the oath him-
'Athána

κλύειν δικαίως μᾶλλον ἡ πρᾶξαι θέλεις;

Χορός

πῶς δή; δίδαξον τῶν σοφῶν γὰρ οὐ πένει.

'Αθάνα

ὅρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω.

Χορός

ἀλλ' ἔξελεγχε, κρίνε δ' εὐθείαν δίκην.

'Αθάνα

ἡ κάπ' ἐμοὶ τρέποιτ' ἄν αἰτίας τέλος;

Χορός

πῶς δ' οὐ; σέβονσαι γ' ἀξίαν κατ' ἀξίων.

'Αθάνα

τι πρὸς τάδ' εἶπεῖν, ὃ ξέν', ἐν μέρει θέλεις;

λέξας δὲ χώραν καὶ γένος καὶ ἐυμφορὰς

self'. Stanley quotes Lysias, Theoμn. 1. 11, ὃ μὲν γὰρ διώκων ὡς ἐκτείνε διόμενται, ὃ δὲ φεῦγων ὡς οἴκ ἐκτείνε.

401. δικαίον... ἦν. Herm. states the reading of Μ to be δικαίους, with ω written over ου. The choice is not easy between δικαίος and δικαίως. δικαίος is used only of the masculine gender in Aeschylus and Sophocles: it is rarely feminine in Euripides. Athana could not say δικαίος from regard to the ἦγεμὼν χωροῦ. Ven. and Fl. give δικαίως, which must be accepted on the analogy of ἐδ and κακῶς κλύειν.

This constitutes the προκλησις eis ὅρκον or challenge to the accused to invoke the divine curse upon himself and his family in case he falsely pleaded not guilty of the direct charge. Orestes does not accept the challenge, and so there is no
Would'st just be called rather than justly act?

Chorus

How so? explain: thou dost not want for wit.

Athana

I say that pleas not just win not by oaths.

Chorus

Then sift and judge the plaint in a full trial.

Athana

Will you entrust the arbitrament to me?

Chorus

Yes: honouring worthy parents' worthy child.

Athana

My friend, what would you say to this in turn?

first tell us of your country, lineage,

ἀμφορκία. But Athana sees that the deed, which Orestes really did, may have been done not unjustly: so she invites the Furies to an ἐθνοδικία or formal trial of the equity of the deed.

406. ἄξιον αὐτῷ—ἐπαξὶ (ὡς). The Scholium is ἄξιον ὦδα γονέως, whence Stanley conjectured ἄξιον ἄπ' ἄξιον. Paley is the first to write κάπ'. κάξ is the usual form: compare Soph. El. 589, εὐσεβεῖσ κάξ εὐσεβῶν, id. Phil. 574, εὐγενῆς κάξ εὐγενῶν, ibid. 384, κακίστου κάκ κακοῦ, Ar. Eq. 336, πονηρὸς κάκ πονηρῶν. Dind.'s defence of ἄξιον ἐπαξίων "dignum dignae honorem reddentes", which might be supported by Plautus, Poen. 5. 4, "eveniunt digna dignis", makes the dignity of president in this trial tantamount to Athena's personal dignity.
τὰς σάς, ἐπειτα τόνυ' ἀμμαθοῦ ψόγον·
eíper πεποιθῶς τῇ δίκῃ βρέτας τόδε
ήσαι φυλάσσων ἐστίας ἐμῆς πέλας,
σεμνὸς προσικτωρ ἐν τρόποις 'Ἰξίωνος·
tούτοις ἀμείβον πᾶσιν εἰμαθές τι μοι.

'Oρέστης

ἀνασο' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων
τῶν σῶν ἕπον μέλημ' ἀφαιρήσω μέγα.
oúk eími προστρόπαιος, οὔτ' ἐχὼν μύσος
πρὸς χειρὶ τῇ ὑπὸ τὸ σῶν ἐφεξόμην βρέτας·
tekmήριον δὲ τῶν δὲ σοι λέξω μέγα·
ἀφθογγον εἶναι τὸν παλαμναίον νόμος
ἐστ' ἂν πρὸς ἀνδρὸς αἰμάτων καθαρσίον
σφαγαὶ καθαμάξωσι νεοθήλου βοτοῦ.
pάλαι πρὸς ἄλλοις ταύτ' ἀφιερώμεθα
οἰκουσι, καὶ βατοῖσι καὶ ῥυτοῖσ πόροις,

409. ἀμμαθοῦ mss. ἀμμαθοῦ Elmsley.
414. Orestes objects to the comparison of his deed to the crime of Ixion—an act of righteous retribution forced on him by the gods—to the treacherous murder of a kinsman under no provocation. See Schol. Eur. Phoen. 1185; Apollod. 1. 8. 2.
416. ἔχων mss. ἔχων Wieseler.
417. ἐφεξόμην mss. ἐφεξόμην Wieseler.
420. αἰματος. That will mean only 'until by a man's cleansing blood'. Weil reads προσαρδοῖς, but the word will not stand examination. The παλαγμοῖς which he quotes in Aesch. Fr. 197 would be better; and so the passage would be perfect in itself; but πρὸς ἀνδρὸς καθαρσίου must be what Aesch. gave in this plain account of the prescribed form of purification. Therefore the corruption is in αἰματος, which I suppose to have been changed (from my conjecture αἰμάτων) to make it go with καθαρσίου. It is clear that Orestes is only stating the usual form of purifica-
and your mishaps, and then repel this charge;
if trusting in your right you sit and clasp
our image, near our hearth, a suppliant
claiming our reverence in Ixion's guise.
Give us to all of this a clear reply.

Orestes

First, queen Athana, from thy latest words
I will remove a care of grave import.
No suppliant I; and with no stain upon
my hand I by thine image seated me.
I'll furnish thee with a strong proof of this:
the law is that a murderer should be mute
till a young suckling's throat, cut by some man
who cleanses murder-stains, has sprinkled him.
Long have I thus been sanctified at homes
of other men, by trodden and liquid paths,

ension, for he was purified at first by Apollo himself, v. 528,

φόνου δὲ τοιθ' ἐγὼ καθάρσως,

so that Orestes is understating his case; he had stated it fully at v. 276:

μίασμα δ' ἐκπλυτον πέλεις
ποταίνων γὰρ ἐν πρὸσ ἔστις θεοῦ
Φοίβου καθαρμοῖς ἡλάθη χαιροκτόνοις.

421. καθαί μᾶξ ουν ο θηλε ο υβοτο ν. Turnebus first deciphered the verse.
422. καὶ βατοῦσι mss. βατοῦσι Ven. If you keep βατοῦσι, with all Editors except Weil, then you translate 'I have been sanctified in other homes, and among grazing animals', etc. Weil edits his conjecture βατοῦσι, making Orestes say that in his travels over καὶ πεζὰ καὶ ὕψρα κέλευθα, whenever he met with some καθαρσίως ἄνηρ of high repute, he had the rite of purification renewed. Compare
ομοία χέρσου καὶ θάλασσαν ἐκπερῶν. ταύτην μὲν οὖν φροντίδ' ἐκποδῶν λέγω; γένος δὲ τούμων ὡς ἔχει πεύσει τάξα; 'Ἀργείός εἶμι, πατέρα δ' ἱστορεῖς καλῶς, 'Ἀγαμέμνον', ἀνδρῶν ναυβατῶν ἀρμόστορα, σὺν δ' σὺ πράγμα ἀπολιν 'Ἰλίου πόλιν ἔθηκας. ἐφθιθ' οὖτος οὐ καλῶς, μολὼν ἐς οἶκον' ἀλλὰ νῦν κελαινόφρων ἐμὴ μήτηρ κατέκτα, ποικίλοις ἀγρεύμασι κρύψασ', ἄ λουτρῶν ἐξεμαρτύρει φόνον. καγώ κατελθών, τὸν πρὸ τοῦ φεύγων χρόνον, ἐκτεινα τὴν τεκούσαν, οὗκ ἀρνήσομαι, ἀντικτόνοις ποιναίσι φιλτάτον πατρός. καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος ἄλγη προφωνῶν ἀντικεντρα καρδία, ἐμε μη τι τὸνδ' ἐρέαμι τοὺς ἐπαίτιοι.

Menand. Fab. Inc. 39, κὰν διελθεῖν δηλαδὴ διὰ θαλάσσης δέν τόπον τιν' οὖτος ἔσται μοι βατᾶς. Βατῆ πορεία occurs Anth. Pal. 4. 3.

After this verse I insert which has hitherto been read as ν. 236. The change of number from ἄφρετομεθα to ἐκπερῶν is no difficulty to anyone who remembers Eur. Ion 391, καλνύμεσθα μὴ μαθεῖν ἄ βολουμαι and the like. Martial 11. 205 speaks of himself as "nobis" and "mihi" in one distich. Nobis praesente, etc., appears to be the regular form in early Latin. Praecon is from praes 'near' does not come from praecum compounded with praee 'before'.

429. ἐὼν ἦ σὺ πρὸ ἓ αὐ. πράγμα is adopted by me from Meineke's beautiful conjecture πράαν. It is more likely that Aesch. wrote the Homeric form, and was thinking of τὸν σὺ πράγμα κτείνα, ll. 24. 500.

430. δύνω σ.

433. κρύψασα λούτρων. The copies, κρύψασα λούτρων. Musgrave κρύψασ', ἄ λουτρῶν. Hermann rightly regards the tense ἐξεμαρτύρει as referring to the time immediately succeeding the murder, and quotes Choëph. 1005. See Appendix.

434. πρὸ δ', τόν. προτοῦ Farn.
wandering alike on dry ground and on sea.
Thus do I speak away that care. Thou soon
shalt know how stands my lineage. I am
an Argive, and thou knowest well my sire,
the lord of ship-borne warriors, Agamemnon;
with whom erewhile thou madest Ilion's town
a town no more. When he was home returned,
he died not nobly: my black-hearted mother,
she slew him, muffling him in pictured toils
which brought clear evidence of the bath's red deed.
And I, before an exile, did return,
and slew my mother, I will not deuy it,
with death avenging my dear father's death.
And Loxias is joint agent in the deed,
foretelling pains that pricked my heart like goads
if I did naught to them who caused these woes.

437. Well objects to the repeated use of ἐπαίτιος, here and in v. 439. But
even a poet must use legal precision when speaking of law, and it was necessary
to say 'mutually chargeable' in both places. Euripides might have preferred
μεταίτιος.

439. Herm. proposed ei μη ἀντιδρῶν. But ἔρξατi τι τωά is euphemistic for 'to
do some harm to some one'. I would correct Soph. Phil. 684, and corresponding
line 699, as follows:

δὲ oὐκ ἔρξατi τι τίν', οὗ τι νοσφίσας καὶ
κατευνάσειν ἄν, ei τι γ' ἐμπέσοι.

The clause with ἄν is consequent on ei ἐμπέσοι. There was διατοφανῆς in both
verses. Secondly, τῶν' does not go with τι but with ἐπαίτιον. This is the third
instance we have had of the tendency of words in an Aeschylean senarius to antici-
patc their true construction. In v. 237, δῶμα anticipates τὸ σῶν. In v. 401,
the word δικαλιος through looking forward to πράξαι is rather regardless of κλάειν.
σὺ δ’, εἰ δικαίως εἰτε μή, κρίνον δίκην.
πράξας γὰρ ἐν σοι πανταχῇ τάδ᾽ αἰνέσω.

'Αθῆνα

tὸ πράγμα μείζον ἡ τις οἰεται τόδε
βροτὸς δικάζειν’ οὐδὲ μὴν ἐμοὶ θέμις
φόνου διαἱρέων δεξιμνύτους δίκας’
ἀλλος τε καὶ σὺ μὲν κατηρτύκως νόμῳ
ἰκέτης προσῆλθες καθαρὸς ἀβλαβῆς δόμους,
νόμῳ δ᾽ ἀμομφόν ὄντα σ’ αἱροῦμαι τόλει.
αὐταὶ δ᾽ ἔχουσι μοίραν οὐκ ἐντέμπελον’
κἂν μὴ τύχωσι πράγματος νικηφόρον
χώρα μεταάθις ἱδὸς, ἐκ φρονημάτων
πέδοι πεσῶν, ἀφερτος αἰανὴ νόσος.

440. σὺ᾽. The rest, σὺ τ᾽. σὺ δ᾽ Pearson. The δικαίως here is the critical word, decretorium. Apollo pronounces it for Orestes emphatically, v. 565.

It should be carefully observed that in σὺ δ᾽ κρίνων δίκην Orestes begs Athana to decide the issue summarily. Her reply is: 'the case is very serious: it will create a precedent for all future time: there must be a properly constituted court of upright jurymen: I cannot be deemed impartial, having accepted you as an unblemished citizen of Athens. The thing must be done in some unexceptionable way, which I will endeavour to devise'.

442. μείζον. ἡ τις Pearson.

443. βρὸν τὸ. σὺ δ᾽ καὶ τ᾽ εἰ ν. Dübner’s recension gives 'βροτοῖς a pr. ῥ. Μ.'

βροτοῖς would be wrong in any case, for Athana means 'than you, Orestes, or any man, can well imagine'.

444. φόνους and δεξιμνύτους mss. φόνου Robertello. δεξιμνύτους Stanley; Abresch confirming the correction by the Scholiast, φόνου ἐφ’ οἷς ταχέως μηνοῦσαι αἰ Ἐμπνεὺς.

445. κατηρτύκως οἷμως mss. νόμῳ Well. The scribe wrote νόμως, which was corrected to οἷμως. κατηρτύκως is intransitive when used thus metaphorically, being said properly of animals which have cast their milk-teeth: so Sch. τέλειος ἡλικίαν τοῦτο δὲ ἀπὸ τῶν ζῴων, and Hesychius, ed. Hagenau, 1521, where
Pronounce thou ‘justly done’ or ‘not’: by thine award I’ll stand, and every way concur.

**Athana**

Greater the task than any mortal thinks, to judge this suit; nor have I right to settle murder’s fierce-raging claims: the more since thou hast passed the legal age of guilt, and comest a cleansed unharmful suppliant to my home; and by law receive thee in my state as guiltless. These, again, have rights untoward, and should they miss the victor’s meed, the venom falling anon to earth from their proud wills works for this land a fatal, endless plague.

Weil and Paley only copy the incorrect form in Hermann: κατηρτικῶς τελείωσας, κυρίως δὲ περὶ τῶν ἀλόγων ζῶν, ὅταν ἐκβάλη πάντας τοὺς ὄδοντας. Thence it was applied to the finishing of the period, prescribed by law, of unfitness for exercising the rights of a citizen.

447. ὅμως δ’ ἀμομφον mss and Edd. ὅμως is the exactly wrong word, and Weil’s ὅμοις is no better. Athana, stating a point of law, uses the same word as in v. 445, so I have replaced νόμος. This appropriate legal tautology was apparent above, vv. 437, 439. Then, αἴδοιμαι: Herm., for αἰρότοιμαι mss. That would mean ‘receive with grace and reverence’, and is properly said of a regenerate outlaw; Hesychius, αἰδέσαθαι: τῶν ἐνοχῶν ὑπάτα φόνῳ ἀκούσαῖ καὶ περιγυδεμένον ἐρ’ ἀριστοκράτη κράσιν, τοίτου τελετηκότος, ἡξιλαθαί, ἃς εἰληφότα ἡ ἤ τιμωρίαν. Herm. does not cite this, which I regret, because then his αἴδοιμαι would by this time have been adequately considered. I am probably wrong in not adopting it.

449. καὶ μὴ τυχό οὐσι mss, Schol., Edd. The passage, however, is not such as to admit of a suspended construction, as at v. 391. There is no room here for the form of speech fit to express revulsion. The sentence does not by its length condone gross slovenliness. I find it quite necessary to write καὶ μὴ τυχόσι.

450. χάραι μετ’ ἀνθνοι. Wellauer first wrote it correctly.

Athana goes down to the city to select twelve of the best men as judges. Orestes keeps sanctuary. The Furies chant their Second Hymn.

Χορός
(στρ. α')

νῦν καταστροφαί νόμων
θεσμῶν,

453. πέμπειν δὲ δ’—νυπήματ’, ἀμηχάν ὦ τι ἐμὸ. πέμπειν τε Sealiger. δυσποίμαντ’ Casaubon. Then Tyrwhitt extricated ἀμηνίτος from the Scholium, πέμπειν αὐτὰς ἀμηνίτος δυσχερές ἔστιν ἐμοί.

455 foll. κρίνασα δ’ mss. No Editor has been able to see his way here. I have indicated the ms order of the lines in the left hand margin. It does not seem that there remain the elements of a true restoration, as elsewhere. The words inside square brackets are Aeschylean in the main, but marred by histrionic perversion. One might suppose a line such as:

ξυλλαμβάνουσα τῇ δίκῃ, παρέξομαι
to fill a lacuna after v. 454, but no good progress is made, the rest being intractable.

It will be observed that Athana does not select her twelve judges because of any property qualification; nor out of regard to a majority of any sort of voters; nor by ballot.

456. αἰδομένους mss. αἰδομένους Weil.

459. θ’ before ὅρκαματα was added by Wellauer. The ὅρκαματα will be the oath administered (1) to the twelve judges, that they will truly vote according to the evidence; (2) to the deponents, that they will testify only that which is a true and faithful account of the affair.

460. This ἧξω offends those who suppose the ensuing trial to be held on the Areopagus. But Orestes cannot quit sanctuary in the temple of Athana Polias on the Acropolis. The Furies do not let him out of their sight. He has again to
Such is this case—to expel, to let ye stay and earn no wrath, each mates my shepherding. But since the suit has sped its footing hither, choosing the worthiest of my people, I will found a court for homicides, to keep holy the law of oaths and last all time. Summon your evidence, and supporting proofs, and pleas on oath pertaining to the trial.

460

... ... ... ... ... ... ... ... ...

Chorus

Now my statutes' overthrow cometh near,

hear a chant of theirs, so solemn and impressive. It is asserted by tradition that this first trial before the court, which was to be that of the Areopagus, took place on the Acropolis. The Hill of Ares was not a part of the city of Athens at this early time. Athana points to it (either actually or to its representation in a scene-painting) at v. 637.

461. Herm. proposed πορώνταs for περώνταs and, after Markland, φράσειν. Neither has the Aeschylean stamp. Weil reads εὐδίκωσ and ἤρκων. The word of opposite meaning, εὐδίκωσ, yields an equally good sense, so hopeless is the passage.

462. I find, with H. L. Ahrens, that νέων (νέων) is a corruption of νόμων. (νέων etc. plainly means 'there will be the overthrow of new statutes'). Now,

νῦν καταστροφάλ νόμων
θεσμῶν

may be compared with Agam. 1008:

καὶ τὸ μὲν πρὸ χρημάτων
κτησίων.

Aeschylus is fond of these assonances. The antistrophe chimes in with:

οὕτε γὰρ βροτοσκόπων
μανάδων.

The metres here, and Agam. 1008, are the same, and νόμων θέσμων is the sister expression to χρήματα κτήσια.
eι κρατήσει δίκαιων ἀ βλάβα
tούδε μητροκτόνου.
πάντας ἡδη τόδ' ἐργον εὐχερεί-
-α συναρμόσει βροτούς·
pολλά δ' ἐτυμα παιδότρωτα
πάθεα προσνεμεῖ τοκεῦσ-
-ων μεταθίς ἐν χρόνω.

(ἄντ. ἄ)

οὗτι γὰρ βροτοσκόπων
μανάδων
τῶνδ' ἐφέρψει κότος των' ἐργμάτων
πάντ' ἐφήσω μόρον.
πεύσεται δ' ἄλλος ἄλλοθεν, προφων-
-ών τὰ τῶν πέλας κακά,
λήξει ὑπόδοσιν τε μόχθων
ἀκεὰ τ' οὐ βέβαια τλάμ-
-ων μάταν παρηγορεῖ.

464. δι καὶ καὶ βλ ἀβα. Heath's conjecture is δίκα τε καὶ βλάβα, and so, as Weil says, 'junguntur capreæ lupis'. Not that δίκα does not mean 'suit', but because it cannot mean 'suit' when closely joined with a word like βλάβα. I write δίκαιων ἀ with Weil; and not only the fault of expression is removed, but δίκαι is a better word here than δίκα. See Suppl. 703, δίκας διδοῖεν 'submit to a judicial decision', and ibid. 733, δώσει δίκην 'will be punished'. Also δίκας κλέειν Agam. 813 'to hear a case'; δίκας ἐποπτεύσει Παλλάς, above, v. 220, 'Pallas shall watch the pleadings in the case'.

468. προσμένει mss, with a solecism. προσνεμεῖ Weil. This corruption of μεν and νεμ, and of μον, νομ, ομι, ομ, is very frequent.

469. ὀτέ. ὀτὶ Weil.
if the crime wins the verdict in this suit,
crime of yon matricide.

Evermore shall this deed throughout the world
knit mankind to recklessness:
many genuine woes to parents,
wounds by children dealt, this deed
shall in time to come dispense.

Since for heinous deeds to none
wrath shall come,
come from us mortal-scanning frenzied maids.
I'll endorse every doom.
Then shall these crave from those, amid the sad
story of a neighbour's woes,
stoppage and surecase of troubles;
whom some wretch doth vainly soothe
with no certain remedies.

471. κότο στί σ. Weil, whom I follow, saw that ἐφέψει requires an object, 
and wrote τιν.'

474. So mss. Heath proposed ὑπόδοσιν (not without some reason, for ὑπόδοσις 
appears only here). Herm. adopts it, says it is the reading of Ven., and that the 
Scholium διαδοχήν recognises it. But no word could possibly be better than 
ὑπόδοσις, the opposite of ἐπιδοσις 'increase', and the metaphor may be either that 
of a fever or an overflowing river. The λέγει δινομένων ἀνέμων of Apoll. Rh. 1. 
1087 shows that the metaphor may also be that of a rising borrasca. The anti- 
climax is elegant 'the cessation and (or, at least) subsidence of troubles'.

475. ἀκετ' οὐ βῆβαι ατλ ἀ... μω ν δ ε τ' ι σ μά τανπαρ ηναρ ει' ἀκεά 
τ' Schütz. ἀκεά δ', Fritsche, is not so good. Nor would βῆβαι ὁ be an improve- 
ment. A bare and tame simplicity is a favourite type of beauty with the Greeks. 
Fritsche first rejected δέ της.
μηδε τις κυκλησκετω
ευμφορα τετυμμενος;
tουτ' εποσ θροούμενος,
ω δικα τ', ω θρόνοι τ' Ἐρµυνών.
tαυτά τις τάχ' ἀν πατήρ,
η τεκούσα νεοπαθής,
oικτον οἰκτίσαιτ' ἔπει-
dη πίτνει δόμος δίκας.

(ἀντ. β')

ἐσθ' ὀπον τὸ δεινόν εὗ
τις φρενών ἑπίσκοπον
αἰνέσει καθήμενον.
συμφέρει σωφρονείν ύπὸ στένει.
tις δὲ μηδέν' ἐμφανή

478. ἰ ὦ δ—ἱ κα. ἰ ὦ θρόνοι τ' ἐρι . . νῦ ᾐν. Ραυω ἀ δίκα, ἀ θρόνοι. Heimsoeth inserted the τ' after δίκα. I conform; but ἰ is often one long, and there might be hiatus after ἰ ὀδικα! 480. Ατ νεοπαθής one remembers Sept. 363, καυσογήμονες δημώδες, Hom. Od. 11. 39, παρθενικαί τ' ἀταλαι, νεοπαθήα θυμων ἐχουσαι, Hes. Th. 98, πένθος ἔχων νεκρῇ δεῖ θεμψ, "recens dolore et ira" (Germanicus), Tac. Ann. 1. 41, in all of which the meaning is 'with the smart of the wound still fresh' and not 'with pain felt for the first time'. 482. ἐσθ' ὀπον τὸ δει νῦν ἐὗ καὶ φρεν ἐν ὄν ἑπὶ σκοπον δει μᾶς νει καθήμενον. Incessant study had convinced me that καὶ ought to be τις, and Hermann (alone) gives τις from Μ and copies. The gravity of the gnome (διὰ δέως δὲ μάλιστα οὐ παρανοοῦμεν, Thuc. 2. 37) imparts an immense interest to the passage. The direct opposite is Horace's Platonic "oderunt peccare boni virtutis amore", 'those who are really good hate sin from a passionate love of goodness'. I read τις as the result of a long analysis: Herm. reads it, being under the delusion that it is in the mss. The next corruption is δεµαινει for which δεµαιναι and δεὶ µένειν have been
Nor let any one appeal,

smitten with calamity,
giving voice to words like these:

O for Right! O for the Erinmys' reign!

Perhaps some father, or a fond
mother when her grief is young,
thus will moan, and moan again,

for the house of justice falls.

There are times when every man

well will suffer fear to sit
as his soul's strict overseer.

It is good to be virtuous by restraint.

Who that kept no manifest

proposed as corrections, but neither satisfies the passage. I throw out δείμα, i.e. δείμα, as being an interpretation of τὸ δείμνυ v. 482, and I regard αἰνεῖ, which remains, as representing αἰνεῖται. It is much in favour of αἰνεῖται that αἰνεῖται should recur, v. 490. Poets often do this. In that which is one of the loveliest passages in Virgil (Georg. 2. 475-494) we observe obstet, obstiterit; in vallibus twice; and ingenti twice. Below there is πᾶνρουμένη, v. 518, and πᾶνρουμένου, v. 520. In Agam. 1068, 1079, φαθρύνασα and φαθρύνει, a verb which does not occur again in the seven plays; ibid. 1076, 1102 ἀκόρετος twice, and only there; there also the present μῆδομαι is used twice by Aesch., and not elsewhere.

485, 6. τῶδε μὴ δίνῃ εἰν φάει καρ δ’ αν ἄν ατρ ἐφ ὦ ν. καρδίας Canter, because of φρενῶν in a Scholium. μηθεί’ Weil, who reads φιλακά τρέμων after καρδίας. Neither word is right, but Weil did essential service by suggesting φιλακά. The lost syllable is κόν, and Weil was wonderfully near it, for Φιλάξ and Φρουρά, our ‘Watch’ and ‘Guard’, are given by Xenophon, with forty-five others, as suitable names for dogs, de Ven. c. 7. Then εἰν φάει must be changed to έμφανη. ανάτρεψων is sound. έμφανη is opposed to ‘abstract’. The Furies are κόνες and κανές (Lucan, 6. 733) from first to last, when they were ‘changed to devils’, as Longfellow says. For the elision (κόν) see Appendix.
καρδίας κύν’ ἀνατρέφων

η πόλις βροτός θ’ ὤμοι·

ως ἐτ’ ἄν σέβοι δίκαν;

(στρ. γ’) μήτ’ ἀνάρχητον βίον

μήτε δεσποτοῦμενον

αἰνέσης

παντὶ μέσῳ τὸ κράτος θεὸς ὁπασεν· ἀλλ’ ἀλλ-

α γ’ ἐφορεῖει.

σύμμετρον δ’ ἐπος λέγω

dυσσεβίας μὲν ὑβρις τέκος ὡς ἐτύμως·

ἐκ δ’ ὕγιεί·

ας φρενὸν ὁ πάμφιλος

καὶ πολύευκτος ὀλβος.

(ἀντ. γ’) ἐς τὸ πᾶν δὲ σοι λέγω,

βωμὸν αἴδεσαι δίκας,

μηδὲ νῦν

κέρδος ἰδὼν ἀθέω ποδὶ λὰξ ἀτίσης· ποιν-

ἀ γὰρ ἐπέσται.

κύριον μένει τέλος.

487. The form ἣ πόλις βροτός τε (of which the earliest example is Hom. Il. 2. 289, ὡς ἐλ ἀπλη παῖδες νεαροὶ κηράι τε γυναῖκες, as Dind. remarked) dropped out
of use in proportion as ἣ became more and more estranged from its original ἣ. ‘Be
it’ or ‘give it be, a state and an individual that we speak of’.

488. ἀνάρκτον mss. ἀνάρχητον Wieseler, formed like ἀπεύχετον Chôeph. 155, 625; πολύευκτος Hom. Ceres, 165, by the side of πολύευκτος.

491. ἀπαντεῖ μέσω. παντὶ μέσῳ Pauw. Then ἀλλα ἀλλα’δε’ ἐφ ο δ’ αἰα’ ἀλλα’ Wellauer, from the Scholium ἀλλα ἀλλως ἐφορὰς ὁ θεός. Weil calls attention
to the Scholiast’s confusion of ἐφορὰν, respicere, and ἐφορεῖειν, provinciam adminis-

trear, ‘be and act as an ἐφορος’. See Aesch. Suppl. 673 foll.
watch-dog of the heart would still,
either state or mortal man,
equally observe the Right?

Praise thou not a life from rule
free, nor over which a king
domineers.

God to each middle state gave the precedence; the rest he
otherwise orders.

I pronounce well measured words.

Truly impiety’s child is the insolent deed;
but from the heart’s
soundness springs the all-beloved.

earnestly prayed-for welfare.

Once for all I bid thee, man,
venerate the shrine of Right:
spurn it not,
lifting an impious heel when thou spiest some gain: thy
judgment will follow:
an appointed end abides.

492. σῆμεραν ἔπος is ‘language exactly coinciding and commensurate with
the truth’. The remark applies especially to the following verse.

493. δυσσεβῆς αἰσμόν. δυσσεβῆς μὲν Porson. The gnome in its definitive ex-
pression is ‘insolent and violent behaviour, ἐβρις, is really the child of disrespect
for the physical laws which govern human society and hygiene’. Aeschylus
always means this by his θέλε, and θεός, who are no more personalities
than the law of gravitation or the law of senile garrulity.

494. ὁ πᾶσι φίλος mss. ὁ πταμφλος is Hermann’s magnificent restoration.

499. ἀτ ἦσοσ’ This aorist occurs Ap. Rh. 1. 615 in the form ἀτισσαν.
πρὸς τάδε τις τοκέων σέβας εὐ προτίνων
καὶ ξενοτίμους δόμων ἐπιστροφᾶς
αἰδόμενός τις ἔστω.

(στρ. δ')

θεῶν δ’ ἀνάγκας ἄτερ δίκαιων ὦν
οὐκ ἄνολβος ἔσται,
πανόλεθρος δ’ οὐποτ’ ἀν γένοιτο.
τὸν ἀντίτολον δὲ φαμὶ παρβάδαν
ἀγνωτα πολλὰ παντόφυρτ’ ἀνευ δίκας,
βιαῖως σὺν χρόνῳ καθήσεων
λαῖφος, ὅταν λάβῃ πόνος
θρανομένας κεραίας.

(ἀντ. δ’)

καλεὶ δ’ ἀκούοντας οὐδέν, ἐν μέσα
δυσπαλεῖ τε δίνα.

502. δωμάτων. δόμων Hartung. Observe that Aesch. instances extremes, and includes all intermediate relations and duties: there are the nearest, parents; and the most remote, unknown persons in need of shelter or help. So Virgil, Georg. 1. 336, wishing to make one think of all the planets, mentions Mercury and Saturn. ἐπιστροφᾶς: διαστρεβάλλαι, διαίται. Hesych.

504. ἐκτὸς νῦν ἀνάγκας ἄτερ. Wieseler’s ἐκὼν δ’ (adopted without a thought by Hermann, his followers, and most Editors, until Weil commenced the fashion of pondering on the meaning of words) is the very contrary of that which Aeschylus has to say here. I read θεῶν δ’ ἀνάγκας ἄτερ ‘and so abiding just, and not bringing on himself the resistless force of the θεοὶ to correct him’. For if any man thinks he can contravene and traverse these physical laws with impunity, he is very much mistaken. It is in this way that you will understand the often recurring τὰς ἐκ θεῶν ἀνάγκας, θεῶν ἀναγκαίων τόδε, ἀνάγκη δαιμόνων, and the like. Oppian, Hal. 2. 7 foll. furnishes a good paraphrase:

... ἀνάγκαιοι δ’ ἀτίνακτος
πείθεσθαι ...
Wherefore let each one to parents abundantly pay homage supreme;
welcome, too, the stranger-guest’s visits with reverent honour.

So from the gods’ wrath exempt, abiding just,
not unblest shall man be,
and he could ne’er come to full perdition.
But he who dares brave my laws, while recklessly
he bears rich freight unjustly massed from every source,
in time, I say, shall lower perforce his sail, when the dire distress and wreck
seize on his crashing yardarms.

Then calls he on heedless gods, and hopelessly
wrestles in mid vortex:

άλλ’ αἰεὶ μάκαρες πανυπέρτατοι ἡνία πάντη
κάλλον η’ ἥ’ ἑδέλωσιν, ὅ δ’ ἐσπεῖται ὅστε σαφρων,
πρὶν χαλεπὴ μάστιγι καὶ οὐκ ἑθέλων ἐλήται.

Weil goes back to the old ἐκ τῶν ἐ’ in despair; seeing that ἐκὰν δ’ was just as sure
to be wrong in sense, though better metre, which is its sole recommendation. M’s
ἐκτῳ probably arose from the ἐστω immediately preceding.

505. Pauw and Heath inserted δ’.

506. δὲ φαμι περαί βάδαν. περβάδαν Ven. Farn. παρβάδαν Fl. (for παρα-
βάδων ‘transgressingly’, and going with ἅγοντα). Herm. read, first παρβάταν,
and then παραβάταν, neither of which is as Aeschylean as παρβάδαν.

507. τὰ πολλὰ etc. mss. Pauw (1733) proposed παντόφυρτ’ ἅγοντ’; and Weil
(1858) read the line as now presented. C. O. Müller gave the line in this form,
ed. 1833. τὰ is a relic of ἅγοντα. Weil and Müller simply put in the right place
Pauw’s imperfect discovery. παντόφυρτα means ‘amassed from any and every
source’, Horace’s “congesti undique sacci”, and “quocunque modo rem”.

510. δ — υπαλεῖται δῖναι. δυσπαλεῖ τε δῖνας Turnebus.
γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,
τὸν οὖσποτ' αὐχοῦντ' ὦδὸν ἀμηχάνους
dύαις λαπαδιόν, οὐδ' ὑπερθέουντ' ἀκραν' 
dι' αἰώνος δὲ τὸν πρὶν ὦλβουν
ἐρματὶ προσβαλὼν δίκας
ὠλετ' ἀκλαυστος αἰστος.

 Athenæ
κήρυσσε, κῆρυξ, καὶ στρατὸν κατειργαθοῦ,
ἡ τ' οὐραν . . . . διάτορος Τυρσηνικὴ
σάλπυγξ βροτείων πνευμάτων πληρομένη
ὑπέρτονον γῆρυμα φαινέω στρατῷ.
πληρομένου γὰρ τούδε βουλευτηρίῳ
συγάν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμούς
τόλιν τε πᾶσαν ἐς τὸν οἰανὴ χρόνον
καὶ τόνδ' ὄπως ἂν εὖ καταγωνωθῇ δίκη.

511. θερ μεργώι. θερμῷ Pauw.
512. οὖσποτ', and not μήποτ', because the person is quite definite, and μήποτ' would make him one of a class. αὐχοῦντ', and not αἰχόσαυτα, because the word of time οὖσποτ' gives to the present (not imperfect) tense the force of the present perfect: 'him, who has flattered himself that such a thing would neverbefall him'. Compare Eur. Hēræl. 971, οὗ γὰρ ποτ' ἡχει χειρας ἵζεις αὐθεν. ἡχει ἡπίζεν Hesych.

ἀπέρθειν ἀκραν', i.e. 'he, in the foundering ship, is unable to keep above water'.
See the passages cited by Herm., Eur. Archel. Fr. 4.; Theognis, 619; also Lucian, Tuzaris, 19 εἰδὸς οὖν Βοᾶν πνευμόνου, καὶ μύγις λαυτὸν ὑπερέχοντα τοῦ κλυδῶνος.
515. ἐκ στορ. αἴστος Porson, so Herm. also writes it. Dind., Weil, άιστος. Horace's "illachrimabiles ignotique" Od. 4. 9. 26, and Homer's ψχει' αἴστος, ἀπιστος, Odys. 1. 242. "His honour he doth wholly wracke upon discrédit's shefel", Pastorals of Julietta iii. 98, where 'sheife' means the same as ἵρμα, and Latin taenia. The Sch. has τῷ βράξει, Weil's correction. Solon prays, μηδ' ἐμοὶ ἀκλαυστος θάνατος πέλοι, Fr. 2.
a daemon smiles, scornful, on the dreadnought:
views him who ne'er recked of this devoured by woes
past help, and scudding o'er the billow's crest no more.
For all time, on the reef of justice
dashing his erst-won wealth, he's lost,
wept for by none, unheard of.

ATHANA

Crier, cry order, and arrange your throng;
and let the piercing Tyrhene trumpet scale
the heaven, and, filled with human breath, display
its high-toned utterance to our fighting men.
Now that this senate is complete, 'tis fit
men hold their peace, and ascertain my laws;
that the whole state through never-ending time
and that these persons' suit be rightly judged.

516. κατηγ γάδου. Editors have acquiesced in Elmsley's κατηγράθοι, after Porson's κατηγράθου, poet. 2 aor. M.

517. έτ τ' οὖν, with 'H. written over έτ. Then διάτο ρ ο σ τυρ... σ νική. I think the superscribed ή must be right, rather than εΙτ', or Weil's έν τ'. Then οὖν represents a much longer word, which the ‘Gotha Editor’, whom Weil follows, supposed to be ουρανιζων, ‘which, taken with φαινέω, v. 519, will be equivalent to ουρανιζέων’ πρός τον ουρανόν δικνείσωθω, Photius, Lex. 361. 11’. Much the same is found in Hesychius. Whatever the word was, it was surely one that could come after ή τ', and qualify διάτορος, and not φαινέω. This would be ουρανόθεον or ουρανού πρό. The accent on Μ's δοὺ is startling, the circ. being always elsewhere over the ο.

520. The evident lacuna after this verse may have had something like:

γνώναι δίκαι τουάδε πῶς κρίνειν θέμις.

523. καί τ ο ν δ' διπως άν έν έω καταγνωσθή δι' κην' Corrected in Fl. Ven. The Schol. on τάνδ' is τάνδ' Άρειοπαγιτῶν, which is incorrect, but confirms τάνδ'.

125
Χωρός

ἀναξ Ἀπολλον, ὡν ἔχεις αὐτὸς κράτει.
τί τοῦδε σοι μέτεστι πράγματος λέγε.

Απολλον

καὶ μαρτυρήσων ἥλθον, ἔστι γὰρ νόμω
ικέτης ὁδ’ ἀνήρ καὶ δόμων ἐφέστιος
ἐμῶν, φόνον δὲ τοῦδ’ ἐγὼ καθάρσιος,
καὶ ξυνδικήσων αὐτὸς. αἰτίαν δ’ ἔχω
τῆς τοῦδε μητρός τοῦ φόνου. σὺ δ’ εἰσαγε,
ὅπως τ’ ἐπίστα τήνυδε κύρωσον δίκην.

Αθήνα

ὕμων ὁ μῦθος, εἰςάγω δὲ τὴν δίκην’
ὁ γὰρ διώκων πρότερος εἰς ἀρχής λέγων
γένοιτ’ ἂν ὁρθῶς πράγματος διδάσκαλος.

Χωρός

πολλαὶ μὲν ἔσμεν, λέξομεν δὲ συντόμως.
ἔπος δ’ ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖ.
τὴν μητέρ’ εἰπὲ πρῶτον εἰ κατέκτονας.

524. ὃν ἔχεις αὐτὸς κράτει looks like a proverb. Compare Theocr. 15. 90,
pασάμενος ἐπίτασις ‘give your orders when you are master’, and Soph. O. C. 839,
μη 'πίτασσ' & μη κρατεῖς.
526. ἔστι γὰρ δήμῳ ν. The rest, δώμων. Burges and Erfurdt, νόμῳ.
527. ἀνήρ. ἀνήρ Porson. ἐφ ἐστισῶ.
529. Drake proposed αὐτὸς. But the meaning is ‘to plead on my own account,
as prime mover and abettor’.
530. τοῦδε φόνου. τοῦ Turnebus.
531. ὁ πως ἐπὶ στα. ὅπως τ’ Ηέρμ.
537. Weil thinks this verse was spoken by a 2nd Erinny, 539 by a 3rd, and
Chorus

Rule, king Apollo, there where thou art lord:
tell us, what business hast thou in this suit?

Apollo

I come both as a witness (for by law
this man is supplicant at my home and hearth,
and I’m his cleanser from the stain of blood)
and also as impleaded; for I bear
his mother’s murder’s guilt. Call on the case,
and find the verdict as thou can’st it best.

Athana

The word is yours. I do call on the suit.
First of the two the plaintiff, leading off,
will rightly be the stater of the case.

Chorus

Many are we, but will concisely speak.
Answer, and set in turn thy word by ours.
First, did’st thou slay thy mother? yes or no?

so on to a 12th and last at v. 557; and he thus explains in part συντόμως, 12 once each, not 12 times each. Only 11 (evil hags who had been famous for beauty and sin) are mentioned as forming the chorus in the parody of the Eumenides by Timocles, entitled Ὄρεσταυτοκλείδης:

περὶ δὲ τὸν πανάθλιον
εἴδουσι γρᾶσι, Νάνιον, Πλαγγάν, Δύκα,
Γνάθαια, Φιένη, Πυθινική, Μυρίνη,
Χρυσίς, Κοναλίς, Ιερόκλεια, Λοψάδιον,
in Athen. Deipn. 13. 22. Σινάπη, mentioned with Νάνιον and Δύκα in the next sentence, was probably the 12th.
'Ορέστης

ἐκτείνα· τούτου δ' οὕτως ἄρνησις πέλει.

Χορός

ἐν μὲν τῶν ἡδῆ τῶν τριῶν παλαισμάτων.

'Ορέστης

οὐ κειμένῳ πώ τόνδε κομπάζεις λόγοιν.

Χορός

εἶπείν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

'Ορέστης

λέγω· ξιφοῦλκῷ χειρὶ πρὸς δέρην τεμών.

Χορός

πρὸς τοῦ δ' ἑπείσθης, καὶ τίνος βουλεύμασιν;

'Ορέστης

τοῖς τούδε θεσφάτοισι· μαρτυρεῖ δὲ μοι.

Χορός

ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν;

'Ορέστης

καὶ δεύρῳ γ' ἀεὶ τῆν τύχην οὗ μέμφομαι.

Χορός

ἀλλ' εἶ σε μάρψει ψῆφος ἀλλ' ἔρεις τάχα.

539. With us, a wrestler wins who throws his man twice out of three bouts: with the Greeks, he who first won three falls.
Orestes
I did: there's no denial of this deed.

Chorus
That is one gained at once of our three bouts.

Orestes
That word thou vauntest o'er one not yet thrown.

Chorus
Yet must thou tell us how thou killed'st her.

Orestes
Thus: with sword-drawing hand I gashed her neck.

Chorus
By whom were you induced? by whose advice?

Orestes
His oracles. He witnesses for me.

Chorus
The seer instructed you to kill your mother?

Orestes
And hitherto I chafe not at my lot.

Chorus
If the vote grips thee soon thou'll change thy note.

547. ψηφο σ. ἀλλ' ἐφ ἐν στάχα. ἀλλ' Turnebus. The Schol. on τάχα is ἀντὶ τοῦ ἱκαι, which would require τάχ' ἄν with opt.
'Ορέστης
πέποιθ᾽ ἀρωγὰς δ᾽ ἐκ τάφου πέμπει πατήρ.

Χορός
νεκροῖσι νῦν πέπεισθι μητέρα κτανών.

'Ορέστης
dυνών γὰρ εἶχε προσβολᾶς μιασμάτων.

Χορός
πῶς δὴ; δίδαξον τοὺς δικαζοντας τάδε.

'Ορέστης
ἀνδροκτονοῦσα πατέρ᾽ ἐμὸν κατέκτανεν.

Χορός
tί γὰρ; σὺ μὲν ἥδη, ἡ δ᾽ ἐλευθέρα φόνῳ.

'Ορέστης
tί δ᾽ οὐκ ἐκείνην ἐκεῖναν ἡλαυνεῖς φυγῇ;

Χορός
οὐκ ἦν οὕμαιμος φωτὸς ὑν κατέκτανεν.

550. So M. Elmsley wrongly started μιασμάτων, ‘a brace, pair, couple of stains’, and ‘a brace of groans’ Agam. 1384. προσβολῆ and πρόστημα mean ‘a soil got by touching or rubbing against something foul’, Agam. 391, 372.

553. τὸ τι γὰρ σὺ. τί γὰρ; σὺ Ηέρμ. Τῆς, φόνον. φόνῳ Schütz. These corrections are confirmed by the Scholia: τῶς αὖν λέγεις δτὶ ἡδικησε με, οποὺ ἥδη (Weil inserts οποὺ ἥδης); τῶς δὲ (ἡδικησεν) Ἀγαμέμνονα ὁποὺ (αὐτῇ) ἀπέδανεν.
Orestes

I've faith; for from the tomb my sire sends help.

Chorus

Put faith in dead men, thou who killed'st thy mother.

Orestes

She bore the stains of two polluting deeds.

Chorus

How so? inform the jurymen of this.

Orestes

She killed her husband, and she killed my father.

Chorus

But then you live: she's free because you killed her.

Orestes

Why did you not pursue her while she lived?

Chorus

She was not one by blood with him she slew.

διὰ τὴν ἀδίκιαν: The insertions ἡδίκησεν, and αὐτῇ, and διὰ τὴν ἀδίκιαν for δι' αὐτῇ, are my own. "She who dies pays all debts"; but Orestes is still alive.

554. The Scholiast goes on: οὐκ εἰ τέθηκε (so Weil, after Stephanus, for τέθηκας) τούτων αἰτία εἰ σὺ. πῶς οὐκ αὐτὴν ζώσαν ἔδωκες; (I read οὐκ αὐτὴν ζώσαν for οὐκ ἦν) ξύνε ὠδὲ ἀποθανοῦσα διὰ τὴν σὺν αἰτίαν ἀπέθανεν. The thing is well argued on both sides.
"Oros

εγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἴματι;

Χορὸς

πῶς γάρ σὺ ἐθρέψεις ἐντὸς, ὃ μιαίφωνε, ζώνης; ἀπεύχει μητρὸς αἷμα φιλτατοῦ;

"Oros

ηδὴ σὺ μαρτύρησον, ἐξηγοῦ δέ μοι,

"Ἀπόλλων, εἰ σφε σὺν δίκη κατέκτανον:

δράσαι γάρ, ὃσπερ εἶπον, οὐκ ἀρνοῦμεθα·

ἀλλ' εἰ δικαίως, εἴτε μή, τῇ σῇ φρεὶ

dokei, τὸ δὴ μοι κρῖνον, ὡς τούτοις φράσω.

"Ἀπόλλων

λέξω πρὸς υμᾶς, τόνδ' Ἀθηναίας μέγαν

θεσμὸν, δικαίως· μάντις ὁν δ' οὐ ψεῦδομαι.

οὔπωπτοτ' εἶπον μαντικοῦσιν ἐν θρόνοις

οὐκ ἀνδρός, οὐ γυναικός, οὐ πόλεως πέρι,

ὅ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.

tὸ μὲν δίκαιον τοῦθ' ὁσον σθένει μαθεῖν,

559. The Scholium says that this appeal to Apollo is τραγικὸν καὶ πρέπον·

561. ὃ σπέρ ἐστιν. My correction εἶπον seems to be quite necessary.

563. δοκεῖ . . . τὸ δ' αἰ μα. τὸ δὴ μοι Weil: αἷμα was intolerable.

565. Apollo says 'δικαίως,' both as καθάρσεως and ἐξηγήσει. He adds that he
Orestes

Am I by blood related to my mother?

Chorus

How did she nurse thee, wretch, within her girdle?
What! dost abjure a mother's blood most dear?

Orestes

Now do thou witness and expound for me,
Apollo, if I slew her backed by right;
for, as I said, I don't deny the deed.
Yea, 'rightly' or 'not', as to thy mind it seems,
so I may tell them, that decide for me.

Apollo

To you, Athana's court august, I'll say,
'rightly'; and, being a seer, I speak not false.
Never did I on my prophetic throne
respecting man, woman, or state, say aught
that Zeus the Olympians' sire did not command.
I charge you learn how much this plea of right

is also Δίως προφήτης. Next, μάντις δ' ὄν οὐ ψεύσομαι mss. μάντις ἄν δ' Canter.
ψεύδομαι, Well, who observes that ψεύσομαι arose out of λέει, that δίκαιως has been already said, and is no longer said; that the wrong notion about the future appears again in the κελεύσει of v. 568, and that Apollo cannot with any dignity say 'I shall prove to be right'.
568. κελεύσει. κελεύσαι Hermann.
569. Well would like τὸ μὲν δικαίως τοῦθ'.

133
βουλὴ πιθανσκω δ' ύμμ' ἐπιστέψαται πατρός,
όρκος γὰρ οὐτὶ Ζηνὸς ἱσχύει πλέον.

Χορὸς

ὑμᾶς δ' ἄκοινεν ταῦτ' ἐγώ μαρτύρομαι:
Ζεὺς, ὡς λέγεις σὺ, τόνδε χρησμὸν ἄπασεν
φράζειν Ὀρέστη τὸδε τὸν πατρὸς φόνον
πράσσοντα μητρὸς μηδ' αὐτὸν τιμᾶς νέμειν.

Απόλλων

οὐ γὰρ τι ταῦτ' ἀνδρα γενναῖον θανεῖν
diosδότοις σκήπτροι τιμαλφούμενον,
καὶ ταῦτα πρὸς γυναικὸς, οὐ τι θυρίος
τόξοι εκηβόλουσιν, ἀστ' Ἀμάζωνος,
ἀλλ' ὡς ἄκοισει, Παλλάς, οἳ τ' ἐφήμευοι
ψήφῳ διαίρειν τὸδε πράγματος πέρι.
ἀπὸ στρατείας γὰρ νῦν ἠμποληκότα

570. βο ὐλή, πι φάνοικω δ' ύμμ' ἐπι σπέσθαι πρ-σ (a flourish over ρ). Paley very opportunely quotes Πομ. ΙΙ. 11. 781, κελεύων ἡμ,' ἡµ' ἐπεσθαι.
571. The ὄρκος is that one which Orestes refused to take.
572. This verse comes after v. 595 in the mss and Edd. Weil placed it here. Observe the retort, ὑμᾶς ἐγώ μαρτύρομαι, to πιθανσκω δ' ἡμμ, whereas after v. 595 the meaning was only 'I beg you to mark that point'.
575. πράξαντα μρο (a flourish over ρ in μρο). The Scholium is ἕκδικήσαντα. Suppose this to represent ἕκδικήσωντα, then we might read something more intelligible, πράξωντα. I suppose Aesch. to use the exactly right word, πράσσοντα.
has force, and follow out our Father's will.
Surely an oath hath not more power than Zeus.

CHORUS

And I adjure you listen well to this:
Zeus, as thou sayest, gave this response, to bid
Orestes pay his mother no due respect
when he took payment for his father's death.

Apollo

'Tis not all one that she and a brave man,
honoured with sceptre Zeus-conferred, should die;
by a woman, too, and with no martial shaft
that hits from far, shot by some Amazon,
but as thou, Pallas, now shalt hear, and ye
throned to decide upon this case by vote.
When for the most part he had earned by war

Weil correctly gathers that a lacuna of one line occurs here; which line summed up the argument, as does v. 615 in that context. It would be to this effect:

\[ \pi\alpha\sigma\omega\varsigma\ \sigma\nu\kappa\ \epsilon\kappa\epsilon\lambda\nu\eta\ \delta\upsilon\upsilon\sigma\varsigma\epsilon\beta\eta\ \tau\mu\alpha\lambda\phi\epsilon\iota\nu; \]
which I adapt from Soph. Ant. 514.

577. The Scholium remarks the poet's partiality for the word \( \tau\mu\alpha\lambda\phi\epsilon\iota\nu \), which he uses only here, vv. 15, 758, and Agam. 889. The Schol., therefore, records a long tradition.

582. \( \sigma\tau\rho\ \alpha\tau\epsilon\iota\ \alpha\sigma\gamma\alpha\rho\ \mu\nu\nu. \) νν Porson.
Hermann, i.e. βέλτιον μάλλον ἢ κάπιον, 'had fared in the business rather well than ill'. Dindorf first detected the lacuna which ensues.

584-586. ὁ ὐ τηπερ ὲ ντ λ ὲ ντ ῥακάπιτερ ματι, i.e. 'in the bath, as he was passing through the bathing-water, even at the extremity of it'. That is not the way in which Aeschylus made Apollo express himself on this occasion. I seem to observe the remains of three verses thus:

εὑφροσυν δεδεγμένη
φήμαις. περάντα πορφυοδρατων τάρον
παρήγαγ' ἐς μέλαθρα, κατι τέρματι.
δροήσε ὑπομα λοιπερ' ἐς ἄσκενω δ' ὑπλων
φάρος περεσκήνωσεν, etc.

ἐτ' τέρματι is 'at the end of the crimson-carpeted path'.

587. φάροσ περεσκήνωσεν would mean 'made a tent, or camp, beside'. The Scholium has τρός τήν συναλίσθεν τῆς περί, καλ τήν
some gains, she, greeting him with cheerful words, into the palace brought him treading a path with crimson carpeted, and, at its end, on to the bath made ready. Him, disarmed, she curtained with a shawl, and stabbed her lord, trapping him in that scrolled impervious web. Thus has the fate been told you of a man honoured by all, the warships' admiral: her too I've thus described that stung may be the men appointed to adjudge this suit.

**Chorus**

Zeus honours most the father's death, thou sayest, himself who prisoned his old father Kronos:

how does thy plea not contradict this fact?

583 συζυγίαν τοῦ βρήματος, which means: "The Note-Bene, σημείωσα, in the margin, relates to the elision of i in πηλι and to the syntax of the verb". There is nothing remarkable in the συζυγία, 'conjugation', of περισκήνωσεν, so that this very old Scholium must have meant 'syntax'. Nor is there anything peculiar in the 'syntax' φῶς περισκήνωσεν, if you compare Αγαμ. 1106:

περίβαλον γὰρ οἱ περοφόροι δέναι,

't for the gods put on her a wing-bearing form', unless it occurred in v. 586, where I have introduced ετ' ἀκείφ οἱ δπλων. This Aeolicism περισκήνωσεν seems to keep in countenance that other at v. 570. The Scholium ἀτραχήλα, on ἀτέρμον, is good, 'with no place for the head and neck to come through'.

591. τάνταντοι οἱ ἀντὶν. τῆν δ' αὖ τοιαῦτῃν Weil. Then, δ-η χθη.

593. After this line the mss give that which Weil has shown to come after v. 571.
'Απόλλων

δι παιντομιση κνώδαλα, στύγη θεών,
πέδας μὲν ἄν λύσειν· ἔστι τῶνδ᾽ αἴκος,
καὶ κάρτα πολλῇ μηχανῇ λυτήριος·
ἀνδρός δ᾽ ἐπειδὰν αἰμʻ ἀνασπάσῃ κόνις
ἀπαξ θανόντος, οὕτως ἔστ᾽ ἀνάστασις·
τούτων ἐπωδῆς οὐκ ἐποίησεν πατήρ
οὐμός, τὰ δ᾽ ἄλλα πάντ᾽ ἄνω τε καὶ κάτω
στρέφων τίθησιν, οὐδὲν ἀσθμαίνων μένει.

Χορός

πῶς γὰρ τὸ φεύγειν τόνδ᾽ ὑπερδικεῖς ορα·
tὸ μητρός αἰμʻ ἀμαιμον ἐκχέας πέδοι
ἐπειτ᾽ ἐν "Ἀργεὶ δώματ᾽ οἰκήσει πατρός;
ποίοισι βωμοῖς χρώμενος τοῖς δημίοις;
ποῖα δὲ χέρνυψ φρατέρων προσδέξεται;

'Απόλλων

καὶ τοῦτο λέξω, καὶ μάθ᾽ ὅσ ὀρθῶς ἔρω,
οὐκ ἔστι μήτηρ ἡ κεκλημένου τέκνου

597. λυσιν εὖ. The antecedent clause, understood, is ἐλ βουληθεῖν, or the like.
601. ὁ u κεπόιησετη (with a flourish over η in πηρ). Correctly in Ven. Fl.
602. ἄν ω καὶ κάτω. Corrected in copies.
604. The Scholium is good: "Well, that is precisely what Orestes did to his mother."
Apollo

O brutes abhorred by all, the gods' disgust,
he might unloose the bands: there's cure for this,
and very many a means to make atonement:
but when the dust has swallowed up the blood
of any man once dead, there's no return:
for this my father made no spells; but all
things else he turns about, and sets them up;
and sets them down, not panting in the feat.

Chorus

Beware then how you plead for his acquittal:
who shed his mother's consanguineous blood,
shall he dwell in his father's house at Argos?
What public altars shall he use? what stream
that cleans his kinsmen's hands shall welcome him?

Apollo

That too I'll state, and mark how rightly tell:
the mother is not the so-called child's begetter:

605. πέδων πέδοι Dind.
608. πρ οσδίβατε. Corrected in copies. The letters are written in a wrong order.
610. Ven. Fl. Farn. have κεκλημένη. So Herm., Schütz, &c.; but Dind., Weil, and others keep the reading κεκλημένου. This does not touch the argument, which is: 'that a μητηρ, as she is called, of a τέκνον, as it is called, is not a τοκετός, as the father is, but a προφάς'.
Thus: the 'parents' may be styled πατέρες by courtesy, Eur. Hec. 476, etc., or patres, Ov. Met. 4. 61, but you would never style them μητέρες or matres. This seems to concede much of what Apollo alleges. Valerius Soranus calls Jupiter "progenitor genitrixque deum"; which agrees, in a way, with Moses and modern science.

That is: ἔσωσε τούτοις ὅσων τὸ ἔρνος, etc.

Butler, Hermann, Dind., Weil and others acknowledge a lacuna after this line to justify the ὅδε in v. 617 (which Schütz would change to οὐδὲ). The lost line would mean:

οὐ Κύπριος ἐν κῆποισιν ἦ γ' ἔσπαρμένη.
she is the embryo-offspring’s nurse: who gives
the seed, begets: as alien for an alien
the mother saves the germ for whom the god
not blights it. I will show this statement’s proof.
There might a father be and yet no mother:
here is a witness, Zeus the Olympian’s child
nor nurtured in the darkness of the womb;
yet such a bud no goddess could beget.

Thy city, Pallas, and thine army I,
who well know how, will otherwise make great,
and now I sent this suppliant at thy shrine
that he might ever faithful be, and thou
gain an ally in him and his successors;
and that this covenant everlastingly
might live, for this land’s progeny to cherish.

ATHANA

Now will I bid them from conviction give
a righteous verdict, since enough is pleaded.

That lost after 618 would be one to make transition from a subject now adequately
discussed:

618. Theocr. 7. 44, πᾶν ἐπ’ ἀλαθεία πεπλασμένον ἐκ Δίως ἔρνος. Then θεός mss,
i.e. ‘divine person’, for it could not mean ‘goddess’ without ἥ, or other sign of
gender. Therefore I have written θεᾶ. The argument here is that Athana, born
without a mother, is a much superior person to all born in the usual way.

625. στέρ γειντ’ ἀπ’ στα. Correctly in Ven. Fl. Join καὶ (ἥπως) τάδε τὰ
πιστὰ αἰανῶς μὲνοι (ἐστε) τοὺς ἐπιστόρους τῶν (τῶν Ἀθηναίων) στέργειν.

626. κελεῦσον mss. κελεύσω Robortello and Weil, because κελεύω, ‘I proceed to
bid’, is too abrupt: ‘I will proceed to bid’ is wanted.
'Απόλλων

(4.) ἡκούσαθ' ὡς ἡκούσατ', ἐν δὲ καρδίᾳ

(5.) ψῆφον φέροντες ὅρκον αἴδεισθε, ξένοι.

'Αθάνα

(3.) τὶ γάρ; πρὸς ὑμῶν πῶς τιθεῖσ αἷμομφος δ';

Χορός

(1.) ἡμῶν μὲν ἢδη πᾶν τετόξευται βέλους;

(2.) μένω δ' ἀκούσαι πῶς ἀγῶν κριθήσεται.

'Αθάνα

κλύοιτ' ἄν ἢδη θεσμόν, 'Αττικὸς λεώς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ;
ἔσται δὲ καὶ τὸ λοίπὸν Αἰγέως στρατῷ
ἀεὶ δικαστῶν τούτῳ βουλευτήριον.

628, 9. Ven. Fl. Farn. have ἡκούσαθ' ἃς. M 'ἂν. G ἂν. ἂν, 'the persons whom’; is a clear request to vote out of favour. ἂς is better. Best of all would be ὡς. In v. 629 αἴδει σθαί, with ε over αι.

These two lines come after v. 630 in the MSS, and are assigned to the Chorus by M. Weil transposed and gave them to Apollo; for Athana could not ask the question in v. 630 after the Furies had made the declaration in vv. 631, 2.

630. τὶ γάρ πρὸ δ σ ὑμῶν.

The number of judges in this court being originally 12 and a President (Ἡγεμόν, Ἐισαγωγεύως), Aesch. makes Athana assume, as a thing beyond dispute, that which was doubtless inveterate custom up to the time when a democratic change made the number much larger, 51, and one yielding an absolute majority. The inveterate custom was that the President should take a ψῆφος in the same way as each of the 12, but give it as a vote only when there were 6 votes on each side; then he was
Apollo

Ye heard what ye did hear; and in your heart revere the oath when ye do vote, my friends.

Athana

And you? how vote for you and blameless be?

Chorus

Our every bolt hath now been shot. I wait to hear which way the trial will be judged.

Athana

Hear now my statute, men of Athens, ye who try this case the first of homicide:

and ever henceforth for the host of Aegeus this parliament of judges shall abide.

always to give it in favour of the accused and on the side of mercy. Athana here prepares the Erinnyes for that contingency: they cannot object, nor do they.

One does not see, however, any very clear reason why an accused person should be acquitted when the judges’ votes are equal. One would say it is absolutely as likely that he is a horrid malefactor as an innocent person. Therefore the ‘inveterate custom’ is made to be established by the imperious sanction of Athana, for a reason of her own in this particular case, v. 703.

633. Herm. edits his conjecture ἀστικός, thinking Ἀστικός too modern a word for this passage; and Aesch. uses it only here. He does not use Ἀκταῖος, and the form Ἀκτικός never occurred to a Greek.

635. ἀνέστη τοῖς αἰγέως Fl. Aigéως Scaliger. Aigéως Turnebus, like Ἀχίλλεως.

636. οἷοι ἐδ’ εἰκάστων mss. δικαστῶν Canter. ‘Parliament’ by antiphrasis.
πάγον δ’ ἀνιερῷ τόνδ’, Ἀμαζώνων ἔδραν σκηνάς θ’ ὅτ’ ἦλθον Θησέως κατὰ φθόνον στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν τήνδ’ ψύπυργον ἀντετύργωσαν πόλει, Ἀρεί τ’ ἐδυνον, εἰθεν ἐστ’ ἐπώνυμος πέτρα πάγος τ’ Ἀρείος: ἐν δὲ τῷ σέβας ἀστῶν φόβος τε συγγενής τὸ μὴ ἀδικεῖν σχήσει κατ’ ἤμαρ καὶ κατ’ εὐφρόνην ὁμος, αὐτῶν πολιτῶν μὴ ’πικαινούντων νόμους, κακαίς ἐπιρροοὐσι βορβόρῳ θ’ ὤδωρ λαμπρὸν μιαίνων οὖποθ’ εὐρήσεις ποτόν, τὸ μὴ ἀναρχὸν μήτε δεσποτοῦμενον ἀστοῖς περιστέλλουσι βουλευώ σέβεως καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἐξω βαλεῖν, τίς γὰρ δεδοικὸς μηδὲν ἐνδίκος βροτῶν; τοιοῦτε τοι ταρβοῦντες ἐνδίκωσ σέβας ἐρυμᾶ τε χώρας καὶ πόλεως σωτῆριον ἐχούτ’ ἄν ὦυν οὖτις ἀνθρώπων ἔχει.

637. πάγο νῦ’ ἄρ εἰ ὁν mss. I conjecture ἀνιερῷ, the same letters in a slightly different order. Suidas and Hesychius both have: ἀνιερόσατες’ ἀναθέντες. The latter also gives the passive ἀνιεροῦθας, of a victim consecrated for sacrifice. Dind. always writes ἱπὸς for ἱερός. The word occurs, an apparent trichath in the second place, Suppl. 218; Sept. 288; Pers. 36, 49; Agam. 70. ἄφερῷ (ἄφερώμεθα v. 422) would suit in meaning, though not so well: it is used by Aesch. only there. ἀπαύγα ἔχειν ἄπερ ἀνιέρωσαν Arist. Oec. 2. 2, ‘to obtain the whole of what he had dedicated’. Herm. first exposed and rejected Ἀρείον. It could not come before v. 642. Then τόνδ’ (τήνδ’ v. 640) means ‘yonder’. Orestes and the Furies have not stirred; and, without enchantment, the scene must still be in the temple of Athena on the Acropolis. We may well imagine that the hill of Ares was regarded as profane and hostile, as compared with Athena’s πόλις, until she consecrated it.

640. πόλις: is Weil’s correction of τότε which has no force. πόλιν νεόπτολιν
I dedicate you hill (the seat and camp of Amazons, when with ill will to Theseus they came in war, and fenced that high-fenced town, a new town 'gainst the old, and sacrificed to Ares, whence the rock and hill are named the Areopagus) on which the people's Awe and his brother Fear shall check, alike by day and night, wrong-doing, if the people themselves admit no changes in my laws.

No beverage shalt thou find if with foul sewers and mire thou stainest the pellucid stream. I charge the people cherish and revere neither a lawless nor despotic form, and not to cast all fear outside the state, for who of mortals fearing naught is just? If you do duly dread this awful court, then shall you have a bulwark of the land and city-safeguard, such as no man hath

will be the New Town fortified with a wall, πέργιος (not 'tower'), over against the Old Town, the Πόλις. The western part of the northern wall of the Acropolis, called τὸ Πελασγικόν, was opposite that 'wide long chasm' in the rock, τὸ ῥέμα τῶν Σεμνῶν, at the base of the Areopagus, into which Athana conducts the Eumenides, vv. 961 foll. The valley between the two hills is narrow.

644. τὸ δ' ἡμαρ. τὸ τ' Grotius. Weil prefers κατ', as at Soph. El. 259. κατ' ἡμαρ καὶ κατ' εὐφράνθην.

645. μητρικαίνουσιν ὁμοσ (with a small ν written above before δμ). μὴ 'πικαινοῦσιν Stephanus.

646. So M., except βο ρ βο ρ ω.

648. μηδὲ for the second μήτε, which is given by G. Ven. Fl.

649. βουλέω σεβεν, with σεβεν in the margin.
οὐτ’ ἐν Σκύθαισιν οὔτε Πέλοπος ἐν τόποις.
κερδῶν ἀθικτον τούτο βουλευτήριον,
αἰδοίοιον, ἡξύθυμον, εὐδότων ὑπερ
ἐγρηγορός φρούρημα γῆς καθίσταμαι.
ταύτην μὲν ἐξέτευ’ ἐμόις παραίνεσιν ἀστοίσων ἐς τὸ λοιπόν.
ὁρθούσθαι δὲ χρῆ,
καὶ ψήφον ἀἱρεῖν καὶ διαγνώναι δίκην
αἰδουμένους τὸν ὄρκουν. εἰρηται λόγος.

Χορός
καὶ μὴν βαρεῖαν τηνѣ ὁμιλίαν χθονὸς
ἐξύμβουλος εἰμι μηδαμῶς ἀτιμάσαι.

655. οὐτ’ ἐν Σκύθαισιν οὔτε Πέλοπος ἐν τόποις.  
κερδῶν ἀθικτον τούτο βουλευτήριον,
αἰδοίοιον, ἡξύθυμον, εὐδότων ὑπερ
ἐγρηγορός φρούρημα γῆς καθίσταμαι.
ταύτην μὲν ἐξέτευ’ ἐμόις παραίνεσιν ἀστοίσων ἐς τὸ λοιπόν.
ὁρθούσθαι δὲ χρῆ,
καὶ ψήφον ἀἱρεῖν καὶ διαγνώναι δίκην
αἰδουμένους τὸν ὄρκουν. εἰρηται λόγος.

656. The asyndeton seems to accord with the simple dignity of the style, and
the solemnity of Athana’s peroration. This κερδῶν ἀθικτον βουλευτήριον is also the
grand condition of deliverance from the Erinnyes. It supplies the major of the
poet’s syllogism: ‘Those who can procure an incorruptible court of justice, can do
without Furies’. Aeschylus assumes that you can procure that court, and proceeds
to rid you of the Furies. Plutarch has well remarked, Reip. Ger. 29, ‘that any
constitution is virtually destroyed by that citizen who first takes a bribe, or gives a
vote out of favour’. That man is ‘bribed’ who does anything in a public capac-
ity, or that is of a public nature, out of favour, when, without the favour, he
would act differently from a sense of right.

659. ἐξ ἐπει’ νῦ’ ἐξέτευ’ Ven.
660. αἰδουμένοις. Canter corrected it. εἰρηται λόγος probably represents
ἐξῆκα, like Latin ‘Dixi’, and ‘J’ay dit’.

In the ensuing altercation, so irregular in itself and yet so regularly conducted,
as the Erinnyes have the first word, v. 663, so Apollo must have the last, and say
three verses corresponding to theirs, 683-685.

It is clear from v. 694, τευχέων, that there are two balloting-urns. I suppose
that one was placed conveniently for one half of the judges, and one for the other:
they do not sit with their backs to the house. Each judge is provided with a black
ball for condemnation and a white one for acquittal. He drops one of these in the
urn nearest to him, when his turn comes to vote. No one knows how he votes.
The place of the urn signifies nothing.

The mode adopted (whatever it was) for grouping the persons on the stage, of
either on Scythia's steppes or Pelops' soil.
This senate, out of reach of gain, revered,
and fierce in anger, I do constitute
the land's unsleeping guard o'er them who sleep.
This warning to my people I have stretched
thus far, for future time. Now must ye rise,
take up the votes, and, reverencing your oath,
give sentence in this suit. My word is said.

CHORUS

I also am a warner to this land
by no means to contemn our fearful band.

whom the Areopagites are the most important in this tableau, made it natural that only one Erinnys should speak out of each pair.

663, 4. ERINNYS. "That is your advice, Lady Athana. Mine is that they do not make light of me".

While she says this, Areopagite 1 goes and drops a black ball in an urn.

665, 6. APOLLO. "I advise them not to think to nullify my oracles, the will of Zeus". A. 2, a white ball.

667, 8. ERINNYS. "As for you, you meddle in murder-suits, and give false oracles". A. 3 condemns.

669, 70. APOLLO. "My Father meddled too. Was He wrong?" A. 4 acquits.

671, 2. ERINNYS. "You interfered with our sisters, the Moerae". A. 5 condemns.

673, 4. APOLLO. "I did what I could for my friend, in his time of need". A. 6 acquits.

675, 6. ERINNYS. "You hocussed the venerable Moerae". A. 7 condemns.

677, 8. APOLLO. "And put you asleep at Delphi. You can do nothing". A. 8 acquits.

679, 80. ERINNYS. "So you say. This land shall see". A. 9 condemns.

681, 2. APOLLO. "Your time is past. 'Tis I shall win". A. 10 acquits.

683, 4. ERINNYS. "Insolent! I'll wait; and bless or ban". A. 11 condemns.

(3 lines APOLLO). "'And I will bless, so help me Zeus and Pallas". A. 12 acquits.
'Απόλλων
κάγωγε χρησιμοὺς τοὺς ἐμοὺς τε καὶ Διὸς
tαρβεῖν κελεύω, μηδ' ἀκαρπῶτον κτίσαι.

Χορός
ἀλλ' αἰματηρὰ πράγματ' οὗ λαχῶν σέβεις,
μαντεῖα δ' οὐκέθ' ἄγνα μαντεύει νέμων.

'Απόλλων
ἡ καὶ πατὴρ τι σφάλλεται βουλευμάτων
πρωτοκτόνοις προστροπαῖς 'Ιξίονος;

Χορός
(5.) τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις.
(6.) Μοίρας ἐπεισας ἀφθίτους θείναι βρατούς.

'Απόλλων
(7.) οὖκον δίκαιον τὸν σέβοντ' εὔεργετεῖν,
(8.) ἄλλως τε πάντως χῶτε δεόμενος τύχοι:

Χορός
(9.) σύ τοι παλαιᾶς διανομᾶς καταφθίσας
(10.) οἴνῳ παρηπαφησάς ἀρχαίας θεάς.

665. οὗ λαχῶν. See Dem. Meid. 573 for the punishment of death inflicted on
an Athenian who sat as dicast, οὗ λαχῶν. Then, σέβεις is rightly compared in
signification with τίες, 'take part in'.

668. μαντεῖα δ' οὐ̣ ύ τοῦ. I edit μαντεῖα because the future tense mars all the
force of the remark. Herm. changed μένων to νέμων. The reproach is very severe:
"You are a mischievous and impertinent meddler in other people's business, and
you do your own business vilely'.

670. Next to this come, in the mss, vv. 679-682, which were first seen to be
And I, too, bid you stand in awe of mine and Zeus his oracles, nor make them fruitless.

Thou with no right meddest in murder-suits. and dost divine and give foul divinations.

My Father, too, went wrong in his awards on the first homicide’s appeal. Ixion’s?

Such, too, thy practices in Pheres’ house; thou madest the Moerae make a man immortal.

Was it not just, then, to befriend a man who honoured me; and that, when he had need?

Blighting primeval dispensations, thou with wine didst hocus ancient goddesses.
'Ἀπόλλων

(11.) σὺ τοι τάχ', οὐκ ἔχουσα τῆς δίκης τέλος
(12.) ἐμεί τὸν ἰὸν οὐδὲν ἐχθροίσων βαρύν.

Χορὸς

(1.) λέγεις· ἐγὼ δὲ μὴ τυχόουσα τῆς δίκης
(2.) βαρεια χώρα τῇ ὑμ. ὀμιλήσω πάλιν.

'Ἀπόλλων

(3.) ἀλλ' ἐν τε τοῖς νέοισι καὶ παλαιτέροις
(4.) θεοῖς ἀτίμος εἰ σὺλ νικήσω δ' ἐγώ.

Χορὸς

ἐπεί καθισπάζει μὲ πρεσβυτῖν νέος,
δίκης γενέσθαι τῇ δ' ἐπήκοος μένω,
ὡς ἀμφίβουλος οὐσα θυμοῦσθαι πόλει.

'Ἀπόλλων

πατάν, not given at all in Suidas and Hesychius. The proper verb to express mean trickery like this is παραπαφίσκω, as when "Ἰς νός says, Ι. 14. 358:

"ὑψ' ἐπὶ ἐλθεί
Zeos, ἐπεί αὐτῷ ἐγὼ μαλακὸν περί καὶ κ. ἐκάλυψα,
"Ἠρη δ' ἐν φιλότητι παρήπαφεν εὐνηθήναι,
where the trickery is similar. The 1 aor. παραπάφησος ought to be read for παρέ-
φησος· ἡπάτησο, in Hesychius: he also has παρήπαφεν· ἡπάτησεν. The fut. ἀπαφήσεις, Anth. 12. 26. The epic 1 aor. of ἐξαπαφίσκω occurs Hom. Αρ. 375:
καὶ τότ' ἄρ' ἐγὼ δὲν ἔνι φρεσὶ Φοῖβος Ἀπόλλων
οὔνεκά μω κρήνη καλλίρρους ἐξαπάφησεν.
Apollo

Getting no sanction of thy claim, thou soon
shalt void the venom which not hurts thy foes.

Chorus

Thou sayest so; but if I lose the suit,
I'll haunt this country to its grievous hurt.

Apollo

But both among the young and elder gods
thou art unhonoured, and 'tis I shall win.

Chorus

Since thou young god ridest down the ancient goddess,
I stay to be a hearer of the sentence,
between two minds, to ban or bless the land.

Apollo

where Apollo himself is tricked by the nymph Telphusa. Opp. Hal. 3. 94 has ἐξαπάφησαν.

685. ἀμφίβολος mss. ἀμφίθωνος Turnebus.
The three verses supplying the lacuna might represent Apollo as saying:

 Tas μὲν ἐρρεῖν, τὸν δὲ σωθῆναι, θεά,
Δίκης θ’ ἐκάπιτο, σοῦ τε, καὶ Δίως τρίτον.

Below, v. 710, Orestes duly ascribes his escape to Apollo, Pallas, and Zeus; but Apollo speaking would rely rather on his plea "δικαίως" v. 565, and say Δίκης for ἐμοῦ.
'Abára

ἐμόν τόδ' ἐργον λοισθίαν κρίναi δίκην,
ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσβήσομαι:
μήτηρ γὰρ οὔτις ἔστιν ἢ μ' ἐγείνατο,
τὸ δ' ἀρσεν αἴνω πάντα πλὴν γάμου τυχεῖν,
ἀπαντὶ θυμὸ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὔτω γυναῖκος οὐ προτιμήσω μόρον
ἂνδρα κτανούσης δωμάτων ἐπίσκοπον,
νικῆ δ' Ὀρέστης κἀν ἰσόψηφος κριθῇ.
ἐκβάλλεθ' ὃς τάχιστα τευχέων πάλους
ἀσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος.

'Ὀρέστης

ὁ Φοῖβ' Ἀπόλλων, πῶς ἀγών κριθήσεται;

Χορός

ὁ Νῦξ μέλαινα μήτερ, ἂρ' ὀρᾷς τάδε;

'Ὀρέστης

νῦν ἀγχόνης μοι τέρματ', ἡ φάος βλέπειν.

686. λοισθίαν (sub. ἔμα). Here it means 'after the twelve votes are sorted'. She holds up a white ball to view as she speaks, and, assuming her full authority as the divine founder of that court, declares: that by virtue of that vote of hers Orestes has a majority, νικῆ, in case, κἀν, the votes actually given are equal. She does not drop her white ball in an urn. She keeps it as a token and symbol of what shall be the rule and practice in every like case hereafter.

This is how Cicero (very clearly, pro Mil. 3) understood this matter of the 'calculus Minervae': in the same way also Stanley, Schütz, Bothe, Müller, Schömann, Weil, Paley, Drake. Müller and Schömann especially have discussed the question in an exhaustive and thorough manner.

On the other side Herrmann, Dindorf, Linwood think that this first Areopagite-
My part is, last of all, to judge the case, and to Orestes I shall give this vote.
There is no mother who bore me; in all things with all my heart, except in taking wedlock,
I laud the male, and am my Sire's own child.
So will I not give preference to her fate, the wife's, who slew her lord, the household's master.
Orestes wins though found with equal votes.
Now, judges, ye on whom this task is laid,
cast forth with speed the ballots from the urns.

Orestes
O Phoebus! how will it be judged, this contest?

Chorus
O Night! black mother! dost behold this crisis?

Orestes
Strangling is now my goal, or dawn of light.
Χορός

ημῖν γὰρ ἔρρειν ἣ πρόσω τιμᾶς μένειν.

Ἀπόλλων

πεμπάζετ' ὀρθῶς ἐκβολᾶς ψῆφων, ἦνοι, τὸ μὴ ἀδικεῖν σέβοντες ἐν διαιρέσει
γνώμης ἀπούσης πῆμα γίγνεται μέγα,
παρόνσα δ' οἶκον ψῆφος ὁρθωσεν μία.

Ἀθάνα

ἀνὴρ ὡδ' ἐκπέφευγεν αἰματος δίκην,
ἰσον γὰρ ἔστι τάριθμημα τῶν πάλων.

Ὀρέστης

ὁ Πάλλας, ὁ σώσασα τοὺς ἐμοὺς δόμους,
γαίας πατρίφας ἐστερημένον σὺ τοι
κατάκισας μὲ' καὶ τις Ἐλλήνων ἔρει:
Ἀργεῖος ἀνὴρ αὖθις, ἐν τε χρήμασιν
οἰκεὶ πατρώοις, Πάλλάδος καὶ Λοξίου
ἐκατι, καὶ τοῦ πάντα κραίνοντος τρίτων
Σωτῆρος' ὃς πατρῶν ἀἰδεσθεὶς μόρον

699. γὰρ refers to ἃρ' ὀρᾶς τάδε; v. 697. Understand ἀνάγκη with ἔρρειν. Then mss and Editors, τιμᾶς νέμειν. Their office is ποινὰς νέμειν, not τιμᾶς, and we must read μένειν.

700. M marks a change of speaker here by a dash at the beginning of the line. Victorius first gave the lines to Apollo.

701. in diribitione, not "in diremtione" with Lat. Fr.

702. γν ὃ μηθὼδ' ἀπό υσησ. πῆμα γί νεται μέγα' I omit the δ' because nothing is so proper as an asyndeton in the enunciation of a gnome like this.

703. βαλὸ νοσατ' ὕ ἰ κον. So all Editors and Weil. Aeschylus would never
Chorus

We come to naught or else our rights abide.

Apollo

Friends, count aright the outcome of the votes, and practice no unfairness in the sorting: a judgement absent, there ensues much woe; and one vote present rights a house again.

Athana

He is absolved from bloodshed's penalty:

the count of votes for each side is the same.

Orestes

O Pallas, who hast saved my house, when I was of my native land bereft, thou hast restored me; and each Greek shall say: "Again an Argive, in his father's rich domain he dwells, by grace of Pallas, Loxias, and the all-ratifying third, the Saviour," who saves me, honouring my father's fate represent a voting-pebble as 'setting up again a house or household by hitting it'. The true reading is παροϊσα δ'; and the metaphor in πῆμα and ὅθωσεν that of a storm-tost ship.

704. δ' ὑ'. δ' Ven. Fl.
706. 7. ὠ σῴσα, σα written over. γαίας Dind. for καὶ γῆς.
709. ἄνηρ mss. ἄνηρ Porson.
712. Zeus had a temple, Διόωτηριον, on the Acropolis. Weil regards ὅρων as an error caused by μὸρον written above it. It ought to be παρεῖς, 'having set aside', or the like.
σώζει με, μητρός τάσδε συνδίκους ὅρων. εὖω δὲ ἤτοι τῇ δε καὶ τῷ σῷ στρατῷ τὸ λοιπὸν εἰς ἀπαντα πλείστηρι χρόνον ὀρκωμοτήσας, νῦν ἀπεμι πρὸς δόμους. [μήτοι τιν' ἄνδρα δεύτῳ πρυμνήτην χθονὸς ἐλθόντ' ἐποίσεων καὶ κεκασμένον δόρυ. αὐτοὶ γὰρ ἥμεῖς οὕτε ἐν τάφοις τότε τοῖς τάμα παρβαίνονσι νῦν ὀρκώματα ἀμηχάνονσι πράξομεν δυσπραξίαις, ὀδοὺς ἀθύμους καὶ παρόρνιθας πόρους τιθέντες, ὃς αὐτοῖς μεταμέλη πόνος. ὀρθουμένων δὲ, καὶ πόλιν τὴν Παλλάδος τιμῶσιν ἄει τήνδε συμμάχῳ δορὶ αὐτοῖς 'ημεῖς ἐσμέν εὐμενέστεροι.] καὶ χαίρε, καὶ σὺ καὶ πολισσοῦχος λέως. πάλαισμ' ἀφυκτόν τοῖς ἐναντίοις ἐξοι σωτηρίον τε καὶ δορος νυκηφόρον.

713. Athana was also "Σώτειρα, παρὰ τοῖς Ἑλληστης," Hesych. s. v.

715. πλείστηρις, 'furnishing, or furnished with, the greatest amount', τὰ πλείοντα, on the analogy of πεντήρης, from *ἀρω, not ἐρέσω. In Choeph. 1029, πλείστηριοίμαι seems to mean 'I declare Loxias to be most abundantly chargeable with imputations'. See J. Poll. p. 277, Bekker.

717-726. Dind. and Weil mark the interpolation from v. 719 to 726, for it seems indubitable, from the style, that there is an interpolation. I add to it vv. 717, 718, because they are too meagre, curt, and inadequate an account of the oath. The things objected to by Weil and Dind. are: τότε, v. 719, the hyperbaton of νῦν, v. 720, the πράξομεν δυσπραξίαις, v. 721, the πάνος of v. 723, ὀρθουμένων v. 724, τιμῶσιν v. 725, and ἐσμέν v. 726. It may be added that this is the only place where μεταμέλειν is found in Aesch., or πρᾶσεν ὡς (the Latin faecit ut eum poenitet); the word παρόρνιθα occurs only here: it was this, perhaps, which suggested Horace, Carm. 1, 15, 5, "mala dedis avi domum", and Epod. 10, 1, "mala saluta navis

156
although he saw these pleaders for my mother.

Now with this country and thy fighting men
when I have plighted oath, to last henceforth
for all surviving time, I will go home:
[an oath that no man, pilot of my land,

come here to brandish his well practised spear.

Myself, then in the grave, will yet effect,
by hampering mischances, that they rue
their pains, who contravene my present oaths:
will bring about for them despondent marches,
and paths attended by ill-omened birds.
If they uphold these oaths, and always honour
Pallas her city with confederate spear
I shall the kinder be to them.] Farewell,

thou and this state-guard host; and may it have
resistless force to grapple with its foes,
to bring it safety, triumph to its spear.

exit alite". It is possible to give a translation of the rejected lines, after making
many allowances for the interpolator; but the proper emendation of spurious verses
would result in new ones.

Much care was taken to exclude interpolations such as this. Lycurgus the orator
passed a law enacting that well authenticated copies of the tragedies of Aeschylus,
Sophocles, and Euripides should be preserved in the public treasury; and that it
should be unlawful for any of them to be presented on the stage unless the Chief
Secretary of State, δ γραμματεὺς τῆς πόλεως, were present, with the authorized
version before him, to take note of any divergence, omission, or interpolation made
by the actors. This enactment, however, is one of that kind which is easily evaded
and is soon set aside; and the interpolation may even have been made in the 130

728. Ἡχοι MSS. The wish is idle, addressed to Athana; suitable as expressing
gratitude to Athens: therefore, Ἡχοι.
Χορός

(στρ. 1)

ιώ, θεοί νέοι,
παλαιὸς νόμος
καθιππάσασθε κάκ χερῶν εἰλεσθέ μου·
ἐγὼ δ' ἄτιμος ἀ τάλαινα βαρύκοτος
στενάξω; τί μέξω;
γένωμαι δυσοίστα ποιήταισι
ἐν γά τάδε, φεῦ,
iὸν ἵνα ἀντιπενθή μεθείσα καρδίας,
σταλαγμὸν χθονὶ
ἀφορον, ἐκ δὲ τοῦ
λειχήν ἄφυλλος ἀτεκνός, ὡ δίκα, δίκα,
pέδον ἐπισύμενος
βροτοφθόρον κηλίδας ἐν χώρα βαλεί.
ἐπαθον, ὡ, μεγάλα τοῦ,
kόραι δυστυχεῖς Νυκτὸς ἄτιμοπενθεῖσ.

730. ιώ θεοι νεώτεροι. I write νέοι as a better correlative of παλαιὸς, v. 731: because an iambic dimeter is not a fit measure in which to lead off a burst of passion, but a dochmius is; because an analysis of the metres shows that all the lines are either dochmiac or bacchic or trimeter iambic, finishing off with one composed of a dochmius, dactyl and trochaic dipodia.

733. ἡ τάλαινα.

734, 5. These two verses come after v. 742 in the mss. Weil transposed them, and restored both syntax and connexion of ideas.

735. δυσοίστα. δυσοίστα Müller, an Old Attic poetic form, of which there are several examples in Aeschylus. The line is bacchic trimeter. The correct discrimination of the verses had not been made by any of my predecessors.
Chorus

O ye younger gods!
ye my statutes old
have ridden down and snatched them from my aged grasp.
And I all-scorned, forlorn, in this my grievous spite
but murmur? nay do—what?

Let's make us—destructful—to th' folk here!
on this country, ugh!
casting grief-avenging drops! venom! venom from our heart!
a rain noisome to
this land; whence shall come
a tetter eating buds and babes, Io for Right!
darting upon the ground,
and scatter health-destroying pest-spots on the soil.
I have endured hardships immense!
th' ill-starred girls of Night, we of unseemly sorrows.

730. Υ εικα. I write εικα, εικα, like πολις, πολις, because the
verse is clearly an iambic trimeter.
742. βαλεια. βαλεια Turnebus.
743. επαθον i η μεγάλατοι. The line is either cretic or bacchiac dimer with
a resolved arsis: therefore I write ε. τοι is the enclitic particle accentuating a
preceding epithet.
745, foll. It is important to observe that the Furies are not in any way cajoled by
Athena. Both in ω νεικησθ' and οδικ εστ' ετυμοι infra she calls their attention to
the fact that Zeus and six judges are on one side, and themselves, the Erinnyes, and
six judges on the other. In such a deadlock, and when they have formally entrusted
the arbitrament to her, v. 405, Athena submits that they cannot fairly object if she
chooses to give her vote on her father's side.
'Αθώνα

ἐμοὶ πίθεσθε μὴ βαρυστόνως φέρειν' 743
οὐ γὰρ νεικησθή, ἀλλ' ἵσοψηφος δίκη
ἐξηλθ' ἁληθῶς, οὐκ ἄτιμα σέθεν.
ἀλλ' ἐκ Δίως γὰρ λαμπρὰ μαρτύρια παρῆν,
αὐτὸς τ' ὅ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν
ὡς ταῦτ' Ὅρέστην δρῶντα μὴ βλάβας ἐχειν.
ὑμεῖς δὲ μὴ θυμοῦσθε, μηδὲ τῇδε γῇ
βαρύν κότον σκήψησθε, μηδ' ἀκαρπίαν
τεῦξητ' ἀφεῖσαι μανάδων σταλάγματα,
βοτήρας ἀκναὶς σπερμάτων ἀνημέρους.
ἐγὼ γὰρ μὴν πανδίκως ὑπίσχομαι
ἐδρας τε καὶ κευθμώνας ἐνδίκου χθονὸς,
λυπαροθρόνουσιν ἡμένας ἐπ' ἐυχάραις,
ἐξειν, ὑπ' ἀστῶν τῶν δε τιμαλφουμένας.

Χορός
(ἀντ. ἁ)

ιῶ, θεοὶ νέοι,

παλαιοὺς νόμους
καθιππάσασθε κακ χερῶν εἰλεσθέ μου:
ἐγὼ δ' ἄτιμος ἀ τάλαινα βαρύκτος

745. πείθεσθε. πίθεσθε Turnebus.

746. τ'...σώ ψηφοσδίκη, a reading not recorded in the editions.

749, 50. ἀντό-σθ' ὅ...θήσασ. χρήσας Turnebus. Then, ὁ σταῦτ'.

751, 2. ὑμεῖς δ' ἐτε τῇ δειγῆ βαρύν κότον σκήψησθε, μηδ' ψήνει νοθε. The scribe omitted μὴ θυμοῦσθε by mistake, and then inserted it in a wrong place. The restoration is Weil's, after some attempts made by Hermann and others.
Yield to me not to take it angrily:

you are not worsted: with like votes the suit
did truly issue, in no scorn of you.

Clear evidence from Zeus appeared; and he

who gave it also gave the oracle

that, this deed done, Orestes should receive

no harm. Be not ye wroth, nor at the land

launch your grave rancour, nor create a dearth

by dropping foam-flakes from your frenzied breasts,

ungentle shepherds of the sprouting seeds.

I in good faith engage that ye shall have
dwellings and haunts beneath this righteous earth,

seated at altars girdled with bright thrones,

and magnified by these my citizens.

O ye younger gods!

ye my statutes old

have ridden down and snatched them from my aged grasp.

And I all-scorned, forlorn, in this my grievous spite

753. τένεψι. Then δαί μόνων. The corruption is an anagrammatic one for 

μανίδων, a term which the Furies applied to themselves above, v. 470. The other

suggestions, of which Weil’s μανίλων is the latest I know, are such as 

πνευμόνων Wekel., δάνων Herm.

754. βρω τήρ ας ἄγχυχας mss and Schol. βοτῆρας Weil, like φιτοποιέων below, 
v. 865. ἄγχυχας Wieseler, ‘the sheaths of the young seeds’. Corrections such as 

these are like beautiful poems.

161
οτενάξω; τί μέξω; 
γένωμαι δυσοίστα πολίταις:
ἐν γα τάδε, φεῦ,
ιόν ίόν ἀντιπενθῇ μεθείσα καρδίας,
σταλαγμὸν χθονὶ 
ἀφορον, ἐκ δὲ τού 
λειχὴν ἀφυλλος ἄτεκνος, ὥ δίκα, δίκα, 
πέδον ἐπισύμενος 
βροτοθρόους κηλίδας ἐν χώρα βαλεῖ.
ἐπαθον, ὥ, μεγάλα τοι,
κόραι δυστυχεῖς Νυκτὸς ἀτιμοπενθεῖς.

'Αθάνα

οὐκ ἔστι ἀτιμοι' μηδ' ὑπερθύμως ἄγαν 
θεαὶ βροτῶν στήσητε δύσκηλον χθόνα 
κάγῳ πέποιθα Ζηνί, καὶ, τί δεὶ λέγειν; 
καὶ κληδάς οἶδα δῶματος μόνῃ θεῶν 
ἐν ὧ κεραυνός ἐστιν ἐσφραγισμένος.

αλλ' οὐδεν αὐτοῦ δεὶ. σὺ δ' εὐπλῆθης ἐμοὶ 
γλῶσσης ματαιάς μὴ 'κβάλης ἐπὶ χθόνα 
καρπὸν φέροντα πάντα μὴ πρᾶσσειν καλῶς.

775. So M etc. Herm. quotes Soph. O.C. 1041, κόριον στῆσω τέκνων. Lin-
wood prefers κτίσητε. The Schol. δύσκηλον' δυσθεράπευτον, derives it from 
κήλη, ταμεξ. Weil expected a word formed from κηλίς, to mean 'contaminated', 
and proposed δύσκηλος. Aesch. regarded δύσκηλος as connected with κηλέω 
(whether he was wrong or right) and as the opposite of εὐκήλος, which he uses 
Agam. 455, according to my conjecture εὐκαλοί. Hesych. has, εἰκαλεὶ ἀτρεμίζει. 
eἰκάλεια; ἡσυχία. εἰκαλον' ὅσιον.

162
but murmur? nay do—what?
Let's make us—destructful—to th' folk here!
on this country, ugh!
casting grief-avenging drops! venom! venom from our heart!
a rain noisome to
this land; whence shall come
a tetter eating buds and babes, Io for Right!
darting upon the ground,
and scatter health-destroying pest-spots on the soil.
I have endured hardships immense,
th' ill-starred girls of Night, we of unseemly sorrows.

**Athena**

Ye are not scorned. Make not in too much wrath,
ye deities, men's land disquieted

I too put faith in Zeus, and—wherefore say it?—
alone of gods I know that chamber's keys
where lies the thunder sealed and registered.
But there's no need of it. O yield to me!

and cast not on the earth from reckless tongue
the seed that makes all other seed to fail.

Supposing that Aesch. used δύσκελος as meaning 'unquiet' then a line is lost which completed the expression of thought; and Weil's 'ratio antithetica' indicates a lacuna. The line would mean:

> λιμόδου υόσων τε προσθικώσαν ἐμβολάς.

777. δωμάτων mss. δώματος Casaubon.
779. εὐπειθής mss. εὐπείθης Hermann.
κοίμα κελαυνοῦ κύματος πικρὸν μένος·
ῶς, σεμνότημος καὶ ἕννοικήτωρ ἐμοὶ,
pολλῆς δὲ χώρας τῆς δὲ τάκροβινα,
θυή πρὸ παιδὼν καὶ γαμηλίου τέλους,
ἔχουσ', ἐς ἄει τόνδ' ἐπαινέσεις λόγον.

Χορός
(στρ. β')
ἐμὲ παθεῖν τάδε·
φεῦ·
ἐμὲ παλαιόφρονα,
κατά τε γὰν οἴχνεῖν·
φεῦ·
ἀτίετον μύσος·
πνέω τοι μένος,
ἀπαντά τε κότον·
οἳ οἳ δὰ φεῦ·
τίς μ' ὑποδύεται πλεύρ' ὄδύνα; θυμὸν
ἀἰε, μάτερ, ὡ
Νῦξ: ἀπὸ γάρ με τιμᾶν δαναιὰν θεῶν
dυσπάλαμοι παρ' οὐδὲν ἥραν δόλοι.

783. There was a full stop at ἐμοί, which Weil removed and put a comma at ὡς, joining ὡς... ἐπαινέσεις. Perhaps ἐπαινέσει.

784. τῆς δὲ ἀκρὸς θεία. τῆς δὲ τάκροβινα Turnebus. Herm. and Weil read τῆς' ἐτ' which seriously encumbers the expression.

790. κατάγαν ὁ υἱὲ (κατάτευγαν in the antistrophe). ὀἴχνεῖν Hermann, which is confirmed by Athana's paraphrase, ἅτιμος ἐρρεῖν, ν. 803. The meaning is 'go roaming vainly over the world, with no victim to chase and play the vampire on, because they are all dealt with by immaculate courts of justice heedless of my divine sanction!'
Calm the black billow's bitter energy:
most worshipful, my neighbour, thou shalt take
this empire's choicest gifts, burnt offerings made
er ere children are begot, or nuptial rites
achieved, and evermore approve my words.

Chorus

Me, me suffer this!
bah!
me with the thoughts of e'ld!
o'er earth vainly roam!
bah!
a scorned hateful thing!
I breathe furious rage,
and each form of spite.
Oy, oy, da, bah!
what is this smart that creeps under my ribs? O mark
my wrath, mother, O
Night! for the rude-of-hand tricks of the gods have reft
me of my ancient rights, setting me down for naught.

791, 2. This φε&omicron; comes after ἀτίετων in mss. Hermann placed it rightly. Then μύς. μύς Ven. Fl.
796. ὑποδηται πλ ἐν ρ ἄσ (ὑποδηται in the antistrophe). πλεύρ' Weil. The verse is dochmian dimeter.
797. I add the &omicron; to complete a dochmian: for &omicron; at the end of a rhythmical order, see v. 316.
798. τι μᾶν (a. over ς) δαμάν... ων (a. over ω). The antistrophe has τι μᾶν
δαμαιν L. Dindorf, which Weil adopts, comparing v. 365 and the like.
A dochmian dimeter: θεών is a monosyllable.
799. δόλω (with οι over ω); in the antistr., δό λω. The expression 'have hoisted,
"Αθάνα

ότιοι καμοῦμαι σοι λέγουσα τάγαθά·

ός μήποτ' εἴπης πρός νεωτέρας ἐμοῦ

θεὸς παλαιὰ καὶ πολισσοῦχων βροτῶν

ἀτίμοις ἔρρειν τοῦδ' ἀπόξενος πέδου.

ἐξεστὶ γάρ σοι τῆςδε γαμόρῳ χθονός

ἐίναι, δικαίως ἐς τὸ πάν τιμωμένη.

ἄλλ' εἰ μὲν ἄγνων ἐστὶ σοι Πειθοῦς σέβας,

γλώσσης ἐμῆς μείλιγμα, καὶ θελκτήριον,

οὐ δ' οὖν μένοις ἂν· εἰ δὲ μὴ θέλεις μένειν,

οὔτ' ἄνικαῖς τῇδ' ἐπιρρέποις πόλει

μὴνίν τιν', ἢ κότον τιν', ἢ βλάβην στρατῷ.

Χόρος

ἐμὲ παθεῖν τάδε·

φεῦ·

ἐμὲ παλαιόφρονα,

κατά τε γάν οἰχνεῖν·

φεῦ·

ἀτίστον μῦσος·

or ousted, me, as a thing of no account, out of my ancient prerogatives' is strong and appropriate.

800-810. These eleven verses come after the antistrophe in Μ, a likely mistake of the scribe. Weil seems to be right in placing them here, because Athana more clearly replies to single exclamations and deprecates particular threats of the Furies, which it is more natural she should do on hearing them the first time, and make a more prolonged propitiatory appeal on the second hearing. Thus, παλαιὰ v. 802 is the echo of παλαιόφρονα v. 789, ἀτίμοις ἔρρειν v. 803 of κατὰ γάν οἰχνεῖν v. 790, μὴνίν τιν' ἢ κότον τιν' of μένοι and κότος vv. 793, 4. So Weil. The promise of a
I will not tire of telling thee thy gains
lest thou an ancient goddess say that, spurned
by me thy junior and this city's guards,
thou art chased a wandering outcast from this soil.
'Tis thine to have thy freehold in this land,
for ever justly honoured. If with thee
Persuasion's majesty, my tongue's caress,
is holy deemed, and keeps its charm, then stay.
If thou wilt not, then canst thou not uprightly
let any wrath, or spite, or harm weigh down
upon this city and its fighting men.

Me, me suffer this!
bah!
me with the thoughts of eld!
o'er earth vainly roam!
bah!
a scorned hateful thing!

freehold residence in Athens, v. 804, is also a direct attempt to appease them in
their anticipated κατά γὰν οἴχνειν.
804, 5. These came after v. 810. Well placed them here in a more probable
and intelligible connexion.
804. τῇ-δεγ' ἀμό ρονυχαγοσσ. τῆς δὲ γαμόρφ Dobree.
806. Weil put the comma after μελαγμα and joins ἀγνόν ... καὶ θελκτήριον.
Heimsoeth's μαλδακτήριον does not seem so good.
808. θέλ ης (εἰ οὐτε η).  
809. δ υπ' ἄν. οὐτάν Wellauer, οὔταν Herm.
πνεῶ τοι μένος,
ἀπαντά τε κότον·
oi oûi dâ phêv
τίς μ᾽ ὑποδύεται πλεύρ᾽ ὄδυνα; θυμὸν
ἀἰε, μάτερ, ὥ
Νῦξ· ἀπὸ γὰρ με τιμᾶν δαναιᾶν θεῶν
δυσπάλαμοι παρ᾽ οὐδὲν ἦραν δόλοι.

'Αθάνα

ὁργᾶς ἔνυποισ ὑπὶ, γεραίτερα γὰρ εἶ,
καὶ τῷ μὲν εἶ σὺ κάρτ᾽ ἐμοῦ σοφώτερα·
φρονεῖν δὲ κάμοι Ζεὺς ἐδωκέν οὐ κακῶς.

. . . . . . . . .

ὑμεῖς ἐς ἀλλόφυλον ἐλθοῦσαί χθόνα
γῆς τῆς ἐρασθήσεσθε· προύνησω τάδε.

. . .

νπιπρρέων γὰρ τιμιότερος χρόνος
ἐσται πολίταις τοῖς δε· καὶ σὺ τιμίων
ἐδραν ἐχοῦσα πρὸς δόμοις Ἐρεχθέως

τείχει παρ᾽ ἄνδρῶν καὶ γυναικεῖων στόλων
ὁσ᾽ ἀν παρ᾽ ἄλλων οὐποτε σχέδουι βροτῶν.

[σὺ δ᾽ ἐν τόποις τοῖς ἐμοῖς μὴ βάλης

825. καὶ τοι μὲν σὺ κάρ τ᾽. καὶ τῷ μὲν εἶ σὺ Wieseler. The Scholium explains τῷ by διὰ τῶν χρόνων. Compare Hom. II. 19. 218, Ulysses is speaking:

. . . ἐγὼ δὲ κε σείῳ νοήματι γε προβαλομένη
πολλὸν, ἐπεὶ πρότερος γενόμην.

826. The abruptness of transition, and the want of a line to suit the exact correspondence of iambic systems induced Weil to mark a lacuna here with the mean-
I breathe furious rage,
and each form of spite.
Oy, oy, da, bah!

What is this smart that creeps under my ribs? O mark my wrath, mother, O
Night! for the rude-of-hand tricks of the gods have reft me of my ancient rights, setting me down for naught.

ATHANA

Thine anger I will bear: thou art my senior,
and thereby wiser far than I; and yet to me, too, Zeus not sparingly gave wit.

If ye repair to some extraneous soil
ye will regret this land: I give ye warning.
Time flowing on shall still more glorious be for these inhabitants. By Erechtheus’ halls thou having honoured residence shalt get,
from men and trains of women, tributes such as thou wouldst never have from other men.

[Then fling not broadcast, thou, on my domains

ing “itaque me audi optima suadentem”. The Scholium is also λείπει δ καλ. The line might be:

πείθει φιλοφρονών τίς οὐ τὰ χείρονα.

827. ὑμεῖς δ’ mss. I omit δ’. The asyndeton is better, and this may be the place to which λείπει δ καλ belongs.
832. τέν ξη.
833. ἕσσε σην. δὸν καὶ II. L. Ahrens.
834-842. I am constrained to condemn these nine verses. They fit in nowhere.
They teem with harsh and vulgar metaphors. They breathe no persuasion; but very much the contrary, as if one should say ‘Were I in your place, this is what I would do’.

Dindorf condemned all from 834 to 845. He condemns so much that I did not heed him until I was convinced beyond the possibility of recantation. Verses 843-845 are genuine: my translation of vv. 834-842 was made at a time when I yet hoped that they might be saved.

The ἐν τόποις τοῖς ἐμοῖς jars with ἐν τοῖς ἐμοῖς ἀστοῖσιν. If Horace read
thy gory grindstones, banes of youthful breasts, maddening with passions not inspired by wine.
Nor draw the heart from fighting cocks and plant among my citizens domestic war with reckless internecine provocation.
Let foreign war come freely here, in which shall be a furious passion for fair fame; I mean no battle of the household bird.]
Such guerdons thou mayst gain from me, and as kind doer, kindly treated, kindly honoured, share in this land by gods most well-beloved.

Chorus

What sort of home shall mine be, queen Athana?

Athana

Free from the pain of every grief: accept it.

Chorus

Say I accept: what dignity awaits me?

846. ἀλματηρᾶς θηγύνας, so did Martial read “O tempora! O mores!” A lie is soon believed. The right word for ‘drawing’ a fowl is ἔξαψειν, and that is a wrong argument in favour of ἔξελοουσ’. οὐ μόλις παρὼν is Latin, non parum praecens. ἐνοικιαὶ ὑπνίται are Pliny’s “villaticae alites”, N. H. 23.1. As soon as the foolish favour of one’s prejudice is withdrawn, these lines have nothing to make them acceptable.

848. τὰ σοφέροι τι μὴ μὲν εῦ One would expect τίνα δ’ ἐμοί τιμὴν νεμεῖσ;
'Αθανά

ως μή τιν' οίκον εύθενεῖν ἀνευ σέθεν.

Χορός

οὐ τοῦτο πράξεισ ὡστ' ἐμὲ σθένειν τόσον;

'Αθάνα

tῷ γὰρ σέβομετ συμφορᾶς ὀρθώσομεν.

Χορός

καὶ μοι πρόπαντος ἐγγύην θήσει χρόνου;

'Αθάνα

ἐξεστὶ γὰρ μοι μὴ λέγειν ἀ μὴ τελῶ.

Χορός

θέλγειν μ' ἔοικας καὶ μεθιστάναι κότου.

'Αθάνα

tοίγαρ κατάσον οὖς ἐπικτῆσει φίλους.
That not one household thrive where thou art not.

Chorus

Will you effect that I have all this power?

Athana

I will steer straight thy worshipper's affairs.

Chorus

And give me surety for all future time?

Athana

What I will not perform I need not promise.

Chorus

You seem to charm and move me from my wrath.

Athana

Then bless with spells the friends whom you will gain.

where about in the world'. ἔφυσμησαι v. 856 (compare Hesych. ἔφυμενις ἐπίθεις, Σωφοκλῆς) suggested to Weil κατάσον which he puts forward rather diffidently, but no word could suit better. Hesychius gives, κατάσαι, i.e. κατάσαι κατακηλθόσαι, and κατηράτην κατεκαληθόσαι. The meaning is: 'Tranquillise the fears of your displeasure which are now entertained by those who are to be your friends, by invoking blessings upon them'. The reader will call to mind δόσκηλον, v. 775.
Χορός

τί οὖν μ’ ἀνωγας τῷ’ ἐφυμνησαι χθονί;

Ἀθάνα

ὀποία νίκης μη κακῆς ἐπίσκοπα,
καὶ ταῦτα γῆθεν ἐκ τε ποντίας δρόσου
ἐξ οὐρανοῦ τε κάνεμων ἀήματα
εὐηλίως πνεοῦτ’ ἐπιστείχειν χθόνας:
καρπὸν τε γαίας καὶ βοτῶν ἐπίρρυτον
ἀστοίσιν εὐθενοῦντα μή κάμνειν χρόνῳ,
καὶ τῶν βροτείων σπερμάτων σωτηρίαν
τῶν δ’ εὐσεβοῦντων εὐφορωτέρα πέλοι:
στέργω γάρ, ἀνδρὸς φιτυπομένος δίκην,
τὸ τῶν δικαίων τῶνδ’ ἀπένθητον γένος,
τοιαύτα σοῦστι. τῶν ἄρειφάτων δ’ ἐγὼ
πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ
τῆνδ’ ἀστύνικον ἐν βροτοῖς τιμῶν πόλιν.

857. Athana being asked by the Eumenides what tokens of good-will they can offer in sign of submission says: ‘Let them be such as accord with the absence of all ill-will which marks my victory over you: bless my people in the salubrity of their climate, the fertility of their soil, their cattle, the healthiness of their children, the good behaviour of the great majority of the citizens: I will be answerable myself for their victory in war’.

The other interpretation ‘such things as have no evil results when victory is won’ (Weil) will not bear examination and reflection. It seems to have taken rise out of the expunged verses, 834-842.

861. βροτῶν mss. βοτῶν Stanley.
862. εὐ βεν ὁ ωντας (a dot on ο).
864. τὸ ν δυσσίβό υντυ ν δ’ ἐκ φ ο ρ ωτέρ α πέλοι στ’ The δ’ is omitted in Ven. Fl. Farn. Herm. keeps πάλιοι, and those who follow him are content with the meaning ‘but may you be rather a carter-out of the impious, as weeds and
Chorus

What do you bid me conjure for this land?

Athana

Such things as suit a victory not ungentle,
even these: that both from earth and dew marine,
that both from sky and winds fair breezes breathe
through genial sunshine and pervade the land:
that copious produce from the earth and herds
may never fail to flourish for this people;
with healthy growth of human seed, but more
prolific in law-fearing men; for I,
like him who shepherds garden-plants, would have
this breed of righteous men exempt from ill.
Such boons are thine. From bloody pageantries
of battle I'll not brook they not ennoble
throughout the world this city paramount.

superfluous plants’. I think δ' εὐσεβευτών was corrupted into ἔυσεβευτῶν: then,
naturally, ἐκφορωτέρα into ἐκφορωτέρα lest Athana might wish Athens to be more
prolific in wicked men than good. Then δ' was inserted: I ascribe its omission in
the best copies to the fact that a later hand has often made additions in Μ of single
letters, as here of δ', and s in πέλασις, and after the copies were made. εὐσεβευτές
does not mean ‘god-fearing’ but ‘righteously-acting’. Neither Aeschylus nor
Aristotle ever expected all the people in a state would be good, or any one of them
perfectly so: only that a majority would be well-conducted.

867. σ-δ υστι. σοῦ 'στι Ven. Fl. Aug. σοβετι Porson. ‘These are things
for thee to give.’

The Eumenides endeavour heartily to carry out Athana’s desire, repeating her
words or using their equivalents; ἐπίρρωτον, v. 861, suggests ἐπισοστος v. 877,
(for which Meineke need not have proposed ἐπιρρότως); the ἐνθλῶς of v. 860, the
φαυδόν ἄλιου σέλας of v. 879; and the γάνθευ of v. 858, the γαλας of v. 878, etc.
Xorôs

(στρ. α')

δέξομαι Παλλάδος ἕννοικίαν,
οὐδ' ἀτυμάσω πόλιν,
τὰν καὶ Ζεὺς ὁ παγκρατής Ἀρης τε
φρούριον θεῶν νέμει,
ῥυσίβωμον Ἐλλάνων ἀγαλμα δαμόνων.
άτ' ἔγω κατεύχομαι,
θεσπίσασα πρεμυεῖς:
ἐπισυστόου βίου τύχας ὑνησίμου
γαίας ἐξαμπρέσει
φαιδρὸν ἀλίου σέλας.

877. ύιόν for βίου.

878. ἐξ αμβρὸς τοι. Μ. G. ἐξαμπρόσα Ven. Flor. Farn. Four long syllables are required, for the penult of ἐρμαίαν, below, could not be shortened by Aesch. Pauw proposed ἐξαμπρόσα. The aor. of βρῶ is unknown; the quantity of the υ is assumed without warrant; the verb is intransitive. Much the same is the case with ἐξαμπρόσα, ‘fling out by violent agitation’, or, ‘extract by fermentation’; it has no aor., and, if it had, the a would be short. Meineke has thought of γαίας ἐξ ἀμβρόζαι or else ἀμβρόζαι. The ἐξαμπρέσα which I read from conj. satisfies the metre and makes the right sense: ‘no miasma, no malaria shall the sun’s heat draw up from the earth, but only those exhalations which are favourable conditions and circumstances, τύχας, of life’.

ἀμπρόν is ‘a rope or trace, used in place of a carriage-pole in drawing loads’. Hesych. ἐξ αμβρόν τοι. Σχοινίον ἐξ ἀριστάρχον ἄντι βρύσιν. ἀμπρένει is ‘to haul by means of such a rope, so that the ploughing oxen are attached tandem-fashion’. Hesych. explains ἀμπρένειν προτονίζειν (haul a jib-sail up the πρότονος), ἐλκεῖν, ἀμαξιλατεῖν. In Callim. Fr. 234 and Lycoph. 635 ἀμπρένειν βίον is ‘drag out a miserable existence’. ἐξαμπρόν is ‘the rope of a windlass for drawing things out of a deep place’. (Gloss. Philox. had better have explained ἀρτεῖλον by ἀμπρόν than by ἐξαμπρόν). Ar. Lys. 281:

Χάτως ἐξαμπρεύσομεν
τοῦτ' ἀνευ κανθήλου
is ‘haul it up by the ἐξαμπρόν without a windlass’. In Arist. Hist. An. 24. 2, a
Residence I with Pallas will accept,
nor will slight the city where
even Zeus, lord of all, and Arès dwell, a
fortress for celestials,
guarding Grecian altars, pride of Greek divinities.

Now for her I offer prayer,
and benignantly foretell:
the sun's gay splendour shall draw up from earth,
in full streams, effluences
teeming with delight to life.

superannuated mule insists upon συνματρεύων with the other mules, i.e. on being
tackled on to the rope by which blocks of stone were hauled along.

The “pro telo trini boves unum aratum ducent” of Cato, Non. 363. 10 is:
‘three oxen arranged tandem-fashion and pulling at one rope are the complement
for each plough’. Dr. J. K. Ingram takes it as formed of pro-tend-bim, so as to
mean ‘the instrument or implement stretched in front’. Ter., Lucri., and Catull.
derive it from telum, ‘missile weapon’. “Protelare dictis” Ter. Ph. 1. 4. 35 is
ἀκροβολίζονταί, ‘receive with a volley’. In Lucri. 4. 191 “pro telo stimulatur”
and ibid. 2. 531 “pro telo plagarum”, with Catull. 56. 7, “pro telo cecidi”, the
etymology imagined by those poets is clearly indicated.

I would propose ὀπισάμπρῳ instead of the ὀπισαμβῳ of Soph. Fr. 920, which is
formed (L. and S.) from ὀπισόω and ἀναβάων. The word is written ὀπισάμβῳ in
Plutarch’s Collection of Proverbs in use at Alexandria, 3; and by the help of
Horace’s “ne currente rota funis est retro” the explanation of ὀπισάμπρῳ is
tolerably clear: ἐπὶ τῶν ἐπὶ τὸ χεῖρον (κατὰ τῶν χειρῶν, Vatic. Prov. 3, 36) ἐν τοῖς
πράγμασι προβαίνοντων, Plut. Bears get down a tree hind part foremost, “ursi
arborem aversi derepunt”, Plin. N. H. 8. 36. 54; but the getting up a tree hind
part foremost and at the same time making ‘one step forward and two back’,
which latter is our form of the proverb, is not easily imagined.

“On croit que la cause de ce mauvais air vient de ce que tout le terroir des
environs d’Alexandrette est fort marécageux; et que les vapeurs que le Soleil en
éleve, causent cette incommodité à ceux qui s’y arrêtent.”—Le Bruyn, Voyages,
vol. ii. p. 473.
\textit{Athana}

\textit{(σούτ. α')}  

\textit{τάδ' ἐγὼ προφρόνως τοῖςδε πολίταις}

\textit{πράσσων, μεγάλας καὶ δυσαρέστους}

\textit{δαίμονας αὐτοῦ κατανασσομένη}

\textit{πάντα γὰρ αὕται τὰ κατ' ἀνθρώπους}

\textit{ἔλαχον διέπευν'}

\textit{ὀ δὲ πη κύρσας Ἀρέων τούτων}

\textit{οὐκ οἶδεν ὦθεν}

\textit{πληγαὶ βιότου . . . .}

\textit{τὰ γὰρ ἐκ προτέρων ἀπλακήματα ὑνь}

\textit{πρὸς τάδ' ἀπάγει: σιγῶν δ' ὦλθρος}

\textit{καὶ μέγα φωνὸντ'}

\textit{ἐχθραῖς ὀργαῖς ἀμαθύνει.}

\textit{Χορός}

\textit{(ἀντ. ἂ)}

\textit{δενδροπήμων δὲ μὴ πνεοὶ βλάβα·}

\textit{τὰν ἐμὰν χάριν λέγω·}

---

883. \textit{av o uo} (a flourish over \textit{uo}).

885–887. As this first system of anapaests spoken by Athana corresponds to the last, vv. 961–972, also spoken by her, we know that these three lines, 885, 6, 7, are a dimeter, a monometer, and a paroemia. Four syllables are wanting in \textit{M}, which gives:—

\begin{align*}
\text{o̓ δὲ μὴ κύρσας βαρ ἐω ντό ντων,} \\
\text{o} & \text{ u κά ὦ ὦθεν} \text{ θενπλήγαι βὶ ὦ τοῦ'}
\end{align*}

and Herm. supplied \textit{παρέσπασαν} without any adequate analysis of the passage. Changes of \textit{πη} for \textit{μὴ}, \textit{πληγαίς} for \textit{πληγα}, with \textit{παρέσπαν} to complete the paroemia, seemed to me, for some time, sufficient, the meaning being quite clear. But
These are the things which I gladly procure
for this people, by giving a domicile here
to these daemons august and so hard to appease:
for to them is allotted the charge to control
all human affairs:
and, perhaps, he who meets these Avengers, at times
does not know from what source
the scourges of life have assailed him.
'Tis the sins of his forefathers lead him away
to these judges; and deadly doom, mutely pronounced,
with implacable ire
into dust crushes even a big boaster.

May no blight, devastating fruit-trees, breathe
(not for my delight, I mean):

βαρέων cannot possibly be right; and the things proposed, βαρεῖν Franz, πραῖν
Schütz, ἱλαρέων Weil, etc., do not seem to proceed from full consideration. I think
βαρέων is accounted for by supposing Aesch. to have adopted the Homeric dialectic
form ἀρέων, from Π. 9. 566:

ἐξ ἀρέων μητρὸς κεχαλωμένοις,

which ἀρεῖ cannot result in the rousing of the ἱεροφοίτης ἔρων, ἰδί. 571. Then ἐν
ἐπηλθὼν, or Hermann's παρέπαινων, or the like, may be supplied to complete the
imperfect verse 887. See a fuller account in the Appendix.

889. Hermann inserted ἤ after αγών.
894. φλοιγμὸς ὁ μματοςπερεῖς ψφωντο
μὴ περᾶν ὄρον τόπων
μηδ᾽ ἀκαρπος αἰανῆς ἐφερπέτω νόσος·
μὴλά τ᾽ εὐθενοῦντα Πάν
ἐὰν διπλοῖσιν ἐμβρύοις
τρέφοι χρόνῳ τεταγμένῳ· γόνος δὲ Γάς
Πλοῦτοχθῶν Ἑρμαίαν
δαμόνων δόσιν τίοι.

'Αθάνα
(σύστ. β᾽)

ἡ τάδ᾽ ἄκούετε, πόλεως φρουρίουν,
οῖ᾽ ἐπικραίνει;
μέγα γὰρ δύναται πότιν Ἑρμὺν
παρά τ᾽ ἄθανάτοις τοῖς ὑπὸ γαίας.

895. φλοιγμὸς ὁ μματοςπερῆς φυτῶν τό. The σ in φλοιγμὸν was added by a later hand: φλοιγμὸν remains by anagrammatism. Then, τ᾽ is given in Fl. ὁ μματοςπερῆς was introduced to suit φλοιγμὸν. φυτῶντο by anagr. becomes ψφωντο. Weil had proposed ψφοινα. The meaning will be like Paus. 10. 17. 6: τὸν Ζέφορον καὶ Βορέαν κωλύσατας νομίζοντο μὴ ἀρχὶ τῆς Σαρδοῦς ἐξικνέσαθα.
897. εὐθεν ὅ υν᾽ άγαν. εὐθενοῦντα Πὰν Μείνκεν. Aesch. is fond of mentioning Pan (περ. 441; Ἀγαμ. 56), who had endeared himself to the Athenians in the Persian war. Dobree's γά is wrong, because the peculiar gift of Earth is mentioned v. 899 foll. Pausanias says, 1. 28. 4, “As you descend from the Acropolis, just under the Propylaean there is a spring of water and a grotto, where is a holy place dedicated to Apollo and Pan”, and he then tells the story of Pan's appearing to Phidippides as he passed the mountain of the Virgin, between Arcadia and Argolis, and saying, ὃς εὕνου Ἀθηναίους εἶν, καὶ ὃτι ἐς Μαραβωνά ἥξιοι συμμαχήσων. ὁδός μὲν ὁνὶν ὁ θεὸς ἐπὶ ταῦτῃ τῇ ἄγγελια τετίμηται.
898. ἦν δὲ πλ οἱ σ ἢβρ υ ὡοι. Corrected in Fl. Callim. Ἑυμ. Ἀρ. 54, ἢ δὲ κε μμονυστόκοι διδυματόκοι αἴσχα γένοιτο.
899. τρι ιχ ρ ὁ νοι. τεταγμέν ὑ γο ν ὡ σ, with two syllables wanting, which Meinecke supplies as in my text. except that I prefer Γάς to γάς. Strabo uses
hot blasts, killing buds, stop short, nor trespass

o'er the frontier of this land:
no distemper doleful, killing produce, here approach;
but let Pan the thriving flocks
(each with younglings twain) increase
in season due; and let the Earth's own breed from rich
deep soil, with lucky find
ratify the daemons' gift.

ATHANA

Hear ye these things, ye the city's defenders,
how she ordains them?
for the Lady Erinmys possesses much power
among the immortals who dwell underground:

γεννάω of the earth producing precious metals; and of Attica he says, 3. p. 198, Teubn.: οὗ γὰρ πλούσια μόνον ἄλλα καὶ ὑποπλουσία ἡ χώρα, καὶ παρ' ἐκεῖνοις ὡς ἄληθῶς τῶν ύποχθόνων τόπων οὖχ δ' Ἀθηνᾶς ἄλλ' ἐκ Πλούτων κατοικεῖ. Rabelais, 3. 3, speaks of "Dis, le père aux escutz".

900. πλούτων πολλάν. I write these with capitals (comp. Ἑνσις(χθόνων)) because of the direct allusion to the deities. Literally: 'and may the Plutochthonian progeny of Earth ratify the Hermaean gift of the daemons'. Earth the begetter, Plutus the guarder, and Hermes the Good Helper in the search for precious metals, are here grouped together as a trio who guarantee that the promised gift of mineral wealth shall not be invalid. Pausanias found their statues in the sanctuary of the Awful Goddesses at the foot of the Areopagus, 1. 28. 6, κεῖται δὲ καὶ Πλούτων καὶ Ἐρμῆς καὶ Γῆς ἄγαλμα.

903. δὲ ἀισπί κρανεῖ. Correctly in Turn. and Rob.

905. τῶν θέτ' mss. Heimsoeth removed the θεί. Then, γαίαν mss. This probably represents γαῖα, which I prefer. These deities are called θεῖοι οἱ ὑπόγαιοι by Pausanias in the passage cited: it reads as if statues of them were there as well as those already mentioned: ὃς ἂλλα ἀνάκειται (ἀγάλματα) θεῶν τῶν ὑπογαίων.
περί τ’ ἀνθρώπων φανέρ’ ὡς τελέωσ
diaπράσσουσιν
tοῖς μὲν ἀοιδάσ, τοῖς δ’ αὖ δακρύων
βίον ἀμβλώπον παρέχουσιν.

Χορός
(στρ. β’)

ἀνδροκηνίς δ’ ἀώρ-
ους ἀπεννέπῳ τύχας:
νεανίδων τ’ ἐπηράτων
ἀνδροτυχεῖσ βιώτοις δότε, κύρι’ ἔχουσαι
θεαὶ τῶν, Μοῖραι,
ματροκασιγνήται, δαίμονες ὀρθόνομοι,
παντὶ δόμῳ μετάκοινοι,

παντὶ χρόνῳ δ’ ἐπιβριθεῖσ
ἐνδίκουσ ὠμιλίαις.

παντὰ τιμιώταται θεῶν.

Ἄθώνα
(μέσον στ’στ.)

τάδε τοι χῶρα τῇμῆ προφρόνως
ἐπικραινομένων

906. φαν ἐρῶς. φανέρ’ ὡς Meineke.
908. τῶσθ’ ἀὖ κρύων mss. Turnebus corrected the error from διττουφανές.
909. παρέχουσαι mss. and Edul. A slovenly ending, and M goes on without a
stop. Read παρέχουσιν.
910. See the scolion Athen. 15. 50. in the Appendix.
911. πεια- in νεανίδων is one long; ἀντί μιᾶς in the margin of F.
912, 913. κυ... ρί ἔχων τεσθεαὶ τῶν, μοὶ ἰρα. The Editors have kept ἔχωντες,
although it cannot be anything but a scribe’s blunder for ἔχουσαι. They have
changed τῶν, ‘them’ or ‘over these things’; but it seems to be exactly right in
sense and metre.
and 'tis clear with respect to mankind that they make, with an issue complete, glad carols for these, but to others dispense a life that is purblind with weeping.

Chorus

910 All mishaps whence men die ere their time I interdict. To their lovely maidens grant lives that win husbands, ye deities holding the sway o'er these things, O Moeræ! sisters of mine by one womb, daemons who regulate Right, living as part of each household, bearing in each generation rule with righteous intercourse, eachwhere most adored of deities.

Athena

I rejoice that ye heartily sanction and seal these boons for my land;

914. ὧ δονόμω. Herm. preferred ὧ δοδόμω. Each gives a good sense.

915. μεγά κοινοί. Turnebus μετάκοινοι. So Oppian, Hal. 2. 680, says of the time of Marcus Aurelius:

... νῦν γάρ σε, Δίκη, θέπτεψα τολήων,
γεγυόμαχω μερότεσσι συνέστω τό ἡδε σύνεικου.

917. πάντα mss. παρά Canter. The word 'eachwhere' occurs in the Earl of Survey's Translation of Virg. Aen. 2. 799, 'from eachwhere flock together', and in other books of that time.
γάνυμαι, στέργω δ’ ὀμματα Πειθοῦς, ὦτι μοι γλῶσσαν καὶ στόμ’ ἐπωπᾶ
πρὸς τάςδ’ ἀγρίως ἀπανημαένας: ἄλλ’ ἐκράτησε Ζεὺς ἄγοραίος,
νικὰ δ’ ἀγαθῶν ἔρις ἡμετέρα διὰ παντὸς.

Χορός
(ἀντ. β’)

τὰν δ’ ἀπληστον κακῶν
μήποτ’ ἐν πόλει στάσιν
tὰδ’ ἐπεύχομαι βρέμειν;
μηδὲ πιοῦσα κόνις μέλαν αἵμα πολιτῶν
dι’ ὀργὰν ποινὰς
ἀντιφόνους ἄτας ἀρπαλίσαι πόλεως.
χάρματα δ’ ἀντιδιδοῦεν
κοινοφιλεὶ διανοίᾳ,
καὶ στυγεῖν μιὰ φρενί,
pολλῶν γὰρ τὸδ’ ἐν βροτοῖς ἀκος.

’Αθῆνα
(ἀντισύστ. β’)

ἄρα φρονοῦσα γλώσσῃς ἀγαθῆς
ὀδὸν εὐρίσκεισ;
and I look to the eyes of Persuasion with love,
for she kindly looks down on my words and my lips
when I pray, though they rudely rejected my prayer:
but Zeus Agoraenus prevailed, and our strife
to obtain for our friends
all good things has wholly succeeded.

Chorus

Next I pray never may
faction thunder in this state,
faction never gorged with woes:
nor let the dust having drunk the red blood of the people,
in wrath greedily
swallow reprisals of blood, ruin and death to the land.
Joys let them tender for joys, with
spirit of mutual likings,
nurse dislikes with one accord;
here lies cure for many human ills.

Athena

Art thou not by thy wit now finding the track
of a tongue that is kind?

929. τολυς is much better than the τόους adopted by some Editors.
930. ἀρπαλίζομαι ἀσμένως δέχομαι Hesych. Here it is 1 aor. act. opt.
931. ἀραφρονόντων ἀραφρονῶσα Herm., and εἰρίσκεις for εἰρίσκει in v. 935.
Musgrave had proposed φρονοῦσαι and εἰρίσκωσιν.
We infer from this that the Eumenides kept the same dreadful-looking masks and garb to the end of the play: but Pausanias says, 1. 28. 6, that there was nothing φοβερῶν about the statues of the Σεμωνι which he saw in their holy place under the Areopagus.

936. πρὸσω πῶν. We infer from this that the Eumenides kept the same dreadful-looking masks and garb to the end of the play: but Pausanias says, 1. 28. 6, that there was nothing φοβερῶν about the statues of the Σεμωνι which he saw in their holy place under the Areopagus.

938. ἐν φράσις ἐδορφονέστερος. For a similar construction with διάγειν, Weil compares Iosocr. Nicocl. 41, χρῆ τοὺς ὄρθως βασιλεύοντας τὰς πόλεις ἐν ὀμοσσίᾳ πειρασθαι διάγειν.

941. Πάντως. Πάντως Veu., Bothe.

942. χαίρετ' ἐν αἰσθήμασι. Turnebus added χαίρετ' from the antistrophic verse. ἐναίσθημασι, formed from ἐναίσθημος, was first edited by Weil in place of ἐν αἰσθήμασι, Edd., Hesychius giving ἐναίσθημα: διασθημιά.
From these terrible Features I see that much gain will come to this people:—who, if ye delight in these deities ever delighting in you, and ye honour them much, well known shall ye be as maintaining a land and a city of perfect uprightness.

Chorus

Joy to you, joy from these omens of wealth and welfare! joy! ye natives of the place dwelling by the Maid of Zeus! dear to her as she to you, her delight as she is yours! covered by Athana’s wings you the Father reverences.

Athana

I land the terms of these fair orisons, and by the splendour-bearing flambeaux’ beams

941. φίλαις φίλοις σω φρονοῦ νυτει νῦν ὑπὸ νοῦ. This being an echo of εὐφροναις εὔφρονες, v. 938, it was not difficult to see that the true reading is what I have given. I afterwards found that Weil had thought of εὐφρονοῦντες εὐφροσὺν (Persae, App. pub. six years after his Eumenides) which cannot be right. Then it was necessary to read φίλαι φίλας. Now we see how σωφρ. arose from σευφρ. and χρόνῳ was introduced to make sense with σωφρονοῦντες. The pleasant combination φίλαις φίλας is not rare, as e.g. Eur. Suppl. 1163, φίλαν φίλας ἡγαλμα μητρός. Weil first punctuated this correctly as above. There had been a stop at Διός, which made things absurd.

946. αὐτῷ δὲ ἔσσε. τὸ Hermann.
It was necessary to make an innovation here: this iambic system, vv. 946–956, comes in the ms and Edd. after the last words of the Eumenides, v. 960.
The scribe, hurrying eagerly to his "σὺν Θεῷ τέλος", went on after the second χαίρετε, χαίρετε, v. 957, instead of after the first, v. 942.

The first strange thing was that these iambics should be inserted in the midst of the systems of anapaestic lines, the measure for the march of the procession from the Erechtheum to the foot of the Hill of Ares. Then you find Athana announcing that she is about to begin the march at v. 961, and giving the actual words of the order to march at v. 969, ὑμεῖς δ' ἥγεσθε, πολισσοῦχοι παῖδες Κραναοῦ. Her farewell words to her people are very appropriate, εἶ δ' ἀγαθὰν ἀγαθῇ διάνοια πολιταις.

The last words of the Eumenides v. 959, μετουκιαν δ' ἐμὴν εἰ δέσβουτε οὕτι μέμψεσθε συμφορᾶς βίου, are also an appropriate farewell-blessing. They were prompted by Athana's words, as has been so frequent in this long concluding dialogue, v. 956, τὸ λοιπὸν εὐάνθρωποι συμφορᾶς πρέπη, which, also, are not suitable words to be Athana's last. Their word ἔτη, v. 957, is the echo of Athana's μέθαυς v. 946, and their μετουκιαν ἐμήν, v. 959, of her τόπους, v. 948.

Athana's parting words to the Eumenides begin at χαίρετε χύμεις, v. 961, when she advertises them of the start immediately about to ensue.

The iambics only announce the beginning of the end, with a general notice and description of the intended procession. The actual exit of all the actors is given in vv. 961-972. The last verses of the play, 973-986, are a hymn chanted by a choir (probably of maidens dedicated to Athana's worship, the ἀρρηφόροι, Weil) which choir forms a part of the pageant.

The only objection to this new arrangement of the lines is that the ἀντισώτητμα ἄ, corresponding to vv. 880-891, is detached from the rest, in an unusual manner, by the iambics. But the poet was bound to give some quiet account of the approaching march, which could not well be done in lyric verse, and this ἀντισώτητμα ἄ seems fitly to conclude all that comes after the announcement by the Erinnyes that they are appeased, v. 870, as it was σώτημα ἄ which commenced the whole.

949. ἔμπροστά πάντω εἰς τινὰν.

950. Weil put the comma before δικαίως, to separate it from φρουρόουσιν, and
will to the nether world, rooms under ground, in due state bring you, with processionists, my image-guardians. The flower shall come of this Theseid land, a glorious troop of maidens, matrons, and of ancient dames a host, in special garments, scarlet-dyed.

show honour; let the flare of fire dart forth.

make it qualify the whole sentence, meaning 'as is due to your dignity'.

953. I agree with Herm. that εὔθωμαί is said of dress put on when one is going out to appear in public; on a great occasion, suitable dress; according to rank and office. Müller shows that scarlet was the colour worn in worshipping the Ζευς. It has been retained by Cardinals, Grand Inquisitors, and Doctors of Laws.

954. Hermann marks a lacuna before v. 953, Well before 952, but says one line is wanted somewhere here. The former wants one to contain the word εὔμενιδες, which Athana was supposed to have used at the end of this play, see Argument, by Harpocratus, Photius, and Suidas; who were, probably, all copying the same inaccurate tradition. The Furies were not called Εὔμενιδες at Athens, but Ζευς, Eumenides was their name at Sicyon. It is quite enough to give occasion to that tradition that Athana calls them εὔθωμαν, v. 938, and the Choir (perhaps the verses were ascribed to Athana) call them Ζευς, v. 980. This is Müller's account, in which I concur. He adds that the play came to be called 'Eumenides' in some way inscrutable to us. See above, pp. 44, 45. Well wishes for a line to suit his 'ratio antithetica' of iambic systems, and thinks that εὔμενιδες must certainly have occurred. He inserts it in v. 983. I find the τιμάτε of v. 954 to be abrupt, and would suppose a line to account for the χαρίται of v. 975, and the πανδαι of v. 978, such as:

ὑμεῖς δ' ἑπευφημοῦντες ἐρποῦσαί, φίλοι,

'and you, my people, observing silence, and raising the shout of praise at the right moments, as we march along, do honour to the occasion; light up the bright torches, which will henceforth be carried in honour of our Ζευς from year to year'. Aeschylus does not think fit to go into details about the libations without wine, the bunches of daffodils, νάρκισσοι, and the victims, ewes in young, and white doves. For the retinue, we may compare Ovid, Fast. 4. 295, "procedunt pariter matres, nataeque nurusque, quaeque colunt sancta virginitate focos"; Boccacio, Ninfate d' Ameto, p. 49, Venice, 1586, "le vergine, le matrone, e l'antiche madri con risplendente pompa ornatissime".

"οπως ἄν εὐφρων ἡδ' ὀμιλία χθονὸς
tὸ λοιπὸν εὐάνδρουσι συμφοραῖς πρέπη.

Χορός
(ἀντ. γ')
χαίρετε, χαίρετε δ' αὖθις, ἔπη διπλοίζω, πάντες οἱ κατὰ πτόλῳν
dαιμονές τε καὶ βροτοί,
Παλλάδος πόλιν νέμοντες· μετοικίαν δ' ἔμην
eὖ σέβοντες οὗτι μέμψεσθε συμφοράς βίου.

'Αθάνα
(ἀντιστρ. α')
χαίρετε χύμεϊς προτέραν δ' ἐμὲ χρή
οτείχειν θαλάμους ἀποδείξουσαν.
πρὸς φῶς ἑρὸν τῶν δε προπομπῶν ἵτε, καὶ σφαγίων τῶν δ' ὑπὸ σεμνῶν
cατὰ γᾶς σύμεναι,
tὸ μὲν ἀτηρὸν χώρας κατέχειν,
tὸ δὲ κερδαλέον
πέμπειν πόλεως ἐπὶ νίκη.

956. ἐν ἀν δρ οἱ σ-ν. εὐάνδρουσι Flor. This phrase is explained by vv. 863, 4, and the reply of the Eumenides. It includes the birth and training of brave men, and the opportunities afforded them for distinguished or heroic action.
957. ἔπι δι πλοίζῳ ἔπη διπλοίζῳ Weil, i.e. 'I repeat, χαίρετε, χαίρετε'.
960. ἐν σέβοι ντετ. σέβοντες Turnebus.
961. δὲ-με-χρῆ. δ' ἐμὲ Porson, for δὲ με Edd.
that ever more this land’s kind denizens
be famed for giving chances to brave men.

CHORUS

Joy to you! joy yet again! I repeat the omens:
joy to all throughout the state,
deities and mortal men,
who in Pallas’ city dwell;
and my new abode if ye
duly honour, ye shall not
chide the accidents of life.

ATHENA

Joy also to you! and farewell! for I now
to show you your chambers must march on in front.
Follow the holy light of this escort,
and with blood from these victims piously slain
sinking under the earth
keep down under ground that which is baneful,
but the gainful send up
for the triumph transcendent of Athens.

963. πρόπομπον mss. προπομπῶν Bentley.
966. ἀτήριον mss. ἀτηρῶν Bentley. The sense is the same as at Pers. 223:
εὐθλὰ πέμπειν γῆς ἐνερθὲν ἐς φάος,
τάμπαλιν δὲ τῶν δέ γαῖας κάτοιχ’ ἄμαυρο遹θαι σκότῳ.
That is, ἔχετε κατὰ χάρας, ‘keep under ground everything causing fever, ague, distemper’, etc.
The procession leaves for the Holy Place of the Eumenides. First, the Athenian warriors holding lighted torches; then, Athena followed by the Eumenides; the maidens, chanting; the ma-trons; and the ancient dames.

The Pro-

cession leaves for the Holy Place of the Eumenides. First, the Athenian warriors holding lighted torches; then, Athena followed by the Eumenides; the maidens, chanting; the ma-trons; and the ancient dames.

Ψυχής δ' ἡγεῖσθε, πολυσοῦχοι
παιδες Κραναοῦ, ταῖς μετοίκοις
εἷς δ' ἀγαθῶν
ἀγαθὴ διάνοια πολῖται.

Προσπομπαί

(στρ. α')

βάτε δόμονδε, φίλας ἐρήτιμοι
Νυκτὸς παιδες ἀπαίδες, ὑπ' ἑυφρονι πομπα.

εὐφαμείτε δὲ, χαρίται.

(ἀντ. α')

γὰς ὑπὸ κεύθεσιν ὠγυγίοισιν
τιμαῖς καὶ θυσίαις περίσπετα τύχοιτ' ἄν.

εὐφαμείτε δὲ πανδαμί.

(στρ. β')

يلةοι δὲ καὶ ἑυφρονες αἰγ

dεῦρ' ἵτε, σεμναι, τὰ πυριδάπτω

λαμπάδι τερπόμεναι καθ' ὁδὸν.

οὐλούξατε νῦν ἐπὶ μολπαῖς.

969, 970. Ἱμείς and μετοίκοι MSS. Turnebus corrected. Wieseler well com-pares Ar. Ran. 1530, where the Chorus conduct Aeschylus to the world below, with holy torches lighted, and themselves singing snatches from his μέλη:

... δότε, διώμονες οἱ κατὰ γαῖαν,

τῆ τε πόλει μεγάλων ἁγαθῶν ἀγαθὰς διανοίας.

973. βάτ' εν δόμωι μεγάλαι φιλὸ τι μοι. Superficial remedies have been tried with no better result than βάτ' ἐκ δόμων Turnebus, and βάτε δόμῳ Wellauer. A deeper analysis shows that we ought to read βάτε δόμονδε by anagryphonmatismus, the scribe having written down the letters in any order according as he deciphered them. For the rhythm compare v. 969. Then, μεγάλαι is a gloss on ἐρήτιμοι, and φίλο- contains the epithet φιλας, which is so much wanted for Νυκτὸς, hitherto called αἰανῃ in this play, but now properly φιλη, as she is φιλα, μεγάλων κόσμων
Forward! ye civic guards, children of Cranæus:
lead on the new residents: grateful and kind
be the feelings of all
my people because of these blessings.

A CHoir OF MAIDENS IN THE Procession.

Start for your home, ye of Night the beloved
worshipful children unchildlike, in joyous procession.

(Be solemnly mute, good people!)

Down in earth’s caverns primeval assume your
tributes of high adoration in worship and victims.

(Be solemnly mute the whole nation!)

Placid, kindly disposed to this country,
come ye this way, ye holy ones, cheered by
flambeau, that feast of the flame, as ye go.

(Raise the shout of assent to our anthems!)
(ἀντ. β')

σπονδάν πανετές δαδάς ὑ' οἶσεν
Παλλάδος ἀστυ. Ἑυς παντόπτας
οὔτω Μοῖρα τε συγκατέβα
ὅλολύξατε νῦν ἐπὶ μολπαῖς.

983. σπο νδάι δ' ἐστό πᾶν ἐνδαὶ δεσδι κων. Here again the corruptions are profound, and I ascribe them to the same cause as at v. 973. ἐστό πᾶν is the scribe's anagrammatic way of putting down πανετές. οἶκων is a confusion of κ and ω, not very rare; the ν has been added by an interpolator. The rest resolves itself into σπονδάν and δαδάς ὑ'.

σπονδή is not used elsewhere by Aeschylus except Supplipes, 982. σπονδάν 'a libation' is proper here, and not σπονδάς 'covenant'.

Pausanias says, 2. 22. 4: "when you have come from Sicyon about two miles, as it seemed to me, on the left hand after you cross the Asopus, there is a grove of holm-oaks καὶ νάδε θεῶν, ὡς Ἀθηναίοι Σεμνᾶς, Σικιώνιοι δὲ Ἐυμενίδας ὑμνᾶζουσιν καὶ ἐτος ἐκαστόν ἡμέρη μιᾷ σφισὺν ἄγουσι θύοντες πρόβατα
Yearly the city of Pallas shall bring you
drink-offering and torches. Herein the omniscient
Zeus and the Moera together agree.

(Raise the shout of assent to our anthems!)

\[\text{ἐγκόμωνα, μελικράτῳ δὲ σπονδῇ καὶ ἄνθεσι ἀντὶ στεφάνων χρῆθαι νομίζουσιν \text{.}}\]

985. \text{άστῳ \iota \omicron \omicron \nu upsilon \-} \text{παν τὸ πτας,} and to the same effect Aug., G. Ven. Flor. Farn. Rob. \text{άστοις} was made out of \text{άστῳ} in order to go with what follows. Reading \text{άστῳ}, I also put a full stop. The last sentence means much the same as Horm. \text{Carm. Saet. 73:}

\[\text{\text{"haec Jovem sentire deosque cunctos}
spem bonam certamque domum reporto."}\]

Hermann and Edd. prefer to read \text{Zeús \- ð} \text{πανόπτας}. But \text{Suppl. 139} gives Zeus
\text{as πατὴρ παντόπτας} without the article (Herm., Weil) and \text{παντόπτας} makes a more
solemn ending.

\[\text{+ + \'ΕΤΜΕΝΙΔΕΣ \'ΑΙ ΣΧΩΛΟΤΩΤΟΙ Ο \text{σ.}}\]
CRITICAL ADDENDA.

A long and quite unexpected delay in the printing of these sheets enables me to give a list of readings adopted by Professor Weil in the Teubner edition of Aeschylus, revised by him and published last year. These readings are interesting, as being deviations from his own text published in 1861, and as representing how much German scholars have done for the Eumenides in twenty-four years.

I accept Kirchhoff's correction of v. 182, ἐκλείπων for ἐκλιπῶν, and I regard all the other readings, which I had not already made out myself, as being of importance only because Professor Weil has allowed them to appear in the Teubner text.

February 23, 1885.

8. τῆθησ Weil, for φοίβης.
18. τοῖσδε Kirchhoff, for τοῖσδε. In this line Μ has χ-ρόνοισ for θρόνοισ Turnebus.
31. κεῖ τίς Ἑλλήνων πάρα Weil.
33. μαντεύσομαι Kirchhoff.
36. μή με σωκεῖν μηδ' ἔτ' Weil.
46. λέχος Μ, λόχος Fl.
85-87 Kirchhoff would place before v. 64.
CRITICAL ADDENDA.

68. "Perhaps, πεδώνται" Weil.
132. εκλείπων Kirchhoff.
163. "φονολιβεῖ θάκω nescio quis".
167. μαντικῶν Weil.
168. (μυ κόν Μ is omitted in my note).
174. εἰσὶν οὖ Kirchhoff.
184. ἀκρονίαν (λευσμόν τε) Heimsoeth.
203. πρόφοροι Prien.
216. τοῦ μη 'ντρέπεσθαι Kirchhoff. (μη μέλεσθαι Heimsoeth).
218. οἶδ' οὖ Weil.
230. διὶ προδόδ' Weil.
334. (ολίμ) 236. ὀμοι δὲ Weil.
238. ἀμυνῶ Dind.
261. φεροίμαν ἑγὼ Weil.
306. εὐχόμεθ' εἶναι Donaldson.
316. ἀμειρωστί Weil.
322. φρενοπλαγίς Weil (οίμαι φρενοδαίς Μ, sec. man.).
331. (παράφροσα Med.).
335. γέρας Evers (for χέρας).
343. στείδομεν αἰδ' Doederlein.
347. After Merkel, inserts as a refrain, ephymnium, 339-342 ἀνατροπὰς—aιματος νέον.
354. Again following Merkel, inserts the refrain, μάλα γὰρ οὖν—
348-351, after v. 354, and a second time after 357.
361. δυνατοποιαίται Weil.
447. αἰδοῦμαί Hermann.
448. εἰπέμφελον Herwerden.
507. Weil appropriates Mueller’s ἄγοντα.
526, 7. δόμων Med. corr.; then, μεχῶν H. L. Ahrens.
564. 5. λέξαι Weil—δικαιῶ Weil—and ψεύσωμαι Μ.
587. παρασκήνωσεν Fl.
619-625. Suspects to have been added after the death of Aeschylus.

627. Note of interrogation after λελεγµένων Kirchhoff.

637. “Interpretamentum "Ἀρείων" (which W. brackets) “expulisse videtur verbum a quo pendebat πάγον”.

644. τὸ τ’ ἡμαρ Grotius.

665. καὶ γῷ τε Μ. κἀγωγε Robortello.

737. Μ has ἀντὶ παθῆ, v. 766.

738. χθονὶ φθοράν Heimsoeth.

739. ὦ καὶ ἡμεῖς δ’ ἡμεῖτε τῇ δὲ γῇ βαρῖν κότον Weil.

825. καὶ πολλὰ μὲν σὺ Weil.

885. ὅ γε μὖν Herwerden. βαρεών Weil, which had been long ago proposed and rejected.

888. (ἀμπλακήµατα is the reading in M. Pauw made the correction).

931. κοινοφιλεῖ M. κοινοφιλεῖ Hermann.

934. Weil reads φρονοῦσι and εἰφύσκεων;

942. ἐν αἰσθηµίασι.

943. Wieseler removed the comma after Διός.

944. παρθένου Robortello. παρθένους M. Then Weil actually reads σωφρονοῦντες ἐμφρόνος.

953. Marks a lacuna of two lines after this verse, and supposes it to have contained the word Εἰµενίδες.

966. χώρα Paley.

973. Reads βάτε δόµῳ.

975. εὑφαµείτε δὲ πανδαµι Schwenek.

977. περίσσεπτ’ ἐν ἔχοτε Weil.

983. Prints the reading of M and pronounces it corrupt.

985. Musgrave put a full stop after ἀπτοῖς.
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2. The first who gave responses. This should be understood in no mystical sense, but as stating the true answers given by Earth to an enquiring and observant race; in matters such as the choice and cultivation of proper food; the quality of plants; dwellings adapted to the climate and the change of seasons; and the like.

The mystical meaning would be like what the Heliconian Sibyl said of herself: ‘that even when dead she would not cease to give divinations; for her soul, mingling with the air, would always be borne about in the form of prophecies mysteriously delivered in articulate speech’ (like those of Aius Locutius) ‘and that grass and trees would grow from her body transformed in the earth, on which consecrated animals would feed, and derive all sorts of colours, forms, and qualities in their inwards, σπλάγχνα, whence men should get prognostications of things to come’. She still exists, by her own account, as ‘the Face in the Moon revolving round the Earth’. Plut. de Pyth. Or. 9.

5. With violence to none. The Scholium is: “Pindar adopted a different tradition; to the effect that Apollo mastered Pytho by force, and therefore Earth sought to hurl him into Tartarus”.


9. He left the Delian lake and reef. The lake in Delos was called, so Schol., ἡ Στρογγύλη, ‘The Round,’ with epithets τροχοειδής, τροχώδεσσα, περιφαγής in Hdt. and Callim. [So the island Stromboli in the
Lipari group was called Στρογγύλη from its round shape, Corn. Sever. Actna, 431:

insula cui nomen facies dedit ipsa Rotundae.]

The lake is now an oval basin to the N. of the island, about 100 yards across at its greatest diameter. Pliny, N. II. 4. 12, describes the isle as being 5 miles in circumference. The town was on the west side, at the foot of the bare granite rock of Cynthius, which is from 400 to 500 feet high—an imposing object in so small an island. Delos had a little river Inopus, said to rise and fall with the Nile. There is no palm-tree there at present, but Cicero, Legg. 1. 1, says that the Delians were still showing in his time the tall and slender one which Homer's Ulysses admired so much, and to which he compared Nausicaa's graceful form, Od. 6. 163: ὁδὲ σε, γνώμαι, ἄγαμαι τε τεθηπατά τε. Pliny says, N. II. 16. 44, that the palm-tree under which Apollo was born at Delos was still to be seen, “palma Deli ab ejusdem dei (Apollinis) aetate conspicitur”. A thing much harder to believe (but which is, nevertheless, even now most confidently asserted and believed) is that the plane-tree in the island of Cos, under which Hippocrates, 460-357 B.C., used to receive patients, diagnose and prescribe for their ailments, is still alive, and may be seen, its branches supported by pillars of masonry. Cos is not volcanic as Chios is. Delos is said by Pausanias to be Δῆλιον γε εἰκεκα ἕρμος ἄθρωτων, in his time. Travellers have long described it as deserted and abandoned; except, in the daytime, by a few shepherds who rent the pasture for a few crowns a year. The marble fragments of temples and statues were long ago sent in ship-loads to Venice or Constantinople.

This most interesting spot of ground is now called Dhiles, as also is the isle of Rhenea, about half a mile to the west. In this narrow strait lies 'the Delian reef', χοιράς or 'Hog's Back', Virgil's 'Dorsum', which Euripides, Tro. 89 prefers to call χοιράδες, since they are two. They are now called by the name 'Rematari', 'the Sunken or Flooded ones', from ἱεῦμα. Aeschylus, Cicero, and Pliny speak of what they had visited and seen.

18. "Those who imagined that Apollo and the Sun are one and the same divinity, justly dedicated the oracle at Delphi to him and Earth". Plut. de Def. Orac. 43.
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21. The cave Corycian. Pausanias, 10. 33. 2, after describing three of the most remarkable natural caverns and grottos to be found elsewhere, declares the Corycian to be the greatest and most sight-worthy of all, in either Greece or foreign lands. It is now called Σαρανταίλων, 'the Cavern of the 40 Chambers', where 40 seems only to mean a large, or possible, number. It is about 7 miles from Delphi as you go on foot to Parnassus. The principal chamber is said by Leake to be more than 200 feet long and 40 feet high in the middle, agreeing with Pausanias, who says that the height was in proportion to the length. The next chamber is nearly 100 feet long. See Smith's Dict. Geog. s. v. Delphi.

All such spacious grottos were sacred to the Nymphs. Longus, Past. 1. 4, seems to have this verse in view: Νυμφῶν ἄντρων ἡ, πέτρα μεγάλη, τὰ εἴδοθεν κοίλη.

ib. Loved of birds. For shelter in inclement weather, and to birds of passage in winter.

25. Bromius seems to be pictured, in the word καταρράψας, as netting, or knotting, as it used to be called, with a mesh, mèche, and shuttle, navette, the reticulated snare in which the hare Pentheus is to be caught. ῥάπτω will refer to the fastening (κατά, firmly) of the knots, noeuds, of each mesh, macula, maille.

This verse is one of three which occur in Aeschylus, and can be easily remembered as exceptions to the rule of modulating the Tragic senarius by some caesura; the other two being Agam. 943:

πίθον κράτος μέντοι πάρες γ' ἐκών ἐμοί,

and Prom. V. 640:

οὐκ ὄλθ' ὅπως ὡμῖν ἀπιστήσαι μὲ χρῆ.

The poet thus avoids the appearance of a too abject subservience to the conditions of harmony.

27. Etym. M. s. v. ὑπὸ τῶν ἐγχωρίων λέγεται Πλευστός, ὁφτόνως. Ἡρωδιανὸς δὲ, ἐν Τῇ Καθόλου, Πλεύστως βαρύνει. The 'Ἡ λαθ' Ὀλον or Καθολικὴ Προσωπία, or Μεγάλῃ Προσωπία, is the title of Herodian's great work, in 20 books, on accent and quantity.

29. ἡ Πυθία is ἡ λεγομένη συμπροφητεύειν Θέμιδος ἀξία, Plut. de Hist. Malign. 23.
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32. The entrance of enquirers in turns decided by lot (dice) is stated in an intentionally obscure passage of Plut. de EI apud Delphos, 16. (He concludes that the EI means εἰ ‘Thou art’; cf. “every man that cometh to Him must confess that Ηe is’; after rejecting several solutions proposed.)

The Pythoness was wont to make responses without any question asked, because the god “understands the prayer of the dumb, and hears although no one has spoken”, Plut. de Garr. 20: ἥ μὲν γὰρ Πυθία καὶ πρὸ ἐρωτήσεως αὐθαυρί χρημάτων εἰσώθέ τινας ἐκφέρειν· δὲ γὰρ θεός ὁ λατρεύει

καὶ κωφοῦ ξυνίση, καὶ οὐ λαλώντος ἄκωβει.

38. μὲν οὖν corrects the hasty οὖδέν, and brings the truth to its exact dimensions.

40. ἔπ’ ὄμφαλῳ μὲν. Delphi itself was called γῆς ὄμφαλὸς, as marking the middle point of the habitable world between East and West. Strabo, 9. 6, says ‘also of Hellas between North and South’. Hesychius mentions Paphos also as being called γῆς ὄμφαλος. Epimenides is said (Plut. de Def. Orac. 1) to have questioned the proper application of the word to any place on a sphere. Two philosophers and travellers who take part in that dialogue are thought by Plut. to illustrate the old myth about the eagles. One of them started from Britain, the other from the country of the Trogloidytae, below Berenice (mod. Suakim), and they happened to meet at Delphi at the same time.

Strabo, l. c., adds: δεικνυται καὶ ὄμφαλὸς της ἐν τῷ ναῷ τεταυτωμένος, καὶ ἔπ’ αὐτῷ ἕνεκών τοῦ μίθου, “There is an ‘Omphalos’ shown in the Grand Saloon (ναός, στήλος, κέλλα) of the temple, tied round with ribbons and woollen yarn; and upon it are figures of the two eagles mentioned in the tradition”. In vases it appears as a conical stone (probably of a phallic nature and origin), and Orestes is represented as seated upon it. Müller refers the reader to plate 35 in Raoul Rochette’s Orestiēde, and to a learned explanation of a vase-painting edited by Millin, which I have not been able to consult.

42. Delphi is distant about 70 miles, in a straight line, from Argos. Orestes must be supposed to have fled in one course to some place where he could take ship across the Crissaean gulf. ‘Sword
just drawn' means that he had not sheathed it in the transit from Argos, nor had time to wash away the blood-stains.

67. Disgust is shown by the τάς δὲ τὰς μαργαρίτες and the αὖθ’ αἱ κατάπτυστοι. He is the God of Light and Gladness: they are the obscene and hideous daughters of Night and Horror.

78. Βοικολούμενοι, 'driven like cattle by drovers'.

80. Plutarch, who was likely to know, says, Fr. 10: ξίλινον δὲ τὸ τῆς Πολιάδος (ξόανον) ἐπὶ τῶν αὐτοχθώνων ἰδρεθέν, δὲ μέχρι νῦν Ἀθηναίοι διαφυλάττουσιν.

89. 'Ερμής, called Σῶκος 'the Mighty', his planet-star being Σεχές in the Babylonian tongue; 'Ερμιώνιος 'the Great Helper'; 'Ακάκητα 'he who conducts you without harm', 'the Safe-Conductor'. His analogue in the Roman Catholic scheme is the Archangel Michael.

103. The 'mentis oculi', Cic. Or. 29, never close. Aelian, V. II. 3. 11, says: "The Peripatetics make the soul coil itself up in the region of the breast by night, and then become μαστικωτέρα", imbued with more than human intelligence.

114. διὰ λα περὶ ψυχής θέου "Εκτορος ἐπιποδόμου, II. 22. 161.

153. This lyric senarius is represented by a senarius also in the English translation; and this liberty has been taken in the choral odes which follow, wherever it helped the full expression.

157. Elsewhere, in six places, Aeschylus means 'a goad' by κέντρον, such as was used by the drivers of bullocks and cows. After he has said διφαρμάτων, however, κέντρον can only mean μάστιξ, which he makes quite clear by saying μαστικωτός, v. 159.

Κέντρον occurs only twice in Homer: II. 23. 387, where it is the same thing as the μάστιγα of ib. v. 383; Tydides has a μάστιξ, ib. 430. The other place is 23. 430, where it must also mean a μάστιξ.

In II. 5. 478 Hera lashes, with a whip, horses which are κεντρηνεκέως, 'submitting to the spur of the lash', in v. 752.

Hesychius gives: κέντρον δόρυν, μάστιξ. The Etym. M. has: κεντρηνεκέως τοῖς κέντροις. ὃ ἐστι ταῖς μάστιξι, εἰκονισα, and under κεντρότνυμον μαστιγίων.
The διπλοὶς κέντροις of Soph. O. R. 809 means a whip with two lashes, of which see an example under the word flagellum, in Smith's *Dict. Antiq.* This will be the same as the διπλῆ μάστιξ of Aesch. *Agam.* 642, and δύο κέντρα are simply 'two lashes'.

This passage is imitated by Soph. *Ant.* 1272, foll:

\[ \text{ἐν δ' ἐμφ κάρᾳ} \\
\text{θεὸς τὸτ' ἀρα τὸτε μέγα βάρος μ' ἔχων} \\
\text{ἐπαισεν, ἐν δ' ἐσείσεν ἀγρίους δοῖς—} \]

"the god, like a charioteer, let drive at my head with a very heavy lash; and, shaking the reins, urged me on to wild racings", etc.

172. *Though fled underground never is he delivered.* Aeschylus here allows the Furies to put forward their own creed, and that which was the belief of all the baser sort of heathens, as to a state of punishment and torture of the soul after death.

Plato does not venture to propose to the more intelligent portion of his countrymen any alternative except that of everlasting unconsciousness, or else, everlasting conversation with Orpheus, Musaeus, and innumerable others of both sexes, *Apol.* c. 33; for the Orphic doctrine given in *Phaedo*, c. 13, is only a piece of rhetoric, and Dantesque absurdity. Virgil makes Aeneas and the Sibyl leave the world of disembodied souls by the ivory gates: that is the same as saying: 'All this about Erebus and Elysium is very pretty and interesting as a picture for the fancy; but it is not true, you know'. To the average Greek the only heaven of heavens was such as that won by the 192 Athenians who fell at Marathon, and had their names and their fathers', and their native hamlets' names inscribed on the ten pillars of their tribes that were raised upon the field of battle. For those who had no such glorious chance or lot, there was the satisfaction of leaving behind them the reputation of having been good and honourable citizens, and worthy sons of their native country. The Orphic heaven was a μέθη αἰώνιος, one everlasting wine or beer bibbing Valhalla.

182. *δεφαλμώρνχοι.* 'They deprive of sight those Royal Princes who are not to reign, in the following way. The king gives a written order to the nearest person in attendance (for in Persia there is no executioner by profession) to go and take out the eyes of such and such a child. He goes to the door of the women's apartment, where the
child is kept, and says that he comes in the king’s name to speak to the young Prince for his good. The order is taken in: its meaning is well understood, and causes tears and screams; but the women are bound to let the child go. The eunuchs bring him out to the messenger, who throws them the written order. Then sitting down on the ground he lays the child at its length on his knees, with its face turned up, and holds its head with his left arm. With one hand he draws back the eyelid, and with the other, holding his dagger by the point, he digs out the eyeballs whole, without disfiguring them, just as you might the kernel of a nut. He puts them in a cloth and carries them to the king. Meanwhile the child is taken back to the seraglio, where they stanch his wounds as well as they can’. Voyages de Monsieur le Chevalier Chardin: Amsterdam, 1711; vol. II., p. 214.

‘The punishment of perjurers and false witnesses is to pour molten lead into their mouths . . . . . Pickpockets are branded in the forehead with hot iron. House-breakers and coiners have the hand chopped off. . . . The most common kind of capital punishment is to cut open the belly from right to left through the navel. . . . The other kinds of punishment are impalement; chopping off the feet, letting the person die by the haemorrhage; building the condemned up to the chin between four walls, a fine cement being plastered in where the stones touch the neck: this, drying, stops the respiration, and the victim dies raving mad’: ibid. pp. 301, 302. ‘Ganching’ is when a criminal is taken to the top of a tower, from the sides of which long keen blades project horizontally, and is thrown down on them.

A short passage from Cesare Cantù’s Margherita Pusterla, Milano, 1845, will sufficiently indicate the practice in the Italy of the 14th century: ‘Many had lost an eye or a hand, because they had undergone the penalty imposed by the laws of Milan for theft; the loss of an eye for the first offence, the chopping off of a hand for the second, the gibbet for the third’, p. 488.

The above are but a very small sample of the sufferings which men have inflicted on one another, and on women and children. Civilised Europe is in every degree as guilty as the Persia of Zoroaster and Mahomet. Some form of fanaticism has been the cause of the worst brutalities:

"man’s inhumanity to man
makes countless thousands mourn".
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It may well be said that 'man's most cruel miseries are devised and perpetrated by himself', "homini plurima ex homine sunt mala": Pliny, N. H. vii. proem.

184. παίδων κακοῦται χλούνισ. Aeschylus uses χλούνις in Fr. 60 (Herm.):—

ΑΓΓ. μακροσκελής μέν. ΑΤΚ. ἄρα μη χλούνις τις ἥν;

which Hermann translates:

Νῦξ. Praelonga certe crura. Lycurgo. Num locusta erat?

where one does not see whether he meant a grasshopper or a lobster by his locusta. Locusta (Span. langosta, Eng. lobster) means the shell-fish in Plaut. Men. 5. 5. 24, with allusion to the lobster’s hard, protruding eyes, by firmly pressing which you make him let go the grip of his claw. The conjecture that χλούνις there means γένος τι ἀκρι-
δων has nothing to support it: Hermann failed to see the meaning. The play must have been a Satyr Drama; and when the Messenger tells Lycurgos that Dionysus had long legs, the king, with allusion to the god’s amatory disposition, asks ἄρα μη χλούνις τις ἥν; which Plautus would probably have rendered by:

N. Crus procerum. L. Numquid et par testium proceritas?

Dionysus was called ἐνορχῆς in Samos. The wild boar, σύγγρος, was also called ὀσχέωρος, Athen. 9. 64. 65, that is, μακρό or μεγάλῳ ὀσχέῳ δεδωρημένος. It is also called ὀσχέωρος, just as ὀστακος, the Greek name of the ‘lobster’, is also spelled ὀστακος, Hesych. s. v. That species of the palm-tree which was called σύγγρος was remarkable for the fact that its pomum or ‘date’, with its lignum or ‘stone’ ("hoc est semen ejus"), was "grande, durum, horridum". The propagating power of this wild-boar palm-tree’s lignum was so great, that Pliny says it was from this that the bird phoenix was named, so as "emori ac renasci ex seipso". Pliny, N. H. 13. 4, also speaks of the "flos et lanugo" of male palm-trees, and says that the sterile sort were called spadones.

The modern names for χλούνις or σύγγρος, cignale, cinghiale, sanglier, are from Latin singularis, because he feeds alone, except in breeding-time (Aristarchus took χλούνις to mean μόνος, sigi-
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Then he is pre-eminent for amorous fury, Opp. Cyn. 3. 367, 372:

Then his pre-eminent for amorous fury, Opp. Cyn. 3. 367, 372:

A three-year-old wild boar is *ragot* in Fr., in Eng. a 'hog-steer'.

The above remarks suffice to show how wide of the mark were Aristotle, Aelian, and Eustathius in taking χλούνης to mean σεβις ἐκτομιάς, the Latin maialis, from which the Span. *jabali* is perhaps derived by inversion of the letters mai.

It seems to me probable that Aeschylus regarded χλούνης as combining the notions of χλοή and εινή, the former in the sense of *rubes*, the signs of puberty, and the latter in that of *conebitus cum femina*, which is its proper meaning. Homer says θαλερός παράκοιτος of Hector, *Il.* 6. 430, and θαλερός of Nausicaa's marriage, *Od.* 6. 66, the word meaning the same as χλερός, χλωρός.

Thus χλούνης means *pubertas*, as Weil saw, who is followed by Paley in a very useful note. χλούνης is *aper masculissimus*, as Weil says, with the collateral notion of 'most furious, raging'.

Plutarch denies that the castration of boys was learned by the Persians from the Greeks, *de Herod. Malign.* 13.

191. In the sense of 'imparting, attributing, or imputing' τρί-βεσθα, not τρίβειν, is used, as: ἄγος προστέτριτται, 'he has attributed the guilt'; προστριβόμενος τούνειδος, 'imputing the disgrace'.

208. οἶκ ἀν γένοιθι ὁμαίμος αὐθέντης φόνος. They regard their position as unassailable, on the strength of the old belief:

*δειναλ γὰρ κατὰ γαίαν Ἐρυνεῖς εἰςι τοκήνων—

parenticide being regarded as the most unnatural of crimes. Apollo replies to the effect that that is an antiquated and erroneous notion; for that πάντες ἀνθρωποί προσβυτάτην νομίζουσι πασῶν τὴν ἀνδρός καὶ γυναικός φιλίαν, 'all men regard the love of husband and wife as taking precedence of all other affections', Musonius (under Nero, Vespasian, etc.) in Stob. Flor. 67. 20; ib. 67. 21, πρότη καὶ στοιχεωδεστάτη τῶν κοινωνιῶν ἢ κατὰ τῶν γάμων, 'the first and most elementary of all fellowships is marriage'.

213, 14. εινή γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος ὅρκον ἑστι μεῖζων τῇ δίκῃ φρουρομένην. The words μόρσιμος, etc., from Aeschylus can only mean, for the purpose of the procreation of legitimate
children, so paramount a matter in Athenian, Roman, and indeed all
duly civilised countries, is a physical law of the human race, and that
a faithful observance of the conjoint εὕρηκα is a thing of more account than
a promise made at some solemnisation of the holy rite, which is only
a ὀρκὸς or sacramentum.

But this is wholly irrelevant, however true: it is no answer at
all, when the Furies have urged "Orestes killed his mother: she
killed one who was only her husband", to reply, "the marriage rela-
tion, faithfully observed, is greater than an oath". The right answer
would be, "the holy marriage relation is more important and binding
than is the filial one", more important, politically speaking; and more
binding, because by marriage the filial relation becomes obscured and
in many respects inoperative, for:

"a son is a son till he gets him a wife".

This would agree with the terms in which monogamy is said to
have been first instituted, Gen. 2. 24, "Therefore shall a man leave
his father and his mother, and shall cleave unto his wife". This
right answer cannot be got from our text; nor does the text seem
capable of emendation in the right direction by means of some such
word as τόκου or ὁκου in place of ὀρκοῦ.

It will not suit the passage to suppose Apollo to mean 'that which
we Olympians regard as μέγιστος δεινότατός τε', and it happens that
when Herē took that oath to her husband, Hom. II. 15. 37, it was
true only in a literal form, and she had a mental reservation: "I
swear by Styx that I did not tell Sleep to do it—but I knew very well that
he would understand that to be part of the bargain". Alas, poor Styx!

The Athenian ἐφηβος took no oath to love, cherish, and obey his
father and mother, Stob. 43. 48; but it has always been regarded as
indispensable that a wife should be docile. Hes. Op. 697, ἐνα ἡθεα κεδνα
ἐδείξῃς—that she should be χειροπήθης καὶ τετισσεκεμένη, on which
point Socrates fully agrees with Ischomachus, Xen. Oec. 7. 10; and it
is still required, and stated to be according to divine ordinance, that
a bride should "give her troth", that she will "love, cherish,
and obey" her husband.

Are, then, the two lines interpolated? Now that everything has
been pleaded in their behalf without any success, we should have
to come to the conclusion that they are, but for a suggestion of Weil's

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to which I gave too little heed when writing the critical note, because of the meaning which he attached to the lost line. He says that the ratio antithetica shows that there is a lacuna of one line after v. 208, of which the meaning was: "itaque nostrum non est cam persequi". That could be fully inferred from v. 208, and there was no occasion to say it. But supposing the line to have been like:

$$\omega \delta \delta \sigma \theta ο \kappa ταιων \piαίς \muητέρ' \deltaρκον \\deltaμυτω,"$$

'let Orestes take an oath that he, her child, did not kill his mother', then it may be seen why Apollo says δρκον in v. 214. The meaning will now be: 'Clytemnestra, with only two factitious or sentimental grievances, violated the prime law of society, and then murdered the man against whom she had sinned. Orestes, under the greatest provocation, violated an inferior law; and is less criminal than his mother, although he cannot swear that he did not kill her'.

228. Compare Choëph. 1064 according to my correction (pub. 1862):

$$(καὶ σε) \theta \epsilon \omega \phiυλάσσωι \kappaαί \ράωτο \sigmaμφοραῖς$$

where a codex of Rob. gave καὶ ρύωσι σμφορᾶς. Μ gives:

$$\theta \epsilon \omega \sigma \phiυλάσσωι \kappaαί ρλοισι συμφορᾶς.$$  

The καιρίωσι σμφοραῖς, which is universally read, is not translatable: opposite meanings are given by editors: φυλάσσων τε ρύωμαι τε is a regular form in Homer: λέγειν τὰ καιρία or its equivalent, and καιρία πληγῇ are the only ways in which Aesch. uses καίριος.

228. As an illustration of Eur. Andr. 638:

$$νόθοι τε πολλοί γνησίων ἄμεινοι$$

we may call to mind Philip Falconbridge in King John, who says:

"I would not be 'sir Nob' (nobilis) in any case".

But perhaps the verse, χρόνος καθαίρει πάντα γηράσκων ὁμοί, is not as good as it has been thought to be. The extinction of a crime by oblivion is compared with Time's increase in age: whereas 'Time' simply continues, without any old age or growing decrepitude; being 'the soul of the universe' according to Pythagoras.

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306. ἑὐχόμεθ᾽ εἰναι. The corruption seems to have been caused by a gloss, οἰόμεθ᾽, written by some one who did not well understand the meaning of ἑὐχόμεθ᾽, taken from Homer's ἑὐχόμαι εἰναι. These old Furies use the old phrase in its old-fashioned meaning. When strangers met one another in Homeric times, and had any occasion to converse, it was regarded as a breach of good manners for one to ask the other who he really was. The interlocutor might have, like Ulysses, some very good and proper reasons for giving a false account. So ἑὐχόμαι εἰναι meant 'I give myself out to be', and it is always implied that the statement is true only if there is no motive for disguise. After mutual confidence and intimacy, in some degree, have been established, and one thinks he may fairly ask the other for a true account about something, then the formula is:

ἀλλʼ ἐγὼ μοι τόδε εἰπὲ καὶ ἀφενεῖς κατάλεξον,

'But come, tell me this, and relate me each point (κατὰ) truly'; after which request a falsehood was deemed a lie, and no longer excusable. Much the same thing is practically in vogue now.

316. The pathos is very observable in Ματέρ α μετάτεκτε. The tense of ἔτικτες reminds the mother of the moment and the agony of the birth. Anth. 7. 531, μάτηρ ἀ στεικεν.

322. As to the quantity of the penult in ἕρενδαλίς, the question is: 'which has the best effect on a correct ear in this particular line, whether, ζ ζ ζ ζ, or ζ ζ ζ ζ?' In the latter case the rhythmical anaepe, marked x, will be like the penult of a scazontic Iambic senarius, or a dochmiac foot of which the penult is a syllable long metrically, but having the thesis, i.e. anaepe.

The reasons why it must remain a matter for individual taste and preference are: that Plutarch, who was profoundly learned in Greek philosophy, and quotes Empedocles hundreds of times, ascribes to him, Sympos. iv. p. 265, Tauchn. ed.:

ὡς γλυκὸ μὲν ἐπὶ γλυκὸ μάρπτε, πικρὸν δ' ἐπὶ πικρὸν ὄρουσεν,
δὲ ὤ δ' ἐτ' δὲ ἐβή, δαλερὸν δαλεροῦ λαβέτω,

which is given by Macrobius (Sat. vii. 5, Gronovius Jac. 1692), who wrote more than 300 years after Plutarch, as

ὡς γλυκὸ μὲν γλυκὸ μάρπτε, πικρὸν δ' ἐπὶ πικρὸν ὄρουσεν,
δὲ ὦ δ' ἐπὶ δὲ ἐβή, θερμὸν δ' ἐποχεῖτο θερμῷ,
where ἑρμῶν δ’ ἐποχεῦτο ἑρμῶ cannot be admitted as genuine, but only as a restoration of the verse by the help of glosses. Empedocles formed his word δαλερός, ‘hot’, from δαίω through δᾶλος. He probably thought that it was much the same as φανερός, ‘bright’, by the side of φάνος, ‘bright’, and φῶς, ‘torch’; as ἀδράνης from ὅραω; τάγωχος from τάγη; τίθασις from τίθη; μαλακός from βλάζ. He is rather impatient of control in these matters. If ἐμπύρεα will not suit, he says ἐμπύρεαν, rather than lose a word so graphic. δαλερός unites the two ideas of heat and steady light, for expressing which ἑρμῶν and φλογερῶς, etc., are quite unsuited. See also that line of his, Athen. 3. 30:


where he chose to say ἐυμάρια rather than the less musical καταφαγεῖν δ’ ἐυμαρίη.

Plutarch, who records, de Pyth. Orac. 8, ‘Ἀριστοτέλης μὲν οὖν μόνον Ὀμηρον ἐλεγε κινούμενα ποιεῖν οὐκόμα ταῖς ἐναργεῖαι, remarks of Empedocles, Symposiaca, 5. 2, ‘that he was wont to make his subject splendid with the most comely and prepossessing epithets, not only for the sake of the beautiful word-painting, καλλιγραφία, as it were with flowery colours, but he makes each of them a representative of some real attribute or faculty; thus, ‘the blood-replenished liver’, ‘the cloud-gathering air’, ‘the soul-investing earth’ (of the human body)’; πολυαιματον ἡπαρ—νεφεληγερέτης ἀήρ—ἄμφιβρότη τὰθὼν’.

A more probable correction of our Fr. would be:


and it is the active, ἐποχεύσαι, in Ar. Gen. An. 2. 5. 6, the only place where the verb is quoted.

Aeschylus, πολὺν χρόνον ἐν Σκελῆ διατρίψας, and being of much the same mind in philosophy as Empedocles, came to use his words and his way of sounding them: the two greatest geniuses then living, and with the strongest intellects in unison, they must have been very much in company; for who would not rather talk with Empedocles than with Pindar, Simonides (Aeschylus wrote his own epitaph), Baccylides, Xenophanes, Epicharmus?
Perhaps it is to this intimaey with the staunch republican Empedocles that we must refer the warning of Aesch. below, v. 489: μήτε δεσμοτούμενον (βίον) αἰνέσης, which seems quite superfluous, unless we remember that Aeschylus had lately been with Empedocles, and at the court of Hiero; for the Athenians of that time were in no need of any such admonition.

In Choēph. 804, foll.:—

τὸ δὲ καλῶς κτίμενον ὧ μέγα ναὸν,

Aesch. clearly indicated that the penult is aneeps, by repeating the same rhythm in the next line.

I prefer φρενοδαλῆς here, because the long thesis seems to tend to deaden the animation of the rhythm. So thinks Weil. See pp. 197, 227.

325. Since a Mœra spins a thread of fate for the Furies, the Mœrae must be much elder sisters, and born in a remoter night.

διανταία is properly said of a thrust, πληγῇ, given straight in front and going right through.

334. ἐφ' belongs to ἐκράνθη, not to ἀρίν. Hesych. ἐπέκρανεν· ἐπετέλει.

335. ἀθανάτων must here mean the other deathless ones who dwell above ground, on Olympus.

342. εὖν was corrupted to νέον by an imperfect anagrammatismus: a perfect one is to be found in nesi for sine, Fest. p. 165 ed. Müll. The reading of the Aldine ed., which here is νεοῦ, often gives a hint of the true, for some unknown reason.

343. τᾶσθε μερίμνας. The difference between τᾶσθε and τᾶσθε ἀφελείν is thus explained by Manuel Moschopulus, εἰρ. 1300 A. D.: οἶον, ἀφήρημαι λόγον, ἀφήρημαι παίδειας· ταύτα γὰρ οὐκ εἶχον, τὸν λόγον φημὶ καὶ τὴν παιδείαν. δυνατὸν δὲ μοι ἦν κτήσασθαι, καὶ διότι ἠμέλησα οὐκ ἔλαβον· εἰς τοὐαῦτα οἶν συντάσσεται γενικῇ, ὡς προείστομεν. δὴ δὲ ἔχω τι καὶ στερηθῶ τοῦτοι, τότε τὸ ἀφήρημαι συντακτέων αἰτιατικῇ. Therefore τᾶσθε is right here.

351. Hesych. s. v.: Καμπεσίγουνος (like ὀλεσίοικος, said of her, Sept. 720) Ἡ Ερμίνες, ἀπὸ τοῦ κάμπτειν τὰ γόνατα τῶν ἀμαρτανόντων.

360. λάμπα. The actual words of Hesychius are: λάμπη τὸν παχῦν ἀφρὸν τὸν ἐπιπολάζοντα τῷ οἰνῷ φασίν (‘mother’). Λαπτής
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369. Hesych. gives καταφατομένη (sic) κατακτωμένη, κυρίως δὲ τὸ ἐκ προκαταλήψεως, 'securing the possession; properly, by precedence in occupation'.

372. πρέμνα τὰ ἱσχυρὰ στελέχη τῶν καταβλαστημάτων, Hesych. Read τῶν δένδρων καὶ βλαστημάτων.

381. note. Also, a verb which governs two cases may take one of them in one part of a sentence and the other in another.

391. Observe the intense love of the Greeks for clearness, exactness, and due brevity in speech.

392. The corruption was introduced by some actor who was unaware of that meaning of αὐτός in composition; and the corruption had become inveterate when Μ was transcribed.

419. παλαμναίος. Usually connected with παλάμη, as in Μ. Moschop. s. v., ὁ οἰκείας χερσὶ φόνον ἔργασάμενος, like αὐτόχειρ. The connexion with παλάζω, παλαγμός, 'defilement by spots of blood', seems possible. The αὐτοώτης, Soph. O. R. 107, etc., points to ἐντεα, the 'actual wielder of the weapon'; whereas αὐθέντης, supra v. 208, seems to point to θείνω, 'the actual striker of the blow'.

433. That is: "When I had summoned the Argive people to give them the true account of what I had done (Chōeph. 973–1062), there also was the shawl (which I displayed), testifying clearly, after 8 years, by its stains and rents, to the crime of my mother and her paramour. The peculiar use of ἔκμαρτυρεῖν to express 'evidence given by the dying' (ἐκ, ἐξω = outside of the court), or 'found to have been left behind by the dead', or 'sent from a great distance', is appropriate here; so also if the ἐκ signified only 'distinctly and clearly'. But the meaning is also that of the ἐκ in ἐξαγγέλεως and ἐξαγγέλλειν, ἐξω τῶν δόμων ἐξῆγγελλε, 'brought clear evidence out of the palace after a long time'.
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The verb occurs once in Homer, Η. 5. 390, περικαλλής Ἡερίβοια Ἐρμέα ἔηγγειλε, i.e. 'brought word out of the house to Hermes that Ares was imprisoned within'.

442. Athana says much the same thing in Aesch. Suppl. 397, οὐκ εὐκριτον τὸ κρίμα.

448. οὐκ εὐπέμπελον. Cf. Hesych. δυσπέμπελος· ἐπὶ μὲν τῆς θαλάττης, ἡ δυσχείμερος καὶ τραχεία καὶ παραχώδης· περὶ δὲ τοῦ κολυμβητοῦ, δυσάρεστος. The latter seems to be said of a diver for purple-oysters, πορφυρείς, or of a sponge-hunter, σπογγοθήρας, ἀρνευτήρ, urinator, as 'hard to please', not only as to weather, but also as to the absence of the much-dreaded monsters of the deep, described in Opp. Hal. etc. πέμφελα· δύσκολα, τραχέα, Hesych.

485. The corrections here are μηδὲν' (Weil), καρδίας (Canter), ἐμφανῇ and κἂν'. A curious theory has been broached, that a pyrrhic word, such as φλόγα, χθόνα, φρένα, κακά, which is a noun or an adjective, very rarely suffers elision in Greek Tragedy.

There are over 160 fair instances of the elision in the 33 tragedies and fragments, and, a priori, one can conceive no reason (as the meaning of the word, and its case, remain quite clear after the elision) why it should not be made. Everything else in Greek Prosody has a raison d'être. See infr., p. 237, for the faintness of θλάφις.

But on applying the test of experiment, it will be found that those who have published Greek verses of late years, and written a hundred-fold more, have also very rarely had occasion to make this elision. I have φρέν' twice and κὰκ' once among 297 Greek verses in the Dublin Translations. The punctuation seems to make no difference: as, e.g., Eur. Heracl. 939:

τέρψαι βέλοντες τὴν φρέν'. ἐκ γὰρ εὐτυχοῦσ.

The restriction was not suggested by the Homeric poems, which have κὰκ', adj. or subst., 15 times; κὰν' twice, κάνα ἐν full only thrice; φρέν' thrice; φλόγ', etc.

'The watch-dog over the passions' was ἐμφανὴς at Athens in the Areopagus, where everyone could see the seats of unwrought stone on which the silent judges sat when trying the accused. The judges were σωπῶντες κατ' ἀνάγκην, 'not allowed to speak'.

In the same way every court-house and county gaol, every cathe-
dral, church, and chapel in the land, is a ‘manifest watch-dog of the heart’.

Except for a comical and almost amiable impudence, every poet, except Shakspeare (and Goethe, Dr. J. K. Ingram) from Homer down, regards the dog with affection, and uses the word as one of specially good signification. Gordon Cumming says that even in a wild state the dog has little fear of man or hostility towards him. Clytemnestra calls herself ‘a brave watch-dog of the house’, ὄφρατων κύινα ἐσθήλην, Agam. 607; and speaks of Agamemnon as σταθμῶν κύια, ib. 902, ‘a watch-dog of the folds’. Lucretius habitually speaks of dogs with tenderness: ‘consuetà domi catulorum blanda propagò’, 4. 994, where ‘blanda’ means ‘good-tempered and affectionate’, as in 5. 1065, ‘at catulos blandum quum lingua lambere tentant’; and again, ‘levismomna canum fido cum pectore corda’, ‘the light-sleeping wits of the dogs with their faithful affection’. Cf. Evander’s custodes canes, Virg. Aen. 8. 462. Charles Nodier says: “Je vous réponds que la plus grande preuve des justes vengeances de Dieu contre notre folle espèce, c’est la brièveté de la vie du chien”.

Virgil repeats Hesiod’s precept (και κύια καρχαρόδοντα κομείν, μή φείδει σίτον, ‘keep thou also a dog with sharp teeth: give him plenty of food’;) in the words ‘nee tibi cura canum fuerit postrema sed . . . pasce sero pingui’, ‘nor let thy latest care be about thy dogs: feed them with rich whey’. D. Heinsius observes that in the λόγια the Δαιμόνες were called κύιες, as being the watchers over men’s conduct when the superior gods had left the world. Lycophon calls diviners 'Απόλλωνος κύιας. In Choëph. 924, 1054, the Furies are μητρὸς ἕγκοτοι κύιες, ‘dogs enraged against a trespasser’; they are βίου κύιες, ‘watchers of man’s life and ways’, in Anth. 7. 437.

No one will rightly appreciate the lines lower down,

κερδὼν ἁθικός τοῦτο βουλευτήριον,
αἰδοῖον, ἄξυθομον, εὐδαντών ὑπὲρ
ἐγρηγορῶς φρούρημα γης,

unless he observes that Athana’s Court of Areopagus is compared to a ‘watch-dog’ over the heart and passions of the Athenian people. A dog is κερδὼν ἁθικός, ‘projectum non odoratur cibum’, Hor. Epod. 6. 10; he is αἰδοῖος, ‘worthy of respect and kind regard’, as in the precepts of Hesiod and Virgil; he is ἄξυθομος, or, as Proclus says in his Comm. on the passage in Hesiod, δάκνειν ἐτοίμος, ἄξυθομος, δηκτι-
kós, eis to áπωσοβεῖν τῶν κλέπτας; he is eminently 'a watchful guard o'er them who sleep', because of to φυλακτίκων καὶ φιλοδέσποτων, Sch. Agam. 3, and Livy, 5. 47, 'sollicitum animal ad nocturnos strepitus'; Lucr. l. c. 'levisomna canum fido cum pectore corda': Aesch. Sept. 621, ἔξθρόξενον πελορόν, 'a stranger-hating doorkeeper'.

It was necessary to make some remarks like the above, because the emendation κόν' is startling to a mind unprepared.

It is strange that Aeschylus, who died about 120 years before Epicurus was born, should supply by anticipation that which is lacking in the account of Epicurean doctrines as given by Lucretius, viz. principles of morality; the answers to the questions: What is right? wrong? just? unjust? Perhaps Epicurus had not discovered them, any more than he had those other things (hinted at in the word παρέγκλισις) which helped the gases and molecules to form his universe, such as electricity, magnetism, rotary motion, churning motion, chemical action, and all those agents which are still unknown. The 6th Book of the de Rerum Natura is, no doubt, unfinished; but the verses, 6. 92, 3:

'tu mihi supremae praecripta ad candida calcis
 currenti spatum praemonstra, callida Musa',

show that another 200 lines would probably have made the intended work complete.

Aeschylus saw that the conditions of a good state of society are φέρει before they become θέσει and νόμῳ. You find them out as you find out any other natural law; then you give them a written form by legislation, and enforce obedience by penalties. The criminal impulse that is not checked by these must be crushed as you crush a caterpillar that was eating into the heart of your rose; it must be exterminated like the sewage-gas that was destroying the health of your children. Men and women become bad through some evil conditions of birth and breeding: when they have become so, then, as Thucydides says, 'if the heart is fully set on doing something wicked, there is not any hindrance to be had, either by the law's strong hand or any other terror'. H. de Balzac: "les hommes, race impure, dont avec Dieu, l'enfer, le bourreau et les gendarmes, on parvient à peine à comprimer les détectables instincts". Remove the evil conditions of birth and breeding as much as possible; if you cannot, 'continuo culpam ferro compessce'.
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A man deserves no praise for being a good citizen, save in relation to the bad citizens. He does that which is the condition of human existence. Those who really merit praise and glory are they:

'... ob patriam pugnando vulnera passi;
quïque piì vatae, et Phoebò digna locuti;
 inventas aut qui vitam excluere per artes;
quïque sui memores alios fecere merendo'.

507. παντόφυτρτ'. Compare Eur. Ino, Fr. 12, πάντοθεν θηρώμενοι
σέμιμκα, μὴ δίκαια καὶ δίκαι' ὀμως, which is said of collectors of wealth. The first meaning of φύτρων appears to be, not 'mix' nor 'defile' but, 'carry for the purpose of adding to something else'. One cannot but think of German führen and Fuhr, ferre and fur, φέρεων and φῷρ. 'To pile on' is the meaning which suits most of the passages; 'to mix' is a quite secondary meaning. Probably no better origin can be found for γέφυρα, whose dialectic form βεφύρα disposes one to regard it as a re-duplicate formation from φέρεων. So γέφυρα will be an embankment made by repeated pileings-on of material.

παντόφυτρτα is one of those words which give so much effect to the verse of Aeschylus; so complete in meaning and yet so concise. Southey gives the name of 'Sir Ralph the Rover' to his reckless and dreadful buccaneer, who, "now grown rich with plundered store", will get no farther on his homeward cruise than to the grave of the Inch Cape bell. In the Rhone, not far from Avignon (Avenio), there is le Rocher de la Justice.

513. ὑπερθεώντ' ἄκραν. Understand ἄλα or θάλασσαν with ἄκραν. Homer says θέαν and θέουσα of a ship scudding before the breeze. Hermann's citation of Theogn. 619 is too like this passage to be omitted:

τόλλα εν ἀμηχανίσι κυλίζομαι ἄχυρωνος κηρ,
ἄκρην γὰρ πενίης οὐκ ὑπερθηρόμουν.

559. ἔγγοι δὲ μου. Orestes calls upon Apollo to give testimony for him; just as an ἔγγοιτής or 'expounder of religious duty' might be called upon by any accused person to testify that he, the expounder, had given such and such advice, or that religion required such a course of action. So Müller.

610. οἶκ ὅτι μὴτηρ τοικεῖς, τροφὸς δὲ. Add that frères means 'brother and sister'; and that liberi is said of a single son or daughter; A. Gell. 2. 13.
The father stands to the mother in the relation of Ὀἰρανῶς to Γαῖα, of the Divine Word to Chaos, as a god or creator to inanimate atoms; in short, as the Platonic εἴδη to ὑλή, the latter being οἷον τιθηνη καὶ ἐκμαγεῖον (something fit for receiving the impression of a seal, and preserving it) καὶ μὴτηρ. Plut. de Plac. Phil. 1. 67.

Be it remembered also that Epicurus, the last Greek philosopher who founded a sect, imagines the human race to have been originally produced without the help of the female, Lucr. 5. 799, foll. Pythagoras, Archytas, Plato, Xenocrates, Dicaearchus (Censorinus, de Die Nat. 2, 3) are not so hardy in that way; an equally hardy one pleases them better. "They say: 'the human race has always existed: you will never find out which was first produced, the hen or the egg.'"

643. ἧν περ Δέος ἔθα καὶ Αἰδῶς. Also where there is ζῆως and φιλία, as in Phaedra’s case, there are αἰδῶς and δέος. How much the lover fears from the idol of his fancy, ἀνάθημα μερίμνης, Anth. 5. 227; and what an ineffable delight he takes in his loving reverence and worship for the object; so much that Plut. Libr. Perd. Fr. 4, says πλέιστον αἰδοῦς ζῆῳ δικαίω μέτεστιν. Therefore the αἰδῶς in Eur. Hipp. 385:

μακρὰ τε λέσχαι καὶ σχολή, τερπνὺν κακόν,

is placed there with exact propriety.

648. τὸ καλῶς ἀρχομένους παρασχεῖν is the proper task of political science, πολιτικῆς παπδέιας ἔργον, Plut. Reip. Ger. 21.

667. οὖ λαχών. See Dem. Meid. 573, καὶ τέθνηκεν ἄλοιπας παρ’ ὑπίνοικοι τούτο τὸ λῆμμα (3 obols) δι’ ἐνδεια, οὖ δὲ ὑβριν, λαμβάνειν ἑπεχειρησεν ἐκεῖνος.

675. διανομᾶς καταφθίσας. In Agam. 1454:

πρὸς γυναῖκας ὑ’ ἀπέφθισεν βίον

we ought to read ἀπεψφρη βίον. Hesychius quotes ἀπεψφρη from the Cereyon of Aeschylus, and ἀπέφθισεν is a bad gloss upon it in the Agamemnon.

693. κἂν ἵσοψηφος κριθη. A majority of one would have been a perfectly valid majority, such as would admit of no doubt or cavil.
Oppianicus was effectually condemned by the lowest possible majority, two out of thirty-two judices, of whom five voted non liquet, Cic. pro A. Cluent. p. 18, Ramsay’s ed.

Besides the ‘variatis hominum sententiis’, Cicero has ‘in eo variari inter eos et dubitari videtur’, Fin. 5. 5. 12. He seems to confound tārius, ‘speckled’, Gk. βαλλω, from βάλλω, ‘to sprinkle drops of a different colour as painters do’, with evarus, of uncertain derivation, but meaning ‘that proceeds to an equal distance in two divergent directions’. Vara is ‘a trestle’, from the divergence of its legs. Varus is ‘knock-kneed’, Gk. θλαισός, γονυκρότος, Hesych., opposed to valgus and valius, Gk. ραββός, which mean ‘bow-legged’. Labda the mother of Cypselus was ‘knock-kneed’; her legs made a Greek lambda. Thus Cic.’s ‘variatis sententiis’ means ‘diverged to an equal extent’ and not merely ‘diverged’.

In the same way a ploughman, unless he bends forward in driving a plough, praevaricatūr, ‘cuts a furrow which is varus to the previous one’, Pliny, N. II. 18. 19, who adds, “inde translatum hoc nomen in forum”, and said of an advocate who, having been bought over by the opposite side, brings a charge in such a way as that the accused may be acquitted, or defends a client so that he may be condemned.

I observe that delirus and delirare are still derived from “de lira”, Lewis and Short’s Dict. The proper derivation was given in my Choeplioroe (1862), p. 94. Firstly, lira does not mean ‘a furrow’, but along with scamnum, porca, porculetum, it means the ‘ridge’, ‘land’, ‘balk’, ‘mound’, which is thrown up between two furrows. Suleus is the one Latin word for the one English ‘furrow’. Secondly, “liroe, liroe”, is the Latin transcription of λῷρος, λῆρος, Plaut. Poen. 1. 1. 9. Thirdly, the Latin de in composition is, in this sense, the regular equivalent and representative of Gr. παρα-. Therefore delirus and delirare are the Latin formations to express παράληρος and παραληπτέν.

717–726. It is hardly probable that the Chief Secretary actually performed the duties of a prompter or souffleur, ἵπτοβολεύς, monitor.

778. ἑσφραγισμένοι. Every article of value, every present, and consignment of tribute that was deposited in the Παγ or ‘Royal Treasury’ of a Persian king was ‘sealed and registered’. See Chardin’s Voyages, vol. 1, p. 264, 4to ed.
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782. κόιμα κελαινοῦ. An evident allusion to the supposed action of the bile in exciting anger, which Carneades tried to ‘calm’ by doses of hellebore when he was replying to the vexatious objections of his philosophical opponents, A. Gell. 17. 15: “responsurus Zenoni”, Plin. N. H. 25. 5.

831. πρὸς δόμων Ἐρεχθέως. The “’Ἐρεχθέως: Ποσειδῶν ἐν Ἀθηναῖοι” of Hesychius, who does not give the name Ἐρεχθόνος, which is probably a variation of the same word, would seem to make it an equivalent of Ἐνοσίχθων and Ἐνοσίγαμος, through some such root as ἐρέθω, ἐρείκω, ἐροθέω, ἐρόθθος.

834. μὴ βάλης. So Alecto says, Virg. Aen. 7. 551, “spargam arma per agros”.

841. δεινὸς εἰκλείας ἔρως. Plut. de Hlt. Malign. 39: αἱ Κορινθιαὶ γυναῖκες εἶχαν τήν καλὴν ἐκείνην καὶ δαιμονίαν εἰχὴν, ἔρωτα τοῖς ἀνόρατη τῆς πρὸς τοὺς βαρβάρους μάχης ἐρβαλεῖν τὴν θεῖν (Ἀφροδίτην). The exact meaning of ἔρως is recognized in the following words: σιωπὸ γὰρ τὸ πᾶσαν ὅρμην καὶ ἐπιθεμιάν ὑπὸ τῶν παλαιῶν ἔρωτα καλείσθαι, Philodem. de Musica, Kemke ed. p. 81.

853. That is: ‘No power could force me to make the promise: I make it freely, and will perform it’.

878. Protelo in Catullus, 56. 7, is a wrong reading. It ought to be pro telo. Hence may have come that meaning of telum in Martial, the Priapeia, and Justin.

885. ὅ δὲ πη κύρος. I should prefer to read:

ὅ δὲ πη κύρος ποι’ Ἀρών τοῦτων
οὐδὲν ἵσως
πληγαὶ βιῶτον πάθεν ἥλθον,

‘and, at times (ποτὲ), a man who has in some way (πη) met these Avengers does not perhaps (ὁσως) know whence the stripes have come’. There is no doubt at all that the sins of the forefathers are visited upon the children to the third and fourth generation in the form of scrofula, gout, idiocy, insanity, and numberless other forms of congenital evil, besides poverty with all its miseries, and disgrace. Aeschylus would not regard these entailed miseries in any Oriental spirit;
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but rather as the result of an unhappy interference by man, through his vice or recklessness, with certain physical laws of production whose natural bent was to work beneficently. Euripides, especially, derided the doctrine that it is the gods who visit the sins of the fathers upon the children, saying: 'if those persons who actually committed the sins have been punished for them, there is no occasion to punish their innocent offspring: it is not just to punish even the same guilty person twice for the same crime. Again, if they have not been punished, and no atonement has been made by the guilty, it must have happened so because the gods were careless, and let slip the opportunity for righteous vengeance, and then it is too late; they could not think of exacting redress from the innocent, and atoning for their own tardiness by acts of flagrant injustice', Plut. de Sera Num. Vind. 12. Lamblichus says of Pythagoras, de Vita Pyth. 218: τὸ καλλιστὸν πάντων ἐπέδειξεν ὅτι οἱ θεοὶ τῶν κακῶν εἰσὶν ἀναίτιοι, καὶ στὶ νόσοι καὶ ὁσα πάθη σῷματος ἀκολούθια εἰστι σπέρματα. This, so far as it is mystical, is erroneous and misleading: the Greek θεοὶ represent physical laws.

891. ἀμαθίνει: ἀμαθὸν ποιεῖ, ἀφανίζει καὶ φθείρει, Hesych.; but perhaps from ἀμᾶν.

926. Παλλᾶς Τριτογένει' ἄνασο' Ἀθηνᾶ, ἀρθοῦ τῆνδε πόλιν τε καὶ πολλὰς, ἀπερ ἀλγέων καὶ στάσεων καὶ θανάτων ἀώρων, σὺ τε καὶ πατήρ.

So Pindar in Plut. de Exilio, θεὲν διάκρισι (so I read for ἀδόρυ), πενθέων δ' οὐκ ἔλαχο, οὐδὲ στάσεων.

984. Ζεὺς παντόπτας. 'The wife, mother, and sister of the murdered man pierced the pinioned murderer with poniards, and catching his blood in saucers, they all put some of it to their lips to stanch the thirst for vengeance, which no offer of compensation had been able to slake . . . . When punishment is inflicted in this way, the servants of the judge bring the criminal before him with his hands tied; and the judge says to the parties aggrieved: "I deliver to you your murderer, in accordance with the law; pay yourselves for the blood that has been spilled; but know that God observes everything and is merciful". Chardin, vol. 2, p. 300.
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It is desirable that this portion of a student’s work in connexion with Greek Tragedy should be kept to its own subordinate dimensions and described according to its original simplicity. The effect of introducing a host of technical terms and symbols, with vulgar fractions, musical notes, and geometrical diagrams, is this: that students of the usual undergraduate age are thereby unduly puzzled, mystified and distracted. The superfluity of purely conjectural refinements disposes them to regard the science of metrification with a contumacious aversion; and justly so, if an intelligent appreciation of metres in Greek requires to be made so much more difficult than that of the same in English. Nearly all the Greek rhythms are to be found in old English songs, ballads, and nursery rhymes—the Saturnian, the Choriambic, the Dochmiac, the Ionic a minore, the Bacchic, and nearly all varieties of Dactylic, Trochaic and Anapaestic rhythms; and even an unlearned reader, such as a farm-labourer, has little difficulty in assigning to each its proper elocution. To adduce examples of these rhythms from their homely and almost comical surroundings, is to give a ludicrous tone to that which is really a grave discussion, a serious attempt to make the subject manageable by the student. True dignity does not depend entirely upon making solemn faces, assuming majestic attitudes, and writing in an ultra-genteel style. It is better that the English equivalents should be given, when so much has been done quite recently to make the study of metres insufferable and impracticable even to an earnest inquirer.

First of all the ground has to be cleared by a brief statement of the elements of metrical combinations, and even before that by the restoration of an axiom as old as Aristophanes the son of Philippus of the
tribe Pandionis. This axiom has been maintained by most of the ancient writers on metrics; it has been impugned by exponents of the science of music; it is: that 'the musical element' must be peremptorily rejected and for ever discarded from the consideration of metres. Self-evidently so: it is a thing quite distinct from them, and made up after them; they have no regard for the subsequent melody. It happens that a poet's words—when by metre* a regular succession of long and short syllables has taken a form suitable to the expression of the verse-accent or *arsis—are easily set to some sort of music; as, for instance, Greek *Iambic trimeters suit the air of 'Dream Faces'; but when Aeschylus put together the words:

\[ χθους \muιν εις \tauηλουρδν \ηκομεν \πεδον, \]

he was not thinking of that or any other air. Many different melodies may be made to suit the same set of verses. Byron and Moore performed with success the converse feat of writing verses to suit certain melodies; but this is not the natural order, and poets seldom succeed except when they are free from the trammels of any special occasion or any artificial restriction.

The impossibility of comparing metres and music was pointed out by the old writers on metre, and thus in the words of one of the clearest of them, Marius Victorinus (cont. with St. Augustine), Lib. 1, *de mensura longarum et brevium Syllabarum*: 'The difference is not small between metricians and musical scientists, because of the spaces of time which are attached by them, respectively, to the syllables of words; for writers on music allege that long syllables are not all equally long, nor all short ones equally short; whereas with a metrician there are only two times,' the one that which is spent in pronouncing the syllable \( \mu \eta \)-, and the other that in which the syllable \( \nu \upsilon \), before a vowel, is pronounced. These subserve the verse-accent, or *arsis*, and the same two material elements appear as \( \mu \eta \)- and \( \nu \upsilon \). That is the poet's whole and sole stock-in-trade; with the one reservation, that in Greek and Latin the absence of the verse accent, which is called *thesis*, or 'depression of the voice', comes sometimes on a long syllable like \( \mu \eta \)-: so \( \mu \eta \)- becomes something more than \( \nu \upsilon \) and

* The word *metre* is also used in another sense as the standard of measurement of a verse. The standard is two metrical feet for *iambics*, *trochaics*, and *anapaestics*; one for all other rhythms.
less than \( \mu\eta^\prime - \). This never makes any difficulty: it allows the poet to introduce a greater variety of words into his rhythms, and to give a little more time and weight to a syllable which has not the verse-accent or a\(r\)\(i\)s. The \(\mu\eta^\prime -\) element is really not of much account, but allowing it to stand in: then, as we do not know how long it takes to say \(-\nu\nu\), coming before \(\acute{\alpha}\epsilon\delta\epsilon\), let it be called \(x\): it has been agreed that \(\mu\eta^\prime -\) is twice the length of \(\nu\nu\) whatever that may be. Thus the two time-elements of metre are \(x\) and \(2x\), with an extra-metrical time between them, viz., \(\mu\eta^\prime -\), something between the unknown and twice the unknown; which is introduced by the poet for poetical reasons, and with no regard at all for the musical score; that has to arrange itself as best it can. Music masters are not well-advised if they expect that none but their pupils will be able to read a Greek chorus: on the contrary, a knowledge of music can never be of use to a Greek scholar in any practical way.

Boeckh schedules \(\alpha\) \(\alpha\) and \(\alpha\) \(\nu\) as being to each other as \(\frac{1}{2}x + \frac{1}{2}\) are to \(2 + 1\). The true account is that \(\alpha\) is \(\alpha\)\(\lambda\)\(\omicron\)\(\gamma\)\(\omicron\)\(\omicron\)\(\omicron\), \(i\)rr\(r\)at\(r\)kal\(i\)s, and that it has no recognizable or expressible proportion to \(x\) and \(2x\).

Compare these two with the almost infinite varieties of change in music, within the same limits of time.* Metre and music have time in common as lines have extension, but they are incommensurables. Metre is the side of a square; music is the diagonal of that square. Metre is Mr. John Jarndyce; Music is Mr. Horace Skimpole. Music goes to prose as well as to verse: the rhythm of prose is a thing of the haziest and most indeterminable character: it pleases the writer, but he knows not what it is: 'tis folly to inquire.

Boeckh says of these encroachments made by an utterly licentious element upon the \(\kappa\omicron\sigma\mu\omicron\)\(\omicron\) of metre: "Let us pay our thanks, then, to those ancients who, keeping in view the simplicity and clearness of

* "Another characteristic of Chopin's music is the uneven time. It is all intended to be played in \(t\)empo \(r\)ub\(a\)t\(a\)--a good deal of give and take is allowed, a good deal of \(p\)lay\(i\)ng \(w\)ith \(t\)he \(t\)ime, so to speak". An old Greek metrical would call this \(\acute{a}\)\(v\)\(\alpha\)\(l\)\(a\)\(s\)\(i\)s and \(\epsilon\)\(p\)\(i\)k\(l\)\(a\)\(s\)\(i\)s. \(T\)o \(p\)lay \(w\)ith \(t\)he \(t\)ime in this way is not easy, for "it is impossible to lay down a set of hard-and-fast rules for playing Chopin. The Chopin-player is born, not made". Once for all, there is no \(p\)lay\(i\)ng \(w\)ith \(t\)he \(t\)ime in Greek and Latin metres. (The parts within inverted commas are quoted from \(H\)ousehold \(W\)ords, Dec. 20, 1884.)\n
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rhythms, condemned utterly this contamination with the license of music”. It was left for the people of his own time, he says, and we may add for two generations since Boeckh’s time, to repeat the sin with aggravations, ‘to care, suo jure, for harmony more than for rhythm, and to have as their sociam peccati Ecclesiam jam inde ab Augustini aetate’.

Suppose that one does not know the original air that used to be sung to the old Hunting Song, beginning:—

“When the morn stands on tip toe ’twixt mountain and sky
how sweet ’tis to follow the hounds in full cry!
When the bright-sparkling dewdrops the meadows adorn
how sweet ’tis to follow the echoing horn!”,

it is of no use to speculate on the way in which each of those syllables was treated and manipulated in the music. Since there must be rests for voice and ear in both reading and singing, you would guess that rests in the music occurred at ‘toe’, ‘sky’, ‘follow’, ‘cry’, and so on, and there you would stop. If Greek verses of that rhythm occurred in a play, the Editor’s work would be done with respect to them as soon as he had called them anapaestic dimeters: it is no business of his to suggest that the singer pronounced ’tis’ ‘it is’, ‘horn’ ‘horr-orr-orn’, ‘mountain’ ‘mou-ou-oùntain’, ‘hounds’ ‘hou-nnnnds’, etc., etc.

The usual prose accents marked on Greek words are left out of account in classical Greek verses. They did not exist in the classical period. The Greeks pronounced their words according to the quantity of the syllables, in monotone; giving emphasis to a word by means of particles, δῆ, τόε, περ, γε, etc. Thus the language was peculiarly suited for receiving any rhythmical stamp at the poet’s will. In the dactylic hexameters of Virgil and Ovid, etc., the arsis of the fifth dactyl must be a syllable accented in prose. There is not even that one restriction in Greek: the student must regard the accents as representing nothing, or as being all wiped out.

Arsis, ἀρσις, is the sublatio vocis or raising of the voice in expressing rhythm: it is naturally placed on a long syllable, or two short ones pronounced together. Thesis, θέσις, is the positio vocis, the lower tone on those syllables, usually short, which have not the arsis. Metre is the regular succession of long and short syllables arranged for the ex-

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Rhythm is the regular succession of arsis and thesis in a verse, so arranged by the poet for the suitable expression of his thought. Arsis is usually marked (') ; thesis (•). (••) means that a long syllable has taken the place of two short ones with thesis; (≈), the mark for a rhythmical anacpa, means that the place of a short syllable in thesis has been given by the poet to a long one, for the sake of a graver and slower effect. It is convenient to mark the concluding syllable of a verse, called common, thus (+). The Latin word ordo 'row', 'order', is applied to feet of the same kind occurring one after another in a verse; and even a single foot of a dominant type, such as a dactyl, is called ordo dactylicus simplex. A system, σύστημα, is the same as our stanza of a certain number of similar verses.

Three subdivisions of rhythm, according to old tradition, perhaps reducible to two. Rhythms are distinguished as impar, par, and sesquialter. A rhythm is called impar when the arsis has two morae or times (≈≈), and the thesis one (•), as in trochaic and iambic verses, either ≫ • and • ≫ •, or • ≫ • and • ≫ •, and their equivalents.

It is called par when arsis and thesis have an equal number of times, as in dactylic and anapaestic verses; as, for dactylic, ≫ ≫ • or ≫ ≫ •; for anapaestic, ≫ •, or ≫ ≫ •, or ≫ ≫ •, or ≫ ≫ •.

A rhythm was called sesquialter when composed of feet in which arsis and thesis are to one another as one to one and a-half, such as the bacchius, βάκχειος, • ≫ • ≫ •, and the ionic a minore ≫ •, with its variation for effect, •• •• ••, at the poet’s discretion. It is for the sake of these two feet that this third species of rhythm sesquialter is retained, and it seems to me to be not worth while to retain it. The occurrence of a succession of those combinations is really very rare, as Prom. V. 115:

\[ \text{τίς ἄχω, τίς ὀδυναί προσέπτα μ' ἀφέγγης;} \]
a succession of four bacchii. Or, Pers. 65 :

\[ \text{πεπέρακεν μεν ὁ πέρσης πτόλεις Ἑλη} \]
a succession of three ionies a minore. The Greek poets found that a
succession of anaerusis and base in the two forms \( \alpha | \alpha \xi \), and \( \omega | \alpha \xi \) had a good effect, sometimes, in a verse, and they used them as such. It is much the same with the remaining three feet (for we have now come to the end of them), the choriambus, the cletic, and the dochmius. They found that a trochee or chorë, \( \chi o r e i o s \) (dancing foot), followed by an iambus, \( \alpha \sigma \alpha \), had a good effect when inserted before the dactyls in logaoedic rhythms: also that the first three syllables of a trochaic dipodia, \( \alpha \sigma \alpha \), (which from frequent use, and from orders being composed of them, acquired a separate name as the cletic foot, \( \pi o \delta \) \( \kappa r e i k o s \)), were useful as an ending of dochmiae and logaoedic verses; thirdly, that a succession of iambus and cletic, \( \sigma \alpha \xi | \alpha \sigma \alpha \), pronounced together as one foot is well suited for use in the expression of bursts of passion, or the utterance of poignant grief. As a combination of which orders were made, this was called a dochmius, and is of about the length proper for what Appuleius, \( M. 5. 166 \), calls, 'tertiata verba', and the Scholiast on Eur. \( H i p p . 198 \), \( k o m m a t i k o i \) \( d i a n o i a i \). The person represented is unable to utter more than three or four words at a time, because of involuntary sobs and a choking sensation in the throat. The dochmius is wonderfully retentive of audible existence in nearly every metrical form phonetically equivalent, in that rhythm, to—

\[
\frac{x}{\varphi} | \frac{\sigma q}{\varphi} \frac{x}{\varphi} \frac{q}{\varphi}.
\]

A cletic with its first arsis resolved, \( \rho q \sigma \alpha \), used to be called a paeon. This occurs in orders such as \( E u m . 322 : \)

\[
\nu d i \ \mu e l o s, \ | \ \pi a r a k o p a, \ | \ \pi a r a f o r a, \ | \ \phi r e o n o s\.
\]

where \( -d a- \) may be short, as is shown in the Appendix; but Weil suggests \( \phi r e o p o l a n i s \), and Herwerden \( \phi r e o n o p a n i s \), not thinking it credible that Aeschylus introduced the rhythmic \( \alpha n o p e r s, \times \), in that line. It seems to be introduced, \( C h o \epsilon p h . 806, 7 \); but the two lines are in a \( \mu e s o f o s \), and are very corrupt.

There is nothing mysterious about the evolution of Greek metres. The evolution of Greek metres from the Homeric dactylic hexameter catalectic.

As long ago as 1868 I published the following account of it, which indeed was tolerably self-evident: it is more particular, but practically the same as that given by Marius Victorinus, l. iv., as I have discovered since. "Modern languages seem to be capable, as a rule,
of only one rhythm, that which is called 'impar', the iambic or trochaic. This is the rhythm observed by a man with a wooden leg; the Greek admits that of a horse at full gallop, the dactylic, which easily suggested the anapaestic. The Greeks began with 'rhythmus par' in the dactylic form with a trochaic clausula; then the pentyhemimer in the hexameter suggested to Callinus the two pentyhemimers in the second line of elegiae verse. From the trochaic clausula sprang their 'rhythmus impar' and trochaic metre; and the anacrusis turned trochaic orders into iambic in the hands of Archilochus. Soon the choriambus, which so often strikes the ear without actually occurring in Epic poetry, was found to produce a great improvement when placed before the dactyls in composite verses of dactylic and trochaic orders, or logaoedic lines. Then came the hemiolian* rhythm, when it was seen that a succession of trochaic dipodias catalectic, or cretic, sounded well; or a series of anacrusis and base, otherwise called bacchius, or syncopated iambic dipodia".

The words of Vict. arc: "Namque Archilochum ferunt (quem parentem artis Musicae juxta multiformem metrorum scrierum diversamque progeniem omnis aetas canit) acceptum ab his qui ante se inspexerant summatimque tractaverant Dactylicum, quod est omnium caput ae principium, per abjectiones detractionesque vertisse, etc."

It might have been expected that Greek versification would start from the Saturnian or nursery-rhyme metre, as in many other nations; but this metre does not really appear till the time of Sappho, Anaercon, and Hipponax; and, as a matter of fact, the earliest Greek poetry is written in the dactylic hexameter catalectic, that is, a verse composed of four dactylic feet, a dactyl, and a trochee as an ending or clausula. The Roman savant, M. Ter. Varro, observed that this verse divides itself into two parts—the first five half feet or penthemimer, and the rest: that is, five halves and seven halves, which, he said, must depend on some mathematical principle or physical law: "geometrica quadam ratione", A. Gell. xvii. 14.

There being given, then, the first two lines of the Iliad, it is not

* I now think that the name and species ἥμιλας ἱμιδασς s. sesquius s. sesqui-alter may be abolished, as being made to suit only the bacchius and the ionic a minore, which, when they occur in orders, are called with sufficient scientific precision 'a succession of anacrusis and base repeated'. On no account can a cretic or paeonie rhythm be called hemiolian.
difficult to see how the other Greek metres were evolved. Either
Arhilochoi or Callinus perceived that if the pentemeter were re-
peatd:

\[ \mu\eta \nu \ \kappa \varepsilon \iota \varepsilon \ \theta \varepsilon \alpha, \mu\eta \nu \ \kappa \varepsilon \iota \varepsilon \ \theta \varepsilon \alpha, \]
a new type of verse would appear, suited to elegiac subjects; and so
the dactylic pentameter was made, and the Elegiac couplet.

The Adonius at the end of the Dactylic hexameter:

\[ \delta \varepsilon \ ^\alpha \zeta \chi' | \lambda \nu \tau \]
followed by the choriambus \( \omega \nu \lambda \omicron \mu \epsilon \nu \nu \nu \) was well qualified to suggest
the Alcaic, Sapphic and Asclepiad forms, of which Latin examples
will be most familiar. By doubling both the daebyl and the trochee
we get:

\( \text{flumina | comitē | rint ascūtō |} \).

The first two lines of the Alcaic stanza consist of the same elements
varied:

\[ \text{vi | dēs ūt āltā | stēt nīvē | cāndidūm,} \]

\textit{anaeraxis, trochaic dipodia, dactyl, trochaic dipodia catalectic}. The third
line in the Alcaic stanza is formed of \textit{anaeraxis} and two \textit{trochaic di-
podias}. It was once quite absurdly made out to be iambic.

The close relation between the hendecasyllabic Alcaic line, given
above, and the minor Sapphic has been long observed: if the \textit{vi-}
be taken from \textit{vidēs} and put after \textit{candidum} there appears a \textit{dactyl} between
two trochaic dipodias:

\[ \text{jām sātīs tērre | Is nīvēs | āтquē dīræ,} \]

which, with its proper modulation by \textit{caesura}, is the \textit{minor} Sapphic
verse.

The \textit{major} Sapphic verse differs from this in having a \textit{choriambus}
before the \textit{dactyl}:

\[ \text{tē dēs ūs | rō sībārīn | cūr ēprēpē | rēs ēmāndō.} \]

The \textit{minor} Asclepiad verse inserts a \textit{choriambus} after a \textit{base} before
a \textit{dactyl} with \textit{cretic clausula}:

\[ \text{maēcē | nās ātāvīs | ēdītē | rēgibus.} \]

The \textit{major} Asclepiad inserts two \textit{choriambi}:

\[ \text{tū nē | quāsectēris | sūrē nēfās | quēm mihi | quēm tībī.} \]
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The trochaic order having been extended, it was found that a tetrameter catalectic, consisting of two parts, one a trochaic dimeter and the other a trochaic dimeter catalectic, was undoubtedly a form predestined by the gods:

εἰδι δῆ, φι | λω̂ι λόχιται | τοῦργον οὐχ | κας τὸδε |

Better twenty | years of Europe | than a cycle | of cathay |

If you are waking | call me early | call me early | mother dear.

Next, if the cretic εἰα δῆ be removed from the commencement of the Greek trochaic tetrameter, as quoted above, there remains a perfect Iambic trimeter catalectic, or senarius:

φιλοῖ λόχι | ταί, τοῦργον οὐχ | ἐκας τὸδε.

The iambus had actually occurred in the -μένην of οὐλομένην. The discovery of this ever memorable iambic senarius, and virtually of the metres called Alcaic and Sapphic, is ascribed by Horace and old tradition to one whom we know, from a few fragments, to have been a poet of the very highest rank, Archilochus of Paros. He probably discovered also the Elegiac couplet.

Verses in which the rhythm is not complete until that which is usually a somewhat shorter order or verse has followed a longer one, are called ἐπωδοί, and ἐπωδά, epodes, thus:

σολυκύρ | ἄρισ ή | εμς γρα | τα ὅτε | νήρις ἔτε ἔμοναί,

Dactylic tetrameter, and three trochees pronounced together; which latter form proved to be so good a clausula that it was called by a name of its own, Ithyphallic. Add to epodes, Hor. Od. iv. 7:

dιφυγ | ἔρη νῆ | νῆς ῥήδη | ἄντ j α' | γραμήνα | εμπίσ

 développé | būsque cō | mē,

A dactylic hexameter completed by a dactylic penthemimer.

All the odes in Horace’s ‘Epodes’ are really epodes except the last, which is composed entirely in iambic trimeters, one after another, κατὰ στρίχον, in an unvaried row.

All of these epodic forms were invented by Archilochus.

This sketch of the way in which Greek metres were derived from the dactylic hexameter will be complete enough for my purpose when I have remarked that the anapaestic tetrameter catalectic is made by
prefixing a choriambus such as οὐλομένην to a dactylic line such as the second of the Iliad:

οὐλομέν | νῦν οὐ | λομένην | ἡ μῦ | πλ' Ἀχαί | οῖς ἀλγ | ε' ἔθη | κε,

which is almost exactly like Ar. Ach. 678, etc.:

ei δὲ τίς, | ὧμᾶς | ὑπόθω | πεῦσας, | λιπαρᾶς | καλέσει | εν Ἀθήνας.

As in poems themselves so in the verses of which they are composed, the beginnings and endings require a careful treatment; the middles are diversified in an agreeable way by caesura, diaeresis, and variously placed pauses in the sense. *Caesura* is where the conclusion of a foot, or dipodia (i.e. two feet pronounced together | ζυζ | ζυζ | not ζυζ | ζυζ | ) cuts off one syllable or two at the end of a word, as:

undē si Par | cae prōhi | bēnt Inīque
flūmēn ēt rēg | nāthi pē | tām Lācōnī,

where -cae and -nata are the caesural syllables after the conclusion of the trochaic dipodias. The effect of *caesura* is to blend words more closely into one verse. *Diaeresis* is when the foot and the word end together, as in:

vī | dēs ūt ālā | stēt nīvē | cānīlām
nēc | prātā cánis | ābēcānt prūnis :

diaeresis occurs after 'alta' and 'canis', and the effect is to make a slight break or metrical pause in the verse. Some metres require *caesura*, some *diaeresis*, for their proper modulation. The pauses in the sense are indicated by the usual marks of punctuation: a good poet will always give an agreeable variety to their position. Milton’s verses are the best model in this important matter. Addison seems to have been the first to detect this material cause of the charm of the verses in *Paradise Lost*:—the constantly varied pause in the sense.

The *beginnings* of verses which occur one after another, all of the same metre, κατὰ στίχον, such as the Dactylic Hexameter, Iambic Trimeter, Trochaic Tetrameter, require no remark: there is a certain number of the feet admitted by that metre, with modulation in the three ways mentioned above, as:

ζώ, ἕρ θ | ής μέδε | ἄν, πείθ | ἤνωρα | δέσπερον νῦ,

four complete dactylic feet; *caesura* of -ῆς and -ῶς; *diaeresis*, here called ‘bucolic’, because of its frequency in bucolic poems, after -ήρωπα ;
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and the three commas. Then comes the ending δευτέρον | viá, of which the first foot must (except for a liberty, rarely taken, on the poet's own responsibility) be a dactyl, and the last must be a trochee, as marked above.

All verses, properly so called, end with a metrical pause which is indicated by the seeming omission of part of the foot proper to the metre; and since there is a pause, it matters not whether the last syllable, here -á, is long or short. The pause is the same whether it be long or short.

So with Iambic Trimeters, they all end with a metrical pause and the syllable which is called common, because it is immaterial whether its quantity is long or short. All, I say, except, again, for a liberty taken on the poet's own responsibility, as in Soph. O. R. 332:

εγὼ οὐτ' ἐμαυτῶν οὔτε ο' ἀλγυνά. τί ταῦτ'

a liberty very rarely taken, and only when there has been a considerable pause in the sense in the latter part of the line.

An Iambic Trimeter has a fainter metrical pause also at the end out of regard to the same pause in the sense, in lines like Aesch. Eum. 118, 234:

μῦζου' ἐν δὲ ἄνηρ δ' οἶχεται φεβυν, πρὸς θ

and

ἀλλ' ἀμβλέν ήδη, προστετριμμένον τε πρὸς

and others in the same way. Something similar occurs in 'The Dragon of Wantley':

but first he went new armour to

béspeak at sheffield town.

Nothing more need be said about endings. They must leave a pleasing effect upon the ear. They are very frequently the Adonius, αυς | ας +; the Ithyphallic (three trochees pronounced together, hence its special name), αυς αυς ας +; or, a Trochaic Dimeter Catalectic, αυς ας | ας +.

The beginnings of Lyric verses are often made with what Hermann first called anacrusis, from ἀνακρόω, 'I strike up', as if it were the first note struck with the 'rod' ῥάβδος, pecen 'comb', or thumb
"pollice", upon the harp, before the regular metre begins. Thus in Soph. Ant. 781 folli:

\[ e | p\ddot{o}s \acute{a}v\i \mid k\acute{a}t\acute{e} \mu\acute{a} \mid \chi\acute{a}v, \]

etc., which is logaoedic (i.e. consisting of dactylic and trochaic orders), you read anacrusis, trochaic dipodia catalectic, dactyl, and a monosyllabic clausula. The anacrusis may be either \( \gamma \), or \( \upsilon \), or \( \zeta \), the latter as in an Anacreontic line:

\[ \mu\acute{a}k\acute{a} \mid p\ddot{\iota}\acute{c}\acute{o}m\acute{e}v \varsigma \e, \tau\acute{e}t\acute{t}\acute{e}z \]

anacrusis and Ithyphallic.

Or the regular rhythm may be introduced by what the ancients called a base, βάςις, as if it were the first two steps taken before the regular rhythm of the dance began. Starting from \( \alpha \pi \), the base took freely the forms \( \alpha \pi \), and \( \zeta \) \( \zeta \), more rarely \( \zeta \zeta \). Boeckh objects to calling an initial \( \zeta \) \( \alpha \pi \) a base. Call it, then, an iambus taking the place of a base, as in:

\[ \delta\omicron\varsigma \mid \omicron \tau\acute{a}k\epsilon\acute{e}\sigma\iota\nu. \]

The anacrusis may precede the base; the base may be doubled; and, as a verse often consists of two rhythmical orders, the second order may begin with a base in the middle of a verse.

The iambus in place of a base coming before a trochaic order gave rise to the notion of a foot called antispast, which together with the things called brachycaatalectic, hypercatalectic, epitrite, paean, molossos, antibacchius, amphimacer, amphibrach, ionic a majore; and, I think, rhythmus sesquipilus, or sesquialter, have been translated to the limbo of abortive fancies, and now are, each of them, "tam mortuus quam Ancus", as dead as Queen Anne. The credit of having exploded the greater part of this ματαιοτεχνία belongs to Boeckh.

The usual way of explaining the words στροφή, ἀντιστροφή, and ἐπωδός is much the same as that of le prédicateur à Rome, described by Mdme. de Staël in her Corinne, l. 10, c. 2: "Sa chaire est une assez longue tribune, qu'il parcourt d'un bout à l'autre avec autant d'agita-

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as applied to the movements of a Greek Chorus on the όρχηστρα.

As applied to the movements of a Greek Chorus on the όρχηστρα.

assistance. Il ne manque jamais de partir au commencement d’une phrase, et de revenir à la fin, comme le balancier d’une pendule”. This has always seemed to me to be not easy to realize in the case of a Greek chorus. It seems as if they must have been allowed to reach the places marked for them on the boards of the όρχηστρα, to trig their trigs on the part of the stage occupied exclusively by the χορευται, as the σκηνή was by the ὑποκριταί. The altar, θυμέλη, was in the centre of the όρχηστρα, and around this the chorus is said to have made its marches, counter-marches, and halts, according to the programme designed and prescribed by the poet.

The Tragic chorus is said to have been square, τετράγωνος, and the comic κύκλιος or κυκλικός. This must refer to the figure described by their march; for it is impossible to imagine choristers formed into a ring, and at the same time marching and dancing. So we are to suppose that the Tragic chorus described a square as they went round the θυμέλη. This must have been a very awkward and ungainly figure to execute; and Athenæus, 5. 10, says that the Lacedemonians preferred the square, but the Athenians the circular form. Victorinus, Book 1, ch. ‘de Strophe et Antistrophe et Epodo’, says, “the ancients used to chant the praises of their gods composed in hymns, ‘carminibus’, as they marched in procession round their altars: they went the first round, ‘ambitum’, from right to left, and called it στροφή” (that is, wheeling from right to left from their places in front of the altar). ‘The first round, ‘orbe’, being completed, they made another, wheeling from left to right, and called it ‘antistrophus’. Coming back to their original station in front, they sang the ἐπῳδός”. This also explains the necessity of reversing the direction, and gives a reason for the ἀντιστροφή. Upon this foundation all the various movements and stations of the chorus may be explained. But one account is intelligible to one person, and another to another: all accounts are only hypotheses severally supported by questionable traditions.

* χορός is probably the same word as όρχος, ‘a row of dancers in a round dance’, and όρχέουμαι, the same as χορεύω, χορέυσομαι; except that όρχέουμαι, like Ital. danare, may be said of one dancer, while χορεύω is only said of a ‘round’ dance, Ital. ballare, Eng. ‘ball’.

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ON METRES.

There is probably no metre, properly so called, to be found in any language except Greek, and the exact imitations of Greek attempted by Cicero, Lucretius, and Catullus, which culminate in the nearly perfect forms attained by Virgil, Horace, Ovid, and Lucan. The attempt at imitation really began much earlier, even with Plautus; but Horace does not think that the verses of Plautus and Ennius are near enough to the Greek types to deserve notice on the score of metre. He is right; but this is no disparagement of their poetry: it is only the same as saying that their verses are rhythmical, not metrical.

There are long and short syllables in English; but it cannot be said that there is metre, in the strict sense, when it is the habit of English poetry to sacrifice metre at every occasion, and content itself with any combination of syllables which leaves the rhythm perceptible.* Thus, in pieces where the poets have striven their utmost to have a regular and equable metre, such as "Go, lovely rose", and "The curfew tolls the knell of parting day", the deviations are very many. In the former, the metrical value of "small is", "bid her", "suffer", is trochaic; that of "-ty from", and "to be" is pyrrhic | & | for neither from, nor be (in "to be desired"), can be long in those positions. The charm and elegance of the Elegy arise very much from the accuracy of the rhythm. Still, in the first 19 stanzas, there are 45 violations of metre, i. e. the putting of the arsis of the iambus on a short or unaccented syllable, and the putting of the thesis on a long or accented one. The quick recurrence of perfectly well-modulated lines conceals these roughnesses. The worst place occurs exactly where Dr. S. Johnson begins to praise this matchless ode: "yet even | these bones". It is indispensable that -en should be clearly pronounced; and so an amphibrach occurs here for an iambus. The word "these" is both long and has the emphasis. It is only necessary that the word "bones" should be distinctly heard, like any short and unaccented syllable; so that there is here either a dactylic spondee, or else that foot which is also most antagonistic to the iambus, i. e. the trochee.

Lord Byron (one of the most conscientious and skilful, as well as most inventive of rhythms, among English poets) thinks rhythm

* Rhyme (ryme, rime) is of use to signalise a modern rhythm, and to render less necessary to the reader that coaching in the rhythms, by the poet or dramatic manager, which must have been indispensable for a Greek or Latin player.
ON METRES.

so supreme that he does not refrain from ending an iambic line thus:

. . . . . spīr | īts, thē | signifi | cant ēye,

and beginning one thus:

almost | like a" | reality. . . . .

In the same way "thē beān | tifūllest māid" takes the place of two anapaests in a verse to be quoted below, and "scūppēr-hōles" that of a trochee. Beware of saying 'scūpprōles'. It is evident that anything like Greek or Graeco-Latin metre is not to be looked for in English poetry. There is metre only in the same way as it exists in Plautus.

In each of these—English, and early Latin poets before the exact Greek imitators came in (Ovid’s iambics in his Medea being true to Greek metre according to Porson’s rules)—it is enough if the rhythmical accent or ārsis has tolerably fair play in a verse, so as to fall occasionally upon a long syllable, or else one which has the accent in speaking it; and sufficiently often to enable a clever elocutionist to express the rhythm while pronouncing the line. And here it should be remembered (1) that the conventional Latin accent was an important factor in the formation of the verse, just as in English, and as it is not in Greek, nor in the exact Graeco-Latin imitations, with one exception mentioned p. 225; (2) that many syllables in Latin words, which we call ‘long by position’, were pronounced as short. Thus, con- and in- were short in composition before any consonant except f and s: Cic. in A. Gell. 2. 17.

The occasional fall of the ārsis on a long syllable or else one which had the accent in ordinary Latin conversation being the first condition of Plautine versification, the second and last is, that the penultimate syllable of the verse should be short in an iambic senarius, in a trochaic tetrameter catalectic, and an iambic tetrameter acatalectic; that it should be long in a trochaic tetrameter acatalectic and in an iambic tetrameter catalectic; and so for the few other forms of Plautine and Terentian verse. The number of syllables must also be neither too few nor too many: a senarius must be fairly capable of being pronounced with three beats, as Horace calls them, and no more; but Shakspeare thought little of this: a tetrameter must have its four, and no more.

The two conditions, or rules, of Plautine and English versification.
There is little more to be said about English, and Latin Comic, \textit{Synallaphe}, \textit{Ethelipsis}, \textit{Hiatus}, \textit{Synthesis}, \textit{Crisis}, are very faint influences in correct pronunciation.

The end of that verse was not allowed to be given as $\gamma\lambda\lambda\nu\v'\,\dot{o}\rho\omega$—which could not be well distinguished from $\gamma\lambda\lambda\nu\,\dot{o}\rho\omega$—it had to be given so as to be much the same as $\gamma\lambda\nu\nu\,\dot{o}\rho\omega$. Practically, synaloe-pha and ethelipsis did not exist; but the syllables in question may have had a somewhat fainter sound which yet was distinctly audible, and its omission instantly condemned. It is absurd to print \textit{omnibus rebus}, Lucret. 1. 159, Munro, as if the $s$ was not sounded at all; and so in similar cases. Say "omnibus rebus". So in Virgil's (perhaps rough copy) "monstrum horrendum, informe, ingens" there must really be no clipping allowed. The expression of \textit{hiatus} was so far from being forbidden, that it was imperatively exacted. The Latin actors did not say \textit{ted amari}; they said "\textit{te amari}", just as an English reader is bound to say "the inevitable hour" and not \textit{the inevitable} nor \textit{thic inevitable}. They did not say \textit{vluptas}, etc., but "\textit{voluptas}", and we do not say \textit{the echoing horn}, but "\textit{the echoing horn}". The rhythm was strong enough to carry them through, without any such hideous and intolerable vulgarity as that imagined by grammarians, and not even yet exploded.

I trust the above account may commend itself as being rational and true to facts; but it is hardly to be expected that scholars will fall in with it all at once. However, the thing must come to that in the end, and then he will have least to recant about "Plautine metres and feet" who has said least about them. They are not reducible to anything like the Greek paradigms.

The English Dactylic Hexameter Catalectic rhythm after being rather persistently tried with little success, as well as the Pentameter, by Elizabethan poets (see beginning of Book 3 of the Countess of Pembroke's \textit{Arcadia}) is happily familiar to English readers of the beautiful poem 'Evangeline'. Every one can repeat long stretches of these lovely verses, and it is not needful to quote any.

The reason why the Pentameter could not be naturalised appears
to be found in the fewness of dissyllabic iambic words which are apt to come at the end of a verse; for a monosyllabic ending is fatal; and while thé pén | téaméter | ăye | fálélth ín | méldy | bück,
is pure doggrel. But some of Sir P. Sidney’s have a more Archilo-
chian ring:

\[
\text{ei kei n} \mid \text{ou kefa} \mid \text{la} \mid \text{ka xiari} \mid \text{eta mel} \]

\[
gíves án á | díeu tó thé | wórd \| ás tó hís \| ónlý dé \| lítght
\]

\[
lódged ín hér | lóving ém | brúce \| lét mé fór \| óver á \| búde.
\]

Some dactylics are not easily distinguished from anapaestics, as might be expected; thus:

\[
\text{gif} \mid \text{éver f} \mid \text{have á mán f} |
\]

bléw cáp fór | mé,

which is scanned, anacrusis, dactyl, cretic clausula, and dactyl with monosyllabic ending.

The English language is even richer than the Latin in dactylic varieties; thus Eum. 395, a dactylic tetrameter catalectic:

\[
\text{ka stép b} \mid \text{p óthová} \mid \text{táziv í} \mid \text{chósá} \]

has its counterpart in

\[
\text{know ye thé} \mid \text{lánd where thé} \mid \text{cypress ánd} \mid \text{myrplé}
\]

and such metrical memories as

\[
\text{állá ká} \mid \text{kús ápí} \mid \text{ei kráté} \mid \text{pov}
\]

or else:

\[
\text{ríngs ón hér} \mid \text{fíngers ánd} \mid \text{béls ón hér} \mid \text{toés}
\]

\[
\text{shé shall hæve} \mid \text{muís wher} \mid \text{éver shé} \mid \text{goes,}
\]

probably suggested to Lord Byron,

\[
\text{warriors ánd} \mid \text{chíéfs, should thé} \mid \text{shált ór thé} \mid \text{sword,}
\]

and seven following lines, which he tried to make pure dactylic trimeters with monosyllabic ending; but the essentially iambic nature of English words and sentences compelled him to use the anacrusis in the last verse,

\[
\text{ór} \mid \text{kíngly thé} \mid \text{death thát á} \mid \text{waitst ús tó} \mid \text{dúy.}
\]

It is so with the other modern languages: they are iambic: the ad-
mission or omission of the anacrusis is optional according to the poet's convenience, as in Milton's l'Allegro and il Penseroso, etc., etc.

An interesting variety of dactylic rhythm is found in:

\[ \text{léro léro lilibul léro léro büllen à la,} \]

which is properly scanned as base, base, dactyl, trochaic clausula, then base, base, dactyl, monosyllabic clausula.

The earliest Saturnian verse in Greek appears to be a Fr. of Hipponax (flor. circ. 550 B.C.); and Terentianus Maurus, de Metris (circ. 400 A.D.) asserts the Greek origin of the metre:

\[ "\text{sed est origo Graeca: versus vagos loabant}" \]

and Marius Victorinus, 1. 3: "ei priaca apud Latinos actas, tanquam Italo et indigenae, Saturnio sive Faunio nomen dedit; sed falluntur: a Graecis enim varie et multiformiter (like our own) inductus est, nec tantum a Comicis sed etiam a Tragicis". The earliest Greek specimen is pure:

\[ \text{ei } \mid \text{ μοι γένοιτο } \mid \text{ παρθένος } \mid \text{ κα } \mid \text{ λή τε καὶ τέρεινα,} \]

anacrusis, trochaic dimeter catalectic, anacrusis, ithyphallic; where the anacruses, ei and ka-, are removable and replaceable at pleasure. The line is exactly translated, in the selfsame metre, in a form which has come down by tradition, and is heard in most schools. But when a New England nurse sings to a babe her Saturnians:

\[ \text{(the) Yanké Doodlé } \mid \text{ came to town } \mid \text{ (up)ōn a little pony,} \]

\[ \text{(he) stuck a feather } \mid \text{ in his cap } \mid \text{ (and) called it macaroni} \]

she does as she likes in keeping or omitting the anacrusis. So also does the English nurse:

\[ \text{(the) King was in his counting house } \mid \text{ (a-) counting out his money,} \]

\[ \text{(the) Queen was in the breakfast-room } \mid \text{ (a-) eating bread and honey.} \]

Lord Macaulay, I believe, first made the suggestive remark (Preface to Lays of Ancient Rome) that 'Sing a song of Sixpence' is Saturnian.

This being the regular measure for nursery rhymes in most nations, it might seem fair to imagine that it was also the first in Hellas; but, as a matter of fact, the Dactylic Hexameter Catalectic comes first.
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The Adoniou, αδεων Α'χι' | λυ'φος | or α'μυβρότ Α' | θα'να is very common in familiar English forms, as:

| lit'le jack | hörner    | lit'le miss | prünér    |
| sat' in á | ţörner   | sat' on á | ĉinder |

"eating a | chrǐstmas pie", and "warming her | poor cold toes", are a daecyl with cretic clausula.

The Choriambus claims the next place in order of seniority. It occurs in the old English logaoedic which follows, and is to be read as anacrusis, Adoniou, cretic, choriambic dimeter, dactylic trimeter, and monosyllabic clausula, the whole forming one verse or 'rhythmical sentence'. This is signified by the 2nd and 3rd lines beginning in: *

| and | this is thé | wāy thé | lādy rīdes, |
| jickéty jōg, | jickéty jōg |
| jickéty | jickéty | jickéty | jōg. |

Also in choruses like:

| rāderer two, | rāderer ū, |
| rāderer, | rāderer, | tān dō rē, |

in a ballad of the Elizabethan era: choriambic dimeter, dactylic dimeter, trochaic dipodia catalectic as clausula.

The Ode on the death of Thomas, Lord Cromwell, has a choriambus, dactyl, and monosyllabic clausula, followed by a verse composed of anacrusis, cretic dimeter, dactyl and monosyllabic clausula:

Trōlle on āwāy, | trōlle on á | wāye, |
Synge | heāve and hōwe | rōmbelōwe | trōlle on á | wūye.

The cretic dimeter is introduced by E. A. Poe after an anapaestic dimeter:

| frōm á wīld | wēird clīme | thā't lī | ēth sublīme |
| oūt of Špace | -oūt of Ťīme |

The Glyconic and the Pherecratic are not choriambic, but consist, respectively, of a base, dactyl, and cretic clausula, and a base, dactyl, and

* Some Editors, e., gr. Mr. Paley and Mr. Jebb, prefer not to indicate thus distinctly the orders and verses.
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trochaic clausula: thus, Aesch. Ag. 383:

 lak'ti | sa'nti | me | va'n | di'kas || bo'mov | eis | afan | e'iav.

This form of verse is a favorite one with Aeschylus, and it caught the attention of Catullus so much that he tried it in his 17th ode:

et pú | élla té | néthulá || déli | e'tior | háedo.

The usual Horatian form, with a spondaic base, is used, Eur. Ph. 212, 13:

i'pneu | sa'ntós | én | oífranvψ |

kállo | to'n | kéla | δmü.

They occur in the old English Carol:

áll thé | bél in thè | church shall ring |

'christmás | dák !' in thè | m'orning.

The English dochmius does not admit of all those variations, p. 227, and seems to be confined to comic contexts, as in Aristophanes, etc.; it is followed by an iambic (see p. 230), in:

chip chów | chëry chów || fól dé fól dé rí dó.

A resolution of the first arsis occurs in the second of the two following dochmii:

crós púch | dráw thè latch |
sit by thè | doör and spín:

the "'take a cûp and | sip it upp || and call the neighbours in", which follows, is trochaic dimeter catalectic followed by an iambic tripodia.

Cretic's occur very distinctly in the ballad 'on the Sea-Fight off Cape la Hogue, in the year 1692'. Lines 1, 3, 5, 7 are cretic dimeters:

"follow mé | and you'll see |

that thè battle | will be soon began ".

"whilst a flood | all of blood |

filled thè scüpp'r holes | of thè Röyal Sun ".

"now they cry, | run or die. |

British colours | rid thè vanquished main ".

"now we sing | bless thè king, |

'let us drink to | 'every English tár".

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The *trochaic dimeter catalectic* occurs often, as Aesch. *Ag.* 1011, 13:

\[
\begin{align*}
\text{ou} & \, \text{κ} \, \text{εｄυ} \, \text{προ} & \mid \text{πας} \, \text{δομος} \, \mid \\
\text{ou} & \, \text{δαι} \, \text{ποντι} & \mid \text{σε} \, \text{σκαφος}. \\
\end{align*}
\]

"twinkle, twinkle, little star; |
how I wonder what you are".

"pity me since she's no more, |
beauteous maid of Aghavore".

The *ithyphallic* becomes a complete verse in:

baby baby bunting, ||
father's gone a- hunting, ||
to get a litl | le rab | bit's skin,
tó wrap the bā | by bunting in,
two *ithyphallics* and two *iambic dimeters*.

It is pleasant to find that tetrastric systems of the *anapaestic dimeter* are well approved in English:

\[
\begin{align*}
\text{τα} & \, \text{γαρ} \, \text{εκ} & \mid \text{προτερων} & \mid \text{απλακη} & \mid \text{ματα} \, \text{νιν} \mid \\
\text{θε} & \, \text{ασι} & \mid \text{ριαν} \, \text{και} \, \text{δω} \, \text{ν} & \mid \text{λικ} \, \text{θε} \, \text{ωλ} & \mid \text{ον} \, \text{θε} \, \text{ολ} \mid \\
\text{αν} \, \text{δ} & \, \text{θαι} & \mid \text{θηρια} \, \text{το} & \mid \text{γλω} \, \text{σα} & \mid \text{πυρ} & \mid \text{πλε} \, \text{αν} \, \text{κλον}. \\
\end{align*}
\]

The following forms occur in the Ballad of 'The Red Crosse Knighte':

let the mass | beè sung | and the bells | beè rûng. |
and the mass | all be sung | and the bells | all be rûng. |
let the min | strîlls sing, | and the bells | "y'ring.

'Fair Susan of Somersetshire' was

thē' beau | tîful'st creă | tûre that ê | ver wäs seeñ.

The *ionic a minore* is found in choruses, e. gr.:

carry may row | rick a rare row |
clim a clâsha | mich a nôl a | mingô,
two *ionic a minore dimeters* with *trochaic clausula*.
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The *ionic a minore tetrameter* of Horace, *Od. 3. 12*:

miscevīrum est | nēque amōri | dāre lūdūm | nēque dūlci

is found in such lines as:

for the meetings | and the greetings, | the surprises, | the embraces |

with an occasional *trochaic dipodia* as usual:

for the smiles that | brighten sadness | and the hopes that | grow to gladness.

*Argosy*, Dec. 1884.

The *bacchius* occurs in each stanza of an old Scottish ballad entitled 'The Vision', in the *dimeter* form:

thrōch feidōm | our freedom |.

quhār romeins | or no mans |

and so in the more recent:

but trūe men | like you men |

The *paroemiac* (*παροιμία, 'proverb*': it often expresses general truths) is rather common in English lyrics. In one of Byron's pieces entitled 'Stanzas to Augusta', it alternates with an *anapaestic tripodia*, and only anapaests are admitted:

in thé dé | set a foun | tain is spring |  

in thé wide | waste théré still | is a tree |

and a bird | in théré sol | étude sing |  

wh'ēch spēaks | to my spē | rit of thēc |.

John Leech's paroemiaces are more exactly in Greek form:

th é're was | an old girl | in kilkēn |  

not th' old | est whó lived | théré by mā | ny |

shé' said : | thér's nó soul, | in this low | irish hōle,  

whose ópin | ión i vā | lue one pen |  

The 3rd verse is an *anapaestic dimeter*.
He imitates Byron’s *anapastic tripodias* in:

```
that in hap | py japon |
men are free | to believe | what they can |
b ut if | they come preach |
ing, and teach | ing, and screech | ing,
they are sent | off to jail | in a van |
don’t you wish | this was hap | py japon?
```

I would call the verse which separates the two couples of *anapastic tripodias* a *paroemiacus major*, from its having one foot more than the Greek *paroemiac*. The latter is formed of two anapaestic feet, an anapaest, and a syllable over, either a long or a short one, which may end with either a vowel or a consonant, because there is always a pause there. It is futile and misleading to surmise that that syllable is a fragment of a fourth anapaest, and that the pause is one of so many *morae*, or single times. That is all surplusage and flimsy speculation. The important thing to know is, that an anapaestic line, so formed, was judged by Greek poets to be an indispensable ending for their systems of *anapaestic dimeters*. The poet’s intention was to write a *paroemiac* and nothing else. Boeckh says of the terms *brachycatalectic* and *hypercatalectic* “Nego ejusmodi versus reperiri”. “Ut brachycatalectica ita hypercatalectica ratio prorsus mihi absurda videtur”.

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Vv. 1-142 (144, counting the two lost after v. 20 and v. 22) Iambic Trimeters Catalectic or Iambic Senarii, with six verses 117, 120, 123, 126, 129, 130, consisting of interjections. As 120 balances 117; and 126, 123; so it is probable that 129 and 130 are two iambic dimeters balancing each other; and 130 may be more correctly written:

λαβε, λαβε, λαβε, φρήζων λαβε.

Taking in the two verses lost, Weil marks five iambic systems from v. 1 to 33 (35 in all):

8. 8. 3. 8. 8,

and five from v. 34 to 63:

5. 7. 7. 7. 5 (one lost).

From v. 64 to 93:

3. 4. 3. 4. 3. 4. 3,

with a clausula of 6 (88–93).

From 94 to 116:

6. 3. 3. 6 (one lost). 3. 3.

From 117 to 142:

3. 3. 3. 2. 2. 2. 3. 3.

Parados (στρ. α', ἄντ. α').

143, 149, dochmiac dimeters:

\[ \odot \odot \ | - \cup \ | \odot \odot \ | - \cup - \].

144, 150, iambic senarii.

145, 151, dochmiac dimeters, as above.

146, 152, dochmiac monometers.

* It was not necessary to mark the rhythm by the signs of arsis (') and thesis ('), because a syllable here marked (−) always has the arsis; and one marked (\(\odot\)) or (\(\cup\)) always has the thesis.
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147, 153, *iambic senarii.*
148, 154, *iambic monometer, cretic dimerter:*
\[
\begin{align*}
\circ - | \circ - | \circ - | \circ + |
\end{align*}
\]

στρ. β', ἄντ. β'.

155, 161, *iambic senarii.*
156, 162, *dochmiae monometer, iambic dimerter:*
\[
\begin{align*}
\circ - | \circ - | \circ - | \circ |
\end{align*}
\]
157, 163, *dochmiae monometers:*
\[
\begin{align*}
\circ \infty | \circ \infty | \circ |
\end{align*}
\]
158, 164, *dochmiae monometers:*
\[
\begin{align*}
\circ \circ | \circ \circ \circ | \circ |
\end{align*}
\]
Weil prefers to take this as an *iambic tripodia:*
\[
\begin{align*}
\circ \circ | \circ \circ | \circ + |
\end{align*}
\]
159, 165, *iambic monometer, cretic trimeter:*
\[
\begin{align*}
\circ - | \circ - | \circ - | \circ - | \circ - | \circ |
\end{align*}
\]
160, 166, *iambic dimeters:*
\[
\begin{align*}
\circ \circ | \circ \circ | \circ \circ | \circ - |
\end{align*}
\]

στρ. γ', ἄντ. γ'.

167, 171, *iambic senarii.*
168, 172, *dochmius, dactyl, trochaic dipodia:*
\[
\begin{align*}
\circ \circ | \circ - | \circ \circ | \circ - | \circ + |
\end{align*}
\]
169, 173, *dochmiae dimeters:*
\[
\begin{align*}
\circ \circ | \circ - | \circ \circ | \circ | \circ |
\end{align*}
\]
170, 174, *iambic monometer, dochmius:*
\[
\begin{align*}
\circ - | \circ - | \circ - | \circ - |
\end{align*}
\]

**First Episode.**

175–248, *iambic senarii.*
Weil, reading ἀρ' ἄκουέτε; τοίας (vv. 186, 187), divides 175–193 into:

2. 5. 5. 5. 2,
and from 194 to 230, into:

3. 3. 4. 3. 3 (one lost) 2. 2. 2. 3. 3. 4. 3. 3.

From 231 to 248 (not transposing \(\delta\)\(\mu\)\(\omicron\)a \(\chi\)\(\epsilon\)\(r\)\(\sigma\)\(\omicron\), etc., and supposing a verse to be lost after it) Weil makes out:

10 (2. 4. 4.) 10 (4. 4. 2.)

According to my text, the systems will be:

8. 2. 8,

the first 8 telling what Orestes has been doing, etc., the 2 announcing his discovery, the second 8 telling what the Furies have been doing, etc.

**Epiparodos. Parodos resumed.**

\(\sigma\upsilon\omicron\tau\). \(\alpha\)'.

249, 252, dochmiae monometers:

\[
\begin{align*}
& \infty \infty | \infty \infty \| \infty \infty | \infty \infty |.
\end{align*}
\]

250, 251, cletic dimeters:

\[
\begin{align*}
& \infty \infty | - \infty - |.
\end{align*}
\]

\(\sigma\upsilon\omicron\tau\). \(\beta\)'.

253, 256, iambic senarii.

254, 257, iambic monometer, cletic:

\[
\begin{align*}
& \infty \infty | \infty \infty | - \infty - |.
\end{align*}
\]

255, 258, dochmiae dimeters:

\[
\begin{align*}
& \infty \infty | - \infty - | - \infty - |.
\end{align*}
\]

\(\sigma\upsilon\omicron\tau\). \(\gamma\)'.

259, 264, iambic senarii.

260, 263, dochmiae dimeters:

\[
\begin{align*}
& \infty \infty \infty | - \infty - | - \infty - | - \infty - | (\mu\epsilon\kappa\lambda\omicron\nu \text{ is } \infty - )
\end{align*}
\]

261, 262, iambic senarii.
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σύστ. 8'.

265, 270, dochmiac dimeters:

\[ \begin{align*}
  & \infty | - \circ - & \circ | - \circ - | \\
  & \circ | - \circ - & \circ | - \circ - | \\
\end{align*} \]

266, 269, dochmiac monometers.

267, 268, iambic senarii.

271–300, iambic senarii, which divide themselves into:

4. 4. 2. 5. 2. 4. 4.

First Stasimon (301–367).

σύστημα, ἀντισύστημα.

301, 304, 306, 309, anapaestic dimeters.

302, 307, anapaestic monometers.

303, 305, 308, 310, paroemiacs.

ἰπφόδος.

311, 313, 314, anapaestic dimeters.

312, 315, paroemiacs.

στρ. α', ἀντ. α'.

316, 325, trochaic dimeter catalectic, Pherecratic:

\[ \begin{align*}
  & \circ - \circ | - \circ - & \circ | - \circ - | + | \\
\end{align*} \]

317, 326, trochaic dimeter catalectic (penult anceps):

\[ \begin{align*}
  & - \circ - \circ | - \circ - | \\
\end{align*} \]

318, 327, cretic trimeter, trochaic dipodia:

\[ \begin{align*}
  & - \circ - | - \circ - | - \circ - | - \circ + \\
\end{align*} \]

319, 328, cretic dimeter:

\[ \begin{align*}
  & - \circ - | - \circ - | \\
\end{align*} \]

320, 329, cretic dimeter, trochaic dimeter catalectic:

\[ \begin{align*}
  & - \circ - | - \circ - | - \circ - | - \circ - | \\
\end{align*} \]

321, 330, cretic (paconic) dimeter:

\[ \circ \circ - | \circ \circ - \]

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322, 331, *cretic (paeonic) tetrameter* (perhaps penult anceps):

\[ \infty \circ - | \infty \circ - | \infty \circ - | \infty \circ - . \]

323, 332, *trochaic dimeter catalectic* : see above.

324, 333, *two trochaic dimeters catalectic.*

\[ \sigma \mathrm{tr.} \, \beta', \, \dot{\alpha} \nu \tau. \, \beta'. \]

334, 335, 343, 344, *dactylic pentameters catalectic:*

\[ - \circ \circ | - \circ \circ | - \circ \circ | - \circ \circ | - + . \]

336, 345, *Pherecratics.*

337, 346, *cretic, dactylic pentameter catalectic:*

\[ - \circ - | - \circ \circ | - \circ \circ | - \circ \circ | - + . \]

338, 347, *trochaic dimeters catalectic.*

339, 340, 341, 348, 349, 350, *cretic (paeonic) dimeters:*

\[ \infty \circ - | \infty \circ - . \]

342, 351, *cretic (paeonic) dimeter* with a Pherecratic as clausula.

\[ \sigma \mathrm{tr.} \, \gamma', \, \dot{\alpha} \nu \tau. \, \gamma'. \]

352, 355, *base, base, dactylic trimeter catalectic:*

\[ - \circ - | - \circ \circ \| - \circ \circ | - \circ \circ | - + . \]

353, 356, *dactylic pentameters catalectic.*

354, 357, *dactylic pentameter catalectic, with trochaic dimeter catalectic as clausula.*

\[ \sigma \mathrm{tr.} \, \delta', \, \dot{\alpha} \nu \tau. \, \delta'. \]

358, 363, *iambic monometer, trochaic monometer, cretic dimeter, iambic tripodia:*

\[ \circ - \circ - \| - \circ - \circ \| - \circ - \| - \circ - \| - \circ - \| - \circ - \|. \]

359, 364, *iambic dimeters.*

360, 365, *anaerusis, trochaic dimeter, trochaic dimeter catalectic: iambic tripodia:*

\[ \circ \| - \circ \circ \circ \| \circ \circ \circ - \circ \| - \circ - \circ \| - \circ - \| - \circ - \| - \circ - \| - \circ - \circ . \]
THE METRES USED

361, 366, dactylic tetrameter catalectic:

$$-\bigcirc\bigcirc | -\bigcirc\bigcirc | -\bigcirc\bigcirc | - + .$$

362, 367, trochaic dimeters catalectic.

Second Episode.

368-461, iambic senarii, which Weil divides into (368-385):

9 (2. 4. 3).
9 (3. 4. 2.)

386-441:

9 (3. 4. 2.) 12 (4. 4. 4.) 7 (3. 4.) 12 (4. 4. 4.) 7 (3. 4.) 9 (3. 4. 2.)

442-461:

12 (6. 6.) 12 (6, one lost. 6, three lost.)

Athena's speech resolves itself in my text into two parts: the first 10 lines stating the difficulties of the case, 442-451; the second 10 expounding the remedy which she proposes, 452-461.

Second Stasimon.

στρ. α', ἀντ. α'.

462, 469, trochaic dimeter catalectic.

463, 470, trochaic dipodia catalectic or cretic. (That these single cretics, vv. 463, 470, 490, 498, constitute each a verse is seen from the δεσποτοφύμενον of v. 489.)

464, 471, cretic, trochaic dimeter catalectic:

$$-\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | - + .$$

465, 472, cretic dimeter.

466, 473, cretic, two trochaic dimeters catalectic:

$$-\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | .$$

467, 474, trochaic dimeters (resolved arsis in 2nd place):

$$-\bigcirc \bigcirc | -\bigcirc \bigcirc | .$$

468, 475, two trochaic dimeters catalectic (1st arsis resolved):

$$\bigcirc \bigcirc \bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc | -\bigcirc \bigcirc .$$
IN THE EU-MENIDES.

στρ. β', ἀντ. β'.

476, 482, two trochaic dimeters catalectic.
477, 483, trochaic dimeter catalectic.
478, 484, cretic, trochaic dimeter catalectic.
479, 485, trochaic dimeter catalectic.
480, 486, trochaic dimeter catalectic (3rd arsis resolved):

_ - _ - _ | _ - _ - .

481, 487, two trochaic dimeters catalectic.

στρ. γ', ἀντ. γ'.

488, 489, 496, 497, trochaic dimeters catalectic.
490, 498, cretic: see v. 463.
491, 499, daebylic pentameter catalectic, Adonius:


492, 500, trochaic dimeter catalectic.
493, 501, daebylic tetramer, monosyllabic clausula:


494, 502, choriambus, trochaic dimeter catalectic:


495, 503, daebyl, trochaic dipodia:

_ - _ - _ | - _ - _ .

στρ. δ', ἀντ. δ'.

504, 510, iambic dipodia, trochaic dimeter catalectic, Ithyphallic:


505, 511, iambic dipodia, Ithyphallic:


506, 512, iambic dipodia, trochaic dimeter catalectic.
507, 513, iambic senarius (pure, called hexapodia, imitated by Catullus, 4; Horace, Epod. 16):

THE METRES USED

508, 514, *anacrusis, base, Ithyphallic:

\[ \begin{align*}
\text{O} & | \quad \text{K} \\
\text{O} & | \quad \text{O} \quad \text{O} \quad \text{O} \quad +
\end{align*} \]

509, 515, *Adonius, cretic, dactyl, trochaic dipodia:

\[ \begin{align*}
\text{O} & | \quad \text{O} \\
\text{O} & | \quad \text{O} \\
\text{O} & | \quad \text{O} \\
\text{O} & | \quad \text{O} +
\end{align*} \]

Third Episode.

516-729, *iambic senarii*, which Weil arranges thus:—

516-523:

4. 5 (one lost.)

524-531:

2. 3. 3.

532-563:

3. 2. 3. 3. 5. 5. 3. 3. 2. 3.

564-625:

5. 3. 5 (one lost). 6. 6 (one lost). 4. 3. 5. 3. 5. 6. 6 (two lost). 4 (all lost).

Weil rejects 619-625. The antithetic correspondence of iambic systems is not manifest here.

626-632:

4. 3.

633-662:

4. 4. 3. 4. 4. 3. 4.

663-705:

12 (4. 4. 4. the last 4 lost). 12 (4. 4. 4.) 12 (6. 6.) 12 (6. 6.)

This division suits Weil's text, supposing four lines to be lost.

706-729 and 946-956. Weil counts these as distinct and different systems; but the word \( \pi \lambda \varsigma \sigma \tau \iota \rho \eta \), v. 715, has long seemed to me to be suspicious. Now that a further argument appears to me in the responson of this speech of Orestes to Athana's, 946-956 (much in the same way as 880-891 correspond to the far-away 961-972), I propose also to include vv. 714, 715, 716 in the interpolation; and I regard the apparent abruptness, spoken of on p. 189, of \( \tau \mu \alpha \tau \epsilon \), v. 954, as resulting from a legitimate and forcible asyndeton. Thus the two speeches will be:

11 (3. 5. 3.)

11 (3. 5. 3.)
Commol (1)
and a Fourth Episode, consisting of Athana's propitiatory
appeals (1) alternating, 730–815.

στρ. α', ἄντ. α'.

730, 731, 759, 760, dochmiac monometers (θεοί is one long).
732, 733, 761, 762, iambic senarii.
734, 763, bacchiac dimeter:

\[ \bar{\circ} \bar{\circ} \bar{\circ} - + | \bar{\circ} \bar{\circ} \bar{\circ} - + | \]

735, 764, bacchiac trimeter:

\[ \bar{\circ} \bar{\circ} \bar{\circ} - + | \bar{\circ} \bar{\circ} \bar{\circ} - + | \]

736, 765, dochmiac monometer.
737, 766, two trochaic dimeters catalectic.
738, 739, 767, 768, dochmiac monometer.
740, 769, iambic senarii.
741, 770, dochmiac monometer:

\[ \bar{\circ} \infty - + | \infty \bar{\circ} - | \]

742, 771, iambic senarii.
743, 772, bacchiac dimeter (arsis resolved):

\[ \bar{\circ} \infty \bar{\circ} - + | \bar{\circ} \bar{\circ} \bar{\circ} - + | \]

744, 773, dochmius, dactyl, trochaic dipodia:

\[ \bar{\circ} \bar{\circ} - + | \bar{\circ} \bar{\circ} - + | \bar{\circ} \bar{\circ} - + | \]

745–758, and 774–786, iambic senarii:

14 (3. 3. 4. 1.)  14 (3, one lost. 3. 4. 4.)

στρ. β', ἄντ. β'.

787, 811, dochmiac monometer.
788, 791, 812, 815, interjection fulfilling the part of a verse.
789, 813, dochmiac monometer:

\[ \bar{\circ} \infty - + | \bar{\circ} \infty - | \]

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790, 814, *dochmiac monometer:*
\[ \circ \circ | - \times - . \]

792, 793, 794, 816, 817, 818, *dochmiac monometer.*
795, 819, four interjections, fulfilling the part of a verse.
796, 820, *dochmiac dimeter:*
\[ \times \circ | - \circ - \| \times \circ | - \times - . \]

797, 821, *dochmiac monometer:*
\[ \times \circ | - \circ - . \]

798, 799, 822, 823, *dochmiac dimeter:*
\[ \times \circ | - \circ - \| \times - | - \times - . \]
\[ \times \circ | - \circ - \| \circ - | - \circ - . \]

800–810, and 824–845, *iambic senarii:*
14 (4. 2. 5. 3 lost.) 14 (4, one lost. 2. 5. 3.) 9 are interpolated.

846–857, incl., and 858–869:
12 (2. 2. 2. 2. 2. 2.) 12 (3. 3. 3. 3. 3.)

The monostichia, 846–857, also divides itself into 3. 3. 3. 3, if regard be had to the meaning.

**870–986, Exodos,** those parts of a drama which belong to the *exit* of the actors and chorus.

*στρ. α', ἀντ. α'.*

870–879, and 892–901:
870, 892, *cretic, trochaic dimeter catalectic:*
\[ \circ - \| - \circ - \circ | - \circ - . \]

871, 893, *trochaic dimeter catalectic.*
872, 894, *base, trochaic dimeter:*
\[ \times \| - \circ - \circ | - \circ - \circ | . \]

873, 895, *trochaic dimeter catalectic.*
874, 896, *Ithyphallιc, trochaic dimeter catalectic:*
\[ \circ - \circ - \times \| - \circ - \circ | - \circ - . \]

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875, 876, 897, 898, trochaic dimeter catalectic.
877, 899, iambic senarii (pure, hexapodiae).
878, 900, eretic dimeter, with long theses:

- × - | - × -

879, 901, trochaic dimeter catalectic.

συστ. α', ἀντισύστ. α'.

880–891, and 961–972:
880–883, 961–964, anapaestic dimeters.
884, 886, 890, 965, 967, 971, anapaestic monometers.
887, 891, 968, 972, paroemiaces.
888, 889, 963, 970, anapaestic dimeters.

συστ. β', ἀντισύστ. β'.

902–909, and 934–941:
902, 904–906, 908, 934, 936–938, 940, anapaestic dimeters.
903, 907, 935, 939, anapaestic monometers.
909, 941, paroemiaces.

στρ. β', ἀντ. β'.

910–917, and 926–933:
910, 926, eretic dimeter, trochaic dimeter catalectic:

- O - | - O - | - O - O - O - O - | - O - |

911, 927, trochaic dimeter catalectic (œa, a diphthong).
912, 928, dactylic pentameter catalectic.
913, 929, dochmiac monometer:

O - | - × - | -

914, 930, two dactylic penthemimers:

- O O - ∞ | - | - O O | - O O | - |

915, 931, two dactylic trimeters catalectic:

- O O | - O O | - × | - O O | - O O | - |

916, 932, trochaic dimeter catalectic.
917, 933, base, trochaic dimeter catalectic:

- × | - O - O | - O - |
THE METRES USED IN THE EUMENIDES.

μέσον σύντημα.

918-925:
918, 920-923, anapaestic dimeters.
919, 924, anapaestic monometers.
925, paroemiac.

στρ. γ', ἀντ. γ'.

942-945, and 957-960:
942, 957, dactylic trimeter, trochaic dipodia:
- ∞ ∞ | - ∞ ∞ | - ∞ ∞ | + - - .

943, 958, two trochaic dimeters catalectic.
944, 959, two trochaic dimeters catalectic.
945, 960, two trochaic dimeters catalectic.

Προσόδιον μῦλος:

the Hymn chanted by the Maids of Athens as they march with the Procession to the Holy Place of the Eumenides, at the foot of the Hill called Areopagus.

973-986:

στρ. α', ἀντ. α'.

973, 976, dactylic tetrameter catalectic:
- ∞ ∞ | - ∞ ∞ | - ∞ ∞ | + - - .

974, 977, dactylic pentameter catalectic:
- ∞ ∞ | - ∞ ∞ | - ∞ ∞ | - ∞ ∞ | - + - |

975, 978, dactylic trimeter, monosyllabic clausula.
- ∞ ∞ | - ∞ ∞ | - ∞ ∞ | - .

στρ. β', ἀντ. β'.

979, 980, 983, 984, anapaestic dimeters.
981, 985, dactylic trimeter, monosyllabic clausula:
- ∞ ∞ | - ∞ ∞ | - ∞ ∞ | - . πεῦκα has been proposed for λαμπάδι.
982, 986, paroemiacs.

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