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THE

EUMENIDES OF AESCHYLUS.
THE EUMENIDES OF AESCHYLUS.

A Critical Edition,

*WITH METRICAL ENGLISH TRANSLATION*,

BY

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PRINTED AT THE UNIVERSITY PRESS,
BY PONSONBY AND WELDRICK.
Αἰσχύλος Ἐὐφορίωνος Ἀθηναίων πολὺ πρῶτῳ
ποιητῶν χάριτος τόνδ᾽ ἀνέθηκα πόνον
βάρβαρος δὲν Ὁ Ἑλληνικὸ καὶ ὑφέρωνος Τιτήρι
θεσπέσιον δ᾽ ὅλιγος δῶρῳ εἰς τὸ σέβας
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' ἀνευ 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' ἀγοντ' ἀνευ 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,

\[ \text{ἀγοντα πολλὰ παντόφυτ' ἀνευ δίκας,} \]

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 *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, προπομμῶν for προπομμῶν, v. 963, shows that he was caring about the poem. Porson’s fourteen are such as γίγνεται for γίνεται, ἄνήρ for ἄνηρ, νῦν for μῦν, πεύσει for 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 poetic 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 EUMENIDES 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 minusculae; 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 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, i.e. "small," characters, with spaces between what were supposed to be the words'; or, 'the prototype of M was written in square, 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: οὐδὲν λείπει, πλὴν ὅτι ὁ γράφων μῶρος ἦν:—'there is nothing left out; the scribe was a

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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 ἀνθρωπος, ἄνήρ, 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 *Rhyndeauxus*, from Rhyndeaux 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' Medici, 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 vv. 531, ἵπτωσ τῆς κύρως τίκην, it goes on at vv. 597, πέδας μίν ἄν λέσειν, the leaves being numbered as if there were no omission. Then after Νυκτὸς ἀτιμοπενθεῖς, v. 744, it proceeds with v. 774, οὐκ ἔστι 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 Aγαμεμνων.

(6). Fl., 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

stætinopæle, 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 poet's 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 γεμιστῶν. νηλεὶ μεγίστῳ appears to have been read at one time.

255, χερῶν for χρεῶν,
608, προσδέξατε for προσδέξεται,
637, ἄρειον for ἄνερω,
668, μένων for νέμων. 699, νέμειν for μένειν,
675, δαίμονας for διανομᾶς. So diamone for dianome, Pliny, *Letters*, 117 and 118,
753, δαμόνων for μανιάδων,
894, φλογμό for φλογμοῖ. ι was added subsequently.

ibid. φυτῶντο for ἤφοιντο,
973, ἐν δόμῳ for δόμονδε,
983, ἐς τῷ πῶν 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, δία for λίβα,
119, προσίκτορες for προσείκτοτες. and γάρ εἰσιν for πάρεισιν,
167, μάντι σφ for μάντις δὲν,
196, εἰς for εῖς,
272, καθαρμοῖς for καθ’ ἀρμοῦς.
393, τοῦτο for τοῦ τὸ, and
τῆς σφαγῆς for τῆς φυγῆς.
423, βροτοὶ for βροτοῦτα. 861, βροτῶν for βροτῶν,
513, λέπαδων for λάπαδων,
676, παρηπάφησας for παρηπάφησας,
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' αῖ for δ' αἶδ' αἶ,
76, the corruption arose from τ' ἓν τ' ἵν,
308, καθαρὰς for καθαρᾶς καθαρῶς,
360, the corruption arose from λαχ λεξ,
365, παλαιῶν for πάλαι παλαιῶν,
908, τοῖσδ' αὖ κρύων for τοῖσδ' αὐτόκρυων.

(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, βροτῶν for φρενῶν,
125, πέπρωται for πέπρωται,
133, πόνος for κόπος,
392, βροτοκτονοῦτες for αὐτοκτονοῦτες,
429, τροταν for πρὸς.

II. Stephens instances substitutions of this kind in πορκός for προκός, examinare for examinare, and adhibe for adhibe; which also introduced false quantities.

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

v. 118, πρῶσω for πρῶς ὦ.
(f). Paromoeodes, when the letters, whether capital, or round, are so nearly alike that a scribe easily confounds them:

v. 327, θαράτων for θνατών.
344, λεταίς 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 Medici. 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, μὖσος (μῦσος)—700, ascription of vv.

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

v. 220, ὁ Ηαλλᾶς (ὁ ἦπιλλας)—320, πτωκα (πτώκα).

Robortello, 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, 1538; 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, Παρνησσοῦ θ' (παρ... νησόνονθ')—124, ὁξεῖς (ὁξείως)—169, παρὰ νόμον (παρ αν ὁ μ.ν')—144, φόνον (φόνους)—626, κελεύσω (κελεύω)—903, οὐ ἐπικραίνει (οὐ αἰπικρα-ν οὐ).

'Auratus' (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, πλέω (πλέον)—311, ἀλιτῶν (ἀλιτρῶν).

Triclinius.—v. 231, κελεύμασιν (κελεύσ-).

'Turnebus' (Adrien Turnèbe).—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 (πλείστου)—77, πόντον (πόντου)—105, μόρ' ἀπρόσκοπος (μόνα πρόσκοπος)—107, νηφάλια (νι φαλ α)—108, νυκτήμανα (νυ κτο σεμν ἅ)—112, ἀρκνατόν (ἀρ κνι μάτων)—113, ἐγκατιλλώφας (ἐκκατιλλώφας)—114, ἐδόμεθ' (ἐδόμεθ)'—182, οὗ (οὐ)—200, δέκτωρ (δ' ἕκ τορ); it is in the margin of Μ—336, συνδαίμωρ (συν δ'-άτω ρ)—340, τίθασος (τίθασος)—ib., φίλοι (φίλος)—363, οἷς ἔζεται (ὁ υγάξ εταί)—421, νεοθήλων (ν ο θήλα ν)—530, τοῦ (τοῦτ)—547, ἀλλ' (ἀλλ')—685, ἀμφίβουλος (ἀμφίβολος)—742, βαλεί (βαλείν)—745, πίθευσε (πείθευσε)—749, χρήσας (θήσας)—784, τήσιδε τάκρ. (τησ-δετ' ἄκρ.)—908, δ' αὐ δακρύων (δ' αὐ κρύων)—915, μετάκουν (μέγα κοίνοι)—938, εὐφρανοι (εὐφρανοι)—942, χαίρετ' inserted—960, εὐ σέβοντες (εὐσέβοντες)—969, ὑμεῖς (ὑμεῖς)—970, μετοίκοι (-οι).

'Stephens' (Henri Estienne).—Born at Paris, 1528; died at Lyons, 1598. Carefully trained by his father Robert; and afterwards pupil of Danès (the successor and disciple of Bude and J. Lascaris). Danès, 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 Vergée. At 19, after helping his father with his edition of Dionysius Halicarnassius, 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 MSS 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; 'Ictiopica 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, \( \mu \eta \pi \kappa \alpha \iota \nu \omega \upsilon \tau \omega \nu \) (\( \mu \eta \pi \kappa \alpha \iota \nu \omega \upsilon \tau \omega \nu \)).

'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, \( \chi \rho \varepsilon \delta \nu \) (\( \chi \rho \varepsilon \delta \nu \))—393, \( \tau \omicron \upsilon \tau \omicron \omega \rho \mu \alpha \) (\( \tau \omicron \upsilon \tau \omicron \omega \rho \mu \alpha \))—453, \( \tau \varepsilon \) (\( \delta \varepsilon \))—635, \( \Lambda \beta \gamma \varepsilon \omega \varsigma \) (\( \Lambda \beta \gamma \varepsilon \omega \varsigma \))—819, \( \epsilon \nu \delta \varepsilon \nu \epsilon \nu \) (\( \epsilon \nu \delta \varepsilon \nu \epsilon \nu \)).

CANTER, 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 responson of the lines in the choral odes, and marked the corresponding lines with Roman numerals at the side of the text.

v. 196, \( \epsilon \iota \varsigma \) (\( \epsilon \iota \varsigma \))—215, \( \epsilon \iota \) (\( \epsilon \iota \))—305, \( \alpha \rho \alpha \) (\( \alpha \rho \alpha \))—326, \( \theta \nu \alpha \tau \omega \nu \) (\( \theta \nu \alpha \tau \omega \nu \))—360, \( \alpha \iota \varepsilon \tau \alpha \) (\( \alpha \iota \varepsilon \tau \alpha \))—377, \( \kappa \alpha \iota \nu \) (\( \kappa \alpha \iota \nu \))—586, \( \kappa \alpha \mathbf{p} \)him to the position of the first Hellenist in Europe. The great restorer of the modern Greek national spirit and language.
δίας (-ίαν)—565, δὲν δ’ (δ’ δν)—636, αἱ ἀδικαστῶν (δ’ ἐκάστων)—662, αἰδομένους (-ους)—917, παντα (πάντα).

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’)—453, δισποίμαντ’ (δ-νσπήματ’)—777, διαματος (δωράτων).


v. 137, σὺ δ’ (οιδ’)—340, τιθασὸς (τίθασος)—349, ἀνέκαθεν (ἀγκαθεῖν)—440, σὺ δ’ (σύτ’)—442, η τίς (άτις). 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.


_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 Quivites post relicitum; Post relicitum in senatu; Pro domo sua; De haruspicion 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.

Tyrwhitt, 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, ὃν (ὡς)—453, ἀμηνίτως (ἀμηχάνως).


v. 183, ἀποφθορά (ἀπο φθορά) — 281 olim, rejected — 433, κρύψαος, κρύψαος — 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, deperditorumque reliquias', 4to, 1762. The most able and successful of all English critics of the text of Aeschylus.

v. 264, ἄλλος (ἄλλον) — 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, 1797'; 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.

v. 96, ὅς (ὁς)—196, ὅς (ὁς)—358, τε καὶ (δὲ καὶ).

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.

vv. 136, 314, γίνεται (γίνεται)—172, φυγών (φεύγων)—221, λίπω (λείπω)—230, ἧν (ei)—258, χύμανον (κεχύμανον)—309, true order restored—311, 527, 709, ἀνὴρ (ἀνήρ)—334, ἀμν (ἀμν)—493, δυσσεβίας (δυσσεβεί αὐ)—515, αἰώτιος (αἰῶτιος)—582, νυ (μύ)—867, σοῦστί (σοῦ στί)—961, δ' ἔμε (δὲ με).

Hermann, Johann Gottfried Jakob von.—Born at Leipzig, 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 aesthetcian 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, φρεάτων (βροτών)—252, δ rejected—306, εὐθυδίκαιοι (ἐθνὸ δι καὶ θ' οί)—308, καθαρῶς inserted—365, κύρω (κυρῶ)—494, πάμφιλος (πάσι φίλος)—531, τ' inserted—553, τί γάρ; σύ (τόι γάρ σύ)—568, κελεύσαι (κελεύσαι)—583, ἀμεινον (ἀμεινον')—608, νέμων (μένων)—779, εὐπθῆς (εὐπθῆς)—790, οἰχεῖν (οιχεῖν)—791, φιν rightfully placed—889, δ' inserted—934, φρονοῦσα (-σα)—935, εἰρίσ-κεις (-ει)—946, τε (δέ)—977, χωρίτωι (-είτε)—977, καὶ rejected.

Elmsley, 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, πλατώνι (πλαστούσι) after Schütz's right translation—409, ἀμαναθόν (ἀμανάθον)—516, κατεργαθῶ (κατεργάθω).

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, γαμόρφω (γ’ ἀμά 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 1838. 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, αἷμασταγές (αἵματοσταγές)—358, punct.—507, ἀγωντα (τὰ)—735, δυσοίστα (δύσοιστα).

Schoemann.—v. 243, ἀρθροκμῆτι (ἀρθροκμῆτι)—351, καὶ restored.

Bothe.—v. 67, punct.

Burges.—v. 54, λίβα (δία)—526, νόμω (δύμων).
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, ὀλολύξατε (διολολύξατε).

Wieseler.—v. 363, πάλαι inserted—416, ἔξων (ἔχει) —417, ἐφεξόμην (ἐφεξομένη)—488, ἀνάρχετον (ἀναρκτον) —754, ἄχναι (αἰχμάος) —825, τῷ μὲν εἶ σὺν (τοι μὲν σὺν).

Schütz.—v. 119, φίλοι (φίλοις)—167, μάντις ὁν (μάντι σῶι) —263, ἀντίποιν ὡς τίνης ματροφόνον (ἀντιποίνους τείνης ματροφόνος) —264, ὡψει δὲ κεί τις (ὁψει δ' ἐκεί, τίς) —100, θέλοι (θέλει) —175, ἀκεί τ' (ἀκετ') —553, φόνω (φόνου).

Wellauer.—v. 450, χώρα μεταύθις (χώραι μετ' ἀνθως) —459, θ' added—491, ἄλλα ἄλλα (ἄλλα ἄλλαι) —809, οὔταν (ὁ ντ' ἄν).

Linwood.—v. 118, punct.

Donaldson.—v. 306, εὔχόμεθ' (δ' ὀμεθ). Fritsche.—v. 475, δὲ τίς rejected.

Hartung.—v. 502, δόμων (δωμάτων).

Ahrens, H. L.—v. 462, νόμων (νέων) —833, δο' ἄν (δοςῆν).

Rossbach and Westphal.—v. 337, παντολεύκων (παν λ ἐν κόν).

Ahrens, E. A. J.—v. 341, ἐπὶ τὸν ὃδ' ἱέμεναι (ἐπὶ τὸν, ὃ, δι' ὁ μεναι).
Heimsoeth.—v. 207, τι γάρ; (τι . γάρ)—478, τ’ inserted—905, θ’ rejected—906, φανέρ’ ὁς (φανερός)—977, περίστετα τοχαίο ἂν (περί σπεττα i τύχαι τε).

Meineke.—v. 216, τίνεσθαι (γεν ἐσκαί)—429, πρώην (τρόιαν)—897, εἰδθεούντα Πάν (–τ’ ἄγαν)—899, δὲ γὰς inserted—979, εὐφρο-νεὶς αὐς (εὐθύφρονες γά).

Dindorf, W.—v. 29, ἐς (εἰς)—59, ἀνατί (ἀνατεί)—118, ἄνηρ (ἄνυρ)—258, 605, πέδοι (πέδων)—707, γαίας (καὶ γῆς).

Prien.—v. 344, δίκαις (ληταῖς).

Dindorf, L.—v. 798, δαναϊῶν (δαμαίαν)—974, εὐφρονι (εὐθύφρον).

Halm.—v. 133, κόπος (πάνος).

Cobet.—v. 675, διανομᾶς (δαίμονας).

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

Paley.—v. 406, κάτ’ (τ’ ἐπ’).

“Gothanus”.—v. 170, μοίρας (Μοίρας)—670, transp. of verses.

Weil.—v. 26, transposed—99, ὑπερ (ὑπό)—119, προσεικότες (προσύκτορες)—173, δν (δ’ δν)—174, ἐκ γένους (ἐκείνου)—202, punct.—209, ἥρκεσεν (ἡρ κέσω)—217, ἐνδίκως σ’ (ἐνδίκως)—237, punct.—265, ἄστεβοντες (ἀστεβὸν)—266, τοκέας (τοκέας)—272, καθ’ ὄρμος (καθαρόμοι)—296, punct.—297, σῦ δ’ (οῦδ’)—ib., ἀποτιτ’-σείς (ἀποτιτ’-σεις)—327, τοι νῦν (τοῖσιν)—ib., ἐμπατῶσιν (ἐμπατῶσιν ὄσιν)—335, ἕκας (χέρας)—338, αἱρὰτων (δοράτων)—344, δεὶ τελέαν ἐπ’ (θεόν’ ἀτέλει αν)—358, εὐμηχαίνω . . τελεώ (εὐμήχανοι . . τελεω)—423, βατώσι (βατοῦσι)—445, νόμω (ὁρμω)—456, αἰδο-μένους (αἰρ’)—464, δίκαιοιν ἤ (δίκα καὶ)—468, προσνεμεὶ (προσ-μένει)—469, οὔτε (οὔτε)—471, τιν’ (τις)—485, μηδέν’ (μηδὲν)—563, τὸ δ’ μοι (τὸδ’ αἴμα)—565, ψευδόμαι (ψευδόμαι)—572, transposition of verse—591, τῖν δ’ αὐ (ταύτην)—628, transposition of verses—640, πόλει (τότε)—644, κατ’ (τὸ δ’)—734, transposition of verses—751, μὴ θυμοῦσθη restored to its place—754, βοτῆρας (βρωτῆρας)—783, punct.—796, πλεύρ’ (πλευρῶς)—800–810, transposed—804, 805, transposed—806, punct.—855, κατά (κατά χθόν’)—942, ἐνασωμάτισι (ἐν αἰσ’)—943, punct.—950, punct.—957, ἐπ’ διπλοῖο (ἐπιδιπλοῖο).
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 dactyls in Greek are intolerable unless the last is catalectic in two syllables only.

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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. Cervantès 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.

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Dalysfort, Galway,
May 29, 1884.
'ΥΠΟΘΕΣΙΣ.

'Ορέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἐρυνῶν, βουλὴ Ἀπόλλωνος παρεγένετο εἰς Ἀθήνας, εἰς τὸ ἱερὸν τῆς Ἀθηνᾶς. ἦς βουλὴ μακάριος κατῆλθεν εἰς Ἀργος.

Τὰς δὲ Ἐρυνῶν πραθωνίς προσηγόρευσεν Εὔρηνοις.

Παρ' οἴδητέρῳ κεῖται ἡ μυθοποιία.

* Editors have read πραθωνίς ever since Hermann first suggested the change. But Athené 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.

(Aristophanes says: 'Why did Aeschylus call this play the Eumenides? The Athenians styled them Σικυόνια, as they are called at v. 980,' Aristophanes says: 'He could not call the play Σικυόνια, which would have no appropriate meaning: whereas the Sicilian name Eυμενίδες is an appropriate title.')
Τὰ τοῦ ΔΡΆΜΑΤΟΣ ΠΡΟΣΩΠΑ.

Πυθιὰς προφήτης.
'Απόλλων.
'Ορέστης.
Κλυταιμνήστρας εἰδώλων.
Χορὸς Ἔρυμνών.
'Αθάνα.
Προπομποί.
'Ερμής.
Κήρυξ.
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).
Athâna (Pallas, Athenê, Minerva).
Persons forming the Procession (men of Athens, armed; Athenian maidens and matrons).
Hermês, a Herald, and the twelve Judges appear, but do not speak.
Athâna 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: πλειστους.
The temple at Delphi. The Pythoness, on her way to open the doors and enter, is rapt in pious meditation, to which she gives audible expression.

πρώτον μὲν εὐχῇ τὴν πρεσβευόν θεῶν τὴν πρωτόμανταν Γαίαν' ἐκ δὲ τῆς Θέμων, ἡ δὴ τὸ μητρὸς δευτέρα τὸ ἔξτο μαντεῖον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ λάχει, Θελοῦσης, οὐδὲ πρὸς βίαιν τινός, Τιταίνης ἀλλη, παῖς Χθονός, καθέζετο, Φοίβη· δίδωσι δ' ἡ γενεθλιον δόσιν Φοίβω· τὸ Φοίβης δ' ὄνομ' ἔχει παρώνυμον. λυπῶν δὲ λίμνην Δηλίαν τε χοιράδα, κέλσας ἐπ' ἀκτὰς ναυπόρους τὰς Παλλάδος ἐς τὴνδε γαῖαν ἤλθε Παρνησοῦ θ' ἔδρας. πέμποντι δ' αὐτὸν καὶ σεβίζουσιν μέγα κελευθοποιῆς Παίδες Ἥφαιστον, χθόνα ἀνήμερον τιθέντες ἡμερωμένην. μολόντα δ' αὐτὸν κάρτα τυμαλφεῖ λεώς,

6. τι ταύτι χαλ... παίσι. Correctly, Hermann, as suggested by Stanley and Wakefield.
7. δὴ δώσιν· δίδωσιν. V. F. 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 ησύνηθ'. Correctly, Robortello.
Δελφός τε χώρας τῆς δι πρυμνήτης ἀναξ.
τέχνης δὲ νῦν Ζεὺς ἐνθεον κτίσας φρένα
ὑζει τέταρτον τόνδε μάντιν ἐν θρόνοις.
Διὸς προφήτης δ’ ἔστι Λοξίας πατρός.
Παλλὰς προναϊά δ’ ἐν λόγοις πρεσβεύεται
. . . . . .
σέβω δὲ Νύμφας, ἐνθα Κωρυκὶς πέτρα
κολὴ, φιλορνις, δαιμόνων ἀναστροφή,
. . . . . .
Βρόμιος ἔχει τὸν χῶρον, οὐδ’ ἀμυνημονῶ,
εὖ οὔτε Βάκχαις ἐστρατήγησεν θεός,
λαγὼ δίκην Πενθεί καταρράψας μόρον.
τούτους ἐν εὐχαίς φροομάζομαι θεοὺς.
Πλειστοῦ τε πηγᾶς καὶ Ποσειδῶνος κράτος
καλοῦσα, καὶ τέλειον ὑψιστὸν Δία,
ἐπειτὰ μάντις ἐς θρόνους καθιζάω.
καὶ νῦν τυχέϊν με τῶν πρὶν εἰσόδων μακρῶ
ἄριστα δοιεῖν’ κεὶ πάρ’ Ἑλλήνων τινες,
ἄτων πάλω λαχόντες, ὡς νομίζεται,
μαντεύομαι γὰρ ὡς ἄν ἠγήται θεός.

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

ἀγνὴ Δίδ παῖς, καπιτάρροδος φίλοις.

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

ἑδραν ἐχοῦσας. ἐν δ’ ὁ χαρμάτων δοτὴρ
Βρόμιος ἔχει, etc.

23. So M. Βρόμιος δ’ G. V. Fl. F., but the δ’ 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 *περράτει 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 φρομαέζουσι*. The special proem ends at v. 25. Pleistus, Poseidon, and Zeus are a sort of prescriptive corollary to the invocation proper.
29. *εἰς* mss. *ἐς* Dindorf: "Ionic and Dorie writers, and Thucydides, prefer ἐς. Tragedians write ἐς or εἰς before vowels to suit their metre, and εἰς before consonants. So κὰς not κεῖς before consonants". Pref. 5th ed.
She enters—and presently returns in frantic terror.

She enters—

and presents

7

Selpa

and

SpaKelv

ly

returns

in

Jov

"tenor"

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jxrje

ovSeu,

.220x205]

(\n
x

written

above.

Canter adopted βάσιν

without remark: Hermann, Weil, and most Edd. prefer βάσιν. ωὐκος i. q. validus, ἀκτάινειν (*ἀκτός) agilis fieri.

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

37. ποδω...κλαί. ποδωκεία Fl.

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

44. λῆν εἰ μεγίστων, mss. μεγίστω G. Ald. Rob. λῆνει μὲν οἶδο Valek. μεγιστοσωφρόνωσ Herm. λῆνει μελισσῷw Bergk. λῆνει μεγ' ἵερφ Weil. I prefer my own conjecture, γεμιστόν, although γεμίζω occurs only once in Aecsh., Ag. 431. Hesychius has (besides λῆνει: ἐρφ) νηλός: ἔρον, ἄμεινον ληνός (sic). The scribe who wrote νῆλει for λῆνει was also capable of writing μέγιστον for γεμιστόν, which would be corrected to μεγίστω. If μεγίστω does not represent relics of the true word, then one might suggest λῆνει κομήτην from Eur. Bacch. 1155, κισσόφ κομήτην, and Hesych., κομάδα: γέμουσα. But γεμιστόν is presumably the right word. κλάδον λῆνει γεμιστόν is like "colum lana gravem". Ov. Pier. 9. 115; and the ἐπεξεργασία: κλάδον λῆνει γεμιστόν and (κλάδον)
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

εὖστεμεύειν μαλλὰ, explains the τῷ ἐκ γὰρ τρανῶς ἔρω.

Hesychius also has μεγίστος: μέγας, and μεγίστην μεγάλην, but the meaning
μεγάλη is as impossible in this passage as that of μεγίστη.

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 κάδος 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 B.C., see Livy, 24. 30, "ramos oleae
ac velamenta alia supplicum porrigentes", and ib. 25. 25, "legati cum infalis et
velamentis precantes".

46. δέ εὖδρ ὦ σ. Correctly in V. Fl.
δείπνων φερούσας' ἡπτεροί γε μὴν ἰδεῖν αὐταί, μέλαιναι δ’, ἐσ τὸ πάν βδελύκτροποι· ῥέγκουσι δ’ οὐ πλατῶσι φυσιάμασιν, ἕκ δ’ ὁμμάτων λείβουσι δυσφιλῆ λίβα. καὶ κόσμος οὐτε πρὸς θεῶν ἀγάλματα φέρειν δίκαιοι, οὐτ’ ἐς ἀνθρώπων στέγας.

τὸ φύλον οὐκ ὁπωτὰ τῆς ὀμιλίαις, οὐδ’ ἡτίς αἱ τοῦτ’ ἐπεύχεται γένος τρέφοντ’, ἀνατὶ μὴ μεταστένειν πόνων.

τάντεύθεν ἦδη τῶντες δεσπότη δόμων αὐτῷ μελέσθω Λοξία μεγασθενεῖ· ιατρόμαντις δ’ ἔστι καὶ τερασκόπος, καὶ τούτων ἄλλοις δωμάτων καθάρσιος.

'Απόλλων

οὐτοὶ προδώσων διὰ τέλους δέ σοι φύλαξ, ἐγγὺς παρεστῶς καὶ πρόσω δ’ ἀποστατῶν, ἐχθροῖς τοῖς σοῖς οὐ γενήσομαι πέπων.

καὶ νῦν ἀλούσας τάς τάς μάργους ὥρᾶς· ὑπνὸν 'πεσον δ’ αἰδ’ αἱ κατάπτυστοι κόραι.

53. πλατοῖσι. πλατοῖσι Elmsley, after Schütz’s translation, "halitu cui periculosum est appropinquare".

54. δυσφ ά ἡ δία. Βίαν V. Fl. λίβα Burges, 'egregie' Herm.

59. ἀν ατέλ. The rest ἀνατελ. ἀνατῇ Dindorf. Then πόνων mss. πόνον Arnaldus, which the Schol. read: τῶν (Herm. for τὸ) τῆς ἀνατροφῆς. One would have expected θρέψαι', but the present tense implies habit.

65. δ’ joins the two phrases: καὶ, etiam, belongs to πρόσω. Weil quotes
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

*Choëph.* 873 καὶ μᾶλ’ ἡμῶντος δὲ δεῖ. The immortals act alike τηλέθεν, ἐγγὺς ἐόντες Opp. Hal. 2. 8.

66. So mss. The Scholium is γράφεται πρέπων’ οἷς ὅμως’ οἱ μὲν γὰρ καθεὐδοῦσιν, ἐγὼ δὲ ἐγρήγορα. Merely worthy of record.

68. Bothe first put after ὀρφα a colon that came after ἐπιφ. Then, πεσοῦσαίδι. άι. V. πεσοῦσαί. Winckelmann's ἐπιφ. πνεόουσι δ' (Choëph. 621 πνέουσθ' ἐπιφ) is the best correction proposed, but is much too flat and feeble for this place. The corrupt πεσοῦσαί arose, I think, after one δαί had been omitted from δαιδαί, because of the dittophanes.
gammai palaiai paides, ais ou megynatai
thetai tis ouy' anbropos oude theipote.
kakou d' ekatiki kagenvot', eitei kakoun
skoton nemoiatai Tarparoun 0' upo xhovos,
misymat' anbropon kai theioi 'Olymposin.
oumos de feiuge, mheid melbaskos genhe
elwsei gar se kai di' hpeiron makras,
bebou anigis 'i 'in 'in planostibhi xhova,
upte te pouton kai perirroutos poleis.
kai mou prakamne t'onde bouboloumenos
ponon' moloan de Pallados poti ptolev
'zoun palaioun agkathen labwv bretas.
kakei dikastas t'onde kai thekterious
mouous ekontes, mhxanias eurhysomenen
'ost' es to p'ani se t'onde apallazai pono.
akai gar stanein s' epiesa hmtrodon demas.

'Oristes
anax' Apollon, oisba men to mi' adikeiwn
epet d' epistha, kai to mi' ameleiwn mabhe
stheneis de politein ev feregyvoun to soun.

76. beto v' av' ai e. The rest give variants bebon' and adel. Hermann's
bebon' av' adel has found favour with Edd., but the stately march of a Homeric
hero does not suit the fugitive Orestes, and bebou is the Tragic form. anatil,
ailalet, anagkei, av' aspi, alasu, anavel have been tried. Apollo says: "they
will chase you over land, and if you take ship for some foreign country or island,
they will still be on your track". So I read bebous anigis 'i 'in 'in, etc. The cor-
rupition arose from dittophanes: one the was omitted, and then the gap was filled
up without care. Virgil translates Homer's eti xhov baiuei by "ingrediturque
solum". So here si desitus eris ingredi solum terrae, trans pontum, etc.
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, whene’er thou ceaseest
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 ἥν compare Sept. 708 ὃ μᾶςσων βιοτός ἥν ταθὴ πρόσω.
‘Cease treading’, i.e., ‘leave’, is as much one notion as ὃ μᾶςσων βιοτός. τε is
fourth word according to my correction of Anth. 5. 274:
Κρήσαν ἐπισκέπτερχον ἐς τε δικαστολίην,
where eis σὲ is read.
77. τε-πόντον. πόντον Turnebus.
79. ποτι πτόλιν παλλαίδος with à over π in ποτι and Β’ over that in
παλλάίδος.
85. τῷ πη... δικεῖν, and τῷ μη... μέλεῖν in v. 86.
Hermes departs with Orestes under his safeguard: Apollo, to an inner chamber. The Ghost of the murdered mother rises, by stage-con- trivance, ἀπαίσια. The Furies slowly awake from their heavy sleep.

92. ἐκ νόμων is meant for ἐκνόμων, exlegim Divis sacratorum.
94. Müller appears to be the first to put the indispensable mark of interrogation after ἐδοιτ' ἄν.
96. ὡ σμὲν ἐκταν. The rest ὡς μὲν. ἃν was recovered by Tyrwhitt and Wakefield from the Scholium ὑπὲρ ὃν ἐφόνευσα Ἀγαμέμνωνα. ἃν μὲν ἐκτανον ὅνειδος means opprobrium earum caedium quas patræi, and not "opprobrium eorum quos occidi, Herm." Weil cites Ar. Ach. 677 ἄξιως ἐκείνων ἃν ἐναμαχήσαμεν. There is also, τὰν χάριν ἀντὶ ἐκείνων ἃν τῶν κόρων ἔθρεψε, 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 skailth 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 foully treated,
none of the daemons waxes wrath for me,
me butchered by those mother-murdering hands.
Look with thy heart upon these stabs, for, sure,
εὐδονυσα γὰρ φρῆν ὁμμασιν λαμπρύνεται,
ἐν ἡμέρᾳ δὲ μοῖρ’ ἀπρόσκοπος φρενών.
ἡ πολλὰ μὲν δὴ τῶν ἐμὸν ἐλείξατε,
χοάς τ’ ἀοίνους, νηφάλια μειλύγματα,
καὶ νυκτίσεμα δεῖπν’ ἐπ’ ἐσχάρα πυρὸς
ἐθνον, ὃραν οὖδενὸς κοινὴν θεῶν·
καὶ πάντα ταῦτα λαξ ὀρῶ πατούμενα.
ὁ δ’ ἔξαλύξας οἰχεται νεβροῦ δίκην,
καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων
άρουσεν, ὑμῖν ἐγκατιλλώφας μέγα.
ἀκοῦσαθ’ ὅσ ἐλεξα τῆς ἐμῆς περὶ
ψυχῆς· φρονήσατ’, ὃ κατὰ χθονὸς θεαί,
ονάρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

Χορός

μῦ μῦ.

Κλυταιμνήστρας εἰδώλον

μῦζου’ ἂν; ἀνὴρ δ’ οἰχεται φεύγων, πρὸς ὃ
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 φρενώς μοῖρα οὐ προφὴ ἐν ἡμέρᾳ. Well marks a lacuna after this verse.
107, 108. νι φάλι α. νηφάλια Turnebus. νυκτὸ σεμν ἂ. νυκτίσεμα Turnebus.
112. ἀρ κυν μάτων. The rest ἀρκυσμάτων. ἀρκυστάτων Turnebus.
113. ἔκκατιλλώφας, corrected by Turnebus, the Scholium being χλευάσας, ἐγγελάσας.
116. Κλυταιμνήστρα Ven. I think Wakefield, Schütz, and Hermann are right in making ὅπαρ 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
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 μωγμός, at 126 ὧγμός, at 129 μυγμός δι πλ δ ωυ δ ξυτ. παρεπιγραφαλ, 
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 μόσιρ' ἄρ. 
In v. 124, Fl. V give ἄγεις, ὑπνώσεις; which Linwood adopts. Read ἄγεις; also. 
ἐναρ. ἀνήρ Dind. (?) Then φεύγων πρόσω. mss and Editors. Read, from my 
conjecture, φεύγων, πρός Ἐ.

119. φίλως γάρ εἰσιν mss. and Edd. Read φίλοι (so Schütz, Herm., etc.) and 
πάρεισιν from my conjecture. Then προσκέκτορες. With προσκεκλομένης, with admi-
rable sagacity.
Χορός

μῦ μῦ.

Κλυταιμνήστρας εἶδωλον

ἀγαν ὑπνώσσεις, κού κατοικτίζεις πάθος:

φονεὺς δ’ ὁ Ὀρέστης τῆς ῥά μητρὸς οἴχεται.

Χορός

ὡ ὡ.

Κλυταιμνήστρας εἶδωλον

ὠζεῖς; ὑπνώσσεις; οὐκ ἀναστήσει τάχος;

ti σοι πέπρωται πράγμα πλὴν τεύχειν κακά;

Χορός

ὡ ὡ.

Κλυταιμνήστρας εἶδωλον

ὑπνος πόνος τε, κύριοι συννομόται,

δεινῆς δρακαίνης ἐξεκήραναν μένος.

Χορός

μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ.

λαβέ, λαβέ, λαβέ, λαβέ: φράζου.

Κλυταιμνήστρας εἶδωλον

ὁνάρ διώκεις θῆρα, κλαγγαίνεις δ’ ἄπερ

κύων μέριμναν οὕποτ’ ἐκλιπτῶν πόνου.

124. ὀίζεις. ὀίζεις 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 τὶ γὰρ πέπρωται Ζηνὶ πλὴν ἀεὶ κρατεῖν; Prom. I. 521. The Eumenides say distinctly below, v. 339, and elsewhere, that it is to them a thing πεπρωμένον, τεύχειν κακά. Herrn. 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. ἐξεκήρανας ἐξεφθείρας, 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 κλαγγαίνει ought to be read. Cf. Xen. de τον. 4. 5 (κόνει) ἐπικλαγ-γαίνονταί δικαίως.
The Ghost of Clytemnestra sinks out of view. *Parados of the Chorus of Furies.*

tί δραίς; ἀνίστω, μὴ σε νικάτω κόπος, μηδ' ἀγνοήσης πῆμα μαλθαξθείσ' ύπνω. ἀλγησον ἦπαρ ἐνδίκους ὀνείδεσων
tοῖς σώφροσων γὰρ ἀντίκεντρα γίγνεται. σὺ δ' αἵματηρον πνεῦμ' ἐπουρίσασα τῷ, ἀτμῷ κατισχχαίνουσα, νηδύος πυρί,
ἔπον, μάρανε δευτέρως διώγμασιν.

Χορός

ἐγειρ', ἐγειρε καὶ σὺ τῆνδ', ἐγὼ δὲ σε' εὐδείς; ἀνίστω, κατολακτίσασ' ύπνον,
iadwmeb' ei ti toude froumioyn matâ.

(στρ. ἀ.)

ιοῦ, ιοὺ πόσαξ. ἐπάθομεν, φίλαι—
ἡ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ—
ἐπάθομεν πάθος δυσαχές, ὁ πόποι,
ἀφερτον πόνον.

ἐξ' ἀρκύων πέπτωκεν οἴχεται δ' ὁ θήρ' ύπνων κρατηθείσ' ἀγραν ὠλεσα.

133. νικάτω πόνος mss. κόπος Halm; quite necessarily, for πόνοι 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 harrier's or a hare's exhaustion: καὶ οὖκ ἀνισταται ύπὸ κόπον de Τεχ. 5. 25; ἐπείδαιν δὲ μετα-
θέουσαι αἱ κόπες ὑπόκοσοι δἀπε ἰβίδ. 'To be dead beat' is ἀποκατηχεῖ Hesych. s. v. A beautiful name for a dog occurs in the famous epigram of Peisander (ab. 650
υ. c.), viz. Λήθαργος, i.e. λήθαργος, 'forgetting pain': so, λήθαργος κακῶν in
Anth. 12. 30. It ought not to have been changed to θῆραγγος by the Tauchnitz
editor.

135, 6. ὀνείδεσων γίγνεται. γίγνεται Porson.

137. ς' δ' Pearson. Then Herm. reads τῷ' at the end of the line, putting υ. 139 before υ. 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.

ceptible a pause in the sense in the latter half of the verse as to cause synapheia with the following verse. Add that ἐποι is not the ordinary imperative, but the hunter's cry to the hounds: "At him!" "fetch him!" as in Xen. de Ven. 6. 19 ἀπὶ πᾶς! ἀπὶ πᾶς! παί δῆ! παί δῆ! εὔγε, εὔγε ὡ κόνες! ἐπεσθε, ὡ κόνες! where "πᾶς" is said to the dog, 'my boy'!
Iō, pai Διός, ἑπίκλοπος πέλει.
νέος δὲ γραίας δαίμονας καθισπάσω, τὸν ικέτην σέβων, ἀθεον ἀνδρα καὶ
tοκεῶσιν πικρόν;
tὸν μητραλόιαν δ᾽ ἔξεκλεψας ὦν θεός.
tί τῶντ᾽ ἐρεῖ τίς δικαιῶς ἔχειν;

(στρ. β'.)
ἔμοι δ᾽ ὦνείδος ἔξ ὀνειράτων μολὸν
ἔτυψεν δίκαιν διφρηλάτου
μεσολαβεῖ κέντρῳ
ὑπὸ φρένας, ὑπὸ λόβου.
πάρεστι μαστικορος δαίον δαμίου
βαρὺ τὸ περὶβαρυ κρύσος ἔχειν.
(ἀντ. β'.)
τοιαύτα δρώσιν οἱ νεώτεροι θεοί,
κρατοῦντες τὸ πάν δίκας πλέον
φονολιβη θάκον

154. τίς δικαίως. τίς Rob. τίς Edd. τί...τίς is a double question.

157. μεσολαβεῖ-εί. The rest, μεσολαβεῖ. Hermann's interpretation "an passive intelligi debeat de stimulo quem quis medium prehendit", 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. κέντρον 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 μάστις, both here and in Homer, and its lash catches the horse round the belly.

163. φονολιβη θρόνον mss. φονολιβη 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-lobe:
'tis mine to get doomster's welt, welt of weight, heavy weight,
the ruthless slashing hangman'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 κέντρψ. Weil is unfortunate in the example of syllabic
disparity which he cites, Ἀγ. 1103, 1110, where, on the admission of Hermann's
restoration (from the Scholium) of ὑφέγματα for ὑφεγομένα, the dochmius and four
eretics correspond exactly. The present passage has been made absurd and umin-
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 γάς ὦμφαλόν προσδρακεῖν αἰμάτων
βλοσυρόν ἂρόμενον ἅγος ἔχεων.
(στρ. γ').
ἐφεστὺ δὲ, μάντις ὦν, μιάσματι
μυχῶν ἔχρανατ' αὐτόσσυτος αὐτόκλητος·
παρὰ νόμον θεῶν βρότεα μὲν τίων,
παλαιγενεῖς δὲ μοίρας φθίσασι·
(ἀντ. γ').
κάμοι 'στι λυπρός, καὶ τὸν οὐκ ἐκλύσεται:
ὑπὸ τε γᾶν φυγῶν οὐ ποτὲ ἐλευθεροῦται·
ποτιτρόπαιος ὦν ἔτερον ἐν κάρα
μιάστορ ἐκ γένους πᾶσεται.

'Απόλλων

ἐξω, κελεύω, τῶνδε δωμάτων τάχος·
χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν,
µή καὶ λαβοῦσα πτηνόν ἀργηστὴν ὀφν

166. αἰρόμενον. The rest, αἰρόμενον or αἰρόμενον. Abresch, ἄρομενον.
167. μάντις σῶ. μάντις ὦν Schütz.
168. ἔχραν' ατ'. 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 ἄντιστρ. d the Chorus no longer
 apostrophise Apollo. The Schol. took φθίσας, v. 170, for ἐφθίσας, quite wrongly.
Apollo is spoken of as absent in ἐκλύσεται, v. 171. They hardly expect him to
 appear suddenly in person, v. 175.
169. παρὰ τοῖς τ. τ. παρὰ νόμων, the rest. παρὰ νόμων Rob.
170. So M. The Editors wrote Μοίρας (Herm., Dind., etc.), Weil first μοίρας,
after an anonymous critic had suggested that these μοίραι are the same as the
διανομηλ of v. 695 below.
171. καὶ ἄροι τε. The rest, κάμοι τε. Casaubon, whom some have followed,
without reflecting that γε would be otiose and odious, κάμοι γε. Hermann
68
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 me 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 ἔμοι τε," for the sake of syllabic correspondence; but the iambic verses in
this choral ode do not exactly correspond. I write ἄρκου 'στι (ἄρκου 'στι v. 214). The most emphatic form of the invevtive: "he is both offensive to me and shall
gain nothing by offending me."

172. φεύγων. φυγῶν Porson.
173. ἐν 'ἴν Herm., etc. The ἐν should be omitted entirely, as Weil
saw.

174. μιάστορ' ἐκίνην. Weil solved the meaning of the Scholium, ὁι ἔ άντοι
dίκην ἡμῖν δάσωναι, and wrote ἐκ γένους in the text. Hartung had conjectured
ἐν γένεις or ἐγγενής. τά... στατ.

176. ἀπαλλάσσειθε with a small ἃ put in the wrong place, between ε and σ.

177, 8. With λαβόνσα compare the λαβεῖ on slingstones. θώμις or θώμεις is
found in Latin thomix, cord, string. Oppian, Hal. 3. 76 has θώμαγγα λιβόστροφον,
of a fishing line.
χρυσηλάτου θώμιγγος ἐξορμῶμενον
ἀνής ὑπ' ἀλγοὺς μέλαν' ἀπ' ἀνθρώπων ἄφρον,
ἐμοῦσα θρόμβους οὐς ἀφείλκυσας φόνου.
οὕτω δόμῳ τοῖς χρίμπτεσθαι πρέπει,
ἀλλ' οὗ καρανιστῆρες, ὧθθαλμώρυχοι
δίκαι, σφαγαι τε, σπέρματος τ' ἀποφθορᾶ
παῖδων κακοῦται χλούνις, ἤδ' ἄκρων ... αἰ,
λευσμός τε, καὶ μύζουσιν οἴκτισμὸν πολὺν
ὑπὸ ῥάχιν παγέντες. ἄρ' ἀκοῦτε
οἷς ἔορτῆς ἔστ', ἀποτυπωτοι θεῶς,
στέργηθρ' ἔχουσαι; πᾶς δ' ὑφηγεῖται τρόπος
μορφῆς. λέοντος ἄντρον αἰματορρόφου
οἰκεῖν τουιάτας εἰκός, οὐ χρηστηρίους
ἐν τοιίδ' ἱλάοισι τρίβεσθαι μύσος.
χωρεῖτ' ἀνευ βοτῆρος αἰπολούμεναι,
ποίμνης τουιάτης οὕτις εὐφιλῆς θεῶν.

179. ἄν ἦτο (with ῥ written under the circ.). Then ἅπανων (with a flourish over ῥ).  
180. ὑ' καρ αἰν ηστήρ εσ (with inverted circ. under ῦ). οὗ Turnebus. καρανιστῆρες Stanley.  
181. ἀπο φθορά. ἀποφθορᾶ Musgrave.  
182. ταὶ δων κακὸ ὑπαὶ χλὸ ὑφὶ ἄκρω νία. So the copies, with more propriety in the writing. For χλοΐνες see Appendix. The Med. Scholium on ἄκρωνία λευσμός τε (λευσμὸ ντε). λευσμός τε Casaubon, and so probably the Schol.) is: κακῶν ἄθροισις ἰ λιθβολίας. Ἕκαστον δὲ, τὸ σύστημα καὶ ἄθροισμα. Hesychius has: ἄκρωνα (sic: ἄθροισμα, παράστασις, πλήθος, and ἄκρωνα ἄθροισμος. Bekker's Anecdota, p. 372: ἄκρωνα: τὰ ἄθροισμα καὶ ἡ ἀκρί, καὶ τὸ ἐπίλεκτον σύστημα. Etym. M., ἄκρωνα (sic: it is a slip for ἄκρωνα) τὰ ἄθροισμα, 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 ἄκρωνα is thus about 1720 years old. I infer from the interpretations that Herodian derived the word from ἄκρον and ἀνία on the analogy of ἄκροβια. 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 ἄκροθήμια. The παράστασις, quoted above
as in Hesychins, 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 ἄκρωτήρια and ἀποκοπαί, or ἀποτομαί, and he used ἄκρα with either κοπαί or συμπαί.

I suppose that the corruption ἄκρα ὦ πία (M) arose from ἄκρον...αί, where
three letters were defaced before αί. These were either τοι or κοπ.

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

191. έν τῷ ðι σεί—πλ ξη λοισ. πληρώσαι V. Fl. etc., with no sense. I read τοισίδ' ἱλάζοι. The corruption came from a scribe’s writing τοισίδε for the more

193. πούμησι τοιαύτης δ'. I have omitted the grammarian's δ'. The asyndeton is proper here, as at v. 189.
Χορός

ἀναξ Ἀπόλλων, ἀντάκουσον ἐν μέρει:
αὐτὸς σὺ τούτων οὐ μεταίτιος πέλει,
ἀλλ’ εἰς τὸ πᾶν ἔπραξας, ὥν παναίτιος.

'Απόλλων

πῶς δή; τοσοῦτο μῆκος ἐκτεινον λόγον.

Χορός

ἐχρησας ὡστε τὸν ξένου μητροκτονεῖν.

'Απόλλων

ἐχρησα ποινας τοῦ πατρός πέμψαι. τί μήν;

Χορός

καὶ προστραπέσθαι τούς δ’ ἐπέστελλον δόμους.

Χορός

καὶ τὰς προσπομποὺς δῆτα τάσδε λοιδορεῖς;

'Απόλλων

οὐ γὰρ δόμοισι τοῖς δὲ πρόσφορον μολεῖν.

Χορός

ἀλλ’ ἐστιν ἡμῖν τοῦτο προστεταγμένον.

196. εἰς mss. εἰς Canter. Then ὡς mss. ὅν Wakefield.
199. τὶ μήν. τὶ μή Fl. as Canter conjectured. Abresch τὶ μήν; Quid vero faciam?’ seems to be more dignified than ‘Quidni faciam?’ πέμψαι ποινας 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:
only-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. So ἐκ τῷρ, with οἷς δέκτωρ written in the margin. Tureneus first gave δέκτωρ.

202. Weil first placed the mark of interrogation.
Ἀπόλλων

τίς ἦδε τιμή; κόμπασον γέρας καλῶν.

Χορός

τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν.

'Απόλλων

τί γάρ; γυναῖκας ἦτις ἀνδρα νοσφίση; 

Χορός

οὐκ ἂν γένοιθ' ὁμαίμοις αὐθέντης φόνος.

'Απόλλων

ἡ κάρτ' ἀτμα, καὶ πρὸς οὐδὲν ἤρκεσεν

"Ἡρας τελείας καὶ Δίως πιστῶματα.

Κύπρις δ' ἀτμος τῷ ν ἀπέρριπται λόγῳ

 오히려 βροτοῖς γίγνεται τὰ φίλτατα.

εὐνὴ γὰρ ἄνδρι καὶ γυναικὶ μόρσιμος

ὁρκοὺ̂ στὶ μείζων τῇ δίκῃ φρουρουμένῃ.

εἰ τοῖς ὑπὲν κτείνουσιν ἄλληλους χαλὰς,

τὸ μὴ τίνεσθαι μηδ' ἐποπτεύειν κότῳ,

οὐ φημὶ 'Ορέστην γε ἐνδίκως σ' ἄνδριλατείν.

τὰ μὲν γὰρ οἶδα κάρτα σ' ἡσυχαστέραν,

207. τί γάρ; γυναικὸς. τί γάρ G. τίς γάρ Fl. V. Farn. All give γυναικὸς. Heimsoeth τί γάρ; The Scholium is τί γάρ προστέταξε ποιεῖν παρὰ (περὶ Herm.) ἀνδροφόνου γυναικὸς; 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 γυναικὸς to γυναῖκας (o to a) with the meaning: "Good; but do you chase (ἐλαύνετε) wives, if any one of them slays her husband?"

209. ἣρ κέσω. ἤρκεσεν Weil, proposed by Wellauer. ἤκε σοι (Herm.), ἤρκεσει (Bothe). ζηθεί σοι. ἱδέσω, etc., have also been proposed.

212. γί ν εραί.
What honour's this? vaunt thou some noble office.

Out of their homes we chase the matricide.

Well, chase ye wives whoever slays her husband?

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

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. μόρσιμος F. Rob.
213. Aesch. nowhere mentions Cecrops, who is said to have first established monogamy at Athens, Athen. 13. 2, ἐν δ' 'Αθήναις πρῶτος Κέρυριacic πλαν ἐν ἐξευζην.
215. ής. eι Canter.
216. τὸ μὴ γεν ἐσθαί. τίνεσθαί Meineke (Herm., Dind., Weil, etc.).
217. Ὄρεστην γ' mss., where γ' has its proper force, and is wrongly changed to σ' by Rob., Turn., Herm. σ' was lost after ἐνδίκως, Weil.
tà δ' ἐμφανῶς πράσσουσαν, ἐνθυμομένην. δίκας δὲ Παλλὰς τῶν δ᾽ ἐποπτεύσει θεά.

Χορός
τὸν ἄνδρ᾽ ἐκεῖνον οὐ τι μὴ λίπω ποτὲ.

᾽Απόλλων
σὺ δ᾽ οὖν δίωκε καὶ πόνου πλέω τίθον.

Χορός
τιμᾶς σὺ μὴ σύντημε τὰς ἐμᾶς λόγω.

᾽Απόλλων
οὐκ ἀν δεχοίμην ὡς τ᾽ ἔχειν τιμᾶς σέθεν.

Χορός
μέγας γὰρ ἐμπασ πάρ Διὸς θρόνοις λέγει.

εὖ ὃ δ', ἄγει γὰρ αἷμα μητρώου, δίκας

μέτειμι τὸνδε φῶτα κάκκυνήσομαι.

219, 220. v. 218 ends with ἐνθυμομένην, and 219 with ἡσυχαστέραν, in the MSS and Edd., and Weil gives the passage up in despair. I transpose the two words, and compare Cie. pro Client. e. 38: "in princiipem maleficii lenem, in adjutores ejus et conscius vehementissimum esse." τάδε πράσσουσαν is like πράξαντα φόνον v. 595. ἐμφανῶς is 'in visible form', 'in person'.

220, 1, 2. δ' ἐπάλλας. Sophianus corr. λείπω MSS. Porson corr. πλέω MSS. πλέω Auratus.

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

226. Clytemnestra's ghost as the huntress, ἀγεί: the Erinnyes are the harriers, ἐκκυνοι; Orestes is the hare, πτώκα, v. 325; and μέτειμι 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 ॐ ων.

227. κάκκυνηγέτης mss. Erfurdit's κάκκυνηγετῶ, objectionable on every ground, has been adopted by Editors. I hold that Aesch. wrote κάκκυνήσαμαι. Compare Xen. *Ven.* 3. 10: φανερῶς (certatim, 'with mutual rivalry and jealousy') δὲ ἀλλαὶ ἐκκυνόσι, παρὰ τὸ ἵνα διὰ τέλους συμπαρασφάλεια. Ib. 7. 10: μὴ, οὐκ ἐν κόσμῳ ἀεὶ τούτων (τῶν λαγῶν) ἑητούσαι, τελευτῶσαί γίγνονται ἐκκυνοῖ. J. Poll. 5. 65: ἐκκυνοῖ, ἐκκυνῶσαι, ἐκκυνεῖν. In Hesychius: ἐκκύνεις ἐρεβίζεις ἐπισείεις, read ἐκκυνεῖς. Xenophon prefers a dog that hunts by sight (like the 'grey' or 'gaze-hound', perhaps Oppian's ἀγασσεῖς, *Cyn.* 1. 177), and does not worrit out the game by scent; but it is in the latter way that the Furies work, like harriers and beagles, and I have used this metaphor in v. 78. The middle form is proper here, like θηρώμαι in Xenophon and in Aesch. *Prom.* V. 109.
'Απόλλων

έγω δ' ἀρήξω, τὸν ἵκετην τε ρύσομαι
δεινὴ γὰρ ἐν βροτοῦσι κἂν θεοῦσι τῷ
toῦ προστροπαίου μῆνις, ἢν προδῷ σῇ ἐκὼν.

229. θεοῦσι πέλει Μ.Γ. θεοῦς, the rest. I regard the θεοῦσι as genuine, and πέλει as spurious; and read θεοῦσι τῷ. πέλει is not wanted with δεινή, and τῷ
must come in the preceding clause to provide a subject for προδῷ, as is usual.

230. ἐὶ πρὸ ὁ δῶ. The rest, προδῶ. ἢν Porson.

231. κελεύσασιν mss. κελεύσασιν Triclinius.

232. I have put a comma at ἢδη, 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 acaatalectic. See vv. 137, 113.

233. After this came the verse:

ὡμοια χέρσον καὶ θάλασσαν ἐκπερῶν,
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.

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.

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!

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 τινες τῶν ὑποκριτῶν διεσκευακότες ἔλεν αὐτόν.

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 σόν, following

immediately, affects δόμα proleptically. See also v. 456, δόμαις for ἑμοὶς δόμαις,

and v. 280.

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

239. τ’ ἀνδρός.
πρὸς αἶμα καὶ σταλαγμῶν ἐκμαστεύομεν.
πολλοῖς δὲ μόχθους ἄρθροκμὴσι φυσιᾷ
οπλάγχνον, χθονὸς γὰρ πᾶς πεποίημανται τόποσ'
ὑπὲρ τε πόντον ἀπτέρους πωτήμασιν
ηλθον διώκουσ', οὐδὲν ύστέρα νεώς.
καὶ νῦν ὅδ' ἐνθάδ' ἐστὶ που καταπτακὼν'
ὀσμῇ βροτείων αἴματων μὲ προσγελᾶ.

(σύστ. α')

(a.) ὀρα' ὀρα μάλ' ἀδ'
(b.) λεύσε τὸν πανταχῆ'
(b'.) μὴ λάθη φῦγδα βᾶς
(a'.) ματροφόνοις ἀτίτας.

(σύστ. β')

(a.) ὁ δ' αὐτέ γ' οὖν ἄλκαν ἔχων περὶ βρέτει
(b.) πλεχθεῖς θεᾶς ἀμβρότον
(c.) ύπόδικος θέλει γενέσθαι χρεῶν.
(a'.) τὸ δ' οὖ πάρεστιν' αἶμα μητρὼν χαμαί,

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

243. ἀν δρο κρήστ. ἄνθροκμῆσι F. ἄνθροκμοῖσι Fl. ἄρθροκμῆσι Rob. The Erinnyes are clearly speaking of their own fatigue, not of those of Orestes, and could not call themselves ἄνδρες. The reading of Rob. suggested ἄρθροκμῆσι to Schoemann; and Heimsoeth thinks that the Scholium, μεγαλοκμῆσι, is corrupted from μελεκμῆσι, which he, the Scholiast, formed from μέλεα, 'limbs', having ἄρθρ- before him in the text. Compare γυνοβαρῆ Agam. 63, in the same sense.

249, 270. These four systems have an internal correspondence, one line in each answering to another. Dochnii correspond only as dochnii, 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. hexapodiae. I have marked the lineal cor-
respondence in the margin.

250. λεύσε—το νπάντα. λεύσε τὸν Ven. Fl. Turn. The πάντα in M pro-
bably represents πανταξῆ, which occurs in the very close imitation by Sophocles,
O. C. 117 ὅρα... λεύσε νιν... πανταξῆ,
251. and βας φυγάς, ibid. 378.
252. ὁ ματροφόνος mss. ματροφόνος Herm.
253. δ ἀντ-εγ-δῶν and περιβρέ τα. Hermann, not having perceived the
right responson of these lines, turned this senarius into something else.
255. Χρεὼν mss. Χρεὼν Scaliger, from the Scholium: ἄνθ' ὅν ἡμών χρεωστεῖ.
256. So M. Herm. gives τῶ'.

81
δυσαγκόμιστον, παπαί.

τὸ διερῶν πέδοι χύμενον οὐχεταί.

(σύστ. γ')

(α.) ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ζωτός ῥοφεῖν
(β.) ἐρυθρὸν ἐκ μελέων πέλανον, ἀπὸ δὲ σοῦ
(γ.) βοσκάν φέρομι' ἀν, πῶματός γε δυσπότον.
(δ') καὶ ζωτά σ' ἵσχνάναι ἀπάξομαι κάτω
(ε') ἀντίποι' ὡς τίνης, ματροφόνου δύας.
(ε') ὡσιεὶ δὲ κεῖ τις ἄλλος ἥλιτεν βροτῶν,

(σύστ. δ')

(α.) ἥ θεόν ἥ σένον τιν' ἀσεβοῦντες ή
(β.) τοκῆς φιλοὺς,
(γ') ἔχονθ' ἐκαστὸν τής δίκης ἐπάξια.
(δ') μέγας γὰρ Λίδης ἐστὶν εὐθυνὸς βροτῶν
(ε') ἐνερθεὶ χθονός,
(ε') δελτογράφῳ δὲ πάντ' ἐπωπᾶ φρενί.

'Ορέστης

ἐγὼ διδαξθεῖτι ἐν κακοῖς ἐπισταμαί,

πολλοὺς καθ' ὀρμοὺς, καὶ λέγειν ὑπὸν δίκη

258. πε-δωι κεχυμένον. πέδοι Dind. χύμενον Porson. διερῶν' ἐγρῶν, χλωρῶν, χάφων, Hesych.

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

261. βο σκάν ϕ ὕρ ὁ ἑμαν πῶ ματον δ υσπό του' Herm. blindly, see v. 253, φερομαν βοσκάν. I write ϕερομ' ἀν because ϕερομαν would be a wish, and not a threat which the Erinnyes feel quite sure of being able to execute. Then I insert ϒρ, which is required by the sense as much as by the metre.

262. ἵσχναναι'. Corrected in Fl. V.

263. ἀντιτάνουσι τείν ὅς μήτρ ο φόνας δὕ...ας. "Vera videtur Schützii elegans emendatio" Herm. Schütz corr.

264. ὡσιεὶ δ' ἱκεῖ τί σ' ἄλλον mss. ὡσιεὶ δὲ κεῖ τις Schütz. ἄλλος Heath.
and hard to get back, papae!

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, 't 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

1, taught in my distress, at many a port

of refuge, know alike where it is fit

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

265. τιν' ἀσεβῶν ἦ 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 εἰ τίς, v. 204 (τίς was the cause of the corruption ἀσεβῶν), and τοκίας for τοκίας. Aesch. uses the Homeric form, Agam. 728, Fl. The accusatives θείον, ξένον, τοκίας, depend more probably on ἄλλοις, as in Ημ. and Hes., than on ἀσεβοῦντες (οὐ σέβοντες). The constr. is imitated Opp. Ποι. 5. 563:

σπονδᾶς τ' ἀθανάτων καὶ δομοφροσύνην ἄλλοις.

272. πολλοὺς καθαρμοῖς mss. πολλοὺς καθ' ὀρμοὺς Weil, a welcome relief.
σιγάν θ' ὁμοίως; ἐν δὲ τῶδε πράγματι
φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου.
βρίζει γὰρ αἷμα καὶ μαραίνεται χερός,
μητροκτόνον μίασμα δὲ ἐκπλυτον πέλει.
ποταίνον γὰρ ὅν πρὸς ἔστι θεοῦ
Φοῖβου καθαρμοῖς ἡλάθη χοιροκτόνοις.
πολὺς δὲ μοι γένοιτ' ἂν ἐξ ἀρχὴς λόγος
όσοις προσήλθον ἅβλαβεῖ ἕννοισία.
καὶ νῦν ἂφ' ἀγνοὶ στόματος εὐφήμως καλῶ
χώρας ἀνασταν τῆδ' Ἀθηναίαν ἐμοὶ
μολεῖν ἄρωγόν κτήσεται δ' ἂνευ δορὸς
αὐτῶν τε καὶ γῆν καὶ τὸν Ἄργεῖον λεῶν
πιστῶν δικαίως, ἐς τὸ πάν τε σύμμαχον.
ἀλλ' εἰτε χώρας ἐν τόποις Λιβυστικοῖς,
Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου
τίθησιν ὅρθων ἢ κατηρεφῆ πόδα,

But Weil was not justified in transposing vv. 272, 3, through fear of committing a grammatical fault, καὶ λέγειν . . . σιγάν τε. He edits οὖτω δὲ κἂν τήνδε τ' Ἡλέκτραν Χοιρ. 252, and there are numerous other examples. The objection to the transposition is that σιγάν θ' ὁμοίως ought to come immediately before ἐν δὲ τῶδε πράγματι φωνεῖν 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 ἃν παλαγμοῖς αἴματος 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 it 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 Triton’s waters and her natal stream,
marching she bares, or, sitting, drapes, her foot,
φίλοις ἀρήγοισ’, εἰτε Φλεγραίαιν πλάκα,
θρασὺς ταγοῦχος ὡς ἀνήρ, ἐπισκόπεῖ,
ἐλθον κλύει δὲ καὶ πρόσωθεν ὅν θεός,
οὕτω γένοιτο τῶν ἐμοὶ λυτήριοι.

Χορός

οὕτω σ’ Ἀπόλλων οὐδ’ Ἀθηναίας σθένος
ρύσαιτ’ ἀν ὡστε μὴ οὐ παρημελημένου
ἐρρεν, τὸ χαίρετν μὴ μαθόνθ οἴπον φρενῶν,
ἀναίματον, βόσκημα δαιμόνων, σκιάν.
σοὶ δ’ ἀντιφωνεῖς; ἀλλ’ ἀποπτύσεις λόγοις,
ἐμοὶ τραφεῖς τε καὶ καθιερωμένος
καὶ ζών με δαίσεις, οὐδὲ πρὸς βωμῷ σφαγεῖς,
ὑμνον δ’ ἀκούσει τόνδε δέσμιον σέθεν.

(συνόθημα)

ἀγε δὴ καὶ χορὸν ἄψωμεν ἐπεὶ
μοῦσαν στυγερᾶν
ἀποφαινέσθαι δεδόκηκεν,
λέξαι τε λάχη τὰ κατ’ ἀνθρώπους
ὡς ἐπινωμᾶ στάσις ἀμά.

290. She is called Φλεγραίαιν ὀλέθειρα Γεγάντων in Proclus, Hymn 32.
296. σκιά mss. σκιὰν Henth. Well put the comma after ἀναίματον.
297. οὐδ’ ἀντιφωνεῖς mss., and οὐδ’ for ἀλλ’ in V. Fl. Well, rightly, οὐ δ’ ἀντιφωνεῖς, the same change as that made by Pearson at v. 137. If the mss had given ἀλλ’ in both places, I should retain them, as presenting a forcible
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.

δοφορά with ἄνθυποφορά:

ἀλλῇ ἀντιφωνεῖς: ἀλλ᾽ ἀποτύσεις λόγους.
The restoration ἀποτύσεις (ἀποτύνεις) is also due to Well.

305. áμα mss. “Videtur scribendum áμά” Cantor. áμά Blomfield.

87
(ἐντυπώσημα)

ἐὐθυδίκαίοι δ' εὐχόμεθ' εἶναι·
tοὺς μὲν καθαρὰς
καθαρῶς χειρας προνέμοντας
οὕτος ἐφέρτει μήνις ἀφ' ἥμων,
ἀσινῆς δ' αἰώνα διοιχνεῖ.

(ἐπωδός)

όστις δ' ἄλιτῶν ὦσπερ ὦδ' ἀνήρ
χειρας φονίας ἐπικρύπτει,
μάρτυρες ὅρθαι τοῖς θανοῦσιν
παραγιγνώμεναι, πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.

(στρ. α')

μάτερ ἂ μ' ἔτικτες, ὦ
μάτερ Νῦξ, ἀλαοίσων
καὶ δεδορκόσων ποινάν,
κλύθ', ὦ Λατοῦς γάρ ἐν-
—is μ' ἁτιμον τίθησιν,
τόνδ' ἀφαιρούμενος

306. ἐνυ δι καὶ θ' ὦ τ' όμεθ' εἶναι (Merkel and Franz). ἐὐθυδίκαι θ' ὁδοῖμεθ' εἶναι G. Rob. ἐὐθυδίκαι τ' οἶδ' οίμαι θεῖναι Ven. Fl. F. ἐὐθυδίκαιοι Hermann, like ὁδοῖκαιος v. 945. θ' Casanbon. Then Herm. reads ἡδοῖμεθ' 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, ἡδοῖμεθ' would require οἴσαι instead of εἶναι. The conjecture of H. L. Ahrens, which Paley adopts, is far worse. For their οἴσαι εἶναι is opinamur esse, 'we have a notion, or a fancy, to be'. Near as it is to the reading of M, it is impossible. The official and ceremonious formula, εὐχόμεθ' εἶναι, 'we declare ourselves to be', is most suitable here. Aesch. uses it in a similar passage, Suppl. 530. Δια τοι γένος 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 him 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

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

309. ὅτις ἀφ’ ἡμῶν μὴν ἐφέρπει mss. Porson restored the true order, which avoids hiatus between this and v. 315.

311. ἀληθῶν mss. ἀληθῶν Auratus. ἄνὴρ mss. ἄνὴρ Porson.

314. παραγινόμεναι mss. Porson corr. Ἰε'-γερ., πράκτορες' ἀπαιτηταί.
πτώκα, ματρῷον ἀγνισμα κύριον φόνου.

ἐπὶ δὲ τὸ τεθυμένῳ
tόδε μέλος, παρακοπά, παραφορά, φρενοδαλής,

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δέσμιοস φρενῶν, ἀφόρμικτος, αὐνά βροτοὺς.

(ἀντ. ἂ)

tοῦτο γὰρ λάχος διανταιαὶα Μοῖρ' ἐπέκλουσεν

ἐμπέδως ἔχειν, θνατῶν
tοὶ νῦν αὐτουργίαις

ξυμπατῶσιν μάταιοι,

τοῖς ὀμαρτεῖν ὀφρ' ἀν
gὰν ὑπέλθη, θανῶν δ' οὐκ ἄγαν ἑλεύθερος.

ἐπὶ δὲ τῷ τεθυμένῳ
tόδε μέλος, παρακοπά, παραφορά, φρενοδαλής,

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δέσμιοσ φρενῶν, ἀφόρμικτος, αὐνά βροτοὺς.

320. πτάκα or πτάκα mss. πτᾶκα Sophianus and Turnebus. ματρῷον.

ματρণον Arnaldus. Hesych. has: πτῶκες δειλοὶ, λαγωλ, δακράδες, ἔλαφοι, νέβροι.

322. φρενοδαλής like δαλερός from δαλός, δαλο. See the Appendix.

326. θανάτων mss. θανατῶν Canter.

327. τοῖς αὐτουργίαις ξυμπασασ ωσιν. The copies ξύμπασ or σύμπασ, ὀσιν or ὕσι. Turnebus αὐτουργίαι ξυμπατάσωσιν, which has been universally accepted without due consideration; for it represents a wilful (ἐκαν) patricide as an involuntary homicide, which is directly opposed to the doctrine of the Erinnyes. Weil conjectured τοὶ νῦν and ξυμπατῶσιν (αὐτουργίαι is confirmed by the Scholium αὐτουργίαις). νῦν is the Moera. τοὶ is the relative, τοῖς in v. 328 being the demonstrative, and antecedent retracted. ξυμπατεῖν, conenlave, "nam cupid
takes the true ransom due for a mother’s murthering.
And against him slain for his sin
fieth this hymn, idiocy-fraught, staggering thought, blasting brain,
chant of the Erinnyes,
mind-enthralling, from the lyre
banished, blighter of mankind!

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.

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

conculcatur ninis ante metutum”, Iler. 5. 1139, is a favourite metaphor with Aesch.

333. Compare Orph. Lith. 582, κατάδεσμοι, ἀραὶ τ’ ἀγναμπτοσιν Ἐρυνύσι πάγχυ μέλουσαι. Then, for ἄφρωμετος, Athen. 14. 39: “Dicaearchus says in his ‘Life of Hellas’ that it was a custom in Greece (καθ’ ἅπερθολάρυ) 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 - gleaning, brass - cheeked κρέμβαλα’”. Hermippe mentions limpet shells, and Didymus, scallop and oyster shells, as being used ἄντι τῆς λύρας to mark the rhythm for dancers. Arist. Ran. 1305, makes Aesch. assign a castanet accompaniment to the lyric odes of Eur. Perhaps he forgot that Aesch. had given it to the Erinnyes.
γιγνομέναισι λάχη τάδ' ἐφ' ἀμίν ἐκράνθη, ἀθανάτων δ' ἀπέχειν ἐκάς, οὐδὲ τις ἐστὶ συνδαίτωρ μετάκοινος:
pantoleuk-

ων δὲ πέπλων ἁμορος καὶ ἀκληρος ἐτύχθην.
aimatos γὰρ εἰλόμαν ἀποτρωπᾶς: ὅταν "Ἀρης τυβασὸς ὃν φίλον ἔλη, ἐπὶ τὸν ὁδ' ἰέμεναι, κρατερὸν ὄντα περ, ἁμανφορόμεν, αἱματος ἑνων.


335. ἀπέχειν χέρας mss. ἐκάς 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, χωρίς ἀπ' ἀθανάτων ναίειν ἔδος. Hesychius ἔθεν ἐκάς' αὐτοῦ, αὐτής ἀκωθεν. Schol. μὴ πλησίαζεν ἡμᾶς τοῖς θεοῖς.

336. συν 5-άτω ρ... συνδαίτωρ Turnebus and Fl.

337. πανελεύκων. παλελεύκων Ven. Fl. παντολεύκων, like παντόσεμνος v. 610, etc., Rossbach and Westphal. So πάμφυρτος and παντόψυρτος, etc. Then, ἁμορος ἀκληρος mss. I read ἁμορος, and insert καὶ from conjecture. In Soph. O. R. 248 all mss read ἁμορον for ἁμορον, against the metre; and ἁμορον does not there mean 'wretched' (L. and S.) but 'communis juris expertem' (Benloew). There is ἁμορος τέκνων Eur. Med. 1305, where also the mss prefer ἁμορος, not heeding the metre. Hesychius has ἁμορος' ἁμέτοχος. Comp. Act. App. 8. 21 οὐκ ἐστι σοι μερις οὔτε κλῆρος. Weil's ἀνέφριτος (Eur. Fl. 310 ἀνέφριτος ἰερῶν, καὶ χορῶν τητωμένη) is not simple enough, nor logically germane to ἀκληρος. It would mean 'not admitted to the feast, not furnished with a ticket, κλῆρος', Ar. Eec. 681.

338. δομάτων γὰρ. δεματων 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 αἰμάτων (αἷμα, ὀἷμα, δῶμα, δώμα being often confused, c. gr., Choëph. 126),
and αἰμάτων is clearly right.

339. ἀνατροπάς mss and Edd. What does this represent? Weil compares
αἷμα δρέψασθαι, Sept. 718, and would like to read some word like ἀνατροπάς. 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
ἀποτροπάς: 'I chose for my office and prerogative the prevention of a kinsman’s
murder; and as I have no dealings save with these bloody reprobates, I am deemed
not clean enough for communion with the white-robed celestials.' τῶν ἀπο-
τροπῆς, Pers. 217; ἀποτροπὴς γοῦν ἐνεκα κολάζει, Plato, Prot. 13; λυπῶν ἀποτροπάς,
ibid. 36.

340. τίθασος ὃν φίλοσ. πίθασος Fl.Ven. τίθασος Turnebus (and Par., Herm.)
tiðasos Porson. φίλον Turnebus.

341. ἐπὶ τὸ ν., ὄ, δι ὡ μενα. So the copies, with unimportant variations. ἐπὶ-
tόνως διόμεναι Turnebus. ἐπὶ τὸν, ἃ, διόμεναι Herm. ἐπὶ τὸν ἄδι ἱέμεναι, E. L. J.
Ahrens.

342. κρατερὸν δὲ νῦν ὃ μοιὼσ. μανρ ὡμεν ἐσφαλματικοῦ ν ἐσω. ἐφ' for ἐφ' Ven.
Fl. F. νεόν Aldus. The corresponding verse, 351, is sound and unassailable
after the admission of καλ, from the Scholium. A καλ was also omitted v. 337.
κρατερὸν περ occurs Hom. Π. 21. 62; καλ κρατερὸι περ ἐν Ορφ. Fr. p. 143.
Thus δμαίωσ or δμαῖos is a gloss on περ, and the metre determines the order κρατερὸν
ὑπατερ περ.
(άντ. β')

σπευδομένα δ' ἀφελεῖν τινα τάσιν μερίμνας
dei tελέαν ἐπ' ἐμαίσι δίκαιος ἐπικραίνειν,

μηδ' εἰς ἄγκρισιν ἔλθεῖν'

Ζεὺς γὰρ αἵμ-

οσταγές ἄξιόμισον ἔθνος τόδε λέσχας

ἀς ἀπηξιώσατο.

μάλα γὰρ οὖν ἀλομένα

ἀνέκαθεν βαρυπεσῆ

καταφέρω ποδὸς ἀκμὰν—

σφαλερὰ καὶ τανυδρόμοις

κώλα—δύσφορον ἄταν.

Next, ἀμαυροῖσθαι is given by all mss at Aesch. Pers. 219. Agem. 287 may be properly written οἰδέτω ἀμαυρωμένη. Aesch. uses ἀμαυρὸς four times. ἔθριν ἀμαυρὸς occurs Solon. Fr. 15. ἀμαυρῶ is the regular form. I quote Plut. An Seni, 17, for the resemblance of the meaning: τὴν τοῦ σώματος ἐξημαυρωμένος δύναμιν. Hesychius has ἀμαυρὸν ἀναφεῖ, μαραίνει. ἀμαυροῖμεν suits the metre here, and ἀμαυροῖμεν does not. I restore the former, and submit that there is no atom of truth in Blomfield's dictum.

Lastly, omitting ὑφ' or ἐφ', I read ἔων for νέον, and compare Hom. Od. 9. 523:

αἱ γὰρ δὴ ψυχὴς τε καὶ ἀϊώνος σὲ δοναίμην

ἔων ποτήρας πέμψαι δόμον Ἀίδος εἶσω,

which is the original of our passage, and expresses what the Erinnyes are striving to do to Orestes. ἔων ἕθηκεν ὄφθαλμον is found Anth. Pal. 7. 372, Ovid's "luminis orbus" Met. 3. 518. Hesychius gives, ἔων εὐτερημένων.

343. σπεῦδο ὁ μὲν αἰδ'. σπευδομένα. Drake, which gives a compact syntax. Herm. had edited σπευδομένα. Then τάσις mss, which Weil truly declares to be right, and not τάσις (Herm. etc.), which would imply violence in ἀφελεῖν.

344. θεῶν' ἀτλεῖν αὐ ἐμαίσι λιταῖος. So the copies, with trifling variations. I concur with Weil in his analysis and results. θεῶν is a gloss on τίνα ν. 343. δατελεῖαν represents δεί τελέαν (Ψήφον) ἐπ'. Prieon had restored δίκαιος for λιταῖος.
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.

Weil quotes Aesch. Suppl. 91, κρανθή πρᾶγμα τέλεων, and ibid. 942. μία ζήφος κέκρανται.

345. εἰς Παυω.
346. αἱματοσταγῆς mss. αἱμοσταγῆς Müller. At ἑθος the Scholium rightly
says, τὸ τῶν φονῶν.

347. I have marked a rather mysterious comment of Hesychius: ἀπαξιῶν τελευτᾷ εἰς τὸ διχοστατεί, see below, v. 360. It looks like an allusion to this
passage; but may mean only ‘disdain ends in rupture’, the ‘oderant ut fastidii’ of Tacitus.

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

348. ἀλλομένα. ἀλομένα 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. ἄφεκαθεν, Pearson and Herm.

350. πόδος ’. . . . ’. v. Then ἀκαμάν 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 καλ, from the Scholium.
δόξαι τ' ἀνδρῶν καὶ μᾶλ' ὑπ' αἰθέρι σεμναὶ
takómevai kata' γᾶν μινύθουσιν ἄτιμοι
ἀμετέρουσ ἐφόδους μελανείμοσιν ὄρχησμ-
οῖς τ' ἐπιφθόνοις ποδός.

πίπτων δ' οὐκ οἴδεν τόδ' ὑπ' ἀφρονι λύμα,
toíon ēpí knέφας ἀνδρὶ μύσος πεπόταται:
cai δυνοφεράν τυ' ἄχλων κατὰ δώματος αὐδάτ-
αι πολύστονος φάτις.

μένει γὰρ εὐμηχάνω τε καὶ τελείῳ, κακῶν
τε μυήμονες σεμναὶ
cai δυσπαρήγοροι βροτοῖς,
ἀτιμ' ἀτίετα τ' ἑλάχομεν λέξ-
η θεῶν διχοστατοῦντ'
ἀναλίψις λάμπα

353. So mss. Herm. κατὰ γᾶς. But the correlative of ‘rising high in the air’ is ‘falling down on the ground’, not under it. σεμνὰς is said to be a word of bad signification, Isocr. Demon. 30: γίγνον πρὸς τοὺς πλησιάζουσας ἀμιλητικὸς, ἀλλὰ μὴ σεμνῶς, 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, ἐπιφθόνοις mss. ἐπιφθόνοις Heath.

355. λύμα. λύμα Victorius.

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

357. The imagery is taken from Hom. Od. 20. 357: κακῇ δ' ἐπιδέδρομεν ἄχλως, which is said, αὐδάτα, by Theoclymenus of the suitors. There is also Archil. Fr. 103, πολλην κατ' ἄχλων δωμάτων ἔχενεν.

358. μένει γὰρ εὐμηχανοι δέ καὶ τέλει οἱ 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.

He falls; but naught wots of his fall in his foolish 
willfulness: 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-remembraceers 
of crimes, not soon appeased by men, 
did get by lot our beds unprized, un-
shared, 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, τε καὶ Wakefield "recte et necessario", as Herm. says, and remarks the 
coincidence of τε καὶ occurring in exactly the same place in the antistrophic line. 
Weil completes the line's restoration by reading εβυχνὺν and τελεύφ.

360. ἀτίμη ἄτι καὶ διομὴ—ναι λ ᾧρ. So G. Par. ἄτιτενον V. Fl. F. ἄτιτενa 
Canter. Weil thinks that ἄτιμα and ἄτιτεν mean the same. But ἄτιμα 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. ἄτιτενa, on the 
other hand, means 'unvisited, unfrequented, unshared'. τίτιν μέλος is 'to evince 
interest and sympathy in a song by attending and taking part in it', Agam. 703. 
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 Ἐσθύνως, v. 268, and leave them there. When there is no par-
δυσβατοπαίπαλα δερκομένουι 
kai δυσομμάτως ὦμως.

(ἀντ. δ)  
tis oðu tad' oux a'zetai te kai dèdokven brooton 
àmòn klúon thèsmòn 
tòn Mioirókrantan, èk thèwn 
dothénta téleov; ëpi de moi gép-
as pálaí paalaiûn, oud' 
àtymias kúro, 
kaipér upò xhóna táxw échousa 
kai dysalión knèphas.

'Áthána

πρόσωθεν εξήκουσα κληδόνος βοην, 
ἀπὸ Σκαμάνδρου, γὴν καταφθατουμένη 
ὴν δὴ Ἀχαιῶν ἄκτορές τε καὶ πρόμοι, 
tòn aìxmalóstov xrhmatón láchos méga,

ricide afoot on earth “the Furies rest upon their iron beds”, the “ferrei Eumenidum thalami” of Virg. Aen. 6. 280. It is to thalámous upo 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 omèn appear to be sound, and to represent ἐλάχομεν. I suppose that διστοφανές led to the loss or perversion of τ' ἐλάχ.

Then, ἀν ηλιὸς λαμηταί. λαμπαί V. Fl. It is agreed that the account of λάμπη given in Hesych. applies to this place. It is the scum and mother which accumulate 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 sita”, Aen. 6. 462, ‘through spots grown hoar and grey with neglect’, and Homer’s εὑρόεντα κέλευθα, Od. 24. 10, are very fitly quoted here.

361. δυσ o δ o πάι παλα. δυσδοπαίπαλα G. δυσοπαίπαλα V. Fl. F. The Schol. says δυσπαράβατα. Hesychius, δυσταίπαλον- δυσβατόν, δυσανάβατον. I have
rugged and rude to the foot for the eyellite, 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.

**Athana**

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,

written διουβασταπαίπαλα to restore the metre. The notion of λέχη, cubicula, is generalised into that of Virgil's "loca".

363. ὁ νυξάζ εταί. ὁχ ἄζεται Turnebus. δέδωικε. δέδωικεν Herm. Then, έμοι κλίσων mss. I restore ἄμον because τε in the antistrophic verse becomes long before μνήμανες. See my *Agam.* v. 990.

364. μορφόκραντον.

365. Wieseler inserted πάλαι (lost by διττοφανεῖς), referring to Eur. *Or.* 811, πάλαι παλαιάς ἀπὸ συμφορᾶς δόμων. Then, κυρώ mss. κόρω Herm. for the metre. Schütz well remarks that the Furies here speak of themselves with respect to mortal men. Apollo and the Olympian gods may contemn them, but no mortal dares.

367. δυσήλιον.

369. τὴν καταφθατομένην mss.; the text was restored by Stanley and Bentley. Hesych. also gives the nominative, and explains by κατακτωμένη, i.e. 'securing the acquisition by entering upon occupation'.
ενεμαν αυτόπρεμυνον ες το παν εμοι, εξαιρετον δωρημα Θησεως τόκοις. ευθεν διώκουσι’ ἡλθον ατρυτον πόδα, πτερών ατερ ροιβδούσα κόλπον αιγίδος, πύλαις ακμαίοις τόνδ’ ἐπιζεύξασο’ ὦχον. καυνὴν δ’ ὀρώσα τήνδ’ ὀμιλίαν χθονὸς ταρβὼ μὲν οὐδέν, θαῦμα δ’ ὀμμασιν πάρα τῖνες ποτ’ ἐστε. πᾶσι δ’ ἐς κοινὸν λέγω, βρέτας τε τού μον τὸδ’ ἐφημένῳ ξένῳ ὑμᾶς θ’ ὀμοίας οὐδενι σπαρτῶν γένει: οὔτ’ ἐν θεαισι πρὸς θεῶν ὀρωμένας, οὔτ’ οὖν βροτείους ἐμφερεῖς μορφώμασιν λέγειν δ’ ἀμορφον οὖντα τὸν πέλας κακῶς— πρόσω δικαίων ἡδ’ ἀποστατεὶ θέμις.

372. The metaphor in αυτόπρεμυνος appears to be ‘not only the fruit and produce but the tree itself’, the full proprietorship with no reservation. The αὐτόρριτος of Hesych. would suggest also ‘royalties, minerals’, etc. Ιαλεια: ἐστὶ ἐν Ἰαλεια. ἐν Ιαλεια, Ἰαλεια: ἵλαδος καλ χομηι κα καγων, Hesych.

374. Athana 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 γνώμη, 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. Athana 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 Alcinos. The Schol. ὡς ἀρτέμω χρωμένη τῇ αἰγιδὶ ought to be ὡς ἀρτέμον, etc., ‘a top-sail, artemon, supparum’, as I have before corrected it. Then, ἤθο... ν (a dot over η and a circumflex between Α and θ).

377. καὶ νῦν mss. καυνὴn Cantor.

378. 9. πάρ α’ and ἐστε’. Edd. πάρα and ἐστε; Weil πάρα, and ἐστε. 381. ὑμᾶς is accusative after the notion of ἐφωτό 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 case 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. ὁρωμέναις mss. ὁρωμένας Stanley.

384. ἐμορφὸν ὄντας. ἐμορφὸν 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 Welcker, '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 ἐμορφὸς 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 ἥδε θέμις δικαίων ἀποστατεῖ πρόσω. We had ἀποστατῶν πρόσω above, v. 65; ἐκάς ἀποστατεῖ Αγαμ. 1104. The omission of τοῦ with λέγειν and of ἕ 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:

ἀνδρῶν ὅ δ' ὄμαίμων θάνατος ἢδ' ἀυτοκτόνοις—
oνκ ἔστι γῆρας τούτε τοῦ μᾶσματος.
Xorós

πεύσει τὰ πάντα συντόμως, Διὸς κόρη·
ήμεις γάρ ἐσμεν Νυκτὸς αἰανής τέκνα:
'Αραὶ δ' ἐν οἴκοις γῆς ὑπαὶ κεκλήμεθα.

'Αθάνα

γένος μὲν οἶδα κληδόνας τ' ἐπωνύμους.

Χορός

τιμᾶς γε μὲν δὴ τὰς ἐμὰς πεύσει τάχα.

'Αθάνα

μάθοιμ' ἄν εἰ λέγοι τις ἐμφανῆ λόγον.

Χορός

αὐτοκτονοῖντας ἐκ δόμων ἐλαύνομεν.

386. πεύση. The copies, peýsym. At v. 390, peýsym.

387. αἰανή. The Scholiast also read αἰανή, with interpretation σκοτεινὰ ἡ θρησκητικά. αἰανής V. Fl. Herr. aptly quotes Tzetzes on Lycophron, 406, κατὰ δὲ Αἰσχύλου 'Ερυνύς "Νυκτὸς αἰανής τέκνα", and Soph. Aj. 672, νυκτὸς αἰανής κύκλος. Aeschylus seems to connect αἰανός 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. Aj. 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 Moerae, and their demon-sisters, the Erinyes.

388. ἄρ ἄδ. Corrected in V. Fl. It seems that the 'Αραὶ are not only identical with the 'Ερυνύς in Homer (as Il. 21. 412, Od. 11. 280), which is also adopted by Aesch. Sept. 70, 'Αρά τ' 'Ερυνύς πατρός, but their names may be identical, 'Αρα being the shortened Greek form of the Sanskrit Saranyū, and 'Ερυνύς 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 'Ερυνύς, Νυκτὸς θυγατέρες, ὑπὸ γῆς οἰκοῦσαι, ὑπὸν καὶ 'Αραὶ κικλησκόμεθα. Then, ὑπαὶ.
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 ἄταλ; the rest, ὑπαλ.

389. That is: “I now know from your statement”.

392. βρ οτ ο κτ ο νό υντάς. The copies, and all Edd., βροτοκτονοῦντας. It is impossible that the latter can be right, but rather αὐτοκτονοῦντας, 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 v. 339 supra, and Aesch. Sept. 681, 733, 805. The βροτοκτ. of Μ is ἄταξ λ., and would apply to a man who slew another in battle, against whom, Eur. Ion 384, οὐδεὶς ἐπιδοῦν κεῖται νόμος. Virg. Aen. 10. 901, “nullum in caede nefas”.

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

'Ἀθάνα.
ἡ καὶ τοιαύτας τῷ ἐπιρροιζεῖς φυγάς;
Χορός
φονεύς γὰρ εἶναι μητρὸς ἡξιώσατο.

'Ἀθάνα
ἄλλης ἀνάγκης οὖτινος τρέων κότον;
Χορός
ποὺ γὰρ τοσοῦτο κέντρον ὡς μητροκτονεῖν;

'Ἀθάνα
δύοιν παρόντων ἡμισὺς λόγου πάρα.
Χορός
ἀλλ' ὀρκον οὐ δέξατ' ἂν, οὐ δοῦναι θέλοι.

In Plautus, Epid. 3. 2. 13 'parenticida' seems to be regarded as the old-fashioned and vulgar (vetus et volgatum) way of pronouncing paricida; 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 υποτέρ ματῆς 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. ἐπιρφοιζεῖ ἐν φυγάσ; ἐπιρφοιζεῖς Stanley.

397. There was a Pythian oracle ἄπαντα τάναγκαία συγχωρεῖ θεός, Plut. de Pyth. Or. 21. Then there is the Fr.13 of Simonides: ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

399. δὸ νῦ. λό γου. λόγος Ven. Fl. The articles ὁ and τὸν being lawfully omitted, the reading of M remains. Weil agrees.

400. θέλει mss. θέλωi 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-
"'Αθάνα

κλύειν δικαίως μᾶλλον ἢ πρᾶξαι θέλεις;

Χορός

πῶς δή; δίδαξον τῶν σοφῶν γὰρ οὐ πένει.

"'Αθάνα

ὁρκοις τὰ μὴ δίκαια μὴ νικάν λέγω.

Χορός

ἀλλ’ ἐξελεγχε, κρῖνε δ’ εὐθείαν δίκην.

"'Αθάνα

ἡ καπ’ ἐμοὶ τρέποιτ’ ἄν αἰτίας τέλος;

Χορός

πῶς δ’ οὐ; σέβουσαι γ’ ἀξίαν καπ’ ἀξίων.

"'Αθάνα

τι πρὸς τάδ’ εἰπεῖν, ὃ ξέν’, ἐν μέρει θέλεις;

λέξας δὲ χώραν καὶ γένος καὶ ξυμφόρας

self’. Stanley quotes Lysias, Theonn. 1. 11, ο μὲν γὰρ διώκων ὃς ἐκτείνε διὸμενταί, ὃ δὲ φεύγων ὃς ὁικ ἐκτείνε.

401. δικαῖον . . . σ. Herm. states the reading of M to be δικαίως, with ω written over ον. The choice is not easy between δικαίως and δικάως. δικαίως is used only of the masculine gender in Aeschylus and Sophocles: it is rarely feminine in Euripides. Athana could not say δικαίως from regard to the ἡγεμόν χόρο. Ven. and Fl. give δικαίως, which must be accepted on the analogy of εἴδο καὶ κακῶς κλέειν.

This constitutes the πρόκλησις εἰς ὁρκον 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 εἰθοδίκαια or formal trial of the equity of the deed.

406. ἀξίων ὄσον γονέων, whence Stanley conjectured ἀξίων ἀπ' ἀξίων. Paley is the first to write καπ'. καξ is the usual form: compare Soph. El. 589, εὔσεβείς καξ εὔσεβων, id. Phil. 874, εὔγενὴς καξ εὔγενῶν, ibid. 384, παλιστοῦ κακ κακοῦ, Ar. Eq. 336, πονηρῶς κακ πονηρῶν. Dind.'s defence of ἐπικάξιων "dignum dignae honorem reddentes", which might be supported by Plautus, Poes. 5. 4, "eventium digna dignis", makes the dignity of president in this trial tantamount to Athana's personal dignity.
τὰς σάς, ἑπείτα τόνδ’ ἀμυναθοῦ ψόγου εἴπερ πεποιθῶς τῇ δίκῃ βρέτας τόδε ἰσαὶ φυλάσσων ἐστίας ἐμῆς πέλας, σεμνὸς προσίκτωρ ἐν τρόποις 'Ιξίονος; τούτοις ἄμειβοι πᾶσιν εὔμαθέσι τι μοι.

'Ορέστης

ἀνάσσ’ Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων τῶν σῶν ἐπών μέλημ’ ἀφαιρήσω μέγα.

οὐκ εἰμὶ προστρόπαιος, οὐδ’ ἔχων μῦσος πρὸς χειρὶ τῆμῆ τὸ σῶν ἐφεζόμην βρέτας: τεκμήριον δὲ τῶνδε σοι λέξω μέγα: ἀφθογγον εἶναι τὸν παλαμναῖον νόμος ἐστ’ ἄν πρὸς ἄνδρος αἰμάτων καθαρσίου σφαγαί καθαιμάξωσι νεοθήλου βοτοῦ. πάλαι πρὸς ἄλλοις ταῦτ’ ἀφιερώμεθα οἰκοισι, καὶ βατοῖσι καὶ βυτοῖσ πόροις.

409. ἀμυναθοῦ mss. ἀμυναθοῦ Elmsley.
411. 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.
412. ἐχεὶ μῦσος mss. ἔχων Wieseler.
413. ἐφεζόμην mss. ἐφεζόμην Wieseler.
414. οὐκ reads προσαρμοίς, 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 ἄνδρος καθαρσίου must be what Aesch. gave in this plain account of the prescribed form of purification. Therefore the corruption is in αἴματος, 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 purifi-
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,
Menand. Fab. Inc. 39, καὶ διελθεῖν δηλαδὴ διὰ θαλάσσης δὲν τὸπον τιν’ οὖτος ἢσται μοι βατός. Βαθή πορεία occurs Anth. Pal. 4. 3.

After this verse I insert that which has hitherto been read as ν. 236. The change of number from ἐκπερῶν to ἐκπερῶν is no difficulty to anyone who remembers Eur. Ion 391, καλυμμέθα μὴ μαθεῖν ἀ βοῦλομαι and the like. Martial 14. 205 speaks of himself as “nobis” and “mihi” in one distich. Nobis prae-
sente, etc., appears to be the regular form in early Latin. Præsens from præs ‘near’ does not come from præsum compounded with præ ‘before’.

429. ξὶν ὄ σὺ τρό ἓ αν. πρῶν is adopted by me from Meinecke’s beautiful conjecture πρῶν. It is more likely that Aesch. wrote the Homeric form, and was thinking of τὸν σὺ πρῶν κτείνα, Il. 24. 500.

430. δυνῶ σ.

433. κρύψασαλοντρῶν. The copies, κρύφασα λοντρῶν. Musgrave κρύφασ’, ἀ λοντρῶν. Hermann rightly regards the tense ἔξεμαρτύρει as referring to the time immediately succeeding the murder, and quotes Choeph. 1065. See Appendix.

434. πρ ὃ, τὸν. 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 deny 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. Weil 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 μὴ ἀντιδρῶν. But ἐρξαί τι τινὰ is euphemistic for 'to do some harm to some one'. I would correct Soph. Phil. 684, and corresponding line 699, as follows:

δὸς οὐκ ἔρξας τι τιν', οὐ τι νοσφίσας and κατενανάσειν ἄν, εἶ τι γ' ἔμπεσοι.

The clause with ἄν is consequent on ei ἔμπεσοι. There was διττοφανὴς in both verses. Secondly, τῶν' does not go with τι but with ἐπαίτιαν. This is the third instance we have had of the tendency of words in an Aeschylean senarius to anticipate their true construction. In v. 237, δῶμα anticipates τὸ σῶν. In v. 401, the word δικαίως through looking forward to πρᾶξαι is rather regardless of κλέειν.
σὺ δ', εἰ δικαίως εἴτε μη, κρῖνον δίκην, πράξας γὰρ ἐν σοὶ πανταχῇ τάδ' αἰνέσω.

'Αθάνα

tὸ πράγμα μεῖζον ἢ τις οἶται τὸδε βροτὸς δικάζειν' οὐδὲ μὴν ἐμοὶ θέμισ
φόνου διαιρεῖν ἐξυμηνύτους δίκας:
ἀλλως τε καὶ σὺ μὲν κατηρτύκως νόμῳ
ικέτης προσῆλθες καθάρος ἀβλαβῆς δόμοις,
νόμῳ δ' ἀμομφον οὐντα σ' αἱροῦμαι πόλει.
αὕται δ' ἔχουσι μοίραν οὐκ εὑπέμπελον'
κἂν μή τύχωσι πράγματος νικηφόροι
χώρᾳ μεταῈθίς ἰός, ἐκ φρονημάτων
πεδοί πεσών, ἀφερτος αἰανὴ νόσος.

440. σὸτ'. The rest, σοὶ τ'. σοὶ 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 σοὶ δὲ κρῖνον 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 un-
blemished citizen of Athens. The thing must be done in some unexceptionable
way, which I will endeavour to devise'.
442. μεῖζον. ητίσ. ἢ τις Pearson.
443. βρὸ τὸ . σοὶ κἀξ εἰ ν. Dübner's recension gives 'βροτὸς a pr. m. M.'
βροτόι would be wrong in any case, for Athana means 'than you, Orestes, or any
man, can well imagine'.
444. φόνους and ἐξυμηνύτους mss. φόνου Robortello. ἐξυμηνύτουs Stanley;
Abresch confirming the correction by the Scholium, φόνους ἐφ' οἷς ταχέως μη-
νίνωσιν αἱ Ἐρυνῖσ.
445. κατηρτυκῶς ὥµως mss. νόµῳ Weil. The scribe wrote νόµως, which was
corrected to ὅµως. κατηρτυκῶς is intransitive when used thus metaphorically,
being said properly of animals which have cast their milk-teeth: so Sch. τέλειος
τὴν ἡλικίαν τοῦτο δὲ ἀπὸ τῶν κακῶν, and Hesychius, ed. Hagenau, 1521, where
Pronounce thou 'justly done' or 'not': by thine award I'll stand, and every way concur.

**ATHENA**

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 I 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 τελειῶσας. κυρως δὲ περὶ τῶν ἀλλόγων ζώων, ὅταν ἐκβάλῃ πάντας τοὺς ὁδώτας. Thence it was applied to the finishing of the period, prescribed by law, of unfitness for exercising the rights of a citizen.

447. ὃμως δ' ἀμομοῦν mss and Edd. ὃμως is the exactly wrong word, and Weil's ὃμοις is no better. Athenae, stating a point of law, uses the same word as in v. 445, so I have replaced νόμῳ. This appropriate legal tautology was apparent above, vv. 437, 439. Then, αἰθοῦμαι Herm., for αἰσθοῦμαι mss. That would mean 'receive with grace and reverence', and is properly said of a regenerate outlaw; Hesychius, αἰθοῦμαι: τὸν ἐνοχὸν ὅπτα φῶν| ἀκονισθ' καὶ περιγαθευμένον ἑρ' ἀμοιο- 
μένων χρόνων, τοῖτον τελευτηκότος, ἡξίλασθαι, ἢς εἰσηφότα ἣδη τιμωρίαν. Herm. does not cite this, which I regret, because then his αἰθοῦμαι would by this time have been adequately considered. I am probably wrong in not adopting it.

449. κἀν μὴ τυχό νοσαί 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 κἀν μὴ τύχωσι.

450. χώραι μετ' ἀνθισ. Wellauer first wrote it correctly.

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

453. πεμπειν δε δ—υστήματε, ἀμηχάν ὦς ἐμὸ ἱ. πεμπειν τε Sealiger. δυσ-pioμαντ' Casaubon. Then Tyrwhitt extricated ἀμηνίτως from the Scholium, πεμπειν αὐτὰς ἀμηνίτως δυσχέρες ἐστιν ἐμὸι.

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 perversions. One might suppose a line such as:

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

It will be observed that Athena 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. αἴρομενοι mss. αἴρομενοι Weil.

459. τ’ before ὅρκωματα was added by Wellauer. The ὅρκωματα 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 ἦξω offends those who suppose the ensuing trial to be held on the Areopagus. But Orestes cannot quit sanctuary in the temple of Athena 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.

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 πορφυτας for περφυτας and, after Markland, φράσειν.
Neither has the Aeschylean stamp. Weil reads ἐκδίκως and ὕρκαν. The word of
opposite meaning, ἐκδίκως, yields an equally good sense, so hopeless is the passage.

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

νόμος καταστροφαί νόμων
θεσμοί

may be compared with Agam. 1008:

καὶ τὸ μὲν πρὸ χρημάτων
κτησίων.

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

οὔτε γὰρ βροτοσκόπων
μαίναδων.

The metres here, and Agam. 1008, are the same, and νόμοι θέσμοι is the sister
expression to χρήματα κτήσια.
el a Tovoe.

7<

eyov-
€

-, iv.

(\ant. \u)

ou \gamma \beta\rho o\tau o\tau o\kappa o\pi o\nu

\mu a\nu\\alpha d \omega

\tau \omega\nu\d ' \epsilon \phi \epsilon \rho \psi \epsilon \iota \kappa o\tau o\tau o\nu \tau \iota \epsilon \gamma \mu \alpha \tau o\tau o\nu

\p a\nu \epsilon \phi \epsilon \sigma \omega \mu \rho o\nu

\p e\upsilon \sigma \tau e\iota d \delta ' \alpha l l o s \alpha l l o \theta e n, \p r o\phi \omega \nu-

\delta \iota \tau \alpha \tau \nu \pi e\lambda a s \kappa a k \alpha ,

I \eta \xi \iota \nu \ups \omicron \omega \omicron \tau e \mu \omicron \chi \theta o\nu

\alpha k e\iota \tau \nu \nu \beta \varepsilon \beta a i a \tau \lambda \mu-

\omega n \mu \alpha t a n \p a r \eta \gamma o r e i .

464. \delta \ i k a \ k a i \ \beta l \ \alpha \bar{\beta} a . \ Heather's conjecture is \delta i k a \ \tau e \ k a i \ \beta l \alpha \beta a , and so, as

Weil says, 'junguntur capreae lupis'. Not that \delta i k a does not mean 'suit', but

because it cannot mean 'suit' when closely joined with a word like \beta l \alpha \beta a . I

write \delta i k a i s \nu \ \alpha \ \w i t h \ \ Weil; and not only the fault of expression is removed, but

\delta i k a i is a better word here than \delta i k a . \ See Suppl. 703, \delta i k a s \ \delta i d o i e n 'submit to a

judicial decision', and ibid. 733, \delta \omega \sigma e i \ \delta i k \eta n 'will be punished'. Also \delta i k a s

k\lambda \omega e n Agam. 813 'to hear a case'; \delta i k a s \ \epsilon \pi o \pi e \tau o \nu \epsilon i \ \ \pi a l l a s , above, v. 220, 'Pallas

shall watch the pleadings in the case'.

468. \p r o s \mu e \nu e i m s s , with a solecism. \p r o s \mu e \nu e i \ Weil. This corruption of \mu e \nu \ and \nu \mu , and of \mu o n , \nu o n , \o m \nu , \o m , is very frequent.

469. \d \u r t e . \ o \nu t e \ 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 surcease of troubles;
whom some wretch doth vainly soothe
with no certain remedies.

471. κό το στι σ. Weil, whom I follow, saw that ἐφέρψει requires an object, and wrote τιν'.

474. So mss. Heath proposed ὑπόδοσίν (not without some reason, for ὑπόδοσις appears only here). Herm. adopts it, says it is the reading of Ven., and that the Scholium διάδοχην recognises it. But no word could possibly be better than ὑπόδοσις, the opposite of ἐπίδοσις 'increase', and the metaphor may be either that of a fever or an overflowing river. The λήξω ὀρυμένων ἄνεμων 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. ἀκερ' οὖ βεβαί αὐλ ἀ... μω ν ὅ ε τ' ἑ σ μα τανταρ τηγορ εἰ. ἀκεδ τ' Schütz. ἄκεα 87, Fritsche, is not so good. Nor would βεβαί ο be an improvement. A bare and tame simplicity is a favourite type of beauty with the Greeks. Fritsche first rejected δέ τις.
μηδὲ τις κυκλησκέτω
ξυμφορᾶ τετυμμένος,
tουτ' ἐπος θροούμενος,
ὡ δίκα τ', ὡ θρόνοι τ' Ἕρων.
ταῦτα τις τάχ' ἂν πατήρ,
ἡ τεκοῦσα νεοπαθής,
oἵκτον οἰκτίσαι' ἐπει-
δὴ πίνει δόμος δίκας.

(ἀντ. β')

ἐσθ' ὅπου τὸ δεινὸν εὖ
tις φρενῶν ἐπίσκοπον
αἰνέσει καθήμενον.
συμφέρει σωφρονεῖν ὕπὸ στένει.
tις δὲ μηδὲν' ἐμφανῇ

478. ἴ ὁ δὲ—κα. ἴ ὡ θρονοῖ τ' ἐρι... νῦ ὡ ν. Ραμω ὡ δίκα, ὡ θρόνοι. Heimsoeth inserted the τ' after δίκα. I conform; but ἴ ὁ is often one long, and there might be hiatus after ἴ ὡ δίκα!

480. At νεοπαθής one remembers Sept. 363, καυσοτήμονες διωίδες, Ημ. Οδ. 11. 39, παρδενικα τ' ἀταλαῖ, νεοπειθεὰ θυμῶν ἔχουσαι. Ημ. Θυ. 98, πένθες ἔχων νεοκηθῆθ θυμῷ, "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 a new pain' nor 'with pain felt for the first time'.

482. ἐσθ' ὅ πον τὸ δει νῦν ἐὖ καὶ φρέν ὡν ἐπὶ σκοπον δει μᾶι

Incessant study had convinced me that καὶ ought to be τις, and Hermann (alone) gives τις from M and copies. The gravity of the gnome (διὰ δέος δὲ μάλιστα οὐ παρασομοῦμεν, 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 δειμαίνει for which δειμανεῖ and δει μένει have been
Nor let any one appeal,
smitten with calamity,
giving voice to words like these:
O for Right! O for the Erinnys' 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 δείμον v. 482, and I regard αἰνεῖ, which remains, as representing αἰνεῖτε. It is much in favour of αἰνεῖτε that αἰνέομαι should recur, v. 490. Poets often do this. In that which is one of the loveliest passages in Virgil (Geor. 2. 475-494) we observe obetet, obsterit; in vallibus twice; and ingenti twice. Below there is πληρομένη, v. 518, and πληρομένου, v. 520. In Aen. 1068, 1079, φαίδρυφασα and φαίδρυνει, a verb which does not occur again in the seven plays; ibid. 1076. 1102 ἀκόφρατος twice, and only there; there also the present μῆδομαι is used twice by Aesch., and not elsewhere.

485, 6. τίςδε μηδέν ἕν φάσι καρ δ — ἂν ἀν ἀτρ ἐφ ᾧ ὁ ν. καρδίαι Canter, because of φρενῶν in a Scholium. μηδέν Weil, who reads φύλακα τρέμων after καρδίαι. Neither word is right, but Weil did essential service by suggesting φύλακα. The lost syllable is κῶν, and Weil was wonderfully near it, for Φύλαξ and φρασῖ, our 'Watch' and 'Guard', are given by Xenophon, with forty-five others, as suitable names for dogs, de Ven. c. 7. Then ἕν φάσι must be changed to ἐμφανῆ. ἀντρέσων is sound. ἐμφανῆ is opposed to 'abstract'. The Furies are κόνις and κανες (Lucan, 6. 733) from first to last, when they were 'changed to devils', as Longfellow says. For the elision (κῶν') see Appendix.
καρδίας κύν' ἀνατρέφων
ἡ πόλις βροτός θ’ ὁμοίως ἢ τ’ ἄν σέβοι δίκαιν;
(στρ. γ’)
μήτ’ ἀνάρχετον βίον
μήτε δεσποτούμενον
αινέσης.
παντὶ μέσω τὸ κράτος θεὸς ὁπασεν’ ἀλλ’ ἀλλ’
δ’ ἐφορεύει.
σύμμετρον δ’ ἔτος λέγω.
δυσσεβίας μὲν ὑβρις τέκος ὡς ἐτύμως:
ἐκ δ’ ὑγιείς
ας φρενῶν ὁ πάμφιλος
καὶ πολύνεκτος ὀλβος.
(ἀντ. γ’)
ἐς τὸ πᾶν δέ σοι λέγω.
βωμὸν αἴδεσαι δίκας,
μηδὲ νῦν
κέρδος ἠδὼν ἄθεω ποδὶ λάξ ἀτίςῃς’ ποιν-
ἀ γάρ ἐπέσται.
κύριον μένει τέλος.

487. The form ἡ πόλις βροτός τε (of which the earliest example is Hom. Il. 2.
289, ἢ τε γάρ ἡ παῖδες νεαρόλ ξηράλ τε γνώικες, as Dind. remarked) dropped out
of use in proportion as ἡ became more and more estranged from its original ἢ. ‘Be
it’ or ‘give it be, a state and an individual that we speak of’.

488. ἀνάρκτον mss. ἀνάρχετον Wieseler, formed like ἀπεθέκετον Chéph. 155,
628; πολύνεκτος Hom. Ceres, 165, by the side of πολύνεκτος.

491. ἀπαντεῖ μέσα. παντὶ μέσῳ Pauw. Then ἀλλα ἀλλα δι’ ἐφ’ ὁ ῥεῖει’ ἀλλ’
ἀλλ’ Wellauer, from the Scholiastum ἀλλα ἀλλα ἐφορὰ ὁ θεὸς. Well calls attention
to the Scholiast’s confusion of ἐφορὰν, respicere, and ἐφορεύειν, provinciam adminis-
trare, ‘be and act as an ἐφορὸς’. 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. σύμμετρον ἡπος is 'language exactly coinciding and commensurate with the truth'. The remark applies especially to the following verse.

493. δυσεβής αςμεν. δυσεβίας μεν Porson. The gnome in its definitive expression is 'insolent and violent behaviour, ἄβρας, is really the child of disrespect for the physical laws which govern human society and hygiene'. Aeschylus always means this by his θεός, and θεός, who are no more personalities than the law of gravitation or the law of senile garrulity.

494. ὁ πασι Φίλος mss. ὁ πάμφιλος is Hermann's magnificent restoration.

499. άτ ληπος' This aorist occurs Ap. Rh. 1. 615 in the form άτισσαν.
πρὸς τάδε τις τοκέων σέβας εἰθ προτίων καὶ ἔνοιτιμοι δόμων ἐπιστροφάς αἰδόμενος τις ἔστω.

(στρ. 8')

θεῶν δ' ἀνάγκας άτερ δίκαιος ὦν οὐκ ἀνολβος ἔσται,

πανώλεθρος δ' οὔποτ' ἄν γένοιτο.

τὸν ἀντίτολομον δὲ φαμὶ παρβάδαν ἄγουτα πολλὰ παντόφυρτ' ἄνευ δίκας,

βιαῖως σὺν χρόνῳ καθήσειν λαὶφος, ὅταν λάβῃ πόνος

θρανομένας κεραίας.

(ἀντ. 8')

καλεῖ δ' ἀκούοντας οὔδεν, 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.

504. ἐκτὸ νῦν' ἀνάγκ' ἀτερ. Wieseler's ἐκὼ 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 ἀτερ ' and so abiding just, and not bringing on himself the resistless force of the θεόi 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 ήκ θεῶν ἀνάγκας, θεῶν ἀναγκαῖον τόδε, ἀνάγκη δαιμόνων, and the like. Oppian, Hal. 2. 7 foll. furnishes a good paraphrase:

πείθεσθαι . . . . ἀναγκαίη δ' ἀτινακτος
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:

\[ \text{ἀλλ’ αἰεὶ μάκαρες πανυπέρτατοι ἥρια πάντη} \]
\[ \text{κλίνουσ’ ἤ κ’ εὐθέλωσιν, ὦ δ’ ἐσπεται ὑστε σαφρῶν,} \]
\[ \text{πρὶν χαλεπῇ μάστιγι καὶ οὐκ ἐθέλων ἐλάπται.} \]

Weil goes back to the old ἐκ τῶν θ’ in despair; seeing that ἐκὼν θ’ was just as sure
to be wrong in sense, though better metre, which is its sole recommendation. M’s

ἐκτο probably arose from the ἐστω immediately preceding.

505. Pauw and Heath insert θ’.

506. ἰδι φαινεὶ περαι βάδαν. περβάδαν Ven. Farn. παρβάδαν Fl. (for para-

βάδαν ‘transgressingly’, and going with ἀγοντα). Herm. read, first παρβάταν, and

then παρῳβάται, neither of which is as Aeschylean as παρβάδαν.

507. τὰ πολλὰ etc. mss. Pauw (1733) proposed παρτόφυρτ’ ἀγοντ’; 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 ἀγοντα. Weil and Müller simply put in the right place

Pauw’s imperfect discovery. παρτόφυρτα means ‘amassed from any and every

source’, Horace’s “congesti undique sacci”, and “quocunque modo rem”.

510. δ—ὑπαλέται δίνας. δυσπαλεῖ τε δῖνα Turnebus.
γελᾷ δὲ δαίμων ἐπ’ ἀνδρὶ θερμῷ,
τὸν οὕτως αὐχοῦντ’ ιδὼν ἀμηχάνοις
δύαις λαπαδνῶν, οὐδ’ ὑπερθέουντ’ ἄκραν
δι’ αἴῶνος δὲ τὸν πρὶν ὄλβον
ἐρματὶ προσβαλὼν δίκας
ὡλεί’ ἀκλαυστος αἰστος.

'Αθῆνα

κήρυσσε, κήρυξ, καὶ στρατὸν κατειργαθοῦν,
ἡ τ’ οὕραν . . . διάτορος Τυρσηνικῆ
σάλτιγγε βροτεῖον πνευμάτων πληρομένη
ὑπέρτονον γήρυμα φαινέτω στρατῷ.
πληρομένου γὰρ τούτῳ βουλευτηρίου
σιγάν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμοῖς·
πόλιν τε πάσαν ἐς τὸν αἰανὴ χρόνον
. . . . . . . . .
καὶ τῶν’ ὅπως ἄν εὐ καταγγωςθῇ δίκη.

511. θερ μοργῆε. θερμῷ Παυρ. 512. οὕτως, and not μηντος, because the person is quite definite, and μηντος would make him one of a class. αὐχοῦντ’, and not αἰχήσαντα, because the word of time οὕτως gives to the present (not imperfect) tense the force of the present perfect: 'him, who has flattered himself that such a thing would never befall him'. Compare Eur. Herccl. 971, οὐ γὰρ ποτ’ ήθεξε κείρας ἔξοσθαι σέθεν. ήθεξε’ ἤλπιζεν Hesych. 513. λέπαθ—νον λαπαδνὼν Musgrave, Fritsche, Herm. Cp. Anth. 7. 560, δυστηθθεί πένθει δαπτόμενον. ὑπέρθειν ἄκραν, 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, Tvxaris, 19 εἴδθε οὖν βοῶν πνιγόμενον, καὶ μόγις ἑαυτὸν ὑπερέχοντα τοῦ κλυδόνος. 516. ἄι στος. αἰστος Porson, so Herm. also writes it. Dind., Weil, ἄιστος. Horace's "illachrimabiles ignotique" Od. 4. 9. 26, and Homer's ἀστερ' ἄιστος, ἄπνυστος, Odyss. 1. 242. "His honour he doth wholly wracke upon discredit’s shelfe", Pastoralls of Julıetta iii. 98, where 'shelfe' means the same as ἔρμα, and Latin taenia. The Sch. has τῷ βράχει, 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.

** Athena **

Crier, cry order, and arrange your throng;
and let the piercing Tyrrhene 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. κατερ γάθου. Editors have acquiesced in Elmsley's κατειργάθου, after Porson's κατειργάθου, poct. 2 aor. M.

517. ἔτι τ' ὄνω, with Ἐ. written over Ἐ. Then διάτο ρό ο σ τυρ... σ ηνικη. I think the superscribed η must be right, rather than Ἐθ', or Weil's Ἐν τ'. Then ὄνω represents a much longer word, which the "Gotha Editor", whom Weil follows, supposed to be οὐρανίζων, "which, taken with φαινέτω, v. 519, will be equivalent to οὐρανιζέτων πρὸς τὸν οὐρανὸν δικυνεῖσθαι, Photins, Lex. 361. 11". Much the same is found in Hesychius. Whatever the word was, it was surely one that could come after η τ', and qualify διάτορος, and not φαινέτω. This would be οὐρανόνδε or οὐρανοῦ πρὸ. The accent on M's ὄνω is startling, the circ. being always elsewhere over the ο.

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

γυναι δίκαι τοιάσθε πῶς κρίνειν θέμας.

523. καὶ τὸν ἐπὶ ὃπος ἐν ἐν καταγωνωθῇ δὲ κηρυ. Corrected in Fl. Ven. The Schol. on τῶνδ' is τῶν Ἀρειοπαγίτων, which is incorrect, but confirms τῶνδ'.
Χορός

ἀναξ Ἀπόλλων, δὴν ἔχεις αὐτὸς κράτει·
tί τοῦτε σοι μέτεστι πράγματος λέγε.

Ἀπόλλων

καὶ μαρτυρήσων ἤλθον, ἔστι γὰρ νόμῳ
ἰκέτης ὦδ᾿ ἄνηρ καὶ δόμων ἐφέστιος
ἐμῶν, φόνου δὲ τοῦτ᾽ ἐγὼ καθάρσιος,
καὶ ξυνδικήσων αὐτός· αἰτίαν δ᾿ ἔχω
τῆς τοῦτε μητρός τοῦ φόνου. σὺ δὲ εἰσαγε,
ὅπως τι ἐπίστα τήνδε κύρωσον δίκην.

Ἀθάνα

ὡς ὁ μῶθος, εἰςάγω δὲ τὴν δίκην·
ὁ γὰρ διώκων πρότερος ἐξ ἂρχῆς λέγων
γένοιτ' ἃν ὄρθως πράγματος διδάσκαλος.

Χορός

πολλαὶ μὲν ἐσμεν, λέξομεν δὲ συντόμως.
ἐπος δ᾿ ἁμείβου πρὸς ἐπος ἐν μέρει τιθεῖς.
τὴν μητέρ᾽ εἰπε πρῶτον εἰ κατέκτονας.

524. δὴν ἔχεις αὐτὸς κράτει looks like a proverb. Compare Theocr. 15. 90, πασάμενος ἐπίτασσε 'give your orders when you are master', and Soph. O. C. 839, μὴ 'πίτασσε' & μὴ κρατεῖς.

526. ἔστι γὰρ δημῶν. The rest, δῆμων. Burges and Erfurdt, νόμῳ.

527. ἄνηρ. ἄνηρ Porson. ἐφ ἐστιωθ.

529. Drake proposed αὐτὸς. But the meaning is 'to plead on my own account, as prime mover and abettor'.

530. τοῦτε φόνου. τοῦ Turnebus.

531. ὁ πως ἐπὶ σταῦ. ὅπως τι Herm.

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 suppliant 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 Timoeces, entitled 'Ορεσταυτωκλείδης'

περὶ δὲ τῶν πανάθλιον ἐκδοσι γραῖς, Νάννοι, Πλαγγών, Ἀύκα, Γνάθαια, Φρύγη, Πυθιονίκη, Μυρρίνη, Χρυσίς, Κοναλίς, Ιερόκλεια, Λυπάδιον,

in Athen. Deipn. 13. 22. Σινώπη, mentioned with Νάννοι and Ἀύκα in the next sentence, was probably the 12th.
'Ορέστης
ἐκτευνα' τούτου δ' οὕτως ἐρνησεις πέλει.

Χορός
ἐν μὲν τὸδ' ἡδη τῶν τριῶν παλαισμάτων.

'Ορέστης
οὐ κειμένῳ πω τόνδε κομπάζεις λόγου.

Χορός
eἰπέν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

'Ορέστης
λέγω· ξιφούλκῳ χειρὶ πρὸς δέρην τεμών.

Χορός
πρὸς τοῦ δ' ἐπείσθης, καὶ τίνος βουλέύμασιν;

'Ορέστης
τοῖς τοῦδε θεσφάτουσι' μαρτυρεῖ δὲ μοι.

Χορός
ὁ μάντις ἐξηγεῖτο σοι μητροκτονεῖν;

'Ορέστης
καὶ δευρό γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.

Χορός
ἀλλ' εἰ ταμάρψει ψῆφος ἀλλ' ἐρείς 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'llt change thy note.

547. ψηφ o σ. ἄλλῃ ἐν στάχα. ἄλλῃ Turnebus. The Schol. on τάχα is ἀντὶ τοῦ ἵσως, which would require τάχ' ἀν with opt.
"Ορέστης
πέποιθ': ἀρωγὰς δ' ἐκ τάφου πέμπει πατήρ.

Χορός
νεκροῖσι νῦν πέπεισθι μητέρα κτανών.

"Ορέστης
δυνὼν γὰρ εἰχε προσβολᾶς μισμάτων.

Χορός
πῶς δή; δίδαξον τοὺς δικάζοντας τάδε.

"Ορέστης
ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

Χορός
τί γάρ; σὺ μὲν ζῆς, ἢ δ' ἐλευθέρα φόνῳ.

"Ορέστης
τί δ' οὐκ ἐκείνην ζῶσαν ἡλαύνεις φυγῇ;

Χορός
οὐκ ἦν ὁμαίμος φωτὸς δὴν κατέκτανεν.

550. So M. Elmsley wrongly started μισμάτων, ‘a brace, pair, couple of stains’, and ‘a brace of groans’ Ἀγαμ. 1384. προσβολή and πρόστριμμα mean ‘a soil got by touching or rubbing against something foul’, Ἀγαμ. 391, 372.

553. τὸ 1 γάρ σὺν. τί γάρ; σὺν Ηερμ. Then, φόνου. φόνῳ Schütz. These corrections are confirmed by the Scholia: πῶς ὁδὲ λέγεις ὅτι “ἡδίκησε με”, ὅπου (ἡς (Weil inserts ὅπου ἠς) ; πῶς δὲ (ἡδίκησεν) Ἀγαμέμνονα ὅπου (ἀυτή) ἀπέθανε

130
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 ἀδικίαν; The insertions ἡδικησεν, and αὐτή, and διὰ τὴν ἀδικίαν for δι᾽ αὐτήν, are my own. "She who dies pays all debts"; but Orestes is still alive.

554. The Scholiast goes on: οὐκ εἶ τέθυκε (so Weil, after Stephanus, for τέθυκας) τούτον αἰτία εἰ σὺ. πῶς οὐκ αὐτήν ζῴην εἰδίωκες; (I read οὐκ αὐτήν ζῷαν for οὐκ ἄν) ἠστε οὐδὲ ἀποθανοῦσα διὰ τὴν σὴν αἰτίαν ἀπέθανεν. The thing is well argued on both sides.
'Orestes

ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι;

Xorōs

πῶς γὰρ σ' ἑθρέψειν ἑντός, ὥ μιαύφονε,
ζῶνης; ἀπεύχει μητρὸς αἴμα φίλτατον;

'Orestes

ἡδη σὺ μαρτύρησον, ἔξηγοῦ δὲ μοι,
"Ἀπολλόν, εἰ σφε σὺν δίκη κατέκτανον
dράσαι γὰρ, ὦσπερ εἶπον, οὐκ ἀρνούμεθα:
ἀλλ' εἰ δικαίως, εἴτε μὴ, τῇ σῇ φρενὶ
dοκεῖ, τὸ δὴ μοι κρῖνον, ὦς τούτοις φράσω.

'Apollon

λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίας μέγαν
θεσμόν, δικαίως: μάντις ὅν ἐν ὑπεύδουμαι.
oὗπωποτ' εἶπον μαντικοῖσιν ἐν θρόνοις
οὐκ ἀνδρός, οὐ γυναικός, οὐ πόλεως πέρι,
ο μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.
tὸ μὲν δίκαιον τοῦθ' ὅσον σθένει μαθεῖν,

559. The Scholium says that this appeal to Apollo is τραγικόν καὶ πρέπον:
dημοτίκης δὲ τὸ πάντα λέγειν αὐτῶν, 'but the regular and symmetrical way would
be for him to argue the case out himself'. I add the αὐτῶν.

561. ὥ τερ ἐστίν. My correction εἶπον seems to be quite necessary.

563. δοκεῖ . . . τὸ δὴ ἂν μα. τὸ δὴ μοι Weil: αἴμα was intolerable.

565. Apollo says 'δικαίως!' both as καθάρσιος and ἔξηγηθής. 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 οὗ ψεύσομαι mss. μάντις ἀν δ' Canter. ψεύσομαι. Weil, who observes that ψεύσομαι arose out of λέξω, that δικαίως has been already said, and is no longer future; that the wrong notion about the future appears again in the κελεύσει of ν. 568, and that Apollo cannot with any dignity say 'I shall prove to be right'.

568. κελεύσει. κελεύσαι Hermann.
569. Weil would like τὸ μὲν δικαίως τοῦθ'.

133
βολή πυφαύσκω δ' ὕμμ' ἐπισπέσθαι πατρός. 570
ὄρκος γάρ οὖτι Ζηνός ὕσχυε πλέον.

Χορός

ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι:
Ζεὺς, ὡς λέγεις σύ, τόνδε χρησμῶν ὠπασεν
φράζειν 'Ορέστη τῶδε τὸν πατρὸς φόνον
πράσσοντα μητρὸς μηδ' αμοῦ τιμᾶς νέμειν.

'Απόλλων

οὐ γάρ τι ταῦταν ἄνδρα γενναῖον θανείν
diosdότους σκῆπτρουσι τιμαλφούμενον,
καὶ ταῦτα πρὸς γυναίκος, οὐ τι θουρίων
τόξοις ἐκηβολούσων, ὡστ' Ἀμάξωνος,
ἀλλ' ὡς ἀκούσει, Παλλᾶσ, οὐ τ' ἐφήμενοι
ψήφῳ διαιρεῖν τούδε πράγματος πέρι.
ἀπὸ στρατείας γάρ νυν ἡμποληκότα

570. Βο οὐλή· πι φάνουκ γὰρ ὑμὰ· ἐπὶ σπέσθαι πρ-σ (a flourish over ρ). Paley very opportunely quotes Πομ. Π. 11. 781, κελεύων ὑμᾶ· ἡμε' ἐπεσθαὶ.
571. The ὄρκος is that 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 ἐγὼ μαρτύρομαι, to πυφαύσκῳ δ' ὕμμε, whereas after v. 595 the meaning was only 'I beg you to mark that point'.
575. πράξαντα μρό (a flourish over ρ in μρό). The Scholium is ἐκδικήσαντα. Suppose this to represent ἐκδίκησοντα, then we might read something more intelligible, πράξοντα. 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:

\[ \pi\delta\omicron\upsilon\sigma\omicron\upsilon\iota\upsilon\delta\upsilon\upsilon\sigma\upsigma\sigma\epsilon\beta\omicron\upsilon\tau\nu\sigma\alpha\varphi\iota\upsilon\; \]

which I adapt from Soph. Ant. 514.

577. The Scholium remarks the poet’s partiality for the word τιμαλφεῖν, which he uses only here, vv. 15, 758, and Agam. 889. The Schol., therefore, records a long tradition.

582. \(\sigma\tau\rho\; \alpha\tau\epsilon\iota\; \alpha\gamma\alpha\rho\; \mu\iota\; \nu\nu\) Porson.
τὰ πλεῖστ' ἀμεινοῦ, εὐφροσυν δεδεγμένη
. . . περῶντα . . . .
. . . . . κάπι τέρματι
dροῖτης . . . λοντρά . . . .
φάρος περεσκήνωσεν, ἐν δ' ἀτέρμονι
κόπτει πεδήσας ἀνδρα δαίδαλῳ πέπλῳ.
ἀνδρὸς μὲν ὡμὶν οὔτος εἴρηται μόρος
tοῦ παντοσέμου, τοῦ στρατηλάτου ὑεῶν·
τὴν δ' αὖ τοιαύτην εἶπον ὡς δηχθῇ λεῶς
orderid tětaktau τῇ̣ν̣δε κυρώσαι δίκην.

Χορός

πατρὸς προτιμᾶ Ζεὺς μόρον τῷ σῷ λόγῳ
αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνου.
pῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις ;

583. ἀμεινοῦ'. ἀμεινον Hermann, i.e. βέλτιον μᾶλλον ἢ κάκιον, 'had fared in the business rather well than ill'. Dindorf first detected the lacuna which ensues.
584–586. δρ ὁ τῇ̣περ̣ ὡ ντι λ ο nt ρακάπητερ 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:

587. φ ἀρ ὃ σ σερ ἐσκήν̣ω̣ σεν̣. Dind.'s παρεσκήνωσεν would mean 'made a tent, or camp, beside'. The Scholium has πρὸς τὴν συναλιφήν τὴ̣ṣ περί, καὶ τὴ̣ṇ
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?

συζυγιαν τοῦ ἰματός, which means: “The Nota-Bene, ἕμελωσαί, in the margin, relates to the elision of ἵ in περὶ and to the syntax of the verb”. There is nothing remarkable in the συζυγία, ‘conjugation’, of περεσκήνωσεν, so that this very old Scholium must have meant ‘syntax’. Nor is there anything peculiar in the ‘syntax’ φάρος περεσκήνωσεν, if you compare Αἴγαμ. 1106:

περέβαλον γὰρ οἱ περοφόρον δέμας,

‘for the gods put on her a wing-bearing form’, unless it occurred in v. 586, where I have introduced ἐπ’ ἀσκείνῳ δ’ ὀπλῶν. This Aeolicism περεσκήνωσεν seems to keep in countenance that other at v. 570. The Scholium ἀπραχήλα, on ἄτερμον, is good, ‘with no place for the head and neck to come through’.

591. τάνυμοτο ἢ ἀντην. τη δ’ ἀδ τοιαύτην Weil. Then, δ-η χθη.

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

ο παντομισθὴ κνώδαλα, στύγη θεῶν,
pέδας μὲν ἄν λύσειν· ἔστι τῶνδ᾿ ἄκος,
καὶ κάρτα πολλὴ μηχανὴ λυτήριος·
ἀνδρὸς δ᾿ ἐπειδὰν αἱμί ἀνασπάσῃ κόνις
ἀπαξ θανόντος, οὕτως ἕστ᾿ ἀνάστασις·
tούτων ἐπωδάς οὐκ ἐποίησεν πατὴρ
οὖμός, τὰ δ᾿ ἄλλα πάντ᾿ ἄνω τε καὶ κάτω
στρέφων τίθησιν, οὐδὲν ἀσθμαίνων μένει.

Χορός

πῶς γὰρ το θεύγεων τὸνδ᾿ ὑπερδικεῖς ὤρα·
tὸ μητρὸς αἱμὶ ὀμαμον ἑκχεαὶ πέδου
ἐπειτ᾿ ἐν Ἀργει δὼματι οἰκήσει πατρός;
ποίουσι βωμοίς χρώμενος τοῖς δημίους;
πούα δὲ χέρνυψ φρατέρων προσδέξεται;

'Απόλλων

καὶ τοῦτο λέξω, καὶ μάθ᾽ ὡς ὑρθὼς ἑρῶ,
οὐκ ἔστι μήτηρ ἥ κεκλημένου τέκνου

597. λυσε εν. The antecedent clause, understood, is εἰ βοληθείη, or the like.
601. ὤν κεπόνησετη (with a flourish over η in πηρ). Correctly in Ven. Fl.
602. ἐν 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- πέδω Dind.
608. ἡροποτέαυτη. 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 ἄνθρωπος,
as the father is, but a τροφός'.
612. Thus: the 'parents' may be styled πατέρες by courtesy, Eur. Hee. 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.

613. That is: ἐσώσε τούτοις δοσιν τὸ ἔρνος, etc.

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

οὔ Κύπριος ἐν κήποισιν ἦ γ' ἐσπαρμένη.
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 ἔρνου. Then θεός mss, i.e. 'divine person', for it could not mean 'goddess' without η, or other sign of gender. Therefore I have written θεά. The argument here is that Athana, born without a mother, is a much superior person to all born in the usual way.

625. τοις \(\ddot{ω}ποις\) τάδε τά πιστά αἰανῶς μένοι (\(\ddot{ω}στε\) τοὺς ἐπισοφόρους τῶρη (τῶν Ἀθηναίων) στέργειν.

626. κελέω 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 ὁρκον αἰδεῖσθε, ξένοι.

'Αθάνα

(3.) τί γὰρ: πρὸς ὑμῶν πῶς τιθεῖσ ἀμομφος ὡ;

Χορός

(1.) ἡμῖν μὲν ἡδη πᾶν τετοξενταί βέλος:
(2.) μένω δ’ ἀκοῦσαι πῶς ἀγῶν κριθησται.

'Αθάνα

κλύοιτ’ ἄν ἡδη θεσμόν, ἀττικὸς λεώς,
πρῶτας δίκας κρίνοντες αἱματος χυτοῦ
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῶ
αἰ δικαστῶν τοῦτο βουλευτήριον.

628, 9. Ven. Fl. Farm. have ἡκούσαθ ὡς. M' ὁν. G ὁν. ὁν. 'the persons whom', is a clear request to vote out of favour. ὡς is better. Best of all would be ὡ. In v. 629 ἄλλα σθαί, with ε over α. 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. τί γὰρ πρὸ ὁ σ’ ὑμῶν’

The number of judges in this court being originally 12 and a President (Ὑγεμών, Εἰσαγωγεύς), 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 Aegaeus

count 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 Erinyes 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 ἀστικῶς, thinking Ἀττικὸς too modern a word for this passage; and Aesch. uses it only here. Άπειρος does not use Ἀκταῖος, and the form Ἀκτικῶς never occurred to a Greek.

635. ψ. γεύστρα ατῶ οἰγῶς Fl. Οἰγῶς Scaliger. Οἰγῶς Turnebus, like Ἀχίλλειος.

636. δι έλ δ' ἐκάστουν mss. δικαστῶν Canter. ‘Parliament’ by antiphrasis.
πάγον δ’ ἀνιερῷ τόνδ’, Ἀμαζώνων ἔδραν σκηνὰς θ’ ὤτ’ ἣλθον Ἡσσέως κατὰ φθόνον στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν τήνδ’ ψίπτουργον ἀντεπύργωσαν πόλει, Ἀρει ὑθυνν, ἐνθεν ἕστ’ ἐπώπυμος πέτρα πάγος ὡ’ Ἀρείος· ἐν δὲ τῷ σέβας ἀστῶν φόβος τε συγγενῆς τὸ μὴ ἀδικεῖν σχῆσει κατ’ ἡμαρ καὶ κατ’ εὐφρόνην ὀμως, αὐτῶν πολιτῶν μὴ πικαινοῦντον νόμους.

κακαῖς ἐπιρροαίσθε βορβόρῳ θ’ ὕδωρ λαμπρὸν μιάῖνων οὐποθ’ εὐρήσεις ποτόν. τὸ μὴ’ ἅναρχον μήτε δεσποτοῦμενον ἀστῶς περιστέλλουσι βουλευόν σέβειν· καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλείν· τίς γὰρ δεδοικὼς μηδὲν ἐνδίκος βροτῶν; τοιὸνδὲ τοι ταρβῳντες ἐνδίκως σέβας ἔρυμα τε χώρας καὶ πόλεως σωτηρίουν ἐξοιτ’ ἀν οἶνον οὕτι αὐθρώπων ἐχει.

637. πάγο νῦ’ ἄρ ἐι υν mss. Ἡ conjecture ἀνιερῷ, the same letters in a slightly different order. Suidas and Hesychius both have: ἀνιεράσαντες ἀναβέντες. The latter also gives the passive ἀνιερῶσα, of a victim consecrated for sacrifice. Dind. always writes ἱρὸς for ἱερός. The word occurs, an apparent trilabach in the second place, Suppl. 248; Sept. 268; Pers. 36, 40; Agam. 70. ἀφιερῶ (ἀφιεράμεθα v. 422) would suit in meaning, though not so well: it is used by Aesch. only there. ἀπαντα ἐχειν ὀπερ ἀνιερασαν Arist. Oec. 2. 2, ‘to obtain the whole of what he had dedicated’. Herm. first exposed and rejected ‘Ἀρειον. It could not come before v. 642. Then τῶν’ (τῶν’ 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. πόλει is Weil’s correction of τόσε which has no force. πόλιν νεόπτολιν
I dedicate yon 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 Arès, 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, πύργος (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 ἱερὸν
τῶν Σεμνῶν, at the base of the Areopagus, into which Athana conducts the Eumen-
ides, vv. 961 foll. The valley between the two hills is narrow.

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

645. μητηκαίνοντων ὄμοσ (with a small ν written above before ὄμοσ). μὴ 'πικα-
νόντης Stephanus.

646. So M, except βο ρ βο ρ ω.

648. μὴ δὲ for the second μὴτε, which is given by G. Ven. Fl.

649. βουλέων σέβειν, with σέβειν in the margin.
The asyndeton seems to accord with the simple dignity of the style, and the solemnity of Athana's peroration. This κερδήν αθικτον βουλευτηριον 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 capacity, or that is of a public nature, out of favour, or that, without the favour, he would act differently from a sense of right.

659. έξ έστει ν'. εξέστειν Ven.

660. αιδουμένως. Canter corrected it. έιρηταί λόγοσ probably represents ειρηνα, 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 χρησμοὺς τοὺς ἐμοὺς τε καὶ Δίως
tarbeĩν κελεύω, μὴ δ' ἀκαρπῶτος κτίσαι.

Χορός

ἀλλ' αἰματηρὰ πράγματ' οὖ λαχὼν σέβεις,
μαντεῖα δ' οὐκέθ' ἀγνὰ μαντεύει νέμων.

'Απόλλων

ἡ καὶ πατήρ τι σφάλλεται θεωμήματων
πρωτοκότονοισι προστροπαῖς Ἰξίονος;

Χορός

(5.) τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις'
(6.) Μοῖρας ἐπεισάς ἀφθίτους θείναι βροτοῦς.

'Απόλλων

(7.) οὐκὼν δίκαιον τὸν σέβοντ' εὑρεγετεῖν,
(8.) ἄλλως τε πάντως χωτε δεόμενος τύχοι;

Χορός

(9.) σὺ τοι παλαιὰς διανομᾶς καταφθίσας
(10.) οἶνῳ παρηπάφησας ἅρχαιας θεάς.

667. οὐ λαχὼν. See Dem. Meid. 573 for the punishment of death inflicted on an Athenian who sat as diest, οὐ λαχὼν. Then, σέβεις is rightly compared in signification with τίες, 'take part in'.

668. μαντεύει η μένων. I edit μαντεύει 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
Apollo

And I, too, bid you stand in awe of mine and Zeus his oracles, nor make them fruitless.

Chorus

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

Apollo

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

Chorus

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

Apollo

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

Chorus

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

out of place by the anonymous Editor whom Weil quotes as ‘Gothanus’.

674. ἄλλω στε πάντες ἔξω τὲ. Correctly in copies.

675. παλαιάς δαίμονας mss. διανομᾶς Cobet, who found the two lines quoted with that reading in a Schol. on Eur. Ale. 12. The word διανομῆ is written diamox twice, Plin. Epp. 10. 117, 118, Elzevir, 1653. κατανομᾶς, in Hesych. s. v., ought to be κατανομᾶς τὰς μοισυσείς τῶν ἐργατῶν ἐλσ χρῆνον. The spiteful sigmatismus is remarkable, as in ἔσωντας α’ ὑσ ἵσαν Ἐλλήνων ὁσοι Eur. Med. 476.

676. οἵναι παραπάτησας mss. This is the only place quoted for the verb παρα-
'Απόλλων

(11.) σὺ τοι τὰχ’ οὐκ ἔχουσα τῆς δίκης τέλος
(12.) ἔμει τὸν ἰὸν οὐδέν ἔχθροις βαρύν.

Χορός

(1.) λέγεις· ἔγῳ δὲ μὴ τυχοῦσα τῆς δίκης
(2.) βαρεία χώρα τῆς ὀμιλήσω πάλιν.

'Απόλλων

(3.) ἄλλ’ ἐν τε τοῖς νέοισι καὶ παλαιτέροις
(4.) θεοὶς ἄτιμος εἰ σὺ· νικήσω δ᾿ ἔγῳ.

Χορός

ἐπεὶ καθιππάζει με πρεσβύτων νέος,
δίκης γενέσθαι τῆς δ᾿ ἐπήκοος μένω,
ὡς ἀμφίβουλος οὔσα θυμοῦσθαι πόλει.

'Απόλλων

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

πατῶν, not given at all in Suidas and Hesychius. The proper verb to express mean trickery like this is παραπλήσιος, as when "Τυνως says, H. 14. 358:

ὅφρ’ ἐπὶ ἐιδεί

Zeus, ἐπεὶ αὐτῷ ἔγῳ μαλακὸν περὶ κἀκεῖνα, "Ἡρη δ᾿ ἐν φιλότητι παρῆπαρεν εὐθυθήναι,

where the trickery is similar. The 1 aor. παρήπαρεν ought to be read for παρέφηκεν ἡπάτην, in Hesychius; he also has παρήπαρεν ἡπάτην. The fut. ἀπαφήσεσι, Anth. 12. 26. The epic 1 aor. of ἐξαπαθίσκω occurs Hom. Ἀρ. 375:—

καὶ τὸτ’ ἄρ’ ἔγων ἰσον ἐνι φρεσὶν Φοῖβος 'Απόλλων

οὐνεκά μιν κρήνῃ καλλίρροος ἐξαπάθησεν.
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. ἀμφίβουλος Turnebus.
The three verses supplying the lacuna might represent Apollo as saying:

ἡ δὲ τιν' ἐχρην τοὺς πάλους διασκοπεῖν;
καὶ τὰς μὲν ἐρρειν, τὸν δὲ σωθῆναι, θεά,
Δίκης θ' ἐκατι, σοῦ τε, καὶ Δίως τρίτου.

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.
'Αθήνα

ἐμὸν τὸν ἐργὸν λοισθίαν κρίναι δίκην,
ψήφον δ' 'Ορέστη τήν δ' ἑγὼ προσβήσομαι;
μήτηρ γὰρ οὔτε ἐστὶν ἢ μ' ἐγείνατο,
τὸ δ' ἀρσεν ἀινῷ πάντα πλὴν γὰμον τυχεῖν,
ἀπαντὶ θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὗτω γυναικὸς οὐ προτιμήσω μόρον
ἀνδρα κτανούσης δωμάτων ἐπίσκοπον'
nυκα δ' Ἀρέστης κἀν ἵσόψηφος κριθῇ.
ἐκβάλλεθ' ὃς τάχιστα τευχέων πάλους
ὁσοι δικαστῶν τοῦτ' ἐπέσταλται τέλος.

'Ορέστης

ὁ Φοῖβος Ἀπολλον, πῶς ἀγὼν κριθήσεται;

Χορός

ὁ Νυξ μέλαινα μήτερ, ἄρ' ὀρᾶς τάδε;

'Ορέστης

νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν.

686. λοισθίαν (sub. ἐμὲ). 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, νυκα, 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, Dothe, Müller, Schömann, Weil, Paley, Drake. Müller and Schömann especially have discussed the question in an exhaustive and thorough manner.

On the other side Hermann, 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 lead 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.

court consisted of an odd number of judges, perhaps 15; that Minerva actually gave her vote in the urn like the rest; that the votes for each side were found to be equal, and so Orestes was acquitted.

Hermann argued for his view with great vigour and even acrimony against Müller and Schömann. We have the assurance that no passage has been overlooked and no point missed, on either side. After working the arguments over with much interest and curiosity, I feel that Müller is right.

690. θυμών. νυκα. κριθή.

697. μέρ, for μήτερ.

698. νᾶυ for νῦν. Abresch first gave this line to Orestes; 697-700 being given to έν in M.
Χορός

ημῖν γὰρ ἔρρειν ἡ πρόσω τιμᾶς μένειν.

'Απόλλων

πεμπάζετ' ὀρθῶς ἐκβολᾶς ψῆφων, ξένοι,
tὸ μὴ ἀδικεῖν σέβοντες ἐν διαίρεσει:
γνώμης ἀπούσης πῆμα γίγνεται μέγα,
παρούσα δ' οἶκον ψῆφος ὀρθωσεῖν μία.

'Αθάνα

ἀνὴρ ὃς' ἐκπέφευγεν αἱματος δίκην,
ἰσον γὰρ ἑστὶ τὰρίθμημα τῶν πάλων.

'Ορέστης

ὁ Παλλάς, ὁ σώσασα τοὺς ἐμοὺς δόμους,
γαῖας πατρῶς ἐστερημένον σὺ τοι
κατοκισάς με' καὶ τις Ἐλλήνων ἔρει:
'Αργεῖος ἀνὴρ αὖθις, ἐν τε χρήμασιν
οἰκεὶ πατρῶς, Παλλάδος καὶ Λοξίον
ἐκατι, καὶ τοῦ πάντα κραίνοντος τρίτου
Σωτῆρος· ὃς πατρῶς αἰδεσθείς μόρον

699. γὰρ refers to ἀρ' ὄρας τάδε; v. 697. Understand ἀνάγκη with ἔρρειν.
Then mss and Editors, τιμᾶς νέμειν. Their office is ποινᾶς 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 μηρὸν ἀπὸ υσης. πῆμαγι νεται μέγα. I omit the δ' because
nothing is so proper as an asyndeton in the enunciation of a gnome like this.

703. βαλὸ υσατ' ὃ 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 παρούσα δ'; and the metaphor in πήμα and ἐρθωσεν that of a storm-tost ship.

704. δ' γ'. δδ' Ven. Fl.
706. 7. ᾧ σωσά, σα written over. γαίας Dind. for καὶ γῆς.
709. ἄνηρ mss. ἄνηρ Porson.
712. Zeus had a temple, Διωστήριον, on the Acropolis. Weil regards δρῶν as an error caused by μόρον written above it. It ought to be παρείς, 'having set aside', or the like.
σώζει με, μητρός τάςδε συνδίκους ὅρων. ἐγώ δὲ χώρα τῇδε καὶ τῷ σῷ στρατῷ τὸ λοιπὸν εἰς ἀπαντὰ πλειστήρη δρόμον ὅρκωμοτήσας, νῦν ἀπεμι πρὸς δόμους. [μήτῳ τῳ' ἀνδρα δεύρο πρωμήνῃν χθονὸς ἐλθὼν' ἐποίσειν εὖ κεκασμένον δόρυν. αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τὸ τοῖς τάμα παρβαίνουσι νῦν ὅρκωματα ἀμηχάνουσι πράξομεν δυσπραξίας, ὅδιον ἀθύμους καὶ παρόρνιθας πόρους τιθέντες, ὡς αὐτοίσι μεταμέλη πόνος. ὁρθουμένων δὲ, καὶ πόλιν τὴν Παλλάδος τιμῶσιν ἀεὶ τῷδε συμμάχῳ δορὶ αὐτοῖσιν ἡμεῖς ἐσμὲν εὐμενέστεροι.] καὶ χαίρε, καὶ σὺ καὶ πολιοσοῦχος λεώς. πάλαισμ' ἀφυκτον τοῖς ἐναντίοις ἔχοι σωτήριον τε καὶ δορὸς νικηφόρον. 715

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

715. πλειστήρης, 'furnishing, or furnished with, the greatest amount', τὰ πλείστα, on the analogy of πεντήρης, from *ἀρῳ, not ἐφέσω. In Choeph. 1029, πλειστήριζουμαι 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 δυσπραξίας, v. 721, the πόνος of v. 723, ὄρθουμένων v. 724, τιμῶσιν v. 725, and ἐσμὲν v. 726. It may be added that this is the only place where μεταμέλεις is found in Aesch., or πράσσειν ὡς (the Latin faciam ut cum poenitet); the word παρόρνιθας occurs only here: it was this, perhaps, which suggested Horace, Carm. 1, 15, 5, "mala ducis avi domum", and Epod. 10, 1, "mala saluta navis.
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 aliter." 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, ὁ γραμματέως 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 years between 459 b.c. and the law of Lycurgus. Phlt. Vit. Orat. Lycurgus.

728. ἔχοις mss. The wish is idle, addressed to Athana; suitable as expressing gratitude to Athens: therefore, ἔχοι.
Apollo and Orestes leave, followed by the twelve judges.

Χορός

(στρ. ά)

ιώ, θεοι νέοι,
παλαιοὺς νόμους
καθιππάσασθε κἀκ χερῶν εἰλεσθε μου:
ἐγὼ δ' ἄτιμος α τάλανα βαρύκοτος
στενάζω; τί ἰέξω;
γένωμαι δυσοίστα πολίταις:
ἐν γὰ τάδε, φεῦ,
ιὸν ιὸν ἀντιπενθη μεθείσα καρδίας,
οταλαγμὸν χθονί
áforon, ἐκ δὲ τοῦ
λειχήν ἀφυλλος ἀτεκνος, δί δίκα, δίκα,
pέδον ἐπισύμενος
βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεί.
ἐπαθον, ὡ, μεγάλα τοι,
kόραι δυστυχεῖς Νυκτὸς ἄτιμοπενθεῖς.

730. ιω θεοι νεώτεροι. I write νεώι as a better correlative of παλαιοὺς, 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 bacchiac or trimeter iambic, finishing off with one composed of a dochmius, dactyl and trochaic dipodia.

733. η τάλανα.

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 bacchiac trimeter. The correct discrimination of the verses had not been made by any of my predecessors.
Chorus

730 O ye younger gods!
731 ye my statutes old
732 have ridden down and snatched them from my aged grasp.
733 And I all-scorned, forlorn, in this my grievous spite
734 but murmur? nay do—what?
735 Let's make us—destructful—to th' folk here!
736 on this country, ugh!
737 casting grief-avenging drops! venom! venom from our heart!
738 a rain noisome to
739 this land; whence shall come
740 a tetter eating buds and babes, Io for Right!
741 darting upon the ground,
742 and scatter health-destroying pest-spots on the soil.
743 I have endured hardships immense!
744 th' ill-starred girls of Night, we of unseemly sorrows.

740. ιν χὴν mss. Then ἰὸ δίκα. I write ὘ δίκα, δίκα, like Ὀ πόλις, πόλις, because the verse is clearly an iambic trimeter.
742. βαλείν mss. βαλεί Turnebus.
743. ἔπαθον ί ὡ μεγάλατοι. The line is either cretic or bacchic dimeter with a resolved arsis: therefore I write ὡ. 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 Athana. Both in Ὀ νεῦκηκα and οἶκ έστρ' έτιμω infia 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, Athana submits that they cannot fairly object if she chooses to give her vote on her father's side.
Ἀθάνα

ευς θεσσαλ συνωσ φέρειν’
ού γὰρ νενίκησθ’, ἀλλ’ ἰσόψηφος δίκη
εξηλθ’ ἀληθῶς, οὐκ ἄτυμὶα σέθεν.
ἀλλ’ ἐκ Δίως γὰρ λαμπρὰ μαρτύρια παρῆν,
αὐτὸς θ’ ὁ χρῆσας αὐτὸς ἦν ὁ μαρτυρῶν
ὡς ταῦτ’ Ὀρέστην δρώντα μὴ βλάβας ἔχειν.
ὑμεῖς δὲ μὴ θυμοῦσθε, μηδὲ τῇδε γῆ
βαρὺν κότον σκῆψησθε, μηδ’ ἀκαρπίαν
τεύξῃ’ ἀφείσαι ρανάδων σταλάγματα,
βοτήρας ἄχναις σπερμάτων ἀνημέρους.
ἐγὼ γὰρ ύμῖν πανδίκως ὑπάχομαι
ἐδρας τε καὶ κευθμῶνας ἐνδίκου χθονός,
λιπαροθρόνουσιν ἥμενας ἐπ’ ἐσχάραις,
ἐξειν, ὑπ’ ἀστῶν τῶν τίμαλφουμένας.

Χορὸς
(ἀντ. ἄ)

ἰὼ, θεοὶ νέοι,
παλαιούς νόμους
καθιππάσασθε κάκ χερῶν εἴλεσθε μον’
ἐγὼ δ’ ἄτυμος α τάλαίνα βαρύκοτος

745. πέθανε. πέθανε Turnebus.

746. ἰ’... σο ψηφοσθίκη, a reading not recorded in the editions.

749, 50. ἀντά-σθ’ ὁ... θῆσα. χρῆσας Turnebus. Then, ὡ σταῦτ’.

751, 2. ὑμεὶς δετε τηδεγμη βαρυν κότο ν σκῆψησθε μηθυμο 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,
ungenle 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.

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

753. τένξητε. Then δι' μόνων. The corruption is an anagrammatic one for μαυάδων, a term which the Furies applied to themselves above, v. 470. The other suggestions, of which Weil's μαυολῶν is the latest I know, are such as πνευμῶν Wakef., δαιων Herm.

754. βρω τήρ ασάχμασ mss and Schol. βοτήρας Weil, like πιτυπαιμένος below, v. 865. ἄχρας Wieseler, 'the sheaths of the young seeds'. Corrections such as these are like beautiful poems.
στενάζω; τί βέξω;

γένωμαι δυσοίστα πολίταις:

ἐν γα τᾷδε, φεύ,

ιὸν ἵνα ἀντιπενθῇ μεθεῖσα καρδίας,

σταλαγμὸν χθονὶ

ἀφορον, ἐκ δὲ τοῦ

λειχήν ἀφυλλὸς ἀτεκνὸς, ὃ δίκα, δίκα,

πέδου ἐπισύμενος

βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.

ἐπαθον, ὃ, μεγάλα τοῦ,

κόραι δυστυχεῖς Νυκτὸς ἀτμιστεὐθεῖς.

Αθάνα

οὐκ ἔστι ἄτιμοι· μηδὲ ὑπερθύμως ἀγαν

θεαὶ βροτῶν στήσητε δύσκηλον χθόνα

κάγω πέποιθα Ζηνί, καί, τί δεὶ λέγειν;

καὶ κλήδας οἶδα δόματος μόνη θεῶν

ἐν ὧ κεραυνός ἐστιν ἐσφραγισμένος.

ἀλλ' οὐδὲν αὐτὸν δεὶ. ἥπι οὕτπιθης ἐμὸι

γλώσσης ματαίας μὴ 'κβάλης ἐπὶ χθόνα

καρπὸν φέροντα πάντα μὴ πράσσεις καλῶς.

775. So M etc. Herm. quotes Soph. O.C. 1041, κύρων στήσω τέκνων. Linwood prefers κτίσητε. The Schol. δύσκηλον δυσθεράπευτον, derives it from κῆλα, ῥακε. Weil expected a word formed from κηλίς, to mean 'contaminated', and proposed δύσκηλων. Aesch. regarded δύσκηλος as connected with κηλῶ (whether he was wrong or right) and as the opposite of εὐκηλος, which he uses Ἀγαμ. 455, according to my conjecture εὐκαλοι. Hesych. has, εὐκαλεῖ ἀτερμίζει. εὐκάλεια· ἱσχύα. εὐκαλον· δόσιον.
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.

\section*{Athana}

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 δύσκηρος 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:

\[ \text{λιμοθ νόσων τε προσδοκώσαν ἑβολάς.} \]

\footnotesize
\begin{tabular}{ll}
777. δωμάτων mss. & δόματος Casaubon. \\
779. εὐπειθῆς mss. & εὐπρεπῆς Hermann.
\end{tabular}
κοίμα κελαινού κύματος πικρόν μένος: ώς, σεμνότιμος καὶ ξυνοικήτωρ ἐμοί, πολλῆς δὲ χώρας τῆς τάκροθίνια, θύη πρὸ παίδων καὶ γαμηλίου τέλους, ἔχουσι', ἐς αἰὲ τόνδ' ἐπαινέσεις λόγον.

Χορός

(στρ. β')

ἐμὲ παθεῖν τάδε:

φεῦ:

ἐμὲ παλαιόφρονα,

κατά τε γὰν οἰχυνεῖν:

φεῦ:

ἀτίετον μῦσος:

πνέω τοι μένος,

ἀπαντά τε κότον:

οἳ οἴ δᾶ φεῦ:

τίς μ' υποδύεται πλεύρ' ὃδύνα; θυμὸν ἀἰε, ματέρ, ὲ

Νῦξ: ἀπὸ γάρ με τιμῶν δαναιᾶν θεῶν

δυσπόλαμοι παρ' οὔδεν ἦραν δόλοι.

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

784. τήρ-δέτ' ἀκρό θνια. τῆς τάκροθίνια Turnebus. Herm. and Weil read τῆδ' ἐτ' which seriously encumbers the expression.

790. καταγαίν ὃ ικεῖ ν (κατάτεγαίν in the antistrophe). οἰχυνεῖν Hermann, which is confirmed by Athana's paraphrase, ἀτιμος ἔφευ, v. 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
cere children are begot, or nuptial rites
achieved, and evermore approve my words.

CHORUS

Me, me suffer this!
bah!
me with the thoughts of old!
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 φεο comes after ἄτετον in mss. Hermann placed it rightly.
Then μῦσσι. μῦσος Ven. Fl.
796. ὑποδυεται πλ ευ ρ ἄς (ὑποδύεται in the antistrophe). πλεύρ' Weil. The
verse is dochmiac dimeter.
797. I add the δ to complete a dochmius: for δ at the end of a rhythmical
order, see v. 316.
798. τι μοῦ (α. over ὁ) δαμάν... ὀν (α.ν. over ω). The antistrophe has τι μοῦ
δαμή αν. δαμαιν L. Dindorf, which Weil adopts, comparing v. 365 and the like.
A dochmiac dimeter: θεῶν is a monosyllable.
799. δόλω (with οι over ω); in the antistr., δόλω. The expression 'have hoisted,
'Λθάνα

οὔτοι καμούμαι σοι λέγουσα τάγαθά·
ὼς μήποτ' εἴπης πρὸς νεωτέρας ἐμοῦ
θεὸς παλαιὰ καὶ πολιοσούχων βροτῶν
ἄτιμος ἔρρειν τοῦδ' ἀπόξενος πέδου.
ἐξεστὶ γάρ σοι τῆςδε γαμόρῳ χθονός
εἶναι, δικαίως ἔσ τὸ πᾶν τιμωμένη.
ἀλλ' εἰ μὲν ἁγνὸν ἐστὶ σοι Πειθόδες σέβας,
γλώσσης ἐμῆς μελίγμα, καὶ θελκτήριον,
σὺ δ' οὖν μένοις ἄν' εἰ δὲ μὴ θέλεις μένειν,
οὔταν δικαίως τῆδ' ἐπιρρέποις πόλει
μὴν ἴν τῳ', ἢ κότον τῷ', ἢ βλάβην στρατῷ.

Χώρος

ἐμὲ παθέειν τάδε·
φέει·
ἐμὲ παλαιόφρονα,
κατὰ τε γὰν οἶχνεῖν·
φέει·
ἀτίετον μύσος·

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 M, 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, ἄτιμος ἔρρειν v. 803 of κατὰ γὰν οἶχνεῖν v. 790, μὴν ἴν τῳ' ἢ κότον τῳ' of μένοις 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,
thon 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.

**Chorus**

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 κατὰ γάν ὅι扶贫工作．
804, 5. These came after v. 810. Weil placed them here in a more probable
and intelligible connexion.
804. τῆ-δεγ' ἄμοι ὄρουξθονοσ· τῆςδε γαμόφυς Dobree.
806. Weil put the comma after μείλιγμα and joins ἀγνὸν ... καὶ θελκτήριον.
Heimsoeth's μαλβακτήριον does not seem so good.
808. τὰ ης [ει over η].
809. ἀντ' ὦν. οὔταν Wellauer, οὔταν Herm.

167
πνέω τοι μένος,
ἀπαντά τε κότον'
oi οi δα φεύη
τίς μ' ύποδύεται πλεύρ' ὀδύνα; θυμὸν
ἀιε, μᾶτερ, ὦ
Νῦς ἀπὸ γάρ με τιμᾶν δαναιάν θεῶν
dυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

'Αθάνα

ὀργὰς ξυνοίσω σοι, γεραίτερα γάρ εἶ,
καὶ τῷ μὲν εἰ σὺ κάρτ' ἐμοῦ σοφωτέρα;
φρονεῖν δὲ κάμοι Ζεὺς ἔδωκεν οὐ κακῶς.

825. καὶ τοι μὲν σὺ κάρ τ'. καὶ τῷ μὲν εἰ σὺ Wieseler. The Scholium explains τῷ by διὰ τὸν χρόνον. Compare Hom. Il. 19. 218, Ulysses is speaking:

. . . ἐγὼ δὲ κε σείο νοῆματι γε προβαλοίμην
πολλὰν, ἐπεὶ πρῶτοις 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 ὃ καὶ. The line might be:

πείθει φιλοφρονῶν τίς οὗ τὰ χείρονα.

827. ύμεῖς δ' mss. I omit δ'. The asyndeton is better, and this may be the place to which λείπει ὃ καὶ belongs.

832. τέλεια. 

833. 'ὁ στην. ὤστ' ἄν 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.
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 may'st 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?

αἷμα τηρᾶς δηγάνας, so did Martial read “O tempora! O mores!” A lie is soon believed. The right word for ‘drawing’ a fowl is ἐξαρέιν, and that is a wrong argument in favour of ἐξελοῦσ'. οὐ μόλις παρὰν is Latin, non parum praecens. ινοίκαι ὑρώιδες are Pliny’s “villaticae alites”, N. II. 23. 1. As soon as the foolish favour of one’s prejudice is withdrawn, these lines have nothing to make them acceptable.

846. φῆσ. Perhaps ἔξειν would be better here.
848. τί σόδεμοὶ τι μὴ μέν εἰ. One would expect τίνα δ’ ἐμοὶ τιμὴν νεμεῖσ;
'Αθάνα

ός μή τιν' οίκον εὐθενεῖν ἄνευ σέθεν.

Χορός

σὺ τοῦτο πράξεις ὡστ' ἐμὲ σθένειν τόσον;

'Αθάνα

tῷ γὰρ σέβοντi συμφορᾶς ὀρθώσομεν.

Χορός

καὶ μοι πρόπαντος ἐγγύην θήσει χρόνον;

'Αθάνα

ἐξεστὶ γὰρ μοι μὴ λέγειν ἃ μὴ τελῶ.

Χορός

θέλγειν μ᾽ ἐσικας καὶ μεθιστάναι κότοιν.

'Αθάνα

τοίγαρ κατὰ σον ὅς ἐπικτήσει φίλους.

849. ἐν σθένειιν. euvtheneiv Scaliger.
852. πρὸ παντὸς πρὸπαντὸς Abresch, for πρὸ παντῶς written up to his time.
853. ἐνεστί, Meineke, is not as good as ἐξεστὶ.
854. θέλειν and μεθιστάναι mss and Edd. But it is much more likely that Aeschylus wrote θέλειν and μεθιστάναι, which I edit.
855. τῷ γὰρ καταχθόνι ὃ ὑπ' ἐπι κτησὴν. κατὰ χθόνι ὑφ' ῥμᾶς means 'being some-
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'. ἐφυμηθεσαι v. 856 (compare Hesych. ἐφυμηθείς ἐπίθεις, Σοφοκλῆς) suggested to Weil καταστάων which he puts forward rather diffidently, but no word could suit better. Hesychius gives, καταστάω, i.e. καταστάω· κατακηλθέω, and καταστάτην· κατεκηληπτήν. 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 δύσκηλον, v. 775.
Χορός

τί οὖν μ' ἄνωγας τῆδ' ἐφυμνήσαι χθονί;

'Αθάνα

ὅποια νίκης μὴ κακῆς ἐπίσκοπα,
καὶ ταῦτα γηθέν ἐκ τε ποντίας δρόσου
ἐξ οὐρανοῦ τε κάνέμον αἵματα
εὐηλίως πνέοντ' ἐπιστείχεων χθόνα·

καρπόν τε γαίας καὶ βοτῶν ἐπίρρυτινον
ἀστοίσιν εὐθενοῦντα μὴ κάμνεν χρόνῳ,
καὶ τῶν βροτείων σπερμάτων σωτηρίαν:

τῶν δ' εὐσεβοῦτων εὐφορωτέρα πέλοι·

στέργω γάρ, ἀνδρὸς φιτυπομένοις δίκην,
τὸ τῶν δικαίων τῶν' ἀπένθητον γένος.

τοιαῦτα σοῦστι. τῶν ἄρειφάτων δ' ἐγὼ

πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὗ

τῆνδ' ἀστυνικον ἐν βροτοῖς τιμᾶν 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' (Well) 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. eu the δ'υντασ (a dot on σ).

864. τῶ ν δυσσεβῶ νυτῶ ν δ' ἵκ φ ο ρ οτερ α πῆλοι σ'. The δ' is omitted in Ven. Fl. Farn. Herm. keeps πάλαι, 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 ennable
throughout the world this city paramount.

superfluous plants'. I think δ' εὔσεβοῦνταω was corrupted into δυσεβοῦνταω: then, naturally, εὐφορωτέρα 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 M of single letters, as here of δ', and s in πέλοις, and after the copies were made. εὔσεβοῦντες 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 νυτι. σοῦ 'στι Ven. Fl. Aug. σοβοτι 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; ἔπιρον, v. 861, suggests ἐπισαῦτον v. 877, (for which Meineke need not have proposed ἐπιρφότον); the εὐηλίως of v. 860, the φαιδρὸν ἀλίου σέλας of v. 879; and the γηθεν of v. 858, the γαίας of v. 878, etc.
Χορός

(στρ. α')

déxomai Παλλάδος ἔννοικίαν,
οὐδ' ἀτιμάσω πόλιν,
tὰν καὶ Ζεὺς ὁ παγκρατής Ἀρης τε
φρούριον θεῶν νέμει,
ῥυσίβωμον Ἐλλάνων ἀγαλμα δαιμόνων.
ἐπατ' ἐγὼ κατεύχομαι,
θεσπίσασα πρεμεναὶς:
ἐπισυνότους βίου τύχας ὀνησίμους
γαίας ἐξαμπρέσει
φαιδρὸν ἀλίου σέλας.

877. υίου for βίου.

878. ἐξ αμβρὸ σαί M, G. ἐξαμπρόσαι Ven. Flor. Farn. Four long syllables are required, for the penult of ἐμμαλάρ, below, could not be shortened by Aesch. Pauw proposed ἐξαμβρόσαι. The aor. of βρῶμ is unknown; the quantity of the ν is assumed without warrant; the verb is intransitive. Much the same is the case with ἐξαμβράσαι, ‘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 γαῖας ἐξ ἀμβρύζαι or else ὀμβρόσαι. The ἐξαμπρέσει 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’.

ἀμπρὸν is ‘a rope or trace, used in place of a carriage-pole in drawing loads’. Hesych. ὁ τεταμένων σχοινῶν ὃ ἐχρῶντι ἀντὶ ῥυμοῦ. ἀμπρέειν is ‘to haul by means of such a rope, so that the ploughing oxen are attached tandem-fashion’. Hesych. explains ἀμπρέειν’ προτόντειν (haul a jib-sail up the πρότονος), ἔλκειν, ἀμαξηλατεῖν. In Callim. Fr. 234 and Lycoph. 635 ἀμπρέειν 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 πρότειν with ἀμπρὸν than by ἐξαμπρὸν). Ar. Lys. 281:

χάπως ἐξαμπρέσομεν
τούτ' ἔνεν κανθηλίου
is ‘haul it up by the ἐξαμπρὸν 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 συναμπρέκων with the other mules, i. e. on being tackled on to the rope by which blocks of stone were hauled along.

The “protelo trini boves unum aratrum 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-tum, so as to mean ‘the instrument or implement stretched in front’. Ter., Lucr., and Catull. derive it from telum, ‘missile weapon’. “Protelare dictis” Ter. Ph. 1. 4. 35 is ἀκροβολίζοθαι, ‘receive with a volley’. In Lucr. 4. 191 “protelo stimulatur” and ibid. 2. 531 “protelo plagarum”, with Catull. 56. 7, “protelo eecidi”, the etymology imagined by those poets is clearly indicated.

I would propose ὀπισάμπηρ instead of the ὀπισαμβῶ of Soph. Fr. 920, which is formed (L. and S.) from ὀπίσω and ἀναβαίνω. The word is written ὀπισάμβρῳ in Plutarch’s Collection of Proverbs in use at Alexandria, 3; and by the help of Horace’s “ne currente rota finis est retro” the explanation of ὀπισάμπηρ is tolerably clear: εἰτ τῶν ἐπὶ τὸ χεὶρον (κατὰ τῶν χειρόν, Vatic. Prov. 3, 36) ἐν τοῖς πράγμασι προβαμνότων, Plut. Bears get down a tree hind part foremost, “ursi arborem aversi dereum”, 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 élève, causent cette incommodeité à ceux qui s’y arrêtent.”—Le Bruyn, Voyages, vol. ii. p. 473.


⊵'Аθάνα

(σίτστ. α')

τάδ’ ἐγὼ προφρόνως τοῦδε πολίταις

πράσσω, μεγάλας καὶ δυσαρέστους

δαίμονας αὐτοῦ κατανασσομένην;

πάντα γὰρ αὕτη τὰ κατ’ ἀνθρώπους

ἔλαχον διέπεων;

ὁ δὲ πη κύρσας Ἀρέων τούτων

οὐκ οἶδεν οδεν

πληγαὶ βιότον . . .

τὰ γὰρ έκ προτέρων ἀπλακήματά νῦν

πρὸς τάσδ’ ἀπάγει: σιγῶν δ’ ὀλέθρος

καὶ μέγα φωνοῦντ’

ἐχθραῖς ὀργαῖς ἀμαθύνει.

 XORΟΣ

(ἀιτ. ἄ)

dενδροπήμων δὲ μὴ πνεοὶ βλάβα;

τὰν ἐμὰν χάριν λέγω.

883. αὖ o νσ (a flourish over νσ).

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 paraemiac. Four syllables are wanting in Μ, which gives:—

ο δὲ μὴ κύρ σας βαρ ἐω υτὸ υτων,

ο υ κό ι δεν ο δεναληγαί βι υ του'

and Herm. supplied παρέσαιιν without any adequate analysis of the passage. Changes of πη for μη, πληγάς for πληγαί, with παρέσαιιν to complete the paraemiac, 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.

Chorus

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

\[ \text{with Implacable ire, into dust crushes even a big boaster.} \]
phiugmoi τ’ ὃμματοστερεῖς ὕφοιντο
µὴ περαν όρον τόπων:
µηδ’ ἄκαρπος αἰανής ἐφερπέτω νόσους:
µηλά τ’ εὐθενόντα Πᾶν
ξῦν διπλοίσιν ἐμβρύοι
tρέφοι χρόνως τεταγμένως: γόνος δὲ Γας
Πλούτοχθων Ἐρμαίαν
dαιμόνων δόσιν τίοι.

’Αθάνα

(σύστ. β’)

ἡ τάδ’ ἀκούετε, πόλεως φρούριον,
οἶ’ ἐπικράινει;
μέγα γὰρ δύναται πότνι’ Ἐρμῶς
παρά τ’ ἀθανάτοις τοῖς ὑπὸ γαίᾳ.’

894. φλογμὸς ὁ µατο στερῆς φυτῶν τὸ. The σ in φλογμὸς was added by a later hand: φλογμὸς remains by anagrammatism. Then, τ’ is given in Fl. ὃμματοστερῆς was introduced to suit φλογμὸς. φυτῶντο by anag. becomes ὕφοιντο. Weil had proposed ὕφοιτο. The meaning will be like Pers. 10.17.6: τὸν Ζέφυρον καὶ Βορέαν καλύσειαν νυμφίους µὴ ἄχρι τῆς Σαρδοὺς ἔλικνεσθαι.

897. ἔθειν οὐ νυτ’ ἄγαν. εὐθενόντα Πὰν Μενικέ. Aesch. is fond of mentioning Pan (Pers. 441; Agam. 56), who had endeared himself to the Athenians in the Persian war. Dobree’s γᾶ is wrong, because the peculiar gift of Earth is mentioned ν. 899 foll. Pausanias says, 1.28.4, ‘‘As you descend from the Acropolis, just under the Propylaea 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, ὅσ εὐνοοῦ Ἀθηναίοις εἶν, καὶ ὃτι ἐσ Μαραθῶν ήξοι συμμαχήσων. οὕτως µὲν ὁδὸν τὴν ταύτην τῇ ἄγελεξ τετίμητα.


899. τῷ εὔπ οἱ χρὸ ὑνω. τεταγμένων ὣ γο ν ο σ, with two syllables wanting, which Meineke supplies as in my text, except that I prefer Γας to γας. 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 Erinnys 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.: ὥς γὰρ πλούσια μόνον ἄλλα καὶ ὑποπλούσια ἡ χώρα, καὶ παρ' ἐκεῖνοι ὡς ἀληθῶς τῶν ὄποχθόνων τόπον οὐχ ὁ Αἰθής ἄλλ' ὁ Πλοῦτῳν κατοικεῖ. Rabelais, 3. 3, speaks of "Dis, le père aux escutz".

900. πλ ουτό χθων ἐρ μᾶι αν. I write these with capitals (comp. 'Εννοιχθων) because of the direct allusion to the deities. Literally: 'and may the Plutochthonian progeny of Earth ratify the Hermacan 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, κείται δὲ καὶ Πλοῦτων καὶ Ἐρμῆς καὶ Γῆς ἀγαλμα.

903. δι αἰτι κραν εἰ. Correctly in Turn. and Rob.

905. τοι ζθ' mss. Heimsoeth removed the η'. Then, γαίαν mss. This probably represents γαῖα, which I prefer. These deities are called θεῶι οἱ ὄψιγαῖοι by Pausanias in the passage cited; it reads as if statues of them were there as well as those already mentioned: δ' ἄλλα ἀν' ἐκεῖται (ἀγαλματα) θεῶι τῶν ὄψιγαῖων.
περὶ τ’ ἄνθρωπων φανέρ’ ὡς τελέως
diaπράσσουσιν
tοῖς μὲν ἁοιδᾶς, τοῖς δ’ αὖ δακρύων
βίον ἁμβλωτὸν παρέχουσιν.

Χορός

(στρ. β’)

ἀνδροκμήτας δ’ ἀώρ-
ους ἀπεννέτω τύχας
νεανίδων τ’ ἐπηράτων
ἀνδροτυχεῖς βιότους δότε, κυρί’ ἐχοῦσαι
θεαὶ τῶν, Μοῖραι,
ματροκαστυγνήται, δαίμονες ὅρθονόμοι,
παντὶ δόμῳ μετάκοινοι,
παντὶ χρόνῳ δ’ ἐπιβριθεῖς
ἐνδίκους ὁμιλίας,
pantâ timiótatai theòn.

'Αθήνα

(μέσον σύντ.)

tάδε τοι χώρα τήμη προφρόνω
ἐπικραίνομένων

906. φαν ερῶσ. φανέρ’ ὡς Meineke.
908. τόιωδ’ αὖ κρύων mss. Turnebus corrected the error from διττοφανές.
909. παρέχουσαι mss. and Edd. A slovenly ending, and M goes on without a
stop. Read παρέχουσιν.

910. See the scolion Athen. 15. 50. in the Appendix.
911. νεα- in νεανίδων is one long; ἀντὶ μᾶς in the margin of F.
912, 913. κυν... ρι ἐχοντες θεαι των, μοὶ ἐρ αὐ. The Editors have kept ἐχοντες, although it cannot be anything but a scribe’s blunder for ἐχοῦσαι. 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**

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 Moerae! 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. ὄρθονόμοι. Herm. preferred ὀρθόνομοι. Each gives a good sense.

915. μέγα κοινοὶ. Turnebus μετάκοινοι. So Oppian, *Hal.* 2. 680, says of the time of Marcus Aurelius:

. . . νῦν γὰρ οἷς, Δίκη, θρέπτειρα πολῆν, γιγαντικοὶ μερόπησαι συνέστων ἥδε σώοικοι.

917. πάντα mss. παντᾶ Canter. The word 'eachwhere' occurs in the Earl of Surrey's Translation of Virg. *Aen.* 2. 799, "from eachwhere flock together", and in other books of that time.
γάνυμαι, στέργω δ' ὄμματα Πειθοῦς,
ὅτι μοι γλώσσαν καὶ στόμ' ἐπωπᾶ
πρὸς τάσδ' ἀγρίως ἀπανημένας:
ἀλλ' ἐκράτησε Ζεὺς ἀγοραῖος,

υικὰ δ' ἀγαθῶν
ἐρις ἡμετέρα διὰ παντὸς.

Χορὸς
(ἀντ. β')

τὰν δ' ἀπληστον κακῶν
μῆποτ' ἐν τόλει στάσιν
τάνδ' ἐπεύχομαι βρέμειν'
μηδὲ πιοῦσα κόνις μέλαν αἶμα πολιτῶν
δι' ὀργὰν ποινᾶς
ἀντιφόνους ἄτας ἀρπαλίσαι πόλεως.

χάρματα δ' ἀντιδιδοῖεν
κοινοφιλεῖ διανοία,
καὶ στυγεῖν μιᾶς φρενί,
πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.

'Αθάνα
(ἀντισύστ. β')

ἀρα φρονοῦσα γλώσσης ἀγαθής
όδον εὐρίσκεις;

920. ἐπω πάλ. Perhaps ἐπάκα, because of ἐκράτησε, v. 923; Athana seems to allude to those pleas of hers which were so long without avail.
923. Ἀγοραῖος Διὸς βαμὸς Ἀθήνης Ἑσύχ.
925. 'My effort to obtain good things (for Athens)'.

184
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 Agoraeus 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.

Athana

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

929. πολύς is much better than the πονῖς adopted by some Editors.
930. ἀπαλίζομαι: ἀγμένος δέχομαι Hesych. Here it is 1 aor. act. opt.
934. ἀρᾷ φρονόνυμι. ἀρᾷ φρονοῦσα Herm., and εὐρίσκεις for εὐρίσκει in v. 935.
Musgrave had proposed φρονοῦσαι and εὐρίσκουσ’.
€κ τῶν φοβερῶν τῶν δε προσώπων μέγα κέρδος ὅρω τούτων πολίταις· τάδε γὰρ ἐυφρονας ἐυφρόνες ἂεὶ μέγα τιμῶντες, γαῖαν καὶ πόλιν ὀρθοδίκαιον πρέπετε πάντως διάγοντες.

Χορός

(στρ. γ')

χαίρετε χαίρετ' ἐναισιμίαισι πλούτου·
χαίρετ' ἀστικός λεῶς
ικτάρ ἤμενοι Διὸς
παρθένου, φίλου φίλας,
εὐφρονοῦντες εὐφρονι'
Παλλάδος δ' ὑπὸ πτεροῖς
ὀντας ἄξεται πατήρ.

'Αθάνα

αἰνῶ τε μύθους τῶν τῶν κατευγμάτων,
πέμψω τε φέγγει λαμπάδων σελασφόρων

936. πρὸς τὸν. 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 φοβερὸν about the statues of the Ξεμναῖ which he saw in their holy place under the Areopagus.

938. ὑφράνσατ' εὐφρόνεσιν. Turnebus.

940. καὶ γῆν. A common error for γαῖαν. The first καὶ is inept. For a similar construction with διάγειν, Weil compares Isocr. Nicocl. 41, χρὴ τοὺς ἄρθρας βασιλεῖστας τὰς πόλεις ἐν ὄροις περάσθαι διάγειν.

941. πάντως. πάντως Ven., Bothe.

942. χαίρετ' ἐν αἰσιμίαισι. Turnebus added χαίρετ' from the antistrophic verse. ἐναισιμίαισι, formed from ἐναίσιμος, was first edited by Weil in place of ἐν αἰσιμίαισι, Edd. Hesychius giving ἐναίσιμια διοσημία. 
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 laud the terms of these fair orisons, and by the splendour-bearing flambeaux’ beams

944. φίλας φίλοι σω φρονό υντσ εν χρόνωι: This being an echo of εὐφρονος εὐφρονες, 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 εὐφροσίν (Persae, App. pub. six years after his Eumenides) which cannot be right. Then it was necessary to read φίλοι φιλας. Now we see how σωφρ present was introduced to sense with σωφρονοῦντες. The pleasant combination φίλας φίλοι is not rare, as e.gr. Eur. Suppl. 1163, φίλοι φιλας ἄγαλμα μητρός. Weil first punctuated this correctly as above. There had been a stop at Διός, which made things absurd.

946. αἶνω δὲ mss. τύ Hermann.

It was necessary to make an innovation here: this iambic system, vv. 946–956, comes in the mss 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, ὡμεῖς δ' ἥγεσθε, πολισσοῦχοι παῖδες Κραναύ. Her farewell words to her people are very appropriate, εἰς δ' ἀγαθὸν ἀγαθὴ διάνοια πολίταις.

The last words of the Eumenides v. 959, μετοικίων δ' ἔμην εὖ σέβοντες οὕτω μέμψεσθε συμφοράς θλου, 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 εὐανδροῦ συμφορᾶς πρέπη, which, also, are not suitable words to be Athana's last. Their word ἐπη, v. 957, is the echo of Athana's μῦθοι v. 946, and their μετοικίων ἔμην, 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 ἄρρηφοι, Weil) which choir forms a part of the pageant.

The only objection to this new arrangement of the lines is that the ἀντιστήμα δ', corresponding to vv. 850-891, 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 ἀντιστήμα δ' seems fitly to conclude all that comes after the announcement by the Erinnyes that they are appeased, v. 870, as it was σύστημα δ' which commenced the whole.

949. ξυμπροσόνοις τοῖς στι. v.
950. Weil put the comma before δικαίως, to separate it from φρουροῦσιν, 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 ἐνθοὺμας 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. Miuller shows that scarlet was the colour worn in worshipping the Σημαλ. 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 εὐμενίδες, which Athana was supposed to have used at the end of this play, see Argument, by Harpocration, Photius, and Suidas; who were, probably, all copying the same inaccurate tradition. The Furies were not called Εὐμενίδες at Athens, but Σημαλ, Eumenides was their name at Sicyon. It is quite enough to give occasion to that tradition that Athana calls them εὐφρονες, v. 938, and the Choir (perhaps the verses were ascribed to Athana) call them σημαλ, 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 εὐμενίδες must certainly have occurred. He inserts it in v. 983. I find the τιματε of v. 954 to be abrupt, and would suppose a line to account for the χαρίται of v. 975, and the πανθαμ of v. 978, such as:

ὦμεῖς τ' ἑπευφημοῦντες ἐρποῦσαις, 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 Σημαλ 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, Ninfale d' Amore, p. 49, Venicè, 1586, "le vergine, le matrone, e l' antiche madri con risplendente pompa ornatissime".
οπως ἂν ἐνύφηρων ἦδ' ὁμιλία χθονὸς
tὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπη.

Χορός

(ἄντ. γ')

χαίρετε, χαίρετε δ' αὐθίς, ἔπη διπλοίζω, πάντες οἱ κατὰ πτόλιν
dαίμονές τε καὶ βροτοί, Πάλλαδος πόλιν νέμοντες' μετοικίαν δ' ἐμὴν
eν σέβοντες οὕτι μέμψισθε συμφορᾶς βίου.

'Αθάνα

(ἄντισυντ. ά)

χαίρετε χῦμεῖς' προτέραν δ' ἐμὲ χρή
στείχειν θαλάμους ἀποδείξουσαν.
πρὸς φῶς ἱερὸν τῶνδε προπομπῶν ἵτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν
cατὰ γὰς σύμεναι,
tὸ μὲν ἄτηρὸν χώρας κατέχειν,
tὸ δὲ κερδαλέον
πέμπειν πόλεως ἐπὶ νίκη.

956. ἐν ἄν δρ οἱ σ' ὶν: εὐάνδροισι 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. ἐπὶ δι πλοῖ ἵο. ἔπη διπλοίζω Weil, i.e. 'I repeat, χαίρετε, χαίρετε'.

960. ἐν σεβᾶ ὑπερ οἱ σέβοντες Turnebus.

961. δὲ-με-χ-ρη. δ' ἐμὴ 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.

Athana

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. ἄτηριον mss. ἄτηρῶν Bentley. The sense is the same as at Pers. 223:

εὐθαλὰ πέμπειν γῆς ἐνερθεὶν ἐς φάος,
τάμπαλιν δὲ τὰκεὶ γαλας κάτοχ' ἄμαυροῦσθαι σκότῳ.

That is, ἔχετε κατὰ χώρας, '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 maids; and the ancient dames.

969, 970. ἰμεῖς and μέτοικος mss. Turnebus corrected. Wieseler well compares Ar. Ran. 1530, where the Chorus conduct Aeschylus to the world below, with holy torches lighted, and themselves singing snatches from his μέλη:

... δότε, δαίμονεσ οἱ κατὰ γαίαν,
       τῇ τε πόλει μεγάλων ἀγαθῶν ἀγαθάς διανοίας.

973. βάτε ἐν δόμῳντι μεγάλαι φιλό τι μοι. Superficial remedies have been tried with no better result than βάτε ἐν δόμων Turnebus, and βάτε δόμῳ Wellauer. A deeper analysis shows that we ought to read βάτε δόμων by anagarmatismus, 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 ἐρίτιμοι, and παίδες contains the epithet φίλος, which is so much wanted for Νυκτός, hitherto called αἰαρή in this play, but now properly φιλή, as she is φιλία. μεγάλων κόσμών
Forward! ye civic guards, children of Cranaiūs:
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 belovèd
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!)

κτεάτειρα Αγαμ. 355. φιλότιμοι is fully condemned by its incompatible meaning;
while ἐρήτιμοι is said in obedience to τιμᾶτε, v. 954, and ἐθέσαντες, v. 960.

974. εὐθύφρον mss. εὖφρονι L. Dindorf. It is quite proper that the epithet
ἀπαίδες should be used, because the contrast was great between the ἐπήρατοι νεάνιδες, the maidens, and the φοβερὰ πρόσωπα of the Erinnyes, which the Eumenides retain.

975. χωρεῖται Hermann.

977. καὶ τι μαίνεται θυσί οἱ σποτ οἱ σποταὶ τόχαι τε. Herm. removed the
first kal. Heimsoeth's περίσσετα τῶχατ' ἐν satisfies sense and metre: one would
have liked something more simple.

979. εὐθύφρωνος γὰρ εὖφρονες ἀλὰ Meineke. See ἀλα in an iambic senarii, 
above, v. 60.

982. διὰ ἀλολύξατε Boissonade. It is written correctly, v. 986.
σπονδᾶν πανετές δαδάς τ’ οὖσει
Παλλάδος ἀστυν. Ζεὺς παντόπτας
οὖτω Μοῖρα τε συγκατέβασιν
ὅλολύζατε νῦν ἐπὶ μολπαὶς.

983. σπονδᾶν πανετές δαδάς τ’ οὖσει
Παλλάδος ἀστυν. Ζεὺς παντόπτας
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ὅλολύζατε νῦν ἐπὶ μολπαὶς.

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Παλλάδος ἀστυν. Ζε乙肝ς παντόπτας
οὖτω Μοῖρα τε συγκατέβασιν
ὅλολύζατε νῦν ἐπὶ μολπαὶς.
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!)

εγκύμανα, μελικράτω δὲ σπονδὴ καὶ ἄνθεσι ἀντὶ στεφάνων χρήσθαι νομίζουσιν".

984. ἀστὸ ι σε ξευρ-παν τὸ πτεα, and to the same effect Aug. G. Ven. Flor. Farn. Rob. ἀστοισία was made out of ἄστυ in order to go with what follows. Reading ἄστυ, I also put a full stop. The last sentence means much the same as Hor. Carm. Suec. 73:

"haec Jovem sentire deosque cunctos
spem bonam certamque domum reporto."

Hermann and Edd. prefer to read Ζεὺς ὁ πανόπτας. But Suppl. 139 gives Zeus as παντρ παντόπτας without the article (Herm., Weil) and παντόπτας makes a more solemn ending.

+ + 'ΕΥΜΕΝΙΔΕΚ 'ΑΙ C ΧΤ Λ ΟΥ ΥΤ Ν ΩΩΤΕΛΩ Ο 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 ἐκλιπτόν, 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. τοίσδε Kirchhoff, for τόρδε. In this line Μ has χ-ρόνοις for θρόνοις Turnebus.
31. κεὶ τίς Ἑλληνων πάρα Weil.
33. μαντεύσομαι Kirchhoff.
36. μὴ μὲ σωκεῖν μηδ’ ἦ’ Weil.
46. λέχος Μ, λόχος Fl.
85–87 Kirchhoff would place before v. 64.
CRITICAL ADDENDA.

68. "Perhaps, πεδώνται" Weil.
132. ἐκλείπτων Kirchhoff.
163. "φονολιβεῖ θάκφ nescio quis".
167. μαντικόν Weil.
168. (μυ κόν M is omitted in my note).
174. εἰσών oβ Kirchhoff.
184. ἄκρονίαν (λευσμόν τε) Heimsoeth.
203. πρόσφοροι Prien.
216. τὸ μὴ ντρέπεσθαι Kirchhoff. (μὴ μέλεσθαι Heimsoeth).
218. αἰδ' oβ Weil.
230. δς προδό Weil.
434. (.textLabel) 236. ὄμως δὲ Weil.
238. ἄμμενδι Dind.
261. φεροῖμαν ἐγὼ Weil.
306. εὐχόμηθ' εἶναι Donaldson.
316. ἄμαυρος Weil.
322. φρενοπλάνησ Weil (οἰμαι φρενοδαίσ M, sec. man.).
331. (ταράφρονα Med.).
335. γέρας Evers (for χέρας).
343. σπεύδομεν αἰδ' Doederlein.
354. Again following Merkel, inserts the refrain, μάλα γὰρ οὖν—

361. δυσποδοπαίπαλα Weil.
447. αἰδοῦμαι Hermann.
448. εὐπέρμεφελον Herwerden.
507. Weil appropriates Mueller’s ἅγωντα.
526. 7. δόμων Med. corr.; then, μυχῶν H. L. Ahrens.
564. 5. λέξαι Weil—δικαιῶ Weil—and ψεύσοραι M.
587. παρεσκήνωσεν Fl.
618. "Perhaps θει'" Weil.

197
619-625. Suspects to have been added after the death of Aeschylus.

627. Note of interrogation after λελεγμένων Kirchhoff.

637. "Interpretamentum "Δρειτόν" (which W. brackets) "expulisse videtur verbum a quo pendebat πάγον".

644. τό τ' ἤμαρ Grotius.
665. κἀγὼ τε Μ. κἀγὼν Robortello.
737. Μ has άντι παθη, v. 766.
738. χθονι φθοράν Heimsoeth.
751. ὑμέις δ' ἐμείτε τῇ δε γῆ βαρῶν κότον Weil.
752. σκέψασθε, μὴ θυμοῖσθε, μὴ δ' ἀκαρπίαν Weil.
754. Ascribes άχνας to Musgrave; reads βρωτήρας.
790. γάς Herm. οἰκείων Med.
825. καὶ πολλὰ μὲν σὺ Weil.
863. σωτηρία Weil.
885. ο γέ μὴν Herwerden. βαρείων Weil, which had been long ago proposed and rejected.

888. (ἄμπλακήματα is the reading in M. Pauw made the correction).

931. κοινωφέλει Μ. κοινωφιλεί Hermann.
934. Weil reads φρονοῦσι and εὐρίσκειν;
942. ἐν αἰσιμίασι.
943. Wieseler removed the comma after Διός.
944. παρθένον Robortello. παρθένον Μ. Then Weil actually reads σωφρονοῦτες ἐμφρονον.

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. εὐφαμείτε δὲ πωδαρί Schwenck.
977. περισσετ' ἵν' ἔχητε Weil.
983. Prints the reading of M and pronounces it corrupt.
985. Musgrave put a full stop after ἠστῶς.
APPENDIX.

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 τροχοειδῆς, τροχόεσσα, περιηγήσ in Hdt. and Callim. [So the island Stromboli in the
Lipari group was called $\Sigma\tau\rho\omicron\gamma\gamma\omicron\acute{\lambda} \gamma$ from its round shape, Corn. Sever. 
Aetna, 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 Cynthus, 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: $\delta\varsigma \sigma\epsilon, \gamma\omicron\nu\omicron\alpha\iota, \dot{\alpha}\gamma\alpha\mu\alpha\iota \tau\epsilon \tau\epsilon\omicron\eta\pi\tau\alpha \tau\epsilon$. 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 eiusdem 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 $\Delta\gamma\eta\lambda\iota\omega\nu \gamma\epsilon \epsilon\iota\nu\epsilon\kappa\alpha \dot{\epsilon}\rho\omicron\mu\omicron\acute{o}s \dot{\alpha} \nu\theta\rho\omicron\acute{\pi}\omicron\omicron\nu$, 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 crows 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', $\chi\alpha\omicron\rho\alpha\acute{s}$ or 'Hog's Back', Virgil's 'Dorsum', which Euripides, Tro. 89 prefers to call $\chi\alpha\omicron\rho\acute{a} \delta\epsilon\varsigma$, since they are two. They are now called by the name 'Rematiari', 'the Sunken or Flooded ones', from $\rho\epsilon\omicron\upsilon\alpha$. 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.
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 Σαρανταϊλη, '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 ἄντρον ἡ, πέτρα μεγάλη, τὰ εὐδοθεν κοῖλη.

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. δάπτω will refer to the fastening (κατὰ, 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:

πιθοῦν κράτος μέντοι πάρες γ’ έκών ἐμοί,

and Prom. V. 640:

οὐκ οἶδ’ ὡπώς ὑμῖν ἀπιστήσαι με 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 Πλειστός, οξυτώνως. Ἡρωδιανὸς δὲ, ἐν Τῷ Καθόλου, Πλεῖστος βαρύνει. The 'Ἡ καθ' ὁ Ολον or Καθολική Προσωδία, or Μεγάλη Προσωδία, is the title of Herodian's great work, in 20 books, on accent and quantity.

29. Ἡ Πυθία is ἡ λεγομένη συμπροφητεύειν Θέμιδος ἄξια, Plut. de Ind. Malign. 23.
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 ει 'Thou art'; cf. "every man that cometh to Him must confess that He 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: ἢ μὲν γὰρ Πυθία καὶ πρὸ ἐρωτήσεως αὐθωρὶ χρησμοῦ εἰσωθε τινας ἐκφέρειν· ὁ γὰρ θεὸς ὁ λατρεύει καὶ καψοῦ ξυνίσει, καὶ οὐ λαλέοντος ἄκουει.

38. μὲν οὖν corrects the hasty σοδέν, and brings the truth to its exact dimensions.

40. ἐπ' ὀμφαλῷ μὲν. Delphi itself was called γῆς ὀμφαλός, 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 ὀμφαλός. 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 Trogloodytæ, below Berenice (mod. Suakim), and they happened to meet at Delphi at the same time.

Strabo, l.c., adds: δεῖκνυται καὶ ὀμφαλὸς τις ἐν τῷ ναῷ τεταυνωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου, "There is an 'Omphalos' shown in the Grand Saloon (ναὸς, σηκός, cella) 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 Oresteide, 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 τάσδε τάς μαργοὺς and the αἴδ' αἰ κατάπτυστος. He is the God of Light and Gladness: they are the obscene and hideous daughters of Night and Horror.

78. Βουκολούμενος, 'driven like cattle by drovers'.

80. Plutarch, who was likely to know, says, Fr. 10: ξύλων δὲ τὸ τής Πολιάδος (ξώανος) ὑπὸ τῶν αὐτοχθόνων ἱδρυθε, ὁ μέχρι νῦν Ἀθηναῖος διαφύλάττουσιν.

89. Ἔρμης, called Σῶκος 'the Mighty', his planet-star being Σεξέσ in the Babylonian tongue; Ἑρμοῦνίος 'the Great Helper'; Ἀκάκητα '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 μαντικωτέρα", imbued with more than human intelligence.

114. ἀλλὰ περὶ ψυχῆς θέων Ἑκτορὸς ἱπποδάμω, 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 διφρηλάτου, however, κέντρον can only mean μάστιξ, which he makes quite clear by saying μαστίκτερος, v. 159.

Κέντρον occurs only twice in Homer: II. 23. 387, where it is the same thing as the μάστεγα 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 κεντροφεκέας, 'submitting to the spur of the lash', in v. 752.

Hesychius gives: κέντρον· δόρυ, μάστιξ. The Etym. M. has: κεντροφεκέας· τοῖς κέντροις, ὁ ἐστι ταῖς μάστιξι, εἰκονας, and under κεντρότυπον· μαστιγίαν.
The διπλαίς κέιντρωσι of Soph. O. R. 809 means a whip with two lashes, of which see an example under the word flagellum, in Smith's Diet. Antiq. This will be the same as the διπλὴ μάστιξ of Aesch. Agam. 642, and δύο κέιντρα are simply 'two lashes'.

This passage is imitated by Soph. Ant. 1272, foll:

ἐν δ' ἐμῷ κάρῃ
θεὸς τὸν ἄρα τότε μέγα βάρος μ’ ἐχων
ἐπαίσεν, ἐν δ' ἐσείσεν ἀγρίου ὁδοῖς—

"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 Walhalla.

182. ὀφθαλμόφυνε. '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
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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 χλούνιος. Aeschylus uses χλούνης in Fr. 60 (Herm.):

ΑΓΓ. μακροσκελῆς μέν. ΛΤΚ. ἄρα μὴ χλούνης τίς ἤν;

which Hermann translates:

Νυν. Πραελώνα certe erat. Λυκοῦρ. Νυν 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 χλούνης there means γένος τι ἀκριδών has nothing to support it: Hermann failed to see the meaning. The play must have been a Satyric Drama; and when the Messenger tells Lycurgus that Dionysus had long legs, the king, with allusion to the god's amatory disposition, asks ἄρα μὴ χλούνης τίς ἤν; which Plautus would probably have rendered by:

Ν. θρα. procerum. Ι. Numquid et par testium proceritas?

Dionysus was called ἐνορχής in Samos. The wild boar, σύγγρος, was also called ὀσχέδωρος, Athen. 9. 64. 65, that is, μακρῷ or μεγάλῳ ὀσχέω δεδωρημένος. It is also called ὀσχέδωρος, just as ὀστάκος, the Greek name of the 'lobster', is also spelled ὀστάκος, 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 χλούνης or σύγγρος, eignale, einghiale, sanglier, are from Latin singularis, because he feeds alone, except in breeding-time (Aristarchus took χλούνης to mean μόνος, singu-
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luris). Then he is pre-eminent for amorous fury, Opp. Cyn. 3. 367, 372:

θηλυτέρη δ’ ἀλλαστος ἐφομαλνίων ἀλληται
καὶ μᾶλ’ ἐφουμαλνίων σφριγά . . .
καὶ χόλος ἀμφι γάμοις πολύ πλην ἥσπερ αἰδώς.

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 σοῦ ἐκτομίας, 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 εὐνή, the former in the sense of pubes, the signs of puberty, and the latter in that of coniubitus cum femina, which is its proper meaning. Homer says θαλερός παράκοτος of Hector, Il. 6. 430, and θαλερός of Nausicaa’s marriage, Od. 6. 66, the word meaning the same as χλοερός; 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’ τρίβεσθαι, not τρίβειν, is used, as: ἄγος προστίττεται, ‘he has attributed the guilt’; προστριβομένος τούνειδος, ‘imputing the disgrace’.

208. οὐκ ἐν γένοις ὀμαιρός αἰθέντης φόνος. They regard their position as unassailable, on the strength of the old belief:

δειναὶ γὰρ κατὰ γαῖαν Ἐρυνόεις εἰσὶ τοκῆνων—

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 ἀνδρωποί προσβυτάτην νομίζουσι πασῶν τὴν ἀνδρὸς καὶ γυναικὸς 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, πρώτη καὶ στοιχεωδεστάτη τῶν κοινωνιῶν ἥ κατὰ τὸν γάμον, ‘the first and most elementary of all fellowships is marriage’.

213, 14. εὐνή γὰρ ἀνδρὶ καὶ γυναικὶ μάρσιμος ὄρκον ἑστι μεῖζων τῇ δικῇ φρονομένη. The words μάρσιμος, etc., from Aeschylus can only mean, that monogamy, etc., 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 ἔνταξε is a thing of more account than a promise made at some solemnisation of the holy rite, which is only a ὀρκος 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 relation, 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 τόκον or οἶκον in place of ὀρκον.

It will not suit the passage to suppose Apollo to mean 'that which we Olympians regard as μέγιστος δεινότατος τε,' and it happens that when Ηερὲ 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, ἵνα ήθεα κεδώ διδάξης—that she should be χειροθής καὶ τετιθασειμένη, 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
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:

\[ \text{oS & oU kTak\~wv p\~aiS \mu\~t\~e\~p\~e\~ro\~v \d\~m\~v\~t\~w,} \]

'let Orestes take an oath that he, her child, did not kill his mother', then it may be seen why Apollo says \( \text{\~o} \text{r\~k\~o} \text{v} \) 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):

\[
(\text{kai } \text{eS}) \text{ \~te\~S} \text{ \~ph\~la\~S} \text{soi } \text{kai } \text{\~rho} \text{o\~i} \text{ } \text{\~se\~m\~fo\~r\~as}
\]

where a codex of Rob. gave \( \text{kai } \text{\~rho\~oi} \text{ } \text{\~se\~m\~fo\~r\~as} \). \( \text{M} \) gives:

\[ \text{\~te\~S } \text{\~ph\~la\~S} \text{soi ... kai } \text{\~rho\~i } \text{\~se\~m\~fo\~r\~as} \] \( \text{\~o} \text{\~r\~a} \text{\~s}. \)

The \( \text{\~kai\~ri\~o\~soi } \text{\~se\~m\~fo\~r\~as}, \) which is universally read, is not translatable: opposite meanings are given by editors: \( \text{\~ph\~la\~S} \text{soi } \text{\~te} \text{ } \text{\~rho\~o\~m\~a} \text{ } \text{\~te} \text{ is a} \) regular form in Homer: \( \text{\~le\~g\~e\~e} \text{ } \text{\~ta } \text{\~kai\~ri\~a} \text{ or its equivalent, and \text{\~kai\~r\~i\~a} } \text{\~pl\~e} \text{\~g\~a} \text{ are the only ways in which Aesch. uses \text{\~kai\~r\~i\~o\~s}.} \)

280. As an illustration of Eur. Andr. 638:

\[ \text{\~v\~do} \text{oi } \text{\~te} \text{ } \text{\~p\~o\~l\~o\~l} \text{ } \text{\~g\~e\~ri\~o} \text{\~w} \text{\~w} \text{\~\~e\~i\~n} \text{\~o} \text{\~n} \text{\~e} \text{\~s}\]

we may call to mind Philip Falconbridge in King John, who says:

"I would not be 'sir Nob' (\text{nobilis}) in any case".

But perhaps the verse, \( \text{\~x\~r\~o\~n} \text{\~o} \text{\~k\~a\~b\~ai} \text{\~rei } \text{\~p\~\~in\~ta} \text{ } \text{\~gy\~r\~a\~sko} \text{\~w} \text{\~v} \text{\~\~o} \text{\~v}, \) 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.
306. εἰχόμεθ' εἶναι. The corruption seems to have been caused by a gloss, οἵμεθ', written by some one who did not well understand the meaning of εἰχόμεθ', taken from Homer's εἰχόμαι εἶναι. 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 εἰχόμαι εἶναι 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:

ἀλλ' ἀγε μοι τὸδε εἰπὲ καὶ ἄπρεκέως κατάλεξεν,

'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 Μάτερ ἃ μ' ἐτικτες. The tense of ἐτικτες reminds the mother of the moment and the agony of the birth. Anth. 7. 531, μάτηρ ἃ σ' ἐτεκεν.

322. As to the quantity of the penult in Φρενοδολής, the question is: 'which has the best effect on a correct ear in this particular line, whether, ὥς ὥς ὥς, or ὥς ὧς ὧς?' In the latter case the rhythmical anepex, marked x, will be like the penult of a seaizontic Iambic senarius, or a dochmiac foot of which the penult is a syllable long metrically, but having the thesis, i.e. anepex.

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 γλυκὺ μὲν ἐπὶ γλυκὺ μάρπτε, πικρὸν δ' ἐπὶ πικρὸν ὄρουσεν,

which is given by Macrobius (Sat. vii. 5, Gronovius Jac. 1692), who wrote more than 300 years after Plutarch, as

ὡς γλυκὺ μὲν γλυκὺ μάρπτε, πικρὸν δ' ἐπὶ πικρὸν ὄρουσεν,
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where θερμῶν δ' ἐποχέωτο θερμῷ cannot be admitted as genuine, but only as a restoration of the verse by the help of glosses. Empedocles formed his word δαλερῶς, 'hot', from δαίω through δάλος. He probably thought that it was much the same as φανερῶς, 'bright', by the side of φαύνος, 'bright', and φάνως, 'torch'; as ᾠδαίης from ὄραω; τάγονχως from τάγη; τιθαυσός from τίθη; μαλακός from βλάξ. He is rather impatient of control in these matters. If empýrēan will not suit, he says empýrēan, rather than lose a word so graphic. δαλερῶς unites the two ideas of heat and steady light, for expressing which θερμῶν and φλογερῶς, etc., are quite unsuited. See also that line of his, Athen. 3. 30:

ἐστρέια συμμεμεκτα
τὰ διελεῖν μὲν ἔστι χαλεπά, καταφαγεῖν δ' εὐμαρέα,

where he chose to say εὐμαρέα rather than the less musical καταφαγεῖν δ' ἐστ' εὐμαρῆ.

Plutarch, who records, de Pyth. Orac. 8, 'Ἀριστοτέλης μὲν σὸν μόνον Ὀμηρον ἔλεγε κινούμενα ποιεῖν ὁνόματα διὰ τὴν ἐνάργειαν, 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)'; πολυαίματον ἦπαρ—νεφεληγερέτης ἄηρ—ἀμφιβρότη χθόν'.

A more probable correction of our Fr. would be:

δαλερῶν δαλερῷ δ' ἐπόχευν,

and it is the active, ἐποχεύσατι, in Ar. Gen. An. 2. 5. 6, the only place where the verb is quoted.

Aeschylus, πολὼν χρῶνον ἐν Σικελίας 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), Bacchylides, Xenophanes, Epicharmus?
Perhaps it is to this intimacy with the staunch republican Empedocles that we must refer the warning of Aesch. below, v. 489: μὴ τε δεσποτοῦμενον (βίον) αδελφῆς, 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 Choëph. 804, foll.:—

τὸ δὲ καλός κτίμενον ἐκ μέγα ναίων,

Aesch. clearly indicated that the penultimate is anecps, by repeating the same rhythm in the next line.

I prefer φρενοδάλῃς 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 Moera spins a thread of fate for the Furies, the Moereae must be much elder sisters, and born in a remoter night.

Διανταλαί is properly said of a thrust, πληγῇ, given straight in front and going right through.

334. ἐφ' belongs to εκράνθη, not to ἀμύν. Hesych. ἐπέκρανεν· ἐπετέλει.

335. ἄθανάτων must here mean the other deathless ones who dwell above ground, on Olympus.

342. εἶναι was corrupted to νέον by an imperfect anagrammatism: a perfect one is to be found in nesί for sίne, 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. τάσις μερίμνας. The difference between τάσις and τάσιδε ἀφελεῖν is thus explained by Manuel Moschopulus, cire. 1300 A. D.: ὁίνον, ἀφύρημαι λόγον, ἀφύρημαι παιδείας· τὰῦτα γὰρ οὐκ ἔχων, τὸν λόγον φημὶ καὶ τὴν παιδείαν. δινατὸν δὲ μοι ἡν κτήσασθαι, καὶ διότι ἤμελησα οὐκ ἔλαβον εἰς τοιαῦτα οὖν συντάσσεται γενικῇ, ὥς προείπομεν. ὅταν δὲ ἔχω τι καὶ στερηθῶ τούτον, τότε τὸ ἄφυρημαι συντακτέων αἰτιατικῇ. Therefore τάσιδε is right here.

351. Hesych. s. v.: Καμπεσίγουνος (like ὀλεσίωικος, said of her, Sept. 720). ἡ Ἐρμινίς, ἀπὸ τοῦ κάμπτει τὰ γόνατα τῶν ἀμαρτανόντων.

360. λάμπη. The actual words of Hesychius are: λαμπή· τὸν παχὺν ἄφρων τὸν ἐπιπολάζοντα τῷ οὖν φασίν (‘mother’). Λαπτῆς
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(sic): λαπτήν ἐλεγον τὸν παγὼν ἀφρὸν τὸν ἐπιπολάζοντα τῷ οἶνῳ πηλώδῃ ἄλλοι, βόρβορον ἤλην (also 'mother') ἄλλοι, τὸν περὶ τῇ ἄλη (salt incrustation) ἑφαστάμενον ἐν ταῖς λήμεις (scum): οἱ δὲ, τὸν περὶ τὸν γαλακτός ὑπεινόδη ηλίον (cream). λέμφος: οἱ μνεώδης καὶ μάταιος (Fr. moutieux; Span. noquisiero; Ital. mosécioso). Plut. adv. Stoicos says that gnats and mosquitos delight in λάμπη καὶ ὕζευ, ‘the mother and fungus on sour wine’.

369. Hesych. gives καταφατομενή (sic): κατακτωμένη, κυρίος δὲ τὸ ἐκ προκαταλήψεως, ‘securing the possession; properly, by precedence in occupation’.

372. πρέμια: τὰ ἤχεινα στελέχη τῶν κατὰ βλαστημάτων, 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 αὐτὸς in composition; and the corruption had become inveterate when M was transcribed.

419. παλαμναῖος. Usually connected with παλάμη, as in M. Moschop. s. v., ὁ οἰκείας χεριν φῶν ἐγγασάμενος, like αὐτόχερ. The connexion with παλάσσω, παλαγμός, 'defilement by spots of blood', seems possible. The αὐτότητις, Soph. O. R. 107, etc., points to ἔντεα, the 'actual wielder of the weapon'; whereas αὐθέντης, supra v. 208, seems to point to θείω, '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 (Choëph. 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 ἐκμαρτυρεῖν 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 ἐξάγγελος and ἐξαγγέλλειν, ἐξω τῶν δύμων ἐξήγγελε, 'brought clear evidence out of the palace after a long time'.

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The verb occurs once in Homer, Il. 5. 390, πειρικαλλής 'Ηερέβων 'Ερμέα ἐξήγγειλε, 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 εὑκρίτων τὸ κρίμα.

448. οὐκ εὐπτέμπελον. Cf. Hesych. δυσπτέμπελον ἐπὶ μὲν τῆς θαλάττης, ὡς δυσχείμερος καὶ τραχεία καὶ ταραχώδης περὶ δὲ τοῦ κολυμβητοῦ, δυσάρεστος. The latter seems to be said of a diver for purple-oysters, πορφυρέως, or of a sponge-hunter, σπογγοθήρας, ἀρνεντόρ, ὑδινότορ, 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. τέρμηλα, δύσκολα, τραχέα, Hesych.

485. The corrections here are μυδέν (Weil), καρδίας (Cantor), ἐμφανῇ and κῦν. A curious theory has been broached, that a pyrrhic word, such as φλόγα, χθόνα, φρέα, 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 θλύσις.

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 κάκ᾽ once among 297 Greek verses in the Dublin Translations. The punctuation seems to make no difference: as, e.g., Eur. Heracl. 939:

τέρψαι θέλοντες τὴν φρέν᾽. ἐκ γὰρ εὑτυχοῦς.

The restriction was not suggested by the Homeric poems, which have κάκ᾽, adj. or subst., 15 times; κῦν᾽ twice, κῦνα in full only thrice; φφϋν᾽ thrice; φλόγ᾽, etc.

'The watch-dog over the passions' was ἐμφανῆ 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 στιωπώντες κατ᾽ ἀνάγκην, 'not allowed to speak'.

In the same way every court-house and county gaol, every cathe-
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a 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 Shakespeare (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’, δομάτων κύα ἐσθλήν, Agam. 607; and speaks of Agamemnon as σταθμών κύα, ib. 902, ‘a watch-dog of the folds’. Lucretius habitually speaks of dogs with tenderness: ‘consueta domi catulorum bland a propago’, 4. 994, where ‘blanda’ means ‘good-tempered and affectionate’, as in 5. 1065, ‘at catulos blande quum lingua lambere tentant’; and again, ‘levisomna 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 vengeancees de Dieu contre notre folle espèce, c’est la brieveté de la vie du chien”.

Virgil repeats Hesiod’s precept (καὶ κύα καρχαρόδοντα κομείν, μὴ φείδευ σώτου, ‘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 λάγια the Δάίμονες were called κύνες, as being the watchers over men’s conduct when the superior gods had left the world. Lycephon calls diviners Απόλλωνος κύνες. In Choëph. 924, 1054, the Furies are μητρὸς ζύκτοι κύνες, ‘dogs enraged against a trespasser’; they are βίου κύνες, ‘watchers of man’s life and ways’, in Auth. 7. 437.

No one will rightly appreciate the lines lower down,

κερδών ἄθικτον τούτο βουλευτήριον,
αἰθόν, δέξιθυμοι, εἰδότων ὑπερ
ἐγρηγορῶς φρούρημα γῆς,

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 ἄθικτος, ‘projectum non odoratur cibum’, Hor. Epod. 6. 10; he is αἰδώς, ‘worthy of respect and kind regard’, as in the precepts of Hesiod and Virgil; he is δέξιθυμος, or, as Proclus says in his Comm. on the passage in Hesiod, ὀάκνεων ἐτοίμος, ὀξυόδωος, δηκτι-
κός, εἰς τὸ ἀποστεῖν τοὺς κλέπτας; he is eminently 'a watchful guard o'er them who sleep', because of τὸ φιλακτικὸν καὶ φιλοδέσποτον, Sch. Agam. 3, and Livy, 5. 47, 'sollicitum animal ad nocturnos strepitus'; Lucr. l. c. 'levisomna canum fido cum pectore corda': Aesch. Sept. 621, 'a stranger-hating doorkeeper'.

It was necessary to make some remarks like the above, because the emendation κών' 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 praescrpta ad candida calcis currenti spatium 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 φύσει 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 détestables instincts'. Remove the evil conditions of birth and breeding as much as possible; if you cannot, 'continuo culpam ferro compesce'.
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;
qui vates, et Phoebi digna loquenti;
inventas aut qui vitam excoluere per artes;
qui fecerunt memores alios fecere merendo'.

507. παντόφωρτι. Compare Eur. Ino, Fr. 12, πάντοθεν θηρόμενοι σώματα, μή δίκαια καὶ δίκαι' ἀρως, which is said of collectors of wealth. The first meaning of φόρεω appears to be, not 'mix' nor 'defile' but, 'carry for the purpose of adding to something else'. One cannot but think of German fahren and Fuhr, ferre and fur, φόρεω and φωρ. '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 φόρεων. So γέφυρα will be an embankment made by repeated pilings-on of material.

παντόφωρτα 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 dreadnaught 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. ὑπερθέωντι ἀκραν. Understand ἀλα ὁ θαλασσαν with ἀκραν. Homer says θεόν and δεινοσα of a ship scudding before the breeze. Hermann's citation of Theogn. 619 is too like this passage to be omitted:

πόλα' ἐν ἄμηχανήσι κυλίνδομαι ἄνυμενος κηρ, ἄκρην γάρ πενής οὐκ ὑπερθέραμομεν.

559. ξήγεον δὲ μου. Orestes calls upon Apollo to give testimony for him; just as an ξηγητης 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. οὐκ ἐστι μήτηρ τοκεώς, τροφός 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 Ἄρτασ 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 οἶνον τιθήνη καὶ ἐκμαγεῖον (something fit for receiving the impression of a seal, and preserving it) καὶ μῦτηρ. Plut. de Plac. Phil. 1. θ'.

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, Lucre. 5. 799, foll. Pythagoras, Archytas, Plato, Xenocrates, Diacarchus (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. ἢν περ Δέος ἔνθα καὶ Αἰδώς. Also where there is ἔρως and φιλία, as in Phaedra's case, there are αἰδώς and δέος. How much the lover fears from the idol of his fancy, ἀνάθημα μερίμνης, Auth. 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 πλείστον αἰδώς ἔρωτι δικαίῳ μέτεστιν. Therefore the αἰδώς in Eur. Hipp. 385:

μακραὶ τε λέσχαι καὶ σχολῆ, τετεῦνον κακῶν, αἰδώς τε,

is placed there with exact propriety.

648. τὸ καλὸς ἀρχομένους παρασχεῖν is the proper task of political science, πολιτικῆς παιδείας ἔργον, Plut. Reip. Ger. 21.

667. οὐλαχών. See Dem. Meid. 573, καὶ τέθυκεν ἄλοιφα παρ' ὑμῖν καῖτοι τούτο τὸ λήμμα (3 obols) δι' ἐνδειαν, οὖ δὲ ὑβρίν, λαμβάνειν ἐπεχείρησεν ἐκεῖνος.

675. διανομᾶς καταφθάσας. In Agam. 1454:

πρὸς γυναῖκας ἐ' ἀπεθίσειν βίον

we ought to read ἀπεψύχῃ βίον. Hesychius quotes ἀπεψύχῃ from the Cereyon of Aeschylus, and ἀπεθίσειν is a bad gloss upon it in the Agamemnon.

693. καὶ ἰσόψυφος ἱμηθὺ. 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 sententiiis', Cicero has 'in eo variari inter eos et dubitari videtur', Fin. 5. 5. 12. He seems to confound varius, 'speckled', Gk. βάλκος, from βάλλω, 'to sprinkle drops of a different colour as painters do', with varus, of uncertain derivation, but meaning 'that proceeds to an equal distance in two divergent directions'. Varus is 'knock-kneed', Gk., Hesych., opposed to valgus and vatus, Gk. παβδός, which mean 'bow-legged'. Labda the mother of Cypselus was 'knock-kneed'; her legs made a Greek lambda. Thus Cic.'s 'variatis sententiiis' means 'diverged to an equal extent' and not merely 'diverged'.

In the same way a ploughman, unless he bends forward in driving a plough, praevericatur, 'cuts a furrow which is varus to the previous one', Pliny, N. H. 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 Choephoroe (1862), p. 94. Firstly, lira does not mean 'a furrow', but along with scamnum, porea, porculefum, it means the 'ridge', 'land', 'balk', 'mound', which is thrown up between two furrows. Sulcus is the one Latin word for the one English 'furrow'. Secondly, "liroe, lioe", is the Latin transcription of ληρος, ληρος, 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 παραληρείν.

717–726. It is hardly probable that the Chief Secretary actually performed the duties of a prompter or souffleur, υποβολείς, monitor.

778. ἐσφραγισμένος. Every article of value, every present, and consignment of tribute that was deposited in the Πάξα or 'Royal Treasury' of a Persian king was 'sealed and registered'. See Chardin's Voyages, vol. 1, p. 264, 4to ed.
782. κοίμα 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 δόμοις Ἐρεχθέως. The "'Ἐρεχθέως Ποσειδών ἐν Ἀθηναῖς" of Hesychius, who does not give the name Ἐρεχθόνιος, which is probably a variation of the same word, would seem to make it an equivalent of Ἐνοσίχθων and Ἐννοσίγαμος, through some such root as ἐρέχθω, ἐρείκω, ῥοχθέω, μόχθος.

834. μὴ βάλης. So Alecto says, Virg. Aen. 7. 551, "spargam arma per agros".

841. θειῶς εὐκλείας ἐρως. Plut. de Hdt. Malign. 39: αἰ Κορίνθια γυναῖκες εὑκαντο τὴν καλὴν ἐκεῖνην καὶ δαμιομάν ἐὐχήν, ἐρωτὰ τοὺς ἀνδράς τῆς πρὸς τοὺς βαρβάρους μάχης ἐρβαλεῖν τὴν θεοῦ (Ἀφροδίτην). The exact meaning of ἐρως is recognized in the following words: σιωπῶ γὰρ τὸ πάσαν ὅρμην καὶ ἐπιθυμίαν ὑπὸ τῶν παλαιῶν ἔρωτα καλεῖσθαι, 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 teλum in Martial, the Priapeia, and Justin.

885. ὅ δέ την κύρσας. I should prefer to read:

δ δέ την κύρσας ποιεὶ Ἀρών τούτων
οὐκ οἴδει ἵσως
πληγαὶ βιῶσαν πάθεν ἥλθον,

'and, at times (ποτὲ), a man who has in some way (την) met these Avengers does not perhaps (ἵσως) 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 serofula, 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;
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 Servi Num. Vind. 12. Iamblichus says of Pythagoras, de Vita Pyth. 218: το κάλλιστον πάντων ἐπέδειξεν ὅτι οἱ θεοὶ τῶν κακῶν εἰσίν ἄναίτου, καὶ ὅτι νόσοι καὶ ὁσα πάθη σώματος ἀκολουθῶσ ἐστὶ σπέρματα. This, so far as it is mystical, is erroneous and misleading: the Greek θεοὶ represent physical laws.

891. ἀμαθίων ἀμαθον ποιεῖ, ἰφανίζει καὶ φθείρει, Hesych.; but perhaps from ἀμάρν.

926. Παλλᾶς Τριτογένει', ἀνασο' Αθηνᾶ, ὁβοῦ τήρει πόλιν τε καὶ πολίτας, ἄτερ ἀλγίων καὶ στάσεων καὶ θανάτων ἀώρων, σῦ τε καὶ πατήρ.

So Pindar in Plut. de Exilio, ὅθεν ἀδάκρυς (so I read for ὀδρυς), πενθέων δ' ὁικ ἐλαχων, ῥοιδε 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.
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 Dactylic, 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
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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 iambics trimeters suit the air of 'Dream Faces'; but when Aeschylus put together the words:

χθονὸς μὲν εἰς τηλομον ἡκομεν πέδον,

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 μη-, and the other that in which the syllable -viv, before a vowel, is pronounced. These subserve the verse-accent, or arsis, and the same two material elements appear as μη- and -viv. 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 μη-: so μη- becomes something more than viv 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 anapæstics; one for all other rhythms.
less than $\mu \eta \nu$. 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 *arsis*. The $\mu \eta \nu$ 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 $\delta \omega \omega$, let it be called $x$: it has been agreed that $\mu \eta \nu$—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., $\mu \eta \nu$, 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 $\approx \approx$ and $\approx \approx$ as being to each other as $\frac{1}{2}^2 + \frac{3}{2}$ are to $2 + 1$. The true account is that $\approx$ is *ἀλογος*, *irrationalis*, 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 *κόσμος* 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 *tempo rubato*—a good deal of give and take is allowed, a good deal of *playing with the time, so to speak*. An old Greek metrician would call this *ἀνάκλασις* and *ἐπίκλασις*. To *play with the time* 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 *playing with the time* in Greek and Latin metres. (The parts within inverted commas are quoted from *Household Words*, Dec. 20, 1884.)
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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' 'hör-orr-orn', 'mountain' 'moû-ou-ountain', 'hounds' 'houûnnnds', 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, δή, τοῦ, 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, ἀρσ, 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-
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 ('). (ɔɔ) means that a long syllable has taken the place of two short ones with thesis; (ɔ), the mark for a rhythmical anapest, 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, στίστημα, 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 or sesquiparus. A rhythm is called impar when the arsis has two morae or times (ᵲ), and the thesis one (ᵰ), as in trochaic and iambic verses, either ᵲᵰ andᵰᵰ, or ᵰᵲ andᵰᵰ, 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, ᵲᵰᵰ orᵰᵲᵰ; for anapaestic,ᵰᵰᵰ, orᵰᵲᵰ, orᵰᵰᵰ, orᵰᵰᵰ.

A rhythm was called sesquialter or sesquiparus 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,ᵰᵰᵰ, and the ionic a minoreᵰᵰᵰ, with its variation for effect,ᵰᵰᵰ, 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:

τις ἀχω, | τις ὄδμα, | προσέπτα | μ' ἀγέγγισ;

a succession of four bacchii. Or, Pers. 65:

πεπερακεν | μεν' ὁ πέρση | πτόλεις ἡδη,

a succession of three iones a minore. The Greek poets found that a
succession of anacrusis and base in the two forms $\odot \odot \underline{\underline{\odot}}$ and $\underline{\underline{\odot}} \underline{\underline{\odot}}$, 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 cretic, and the dochmius. They found that a trochee or chore, χορεύς (dancing foot), followed by an iambus, $\odot \odot \underline{\underline{\odot}}$, had a good effect when inserted before the dactyls in logaoedic rhythms: also that the first three syllables of a trochaic dipodia, $\odot \odot \underline{\underline{\odot}}$ (which from frequent use, and from orders being composed of them, acquired a separate name as the cretic foot, ποὺς Κρήτικος), were useful as an ending of dochmiac and logaoedic verses; thirdly, that a succession of iambus and cretic, $\odot \underline{\underline{\odot}} \underline{\underline{\odot}}$, 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, Μ. 5. 166, calls, 'tertiata verba', and the Scholiast on Eur. Ηηρρ. 198, κομματικά διάνοια. 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—

\[
\begin{array}{c}
\underline{\underline{\odot}} \\
\underline{\underline{\underline{\odot}}}
\end{array}
\]

A cretic with its first arsis resolved, $\underline{\underline{\odot}} \underline{\underline{\odot}}$, used to be called a paeon. This occurs in orders such as Eu. 322:

τάδε μελός, | παράκοπα | παράφόρα | φρένοδαλής,

where -δα- may be short, as is shown in the Appendix; but Weil suggests φρένοπλανής, and Herwerden φρενομανής, not thinking it credible that Aeschylus introduced the rhythmic anephes, Χ, in that line. It seems to be introduced, Choëph. 806, 7; but the two lines are in a μεσαίοδος, 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.
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 penthemimer in the hexameter suggested to Callinus the two penthemimers in the second line of elegiac 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 cretis, sounded well; or a series of anacrusis and base, otherwise called bacchius, or syncopated iambic dipodia”.

The words of Vict. are: “Namque Archilochum ferunt (quem parentem artis Musicæ juxta multiformem metrorum seriem diversamque proponiems omnis actas canit) acceptum ab his qui ante se inspexerant summaturique tractaverant Daeticum, quod est omnium caput æ principium, per abjectiones detractio¬nesque 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, Anacreon, 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 hal¬ves 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 ἴπομος ἱμάλειος s. sesequius s. sesquialter 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 ana¬cursis and base repeated’. On no account can a cretic or paeonic rhythm be called hemiolian.
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difficult to see how the other Greek metres were evolved. Either
Archileocus or Callius perceived that if the penthemimer were re-
peated:

\[ \mu \nu \nu \nu \kappa e i d e \theta e \alpha, \mu \nu \nu \nu \kappa e i d e \theta e \alpha, \]
a new type of verse would appear, suited to elegiac subjects; and so
the dactylic pentameter was made, and the Elegiae couplet.

The Adonius at the end of the Dactylic hexameter:

\[ d e \omega \alpha \chi \iota \lambda \eta \nu \sigma \]

followed by the choriambus \[ \omega \lambda \rho \omicron \epsilon \nu \nu \nu \] was well qualified to suggest the Alcaic, Sapphic and Asclepiad forms, of which Latin examples
will be most familiar. By doubling both the dactyl and the trochee
we get:

\[ \phi \lambda \mu \mu \mu \nu \eta | \kappa \omicron \sigma \tau \sigma \tau \dot{\iota} | \]

The first two lines of the Alcaic stanza consist of the same elements
varied:

\[ v i | d e \zeta u \zeta \lambda \eta | s t e t \ u \nu \nu \varepsilon | \kappa \alpha \iota \nu \delta \mu \nu \mu, \]

\[ a n a e r u s i s, t r o c h a i c \ d i p o d i a, \ d a c t y l, t r o c h a i c \ d i p o d i a \ c a t a l e t i c. \]

The third line in the Alcaic stanza is formed of \[ a n a e r u s i s \] and two \[ t r o c h a i c \ d i-
podias. \] It was once quite absurdly made out to be \[ i a m b i c. \]

The close relation between the hendecasyllabic Alcaic line, given
above, and the minor Sapphic has been long observed: if the \[ v i- \] be
taken from \[ v i d e s \] and put after \[ c a n d i d u m \] there appears a \[ d a c t y l \] between
two trochaic dipodias:

\[ \text{jâm sâtis têrr | is uâvís | âtquê dirae,} \]

which, with its proper modulation by \[ c a e s u r a, \] is the \[ m i n o r \ Sapphic \]
verse.

The \[ m a j o r \ Sapphic \] verse differs from this in having a \[ c h o r i a m b u s \]
before the \[ d a c t y l : \]

\[ tê dêós ò | rô sýbâriu | cûr pôpê | rês âmândo. \]

The \[ m i n o r \ Asclepiad \] verse inserts a \[ c h o r i a m b u s \] after a \[ b a s e \] before
a \[ d a c t y l \] with \[ c r e t i c \ c l a u s u l a : \]

\[ mûcê | nás âtâvis | êdîtê | rûgûbas. \]

The \[ m a j o r \ Asclepiad \] inserts two \[ c h o r i a m b i : \]

\[ tû nê | quâœsiêrûs | sêêrê nêfâs | quêm mîhî | quêm tîbî. \]
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:

ēā δῆ, φί | λαὶ λαχϊται, || τουργόν οὐχ ἔ | κᾶς τόδε |

better twenty | years of europé || than a cýcle | of cat'hay |

if you are wâking | câll mé cárly | câll mé éârlý | moâther déâr.

Next, if the cretic ēia δῆ be removed from the commencement of the Greek trochaic tetrameter, as quoted above, there remains a perfect Iambic trimeter catalectic, or senarius:

φίλοι λαχί | ταύ, τουργόν οὐχ | ἑκάς τόδε.

The iambus had actually occurred in the -μένην of οἰλομένην. 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 ἐποδοῖ, and ἐποδά, epodes, thus:

σῶλυτάρ | ἄρισ ἄδ | ἐμς γράξ | τά ψεκ | ς υρίς ὁ ἄρων,

dactylic tetrameter, and three troches pronounced together; which latter form proved to be so good a clausula that it was called by a name of its own, ἐθυφαλλικ. Add to epodes, Hor. Od. iv. 7:

dîf'ûg | ērè nî | ς ρεδέ | αύτ j'Î m | ς ρήμα | ἑμᾶς |

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, κατά 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 | μήν οὗ | λαμείζην | ἔ μν | ἴτ' Ἀχαῖ | οἴς Ἑλγ | ε' εθη | κε,

which is almost exactly like Ar. Ach. 678, etc.:

εἰ δὲ τίς | ὑμᾶς | ὑποδω | πεῦςςς | λιπαρᾶς | καλέσει | εὐ 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 | ι | ι | ι | not ι | ι | ι | ) cuts off one syllable or two at the end of a word, as:

undē sì Pār | cāe pribh | bēnt ꙇνκανε
flūmēn ēt rēg | nētī 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 | dés āt āltā | stēt nīvē | ānildām
nēc | prātā cānis | ālbiōnt prūnīs:

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, kata στίχων, such as the Dactylic Hexameter, Iambic Trimeter, Trochaic Tetramerter, require no remark: there is a certain number of the feet admitted by that metre, with modulation in the three ways mentioned above, as:

ζεῦ, ζίδ | ζυς μέδε | ων, πεῖθ | υψόρα | δέστερνον νία,

four complete dactylic feet; caesura of -ς and -ον; diaeresis, here called 'bucolic', because of its frequency in bucolic poems, after -ὑρα;
and the three commas. Then comes the ending ὅτε ἐπὶ τὰν τάν | τὰ, of which the first foot must (except for a liberty, rarely taken, on the poet's own responsibility) be a daecyl, 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 -ά, 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' ἤμαστον ὁθὲ σ' ἀλγυνω. 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 of regard to the same pause in the sense, in lines like Aesch. Enm. 118, 234:

μύςοιτ' ἄν; ἀνήρ δ' οἴχεται φεῦγων, πρὸς ὁ

and

ἀλλ' ἄμβλην ἡδή, προστετριμμένον τε πρὸς

and others in the same way. Something similar occurs in 'The Dragon of Wantley':

but first he went new armour to
bespeak 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, Μ | Μ+; the Ithyphallic (three trochees pronounced together, hence its special name), Μ Μ Μ +; or, a Trochaic Dimeter Catalectic, Μ Μ | Μ+.

The beginnings of Lyric verses are often made with what Hermann first called anaerousis, from ἀνακροῦω, 'I strike up', as if it were the first note struck with the 'rod' ὀβόδοσ, peeten 'comb', or thumb
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"pollice", upon the harp, before the regular metre begins. Thus in Soph. Ant. 781 foll.:—

\[ \ell [\rho\acute{s} \acute{\alpha}v] | \kappa\acute{a}t\acute{e} \mu\acute{a} | \chi\acute{e}v, \]
eetc., which is \textit{logaoedic} (i.e. consisting of dactylic and trochaic orders), you read \textit{anacrusis}, trochaic \textit{dipodia catalectic}, dactyl, and a \textit{monosyllabic clausula}. The \textit{anacrusis} may be either \(\cup\), or \(\downarrow\), or \(\swarrow\), the latter as in an Anacreontic line:

\[ \mu\acute{a}k\acute{a} | \rho\acute{z}\acute{\alpha}m\acute{e}v \sigma\acute{e}, \tau\acute{e}t\acute{t}\acute{e}. \]

\textit{anacrusis} and \textit{Ithyphallic}.

Or the regular rhythm may be introduced by what the ancients called a \textit{base}, \(\beta\acute{a}v\acute{e}c\), as if it were the first two steps taken before the regular rhythm of the dance began. Starting from \(\downarrow \downarrow\), the base took freely the forms \(\downarrow \cup\), and \(\swarrow \cup\), more rarely \(\swarrow \downarrow\). Boeckh objects to calling an initial \(\cup \downarrow\) a \textit{base}. Call it, then, an \textit{iambus} taking the place of a \textit{base}, as in:

\[ \delta\mu\acute{e} | \omicron \tau\acute{o}ke\acute{e}t\acute{i}v. \]

The \textit{anacrusis} may precede the \textit{base}; the \textit{base} may be doubled; and, as a verse often consists of two rhythmical orders, the second order may begin with a \textit{base} in the middle of a verse.

The \textit{iambus} in place of a \textit{base} coming before a trochaic order gave rise to the notion of a foot called \textit{antispast}, which together with the things called \textit{bruchyecatalectic}, \textit{hypecatalectic}, \textit{epitrite}, \textit{paeon}, \textit{molossos}, \textit{antibacchius}, \textit{amphimacer}, \textit{amphibrach}, \textit{ionic a majore}; and, I think, \textit{rhythmus sescuplus}, or \textit{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 \(\mu\acute{a}v\acute{u}v\tau\acute{e}v\chi\acute{v}i\)a belongs to Boeckh.

Unprofitable technicalities which have been abandoned.

The usual way of explaining the words \(\sigma\tau\rho\phi\acute{e}, \acute{\alpha}\nu\tau\iota\sigma\tau\rho\phi\acute{e}\), and \(\epsilon\tau\rho\phi\delta\acute{o}\) is much the same as that of \textit{le prédicateur à Rome}, described by Mdm. de Staël in her \textit{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 ὀρχήστρα.

...tion que de regularité. Il ne manque jamais de partir au commencement d'une phrase, et de revenir à la fin, comme le balancier d'une pendule3). 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 ὀρχήστρα, to trig their trigs on the part of the stage occupied exclusively by the χορευταί, as the σκηνή was by the ὑποκριταί. The altar, θυμέλη, was in the centre of the ὀρχήστρα, 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 Athenaeus, 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 ἐπιῳδός". 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 ὀρχος, 'a row of dancers in a round dance', and ὀρχέωμαι, the same as χορέω, χορέομαι; except that ὀρχέωμαι, like Ital. danzare, may be said of one dancer, while χορέω is only said of a 'round' dance, Ital. ballare, Eng. 'ball'.
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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: "yët ëven | thëse bônës". 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.
so supreme that he does not refrain from ending an iambic line thus:

. . . . . . spīr | ļts, thē | signīñ | cant ēye,

and beginning one thus:

ālmōst | like a | reality. . . . . .

In the same way “thē beāu | thīffūllest māid” takes the place of two anapaests in a verse to be quoted below, and “scūppér-hōles” that of a trochee. Beware of saying ‘scūppröles’. 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 arsis 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: Cīc. in A. Gell. 2. 17.

The occasional fall of the arsis 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 tetramerter catalectic, and an iambic tetramerter catalectic; that it should be long in a trochaic tetramerter acatalectic and in an iambic tetramerter 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 tetramerter must have its four, and no more.
ON METRES.

There is little more to be said about English, and Latin Comic, "metres"—the gross misnomer! But certain foolish inventions of grammarians and writers on Metres must be pointed out. An actor did not dare to clip or slur any syllables on the Athenian or Roman stages any more than actors do now on those of Paris or London. The end of that verse was not allowed to be given as \( \gamma \alpha \lambda \nu \psi \circ \rho \omega \)—which could not be well distinguished from \( \gamma \alpha \lambda \nu \psi \circ \rho \omega \)—it had to be given so as to be much the same as \( \gamma \alpha \lambda \nu \alpha \circ \rho \omega \). Practically, synalephs and cethlipsis 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 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 hiatus was so far from being forbidden, that it was imperatively exacted. The Latin actors did not say ted amari; they said "te amari", just as an English reader is bound to say "the inevitable hour" and not thinevitable nor thie inevitable. They did not say voluptas, etc., but "voluptas", and we do not say the echoing horn, but "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 Cataleptic 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 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 the pén | táméter | āye | fálléth in | mélódy | bück,

is pure doggrel. But some of Sir P. Sidney's have a more Archi-

chian ring:

\[\text{eī keiν} | \text{ou keφa} | \text{λην} || \text{kai χαρι} | \text{eινα μελη} \]

gives ān ā | dieu to thé | wórld || ās to his | ōnly dé | light

locked in hér | lóving ém | bráce || lēt mé for | éver ā | bide.

Some \textit{dactyls} are not easily distinguished from \textit{anapaestics}, as

might be expected; thus:

\[\text{gif} | \text{éver ā} | \text{háve á mán} | \]

bléw cap for | mé,

which is scanned, \textit{anaeusus}, \textit{daebyl}, \textit{cretic clausula}, and \textit{daetyl} with

monosyllabic ending.

The English language is even richer than the Latin in \textit{dactyllic}

varieties; thus Eum. 395, a dactyllic tetrameter catalectic:

\[\text{kaiφær ā} | \text{πó χυδαν} | \text{τάζιν ē} | \text{χυόσα} \]

has its counterpart in

\[\text{knōw ye thé} | \text{land where thé} | \text{cyprés anda} | \text{myrtlē} \]

and such metrical memories as

\[\text{άλαλ̣ κά} | \text{kós φι} | \text{eί krατε} | \text{pov} \]

or else:

\[\text{rings on her} | \text{fingers and} | \text{bells on her} | \text{toes} \]

\[\text{shē shall have} | \text{music whér} | \text{éver shē} | \text{goes} \]

probably suggested to Lord Byron,

\[\text{warriors and} | \text{chiefs, should thé} | \text{shāft or thē} | \text{sword} \]

and seven following lines, which he tried to make pure \textit{dactyllic}

trimeters with monosyllabic ending; but the essentially iambic

nature of English words and sentences compelled him to use the

anaeusus in the last verse,

\[\text{or kingly thé} | \text{death that ā} | \text{waits us to} | \text{day} \]

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:

\[ \text{léro | léro | lilibul | léro,} \quad |\text{léro | léro | bûllen á | ū,} \]

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:

\[ \text{"sed est origo Graeca:} \quad \text{ut quaque res ferebat,} \]
\[ \text{nostrique mox poetae} \quad \text{sic disparis figurae} \]
\[ \text{rudem sonum seciit,} \quad \text{versus vagos locabant"} \]

and Marius Victorinus, l. 3: "cui prisea apud Latinos aetas, tanquam Italot et indigenae, Saturnio sive I'annio nomen dedit; sed falluntar: 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:

\[ \epsilon'I | \muoi γένοιτο | \piarðénos || ka | \lambda\tau\epsilon \kappa\alpha \tau\acute{e}p\epsilon\nu\alpha, \]

anacrusis, trochaic dimeter catalectic, anacrusis, ithyphallic; where the anacruses, \(\epsilon\) and \(\kappa\alpha\)-, 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:

\[ \text{(thë) Yānkēe Dōodlē | cāme tō tōwn || (ā)pōn ā līltē pōn'y,} \]
\[ \text{(hē) stīck ā feʾēthēr | īn hīs ēp || (and) cālēd īt māćāronī} \]

she does as she likes in keeping or omitting the anacrusis. So also does the English nurse:

\[ \text{(thë) Kīng wās īn hīs | coūnting hōūsē || (ā-) coūnting ŏut hīs mōney,} \]
\[ \text{(thē) Queen wās īn thē | bēakfāst-rōōm || (ā-) ēiting brēd ānd ēoney.} \]

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.
ON METRES.

The Adonius -δεων Α'χί | λυί'ος | or άμβροτ Α' | θαύρα is very common in familiar English forms, as:

"eating a | christmas pie", and "warming her | poor cold toes", are a dactyl with cletic 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, Adonius, cletic, 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: *

Also in choruses like:

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, cletic dimeter, dactyl and monosyllabic clausula:

The cletic dimeter is introduced by E. A. Poe after an anapaestic dimeter:

The Glyconic and the Pherericatic are not choriambic, but consist, respectively, of a base, dactyl, and cletic 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.
trochaic clausula: thus, Aesch. Ag. 383:

\[ \lambda \kappa \iota | \sigma \acute{n} \iota \mu | \gamma \nu \Delta i \kappa \alpha \varsigma \ | \beta \omega \mu \nu | \epsilon \iota \sigma \alpha \varphi \nu | \epsilon \iota \nu. \]

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:

\[ \epsilon \iota \rho \nu | \epsilon \iota \lambda \alpha \varsigma \tau | \epsilon \eta \ll o \nu | \delta \iota | \epsilon \iota \tau i \delta | \lambda \alpha \epsilon \delta \circ. \]

The usual Horatian form, with a spondaic base, is used, Eur. Ph. 212, 13:

\[ \iota \pi e \circ | \sigma \acute{n} \tau o \varsigma \ \epsilon \nu | \omicron \varphi \alpha \nu \upsilon \ | \kappa \gamma \lambda \iota \sigma | \tau \omicron \nu \kappa \epsilon \la | \delta \eta \mu \alpha. \]

They occur in the old English carol:

\[ \text{all the} | \text{bells in the} | \text{church shall ring} | \]
\[ \text{'christmas} | \text{day'} | \text{in the} | \text{morning.} \]

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 Ithyphallic (see p. 230), in:

\[ \text{chip chow} | \text{cherry chow} | \text{föl dé röl dé rí dó.} \]

A resolution of the first arsis occurs in the second of the two following dochmii:

\[ \text{cross patch} | \text{draw the latch} | \]
\[ \text{sit by the} | \text{door and spin:} \]

the "take a cup and | sip it up | and call the neighbours in", which follows, is trochaic dimeter cataleptic followed by an iambic tripodia.

Cretics 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:

\[ \text{follow me} | \text{and you'll see} | \]
\[ \text{that the battle} | \text{will be soon begun".} \]
\[ \text{whilst a flood} | \text{all of blood} | \]
\[ \text{filled the scupp'r holes} | \text{of the Royal Sun".} \]
\[ \text{now they cry} , | \text{run or die.} | \]
\[ \text{British colours} | \text{rid the vanquished main".} \]
\[ \text{now we sing} | \text{bless the king,} | \]
\[ \text{let us drink to} | \text{every English tar".} \]
ON METRES.

The *trochaic dimeter catalectic* occurs often, as Aesch. *Ag.* 1011, 13:

- ouk εδὺ πρὸ | πᾶς δομῶς |
- οὐδ’ ἐποντὶ | σὲ σκαφὸς.

"twinkle, twinkle, | little star; |
how I wonder | what you are".

"pity me since | she’s no more, |
beauteous maid of | Aghávore".

The *ithyphallic* becomes a complete verse in:

- baby baby bunting, ||
- father’s gone a- | hunting, ||
- to get a litt | le rab | bat’s skin,
- to wrap the ba | by bunting in,

two *ithyphallies* and two *iambic dimeters*.

It is pleasant to find that tetrastrophic systems of the *anapaestic dimeter* are well approved in English:

- τὰ γὰρ ἐκ | προτέρων | ἀπλακῆ | ματὰ νῦν |
- the assy | rián came down | like the wolf | on the fold, |
- and his có | horts were gleam | ing in pur | plé and gold.

The following forms occur in the Ballad of ‘The Red Crosse Knighte’:

- let the mass | béé sung | and the bells | béé rûng.
- and the mass | sàll bé súng | and the bells | sàll bé rûng.
- let the mín | str’il’s sing, | and the bells | ‘y’ring.

‘Fair Susan of Somersetshire’ was

- the’ beau | tiful’st crea | ture that é | ver was seen.

The *ionic a minore* is found in choruses, e. gr.:  

- carry may row | tick a rare row |
- clim a clásha | mich a nóla | mingo,

two *ionic a minore dimeters* with *trochaic clausula*.
ON METRES.

The ionic a minore tetrameter of Horace, Od. 3. 12:

misérārum est | néque ſanōri | dāre lūdum | néquō dulci |

is found in such lines as:

for the meetings | and the greetings, | the surprises, | the embracés |

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:

throch feidom | our freedom | .

quhât ſoſmans | or no mans | ,

and so in the more recent:

but true men | like you men | .

The paroemiac (παρομία, ‘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 the ſoſ | sert a ſoun | tain is spring | ſing,

in the wide | ſtate there ſtill | is a ſtree | ,

and a bird | in the ſol | ſtude ſing | ſing,

which speaks | to my spi | rit of thee | .

John Leech's paroemiacs are more exactly in Greek form:

th'ere was | an old girl | in kikken | ny,

not the old | est who ſived | there by mā | ny,

she's said: | there's no ſoſul, | in this low | irish hole,

whose ōpin | ión i vā | luc one ſea | ny.

The 3rd verse is an anapaestic dimeter.
He imitates Byron's *anapaestic tripodias* in:

\[
\begin{align*}
thé'y sůy & | thát ín hůp & | pỳ jăpăń & |
měn ãre frée & | tó bêlievé & | whatt théy cůăn & |
'bů'ť ûf & | thěy cům prêăch- & |
ìng, ánd těăch & | ìng, ánd scṛěčh & | ìng,
they áre sĕnt & | ŵfé tó jăil & | ín á ván & .
dón't yōu wĩsh & | thís wäs hăp & | pỳ jăpăń?
\end{align*}
\]

I would call the verse which separates the two couples of *anapaestic tripodias* a *paroemiacus major*, from its having one foot more than the Greek *paroemiae*. 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 *moraes*, 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 *paroemiae* and nothing else. Boeckh says of the terms *brachycatalectic* and *hypercatalectic* "Nego ejusmodi versus reperiri". "Ut brachycatalecticia ita hypercatalecticia ratio prorsus mihi absurda videtur".
THE METRES USED IN THE EUMENIDES.

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:

\[ \lambda \alpha \beta \epsilon , \lambda \alpha \beta \epsilon , \lambda \alpha \beta \epsilon , \phi \rho \delta \gamma \eta ' \lambda \alpha \beta \epsilon . \]

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.

Parodos (στρ. α', ψτρ. α').*

143, 149, dochmiac dimeters:

\[ \odot \odot \mid - \odot \mid \| \odot \odot \mid - \odot \mid . \]

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 (\(\omega\)) or (\(\xi\)) always has the thesis.
THE METRES USED

147, 153, iambic senarii.
148, 154, iambic monometer, cretic dimeter:
   $\text{o} - | \text{o} - || - \text{o} - | - \text{o} + |$

$\sigma\tau\rho. \beta'. \\alpha\nu\tau. \beta'.$

155, 161, iambic senarii.
156, 162, dochmiac monometer, iambic dimeter:
   $\text{o} - | \text{o} - || \text{o} - | \text{o} - |$

157, 163, dochmiac monometers:
   $\text{o} \text{oo} - | \text{oo} - |$

158, 164, dochmiac monometers:
   $\text{o} \text{oo} - | \text{o} \text{oo} - |$

Weil prefers to take this as an iambic trimeter:
   $\text{o} \text{oo} - | \text{oo} - | \text{oo} + |

159, 165, iambic monometer, cretic trimeter:
   $\text{o} - | \text{o} - || \text{o} - | \text{o} - | \text{o} - |

160, 166, iambic dimeters:
   $\text{o} \text{oo} - | \text{o} \text{oo} - | \text{o} \text{oo} - | \text{o} - |

$\sigma\tau\rho. \gamma'. \\alpha\nu\tau. \gamma'.$

167, 171, iambic senarii.
168, 172, dochmius, dactyl, trochaic dipodia:
   $\text{o} \text{oo} - | - \text{o} - || - \text{o} - || - \text{o} - |$

169, 173, dochmiac dimeters:
   $\text{o} \text{oo} - | - \text{o} - || \text{o} \text{oo} - | - \text{o} - |

170, 174, iambic monometer, dochmius:
   $\text{o} - | \text{o} - || \text{o} - | - \text{o} - |

First Episode.

175–248, iambic senarii.
Weil, reading ἀπ’ ἀκοιέτε νοίας (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 ὅμωμα χέρσων, 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.

σύστ. α'.

249, 252, dochmiac monometers:

υ ω ω | - υ - || and - ω | ω ω ω - |

250, 251, cretic dimeters:

- υ - | - υ - |

σύστ. β'.

253, 256, iambic senarii.

254, 257, iambic monometer, cretic:

υ - | υ - || - υ - |

255, 258, dochmiac dimeters:

υ ω ω | - υ - || ω ω ω | - υ - |

σύστ. γ'.

259, 264, iambic senarii.

260, 263, dochmiac dimeters:

υ υ υ | - υ - || υ ω ω | ω ω ω | - υ - |

(μελέων is υ -)

υ υ - | - υ - || - ω ω | - υ - |

261, 262, iambic senarii.
265, 270, dochmiac dimeters:
\[
\begin{align*}
\times & \ 0 \ | \ - \ 0 \ | \ 0 \ 0 \ | \ - \ - \\
\times & \ 0 \ | \ - \ 0 \ | \ 0 \ - \ | \ - \ - \\
\end{align*}
\]
266, 269, dochmiac monometers.
267, 268, iambic senarii.
271–300, iambic senarii, which divide themselves into:

\[
\begin{array}{cccc}
4 & 4 & 2 & 5 \\
5 & 5 & 2 & 4
\end{array}
\]

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**First Stasimon (301–367).**

στύσημα, ἀντισύστημα.

301, 304, 306, 309, anapaestic dimeters.
302, 307, anapaestic monometers.
303, 305, 308, 310, paroemiacs.

ἐπωδός.

311, 313, 314, anapaestic dimeters.
312, 315, paroemiacs.

στρ. α', ἀντ. α'.

316, 325, trochaic dimeter catalectic, Pherecratic:
\[
\begin{align*}
- & \ - \ 0 \ - \ | \ - \ - \ | \ - \ 0 \ 0 \ | \ - \ +
\end{align*}
\]
317, 326, trochaic dimeter catalectic (penult ancesp):
\[
\begin{align*}
- & \ - \ 0 \ | \ - \ x
\end{align*}
\]
318, 327, cretic trimeter, trochaic dipodia:
\[
\begin{align*}
- & \ - \ 0 \ | \ - \ 0 \ | \ - \ 0 \ | \ - \ 0 \ +
\end{align*}
\]
319, 328, cretic dimeter:
\[
\begin{align*}
- & \ - \ 0 \ | \ - \ 0 \ -
\end{align*}
\]
320, 329, cretic dimeter, trochaic dimeter catalectic:
\[
\begin{align*}
- & \ - \ 0 \ | \ - \ 0 \ | \ - \ 0 \ + \ | \ - \ 0 \ |
\end{align*}
\]
321, 330, cretic (paeonic) dimeter:
\[
\begin{align*}
\times & \ 0 \ | \ \times \ 0 \ 0
\end{align*}
\]
IN THE EUMENIDES.

322, 331, cretic (paeonic) tetrameter (perhaps penult aniceps):
\[ \infty \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ . \]

323, 332, trochaic dimeter catalectic: see above.
324, 333, two trochaic dimeters catalectic.

\( \sigma \tau \rho \, \beta', \ \alpha \nu \tau \, \beta' . \)

334, 335, 343, 344, dactylic pentameters catalectic:
\[ - \ - \ - \ - \ - \ . \]

336, 345, Pherecratics.
337, 346, cretic, dactylic pentameter catalectic:
\[ - \ - \ - \ - \ - \ . \]

338, 347, trochaic dimeters catalectic.
339, 340, 341, 348, 349, 350, cretic (paeonic) dimeters:
\[ \infty \ - \ | \ - \ - \ | \ - \ . \]

342, 351, cretic (paeonic) dimeter with a Pherecratic as clausula.

\( \sigma \tau \rho \, \gamma', \ \alpha \nu \tau \, \gamma . \)

352, 355, base, base, dactylic trimeter catalectic:
\[ - \ - \ - \ . \]

353, 356, dactylic pentameters catalectic.
354, 357, dactylic pentameter catalectic, with trochaic dimeter catalectic as clausula.

\( \sigma \tau \rho \, \delta', \ \alpha \nu \tau \, \delta' . \)

358, 363, iambic monometer, trochaic monometer, cretic dimeter, iambic tripodia:
\[ \circ \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ . \]

359, 364, iambic dimeters.
360, 365, anacrusis, trochaic dimeter, trochaic dimeter catalectic: iambic tripodia:
\[ \circ \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ | \ - \ - \ . \]
THE METRES USED

361, 366, dactylic tetrameter catalectic:
\[
\begin{array}{cccc}
\_\_\_\_ & \_\_\_\_ & \_\_\_\_ & \_\_\_\_ \\
\end{array}
\]
362, 367, trochaic dimeters catalectic.

Second Episode.

368-461, iambic senarii, which Weil divides into (368-385):
\[
\begin{array}{ccc}
9 & (2. 4. 3). \\
9 & (3. 4. 2). \\
12 & (4. 4. 4). \\
12 & (4. 4. 4). \\
7 & (3. 4). \\
7 & (3. 4). \\
9 & (3. 4. 2). \\
12 & (6. 6). \\
12 & (6, one lost. 6, three lost.)
\end{array}
\]

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.

\[\sigmaτρ. \; \alpha', \; \alphaντ. \; \alpha'.\]

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 \[\delta\varepsilon\sigmaποτοκε'\varepsilonνον\] of v. 489.)

464, 471, cretic, trochaic dimeter catalectic:
\[
\begin{array}{cccc}
\_\_\_\_ & \_\_\_\_ & \_\_\_\_ & \_\_\_\_ \\
\end{array}
\]

465, 472, cretic dimeter.

466, 473, cretic, two trochaic dimeters catalectic:
\[
\begin{array}{cccc}
\_\_\_\_ & \_\_\_\_ & \_\_\_\_ & \_\_\_\_ \\
\_\_\_\_ & \_\_\_\_ & \_\_\_\_ & \_\_\_\_ \\
\end{array}
\]

467, 474, trochaic dimeters (resolved arsis in 2nd place):
\[
\begin{array}{cccc}
\_\_\_\_ & \_\_\_\_ & \_\_\_\_ & \_\_\_\_ \\
\end{array}
\]

468, 475, two trochaic dimeters catalectic (1st arsis resolved):
\[
\begin{array}{cccc}
\_\_\_\_ & \_\_\_\_ & \_\_\_\_ & \_\_\_\_ \\
\end{array}
\]

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in the Eumenides.

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, dactylic pentameter catalectic, Adonius:

- - - - | - - - - | - - - - | - - - - | - - - - | - - .

492, 500, trochaic dimeter catalectic.
493, 501, dactylic tetramer, monosyllabic clausula:

- - - - | - - - - | - - - - | - - - - | - - .

494, 502, choriambus, trochaic dimeter catalectic:

- - - - | - - - - | - - - - .

495, 503, dactyl, trochaic dipodia:

- - - - | - - - - .

στρ. δ', ἀντ. δ'.

504, 510, iambic dipodia, trochaic dimeter catalectic, Ithyphallic:

ο - ο - | ο - ο - | ο - ο - - - + | .

505, 511, iambic dipodia, Ithyphallic:

ο - ο - | ο - ο - - - + | .

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:

\[ \circ \mid \_ | \_ \_ | \_ \circ \_ \circ \_ + | \_ \]

509, 515, Adonius, cretic, dactyl, trochaic dipodia:

\[ \_ \circ \circ \mid \_ \circ \_ \_ \_ \_ | \_ \circ \circ \_ \_ \_ \_ + | \_ \]

---

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 \( \pi \lambda \epsilon \sigma \tau \gamma \rho \eta \), 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.)
Commoi (4) and a Fourth Episode, consisting of Athana's propitiatory appeals (1) alternating, 730–845.

στρ. α', ἄντρ. α'.

730, 731, 759, 760, dochmiac monometers (θεὸι is one long).
732, 733, 761, 762, iambic senarii.
734, 763, bacchiae dimeter:
\[\circ \ - \ \underline{x} \ | \ \circ \ - \ + |.\]
735, 764, bacchiae trimeter:
\[\circ \ - \ \underline{x} \ | \ \circ \ - \ \underline{x} \ | \ \circ \ - \ + |.\]
736, 765, dochmiac monometer.
737, 766, two trochaic dimeters catalectic.
738, 739, 767, 768, dochmiac monometer.
740, 769, iambic senarii.
741, 770, dochmiac monometer:
\[\circ \ \infty \ | \ \infty \ \circ \ - |.\]
742, 771, iambic senarii.
743, 772, bacchiae dimeter (arsis resolved):
\[\circ \ \infty \ \underline{x}, \ | \ \circ \ \infty \ + |.\]
744, 773, dochmius, dactyl, trochaic dipodia:
\[\circ \ - \ | \ - \ \circ \ - \ | \ - \ \circ \ - \ | \ - \ \circ \ - \ + |.\]

745–758, and 774–786, iambic senarii:

14 (3. 3. 4. 4.) 14 (3, one lost. 3. 4. 4.)

στρ. β', ἄντρ. β'.

787, 811, dochmiac monometer.
788, 791, 812, 815, interjection fulfilling the part of a verse.
789, 813, dochmiac monometer:
\[\circ \ \infty \ | \ - \ \circ \ \infty |.\]
790, 814, *dochmiac monometer*:
\[ \text{\textcopyright \textcopyright | - x - |} . \]

792, 793, 794, 816, 817, 818, *dochmiac monometer*.
795, 819, four interjections, fulfilling the part of a verse. 796, 820, *dochmiac dimeter*:
\[ \text{x\textcopyright \textcopyright | - u - || x\textcopyright \textcopyright | - x - |} . \]

797, 821, *dochmiac monometer*:
\[ \text{x\textcopyright \textcopyright | - u - |} . \]

798, 799, 822, 823, *dochmiac dimeter*:
\[ \text{x\textcopyright \textcopyright | - u - || - x - | - x - |} . \]

800-810, and 824-845, *iambic senariti*: 
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, 2.) 12 (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.

\[ \sigma \tau \rho . \alpha ^{\prime}, \alpha \nu \tau . \alpha ^{\prime}. \]

870-879, and 892-901:
870, 892, *cretic, trochaic dimeter catalectic*:
\[ - u - || - u - u | - u - | . \]

871, 893, *trochaic dimeter catalectic*.
872, 894, *base, trochaic dimeter*:
\[ - x || - u - u | - u - u | . \]

873, 895, *trochaic dimeter catalectic*.
874, 896, *Ithyphallia, trochaic dimeter catalectic*:
\[ - u - u - x || - u - u | - u - | . \]
875, 876, 897, 898, trochaic dimeter catalectic.
877, 899, iambic senarii (pure, hexapodiae).
878, 900, cretic dimeter, with long theses:
\[ \underline{x} - | - \underline{x} - \]

879, 901, trochaic dimeter catalectic.

συστ. α', άντισυστ. α'.

880-891, and 961-972:
880-883, 961-964, anapaestic dimeters.
884, 886, 890, 965, 967, 971, anapaestic monometers.
887, 891, 968, 972, paroemias.
888, 889, 969, 970, anapaestic dimeters.

συστ. β', άντισυστ. β'.

902-909, and 934-941:
902, 904-906, 908, 934, 936-938, 940, anapaestic dimeters.
903, 907, 935, 939, anapaestic monometers.
909, 941, paroemias.

στρ. β', άντ. β'.

910-917, and 926-933:
910, 926, cretic dimeter, trochaic dimeter catalectic:
\[ \underline{o} - | - \underline{o} - | - \underline{o} - | - \underline{o} - | - \underline{o} - \]

911, 927, trochaic dimeter catalectic (ea, a diphthong).
912, 928, dactylic pentameter catalectic.
913, 929, dochmiac monometer:
\[ \underline{o} - | - \underline{x} - | - \underline{o} - \]

914, 930, two dactylic penthemimers:
\[ \underline{o} - \underline{o} - \underline{o} - | - \underline{o} - \underline{o} - | - \underline{o} - \underline{o} - | - \underline{o} - \]

915, 931, two dactylic trimeters catalectic:
\[ \underline{o} - \underline{o} - | - \underline{o} - | - \underline{x} - | - \underline{o} - \underline{o} - | - \underline{o} - \underline{o} - | - + \]

916, 932, trochaic dimeter catalectic.
917, 933, base, trochaic dimeter catalectic:
\[ \underline{x} - | - \underline{o} - \underline{o} - | - \underline{o} - \underline{o} - | - \underline{o} - \]

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THE METRES USED IN THE EU MENIDES.

μέσον σύστημα.

918-925:
918, 920-923, anapaestic dimeters.
919, 924, anapaestic monometers.
925, paroemiacs.

στρ. γ', ἀντ. γ'.

942-945, and 957-960:
942, 957, dactylic trimeter, trochaic dipodia:
- oo | - oo | - oo || - oo - x.

943, 958, two trochaic dimeters catalectic.
944, 959, two trochaic dimeters catalectic.
945, 960, two trochaic dimeters catalectic.

Προσδίων μέλος:

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:
- oo | - oo | - oo | - + |.

974, 977, dactylic pentameter catalectic:
- oo | - oo | - oo | - oo | - + |.

975, 978, dactylic trimeter, monosyllabic clausula.
- oo | - oo | - oo | -.

στρ. β', ἀντ. β'.

979, 980, 983, 984, anapaestic dimeters.
981, 985, dactylic trimeter, monosyllabic clausula :
- oo | - oo | - oo | - |. πεδαχα has been proposed for λαμπαδι.
982, 986, paroemiacs.

THE END.
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