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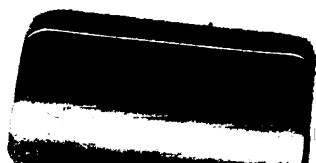
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V. D. Long

H. F. Threlkeld





# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART VII.  
THE AJAX.

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# SOPHOCLES

## THE PLAYS AND FRAGMENTS

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

BY

SIR RICHARD C. JEBB, LITT. D.

FORMERLY REGIUS PROFESSOR OF GREEK  
AND FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

PART VII.  
THE AJAX.

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## PREFATORY NOTE.

THE commentary contained in this edition of the *Ajax* is not an enlargement of that which I contributed in 1868 to the *Catena Classicorum*, but a new one throughout.

In sending forth this volume, which finishes, so far as the extant plays of Sophocles are concerned, the task which I began in 1883, I desire to repeat my acknowledgments to the Syndics and to the staff of the Cambridge University Press, who have enabled the work to be carried on under the most favourable conditions which publishers or printers could provide.

A volume containing the Fragments of Sophocles is in preparation.

R. C. JEBB.

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*September, 1896.*

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TO MY WIFE

I DEDICATE THIS EDITION OF SOPHOCLES,  
WHICH HAS OWED MORE TO HER SYMPATHY  
THAN TO ANY OTHER AID.



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## INTRODUCTION.

§ 1. AMONG the plays of Sophocles there were many, as titles and fragments show, of which the scene was laid at Troy, and of which the action was founded on the epics of the Trojan cycle. This series ranged over the whole course of the ten years' war, from its earliest incidents, as told in the *Cypria*, down to the fall of the city, as told in the *Iliupersis*. The *Philoctetes* is connected with this series, but the *Ajax* is the only remaining piece which actually belongs to it. The story is taken from sources later than the *Iliad*, but the conception of the hero, though modified by that later legend, is fundamentally Homeric.

In the *Iliad*, Ajax, the son of Telamon, comes to Troy The Ajax  
of the  
*Iliad*. from Salamis with twelve ships, and is stationed on the extreme left of the army, at the east end of the camp,—as Achilles holds the corresponding post of honour on the right<sup>1</sup>. He is an independent chief,—subject only to the allegiance which all the chiefs owe to the Captain General, Agamemnon. There is no reference to his descent from Aeacus; nor is there anything that connects him especially with Athens<sup>2</sup>. He has

<sup>1</sup> *Il.* II. 7—9.

<sup>2</sup> In the Catalogue only two verses are given to Ajax, *Il.* 2. 557 f. :—

*Αἶας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας·*

[στῆσε δ' ἄγων ἰν' Ἀθηναίων ἵσταντο φάλαγγες.]

The second verse is absent from our best MSS., as it was from some of the editions known to Quintilian (5. II § 40). Aristotle (*Rhet.* I. 15 § 13) alludes to it as having been quoted by the Athenians in support of their claim to Salamis, and the interpolation must be at least as old as the date of their controversy with the Megarians (circ. 600—595 B.C.), whether the author was Solon or not. The Alexandrian critics rejected the verse, pointing out that Ajax, on the extreme left, had the Thessalians for



a well-recognised rank as being, next to Achilles, the greatest warrior in the Greek army<sup>1</sup>. Gigantic in stature—taller by a head and shoulders than his fellows—and of a massive frame, he is emphatically the ‘bulwark’ of the Greek host<sup>2</sup>. In comeliness, too, he is second only to the son of Peleus<sup>3</sup>; but ‘huge Ares’ is the god to whom he is compared; and when he is described ‘with a smile on his grim face,’ it is in the joy of battle<sup>4</sup>. The Homeric poet illustrates the qualities of his valour—both impetuous and obstinate—by likening him, first, to a lion in his onset, and then, when he is forced back by superior numbers, to a stubborn ass, whom boys, with feeble but incessant blows, laboriously cudgel out of a corn-field<sup>5</sup>. Staunch and steadfast, he never fails his friends at need—whether it be some individual comrade, such as his half-brother Teucer, whom he protects<sup>6</sup>, or whether he comes to the rescue of the whole army at some crisis<sup>7</sup>. In the absence of Achilles, it is only Ajax who is a match for Hector<sup>8</sup>. The sevenfold shield<sup>9</sup> of Ajax is not only his characteristic attribute, but the symbol of his service,—great in attack, but especially signal in defence: and as the mighty shield is compared in

his neighbours on the right (*Il.* 13. 681), while Odysseus, at the middle of the camp, was next to the Athenians (*Il.* 4. 329): Strabo 9. p. 394.

Verse 557 may have been interpolated along with v. 558. If, however, it belonged to the genuine text, it must originally have been followed by more than one verse relating to Ajax, who was too important to be dismissed so curtly.

<sup>1</sup> *Il.* 2. 768 ἀνδρῶν αὐτὸν μέγ' ἄριστος ἔην Τελαμώνιος Αἴας | ὅφρ' Ἀχιλεὺς μῆνιν.

He holds the same rank in the *Odyssey* (*Il.* 11. 468); with Alcaeus (*fr.* 48 τὸν ἄριστον πεδ' Ἀχιλλεα); with Pindar (*N.* 7. 27 κρᾶτιστον Ἀχιλῆος ἀτερ); with Sophocles (*Ai.* 1340); and in later literature (*Hor. S.* 2. 3. 193 *heros ab Achille secundus*; Philostratus *Heroic.* 719 f.; *Dictys* 4. 5, etc.).

<sup>2</sup> *Il.* 3. 227 ἐξοχος Ἀργείων κεφαλὴν τε καὶ εὐρέας ὤμους: 229 πελώριος, ἔρκος Ἀχαιῶν.

<sup>3</sup> *Il.* 17. 279.

<sup>4</sup> *Il.* 7. 208 σεῦατ' ἐπειθ' οὗς τε πελώριος ἔρχεται Ἀρης: 212 μειδιών βλοσυροῖσι προσώπασι.

<sup>5</sup> *Il.* 11. 548—562.

<sup>6</sup> *Il.* 8. 266, etc.

<sup>7</sup> As in the battle at the ships, when he wounds Hector (*Il.* 14. 409 ff.); or in the fight over the body of Patroclus (*Il.* 17. 281 ff.).

<sup>8</sup> The Greek chiefs rejoice when it falls to the lot of Ajax to meet Hector in single combat (*Il.* 7. 182).

<sup>9</sup> Made of seven layers of bull's hide, with a layer of metal nailed on the top,—*χάλκεον, ἑπταβόειον*—as described in *Il.* 7. 219—223.

the *Iliad* to a tower, so its owner himself is elsewhere called 'a tower of strength' to the Achaeans<sup>1</sup>.

The Athena of Sophocles speaks of Ajax as pre-eminent not only for bravery but for prudence<sup>2</sup>. This is true to the picture of him in the *Iliad*. Once, indeed, after he has uttered a defiant and menacing challenge, Hector calls him 'a blunderer, a clumsy braggart<sup>3</sup>'; as, in Shakespeare, Thersites calls him a 'beef-witted lord,' and Ulysses, 'the lubber Ajax<sup>4</sup>.' In another place, however,—when he agrees, at the herald's suggestion, to break off his combat with Hector, though he was having the best of it,—his chivalrous opponent recognises Ajax as one to whom the gods have given, not only 'stature and might,' but 'understanding<sup>5</sup>.' His good sense is conspicuous in the embassy to Achilles, where he is the colleague of Odysseus and Phoenix. It is he who perceives when the moment has come for ceasing to press the inexorable hero. 'Let us go hence; for I do not think that the end of our message can be gained by this mission.' He points out to his companions that it seems hopeless to move Achilles at present: and then, turning to Achilles himself, he addresses him in words of frank reproach, but also of friendly appeal and of cordial good-will<sup>6</sup>.

One trait, however, marks an important difference between the Homeric and the later conception. In the play of Sophocles Ajax appears as one who has offended Athena by the presumptuous self-confidence with which he has rejected divine aid in war. There is no trace of this in the *Iliad*. While he is arming for the combat with Hector, he exhorts the Greeks to pray that Zeus may help him<sup>7</sup>. In the battle at the ships, after splendid deeds of valour, he retreats when he perceives, with a thrill of awe, that, for the time, the gods are against him<sup>8</sup>. During the battle over the body of

<sup>1</sup> *Il.* 7. 219 φέρων σάκος ἥτε πύργον: *Od.* 11. 556 (of Ajax) τοῖος γὰρ σφιν πύργος ἀπώλεο.

<sup>2</sup> *v.* 119 τούτου τίς ἄν σοι τάνδρὸς ἢ προνοούστερος, | ἢ δρᾶν ἀμείνων ἡνρέθη τὰ καίρια;

<sup>3</sup> *Il.* 13. 824 Ἄλαν ἀμαρτοπέες, βουγάιε.

<sup>4</sup> *Troilus and Cressida*, 2. 1. 12, 3. 3. 139.

<sup>5</sup> *Il.* 7. 288 Ἄλαν, ἐπεὶ τοι δῶκε θεὸς μέγεθός τε βίην τε | καὶ πινυτήν.

<sup>6</sup> *Il.* 9. 624—642.

<sup>7</sup> *Il.* 7. 193 ff.

<sup>8</sup> *Il.* 16. 119 γῶδ' Ἄλας κατὰ θυμὸν ἀμύμονα βίγησέν τε | ἔργα θεῶν.

Patroclus, when a thick mist has fallen on the field, his prayer for light breathes reverent submission to the will of Zeus<sup>1</sup>.

Such is the Ajax of the *Iliad*; a mighty champion of the Greeks in their sorest need; a man of good sense and good feeling, sparing of words, but able to speak wisely in season; loyal to his friends; straightforward and unselfish; frankly conscious of his strength, but placing his reliance on the help of the gods, and yielding, even in the fiercest struggle, to revelations of their mind.

A contest between Ajax and Odysseus for the arms of Achilles, resulting in the defeat and suicide of Ajax, is first mentioned in the *Odyssey*<sup>2</sup>, where the sullen shade of the injured hero refuses to hold converse with the victor. It was the goddess Thetis who set her son's arms for a prize; 'the judges were the children of the Trojans and Pallas Athena.'

Cyclic  
epics. The  
*Aethiopis*.

§ 2. The whole passage evidently presupposes some well-known work or works in which the contest for the arms had been related more at length. The scholiast says that 'the story comes from the Cyclic poets<sup>3</sup>.' There are two poems, and two only, which are known to have contained that story. One is the

<sup>1</sup> *Il.* 17. 645 ff.

<sup>2</sup> *Od.* 11. 543—547:

οἷη δ' Αἰαντος ψυχὴ Τελαμωνιάδαο  
νόσφιν ἀφεστήκει, κεχολωμένη εἵνεκα νίκης  
τὴν μιν ἐγὼ νίκησα δικάζομενος παρὰ νηυσὶ  
τεύχεσιν ἀμφ' Ἀχιλλῆος· ἔθηκε δὲ πότνια μήτηρ,  
παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη.

On the last verse (547) the schol. (H) says, ἀθετεῖ Ἀριστάρχος. It is not known on what grounds he rejected it; whether because the verse was absent from some copies; or because it conflicted with some other version of the matter which he regarded as having better authority; or for both reasons. The context itself affords no reason for suspecting this particular verse; on the contrary, the mention of the person who proposed the prize (ἔθηκε) is most naturally followed by a mention of the persons who made the award; and the passage would be maimed by the omission. W. Christ holds that Aristarchus was mistaken in condemning verse 547, and that it represents an early version of the story, probably that given by Arctinus in the *Aethiopis* (*Fahr. f. Philol.* 1881 p. 444): see also Kirchhoff (*Hom. Odys.* p. 231); and K. F. Ameis *ad loc.* The whole passage relating to the contest of the arms may, no doubt, be later than other parts of the *Nekyia*.

<sup>3</sup> Schol. H on *Od.* 11. 547 ἡ δὲ ἱστορία ἐκ τῶν κυκλικῶν.

*Aethiopis*, by Arctinus of Miletus, which may be placed about 776 B.C. The other is the *Little Iliad*, which in later antiquity was commonly (though not universally) ascribed to Lesches<sup>1</sup>, of Pyrrha, near Mitylene, and of which the approximate date is 700 B.C.

In the *Aethiopis*, which contained the death of Achilles, Ajax played a foremost part in rescuing the corpse from the Trojans—an episode imitated from the fight over the body of Patroclus in the *Iliad*. As to the manner in which Arctinus conceived the contest for the arms, only two details are known. (1) After the award, Podaleirius—the physician, skilled in diagnosis of obscure ailments, as his brother Machaon was the great surgeon—perceived a fierce light in the eyes of Ajax, and a weight upon his spirit, which were the precursors of the end:—

ὅς ῥα καὶ Αἴαντος πρῶτος μάθε χωμόμενο  
ὀμμάτ' ἑ ἀστράπτοντα βαρυνόμενόν τε νόημα<sup>2</sup>.

<sup>1</sup> As Carl Robert has pointed out in *Bild und Lied* ('Arktinos und Lesches,' pp. 222 ff.), the claim of Lesches is subject to much doubt. Hellanicus, himself a Lesbian, attributed the *Little Iliad* to Cinaethon of Lacedaemon, according to the scholiast on Eur. *Tro.* 821; where Thestorides of Phocis and Diodorus of Erythrae are mentioned as other writers to whom the poem had been attributed—while Lesches is not even named. The scholiast probably derived this statement from the Alexandrian Lysimachus, a learned mythographer, whose work entitled *Νόστοι* is often quoted.

<sup>2</sup> Schol. *Il.* 11. 515 (referring to the skill of Machaon in surgery): τοῦτο εἶπε καὶ Ἀρκτίνος ἐν Ἰλίου πορθήσει νομίζειν ἐν οἷς φησιν [here he quotes eight verses from Arctinus, on the skill of Machaon and Podaleirius respectively, ending with the two verses given above]. Arctinus was the author of two poems: (1) the *Althiopsis*, which ended with the contest between Ajax and Odysseus for the arms: (2) the *Ἰλίου πέποις*, which (like the *Little Iliad*) probably included the healing of Philoctetes. The scholiast quotes these verses as being ἐν Ἰλίου πορθήσει. It has been supposed that they occurred in connection with the contest for the arms, and that therefore the scholiast ought to have said ἐν *Althiopidi*. But it is also possible that the scholiast is right—that the verses came from the *Iliupersis*, and had to do with the healing of Philoctetes. Certainly, as Mr Monro has remarked (*Journ. Hellen. Stud.* vol. v. p. 29), 'the two lines about Ajax have rather the appearance of a parenthesis.' If, however, the skill of Podaleirius was thus illustrated by a glance backward at the insight which he had formerly shown with regard to Ajax, we can scarcely avoid supposing that in the *Aethiopis*, when the contest for the arms was being related, this observation by Podaleirius had already been mentioned. The parenthesis would be clumsy and out of place, if the fact was being noticed for the first time. Indeed, such an allusion might well suggest the inference that in the *Aethiopis* the contest for the arms, and the effect of his defeat upon Ajax, were described with some fulness.

(2) Arctînus described Ajax as killing himself 'about dawn'—doubtless on the morning after the award. There is no reason to think that Arctînus mentioned that delusion of Ajax by Athena which caused his slaughter of the cattle. The scanty evidence rather suggests that the rage in the hero's soul was not expressed in any deed of violence, but that he passed in seclusion, perhaps within his tent, the few hours of darkness between his defeat and his death<sup>2</sup>. It is highly probable that the older and simpler form of the Ajax-myth knew nothing of his insane onslaught on the cattle, by which Athena averted his vengeance from the Greek chiefs. The motive of his suicide, in this older version, seems to have been simply resentment at the award—not that feeling combined with a sense of disgrace incurred by his own action. Such is certainly the impression given by the passage in the *Odyssey*<sup>3</sup>. It is given also by Pindar, when he says, 'The Danaoi paid court to Odysseus by secret votes, and Ajax, robbed of the golden arms, wrestled with death<sup>4</sup>.' Pindar agrees with Arctînus in saying that Ajax died about dawn—a coincidence which can hardly be accidental<sup>5</sup>.

<sup>1</sup> Schol. Pind. *Isthm.* 4. (3.) 58 ὃ γὰρ τὴν Αἰθιοπίδα γράφων περὶ τὸν ὄρθρον φησὶ τὸν Αἰάττα εὐνὸν ἀνελεῖν.

<sup>2</sup> We have just seen that, according to Arctînus, it was the acute physician Podaleirius who 'first' detected the symptoms of anger and deep mental trouble in Ajax. This clearly implies that Ajax, though with rage in his soul, retained his self-command. What the physician was 'the first' to see, others saw only in the light of the tragic event—the hero's suicide, which so quickly ensued. So, at least, I understand the force of *πρῶτος μάθε*. The antithesis might be, of course, with the later perception caused in others by an *outbreak* of fury on the part of Ajax: but, in connection with the fact that he was here represented as dying almost immediately after the award, this seems less probable.

<sup>3</sup> *Od.* 11. 543 ff.: not merely because it is silent respecting madness and outrage, but because it implies (556 f.) that Ajax had died, like Achilles, in unclouded renown—without having done anything to offend the Greeks, who in the play of Sophocles (v. 726) threaten to stone Teucer, as 'the kinsman of the maniac, the plotter against the host.'

<sup>4</sup> *Nem.* 8. 26 f. Precisely the same impression—that the suicide was the immediate consequence of the award—is conveyed in *Nem.* 7. 25, οὐ κεν ὄπλων χολωθεῖς | ὁ καρτερὸς Αἴας ἔπαξε διὰ φρενῶν | λευρὸν ξίφος.

Eustathius (p. 1698. 51), in commenting on *Od.* 11. 543 ff., thus closes his paraphrase of the account given by some 'others' (who probably include Arctînus)—καὶ εὐθὺς Ὀδυσσεὺς μὲν ἔλαβε τὰ ὄπλα, Αἴας δὲ ἀπῆλθε [ἀπέθανε?] ξίφει πεσών.

<sup>5</sup> *Isthm.* 3. 53 ὁψιὰ | ἐν νυκτί, i.e. 'at the end of the night,' = περὶ ὄρθρον (see above, note 1).

There is another point, however, in which it seems probable that they diverged. According to Pindar, the Greek chiefs were the judges in the contest for the arms. This account, which Sophocles follows, is fitted to win sympathy for Ajax, who appears as a victim of jealousy and of ingratitude on the part of men who had the best reason to know that he was second only to Achilles. But the *Odyssey* testifies to that other version according to which the judges were 'the children of the Trojans and Pallas Athena.' The words of the scholiast<sup>1</sup> there deserve attention:—'The story is from the Cyclic poets. Agamemnon, on his guard against seeming to favour either of the competitors for the arms of Achilles, brought some Trojan prisoners, and asked them by which of the two heroes they had been more injured,' etc. There is no reason to doubt that the scholiast knew of this account as given in some poem (or poems) of the Epic Cycle. There is no warrant for assuming that he invented this statement to explain the verse on which he was commenting. But the *Aethiopis* and the *Little Iliad* are, so far as we know, the only Cyclic poems to which his allusion could refer. And in the *Little Iliad* the award of the arms was decided, not by Trojan prisoners in the Greek camp, but (as will be seen presently) by Trojan opinion reported from Troy itself. Presumably, then, it was in the *Aethiopis* that the Trojan prisoners acted as judges. Since that poem dated from the

<sup>1</sup> Schol. H on *Od.* 11. 547. Eustathius (p. 1698) cannot, I think, be regarded as a witness of independent authority on this point, though that has sometimes been assumed. Commenting on *παῖδες δὲ Τρώων δικάσαν*, he says:—*ιστέον δὲ ὅτι* (1) *οἱ μὲν ἀπλοϊκώτερόν φασι Τρώας καὶ Ἀθηναίων δικάσαι* 'Οδυσσεὶ καὶ Ἀλάντι περὶ τῶν Ἀχιλλέως δούλων ἐρίζουσι, καὶ δὴ καὶ Κῶντος [Quint. Smyrn. 5. 128 ff.] διασκευάζει ἐν τοῖς αὐτοῦ τὴν δίκην ῥητορικῶς. (2) *ἕτεροι δὲ φασιν ὅτι ἐπὶ τῆς Ἀγαμέμνων φυλαττόμενος τὸ δόξα θατέρω τῶν ἡρώων χαρίσασθαι, αἰχμαλώτους τῶν Τρώων συναγαγόν, ἤρετο κ.τ.λ.* Here he is repeating, partly *verbatim*, Schol. H on *Od.* 11. 547, to which he adds nothing new. Thus he distinguishes two versions. (1) That in which the judges are simply 'the Trojans,' with Athena—as in the *Odyssey*. He names Quintus Smyrnaeus in connection with this version—and for a reason which can, I think, be perceived; Quintus makes Nestor say, *τοῦνεκα Τρωσὶν ἐφῶμεν εὐφροσὶ τῆνδε δικάσαι* κ.τ.λ. (5. 157). Eustathius noticed or remembered this,—but not that, by *Τρωσὶν*, the Nestor of Quintus meant the Trojan prisoners in the camp (as he presently explains, v. 160). (2) The version given by 'others' (*ἕτεροι*)—in which the Trojan prisoners judged—was manifestly known to Eustathius only from the scholium on the *Odyssey*, which he reproduces.

earlier part of the eighth century (*circ.* 776 B.C.), the verse in the Nekyia of the *Odyssey*, *παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη*, may have been founded upon it. The Nekyia is, in great part, older, probably, than 800 B.C., but unquestionably received some additions in the course of the eighth and seventh centuries. It is not necessary, however, to suppose that the Nekyia was here indebted to the *Aethiopis*. Both may have used some older source now unknown. When the Homeric poet associates 'Pallas Athena' with the Trojan judges, he need not be understood as conceiving that she actually presided over the award,—as in the *Eumenides* she presides at the first session of the Areiopagus,—but merely that she influenced the minds of the arbiters.

The *Little Iliad*.

§ 3. The author of the *Little Iliad* seems to have worked in a spirit quite different from that of Arctînus. The *Aethiopis* was a grave epic, more in the temper of the *Iliad*; while the other poem had more affinity to the *Odyssey*, more of the lighter Ionian vein, and a larger element of romance. The contest for the arms was managed in a way which indicates the desire to avoid imitation of some earlier poet who had referred the award to the Trojan captives. By Nestor's advice, the Greeks send spies to the walls of Troy, in the hope that they may overhear some Trojan comments on the rival Greek heroes. The spies are fortunate. At that very moment two Trojan maidens are discussing Ajax and Odysseus. One of them deems Ajax the braver, since he carried the corpse of Achilles out of the fray. The other, inspired by Athena, reproves her;—'even a woman can bear a burden, when it is laid on her,—but she cannot fight';—and added, doubtless, that it was Odysseus who had protected the retreat. The Greek chiefs, on hearing the report of their messengers, adjudged the arms to Odysseus<sup>1</sup>. Ajax,

<sup>1</sup> Schol. on Ar. *Eg.* 1056. The first maiden said,

*Αἶας μὲν γὰρ δειρε καὶ ἔκφερε δῆϊότητος  
ἥρω Πηλείδην, οὐδ' ἤθελε δῖος Ὀδυσσεύς.*

The second answered (*Ἀθηνᾶς προνοία*):

*πῶς ἐπεφωνήσω; πῶς οὐ κατὰ κόσμον εἶπες;  
καὶ κε γυνὴ φέροι ἄχθος, ἐπεὶ κεν ἀνὴρ ἐπιβέλη·  
ἀλλ' οὐκ ἂν μαχέσαιο.*



stricken with frenzy, made the onslaught on the flocks and herds of the Greeks: and afterwards slew himself<sup>1</sup>. Agamemnon, probably by the counsel of the seer Calchas, decreed that the body of Ajax should not receive the customary form of funeral—*i.e.*, should not be burned, but should be placed in a coffin, and interred<sup>2</sup>. Here, then, we have two traits which are distinctive of the story as handled by Sophocles, the onslaught of the mad Ajax on the cattle, and the idea that, after his death, his body was liable to be treated with some degree of penal dishonour. Both these traits, so far as can now be judged, were peculiar to the *Little Iliad*. In the other version—that indicated in the *Odyssey* and by Pindar, and probably given by Arctinus—Ajax died guiltless of offence against the Greeks, and received, like Achilles, the spontaneous and uncontested tribute of public mourning.

§ 4. Before the age of the Attic dramatists, the Ajax legend received some further developments which were probably unknown to the Cyclic poets. One of these was the enrolment of Ajax among the Aeacidae. The *Iliad* bestows the name of *Αἰακίδης* on two persons only,—Peleus, the son, and Achilles, the grandson, of Aeacus. The logographer Pherecydes<sup>3</sup> (*circ.* 480 B.C.) made Telamon the son of Actaeus and Glaucè, a daughter of the Aeginetan hero Cychreus,—recognising no tie, except friendship, between Telamon and Peleus. According to another legend, however, both Peleus and Telamon were sons of Aeacus by Enders<sup>4</sup> (*Ἐνδρίς* = *ἐγγαῖος* or *ἐγγεῖος*, from the Doric *δᾶ* = *γῆ*). Ajax and the Aeacidae.

The last line and a half are in the text of Aristophanes. The scholiast designates the author as *ὁ τὴν μικρὰν Ἰλιάδα πεποιηκώς*.

<sup>1</sup> Proclus, in his abstract of the *Little Iliad* (Photius *cod.* 239): *ἡ τῶν ὀπλων κρίσις γίνεται, καὶ Ὀδυσσεὺς κατὰ βούλησιν Ἀθηναῖς λαμβάνει, Ἀλκας δὲ ἐμμανὲς γενόμενος τὴν τε λείαν Ἀχαιῶν λυμάλινεται καὶ ἐαυτὸν ἀναιρεῖ*.

<sup>2</sup> Eustathius on *Il.* 2. 557 (p. 285): *ὁ τὴν μικρὰν Ἰλιάδα γράψας ἱστορεῖ μὴδὲ καυθῆναι συνήθως τὸν Ἀλάντα, τεθῆναι δὲ οὕτως ἐν σορῶ, διὰ τὴν ὀργὴν τοῦ βασιλείως*. The intervention of Calchas is mentioned by Philostratus *Heroic.* 11. 3.

<sup>3</sup> Apollod. 3. 12. § 6.

<sup>4</sup> Apollod. *l.c.* This *Ἐνδρίς* appears in Megarian legend as a daughter of *Σκείρων* or *Σκίρων* of Megara (Paus. 2. 29. 9; Plut. *Thes.* 10). Another legend makes her a daughter of Cheiron (schol. Pind. *N.* 5. 12; schol. *Il.* 16. 14; Hyginus *Fab.* 14). In Apollod. *l.c.* the MSS. have *Ἐνδηρίδα τὴν Σκείρωνος*: but Aegius in his edition (Rome, 1555) gave *Σκείρωνος*, which Heyne (ed. 1803) retained.

The cult of Aeacus, son of Zeus, had its chief seat in the island called after his mother, the nymph Aegina. Telamon and Ajax belonged to Salamis. By making Telamon and Peleus brothers, the Aeginetans linked their local hero with the others. This engrafting of Telamon and his son on the Aeacid stock had gained general acceptance before the fifth century B.C. The sculptures of Athena's temple at Aegina date from the period of the Persian wars. On the east pediment Heracles and Telamon were the prominent figures; on the west, Ajax was seen defending the corpse of Achilles. Herodotus<sup>1</sup> says that when the Greeks had resolved, just before the battle of Salamis, 'to invoke the Aeacidae as allies,' they called on Ajax and Telamon to come to them from Salamis itself, but sent a ship to Aegina to summon 'Aeacus and the other Aeacidae' (*i.e.*, Peleus, and his son Achilles; Phocus, and his sons Crisus and Panopeus). The passage has an especial interest as showing that, though Ajax had now been thoroughly adopted into the Aeacid cult of Aegina, this had been done without weakening the immemorial tradition which made Salamis his home.

Ajax invulnerable.

Another addition to the Ajax legend—worthy of notice, since Aeschylus used it—is that which made the hero invulnerable. This was borrowed from the story of Achilles,—which, indeed, influenced at several points the later development of the Ajax-myth: and it served also to connect Ajax with Heracles. In Pindar's fifth Isthmian ode, Heracles, the guest of Telamon at Salamis, prays that his host may have a son, as 'staunch of frame' as the hide of the Nemean lion which he himself is wearing<sup>2</sup>. From some such germ grew the story

<sup>1</sup> 8. 64 εδοξε δὲ σφί εἶξασθαι τοῖσι θεοῖσι καὶ ἐπικαλέσασθαι τοὺς Δακίδας συμμάχους, ὡς δὲ σφί εἶδοξε,.... αὐτόθεν μὲν ἐκ Σαλαμῖνος Αἰαντὰ τε καὶ Τελαμῶνα ἐπεκαλέοντο, ἐπὶ δὲ Δακῶν καὶ τοὺς ἄλλους Δακίδας νέα ἀπέστελλον ἐς Αἶγινα. It has generally been supposed that the ship sent to Aegina was intended to bring sacred images or symbols of the Aeacidae (so E. Curtius, *Hist. Gr.* II. p. 291 Eng. tr.). Stein, however, thinks that the object was merely to make the invocation at Aegina in the proper form; and would similarly explain the presence of the Dioscuri with the Spartan armies (Her. 5. 75) in a purely spiritual sense.—After the victory, three Phoenician triremes were dedicated by the Greeks to deities who had helped them—one to Poseidon at the Isthmus, one to Athena at Sunium, and one to Ajax at Salamis (Her. 8. 121).

<sup>2</sup> *Isthm.* 5. 47 ἀρρηκτον φῦαν, ὥσπερ τόδε δέρμα με νῦν περιπλανᾶται | θηρός.

that Ajax had been born before the arrival of Heracles, who wrapped the child in the lion-skin, making him invulnerable, except in one place which the hide had not covered<sup>1</sup>. This legend is unknown to the *Iliad*<sup>2</sup>; but in Plato's time it was generally current<sup>3</sup>.

§ 5. Aeschylus handled the story of Ajax in a trilogy. The first play was called "Ὀπλων κρίσις, the *Award of the Arms*. Aristotle includes this title (without naming Aeschylus) in a list of ten tragedies of which the subjects were taken from the *Little Iliad*<sup>4</sup>. It would be unsafe to found too much upon this notice. Aristotle may have meant, not a particular tragedy entitled "Ὀπλων κρίσις, but, more generally, that episode, as a tragic subject; thus the contest for the arms was certainly included in the *Ajax* of Theodectes, to which Aristotle more than once alludes in the *Rhetoric* (see below, § 19). We cannot assume, then, that the version given in the *Little Iliad* was that which Aeschylus followed. Welcker<sup>5</sup> thinks that Aeschylus, following the *Aethiopis* of Arctinus, made the Trojan captives the judges, and omitted the onslaught of Ajax on the cattle. As to the judges, it is obvious that tragedy could not use the almost playful romance of the *Little Iliad*, and represent the question as decided by the conversation between the Trojan maidens. One of Welcker's chief reasons for thinking that the captives formed the tribunal is that the "Ὀπλων κρίσις had a second title, namely, Φρύγες,—these 'Phrygians' being the Trojan captives who acted as judges: but this hypothesis as to the second title has no good foundation<sup>6</sup>. On this point, then, we must be content to remark that the Trojans appear as the judges not only in the *Odyssey*, but also in the *Heroica* of Philostratus, in Quintus Smyrnaeus, and in the *Posthomerica*

<sup>1</sup> Tzetzes on Lycophron 455—461. Argument to Soph. *Ai.* (*ad fin.*), and schol. on v. 833.

<sup>2</sup> Thus in *Il.* 23. 822 the Greeks fear that Ajax may be wounded by Diomedes.

<sup>3</sup> Plat. *Symp.* 219 E (χρήμασι) πολὺ μᾶλλον ἄνθρωπος ἢν πανταχῇ (*sc.* ὁ Σωκράτης) ἢ σιδήρῳ ὁ Ἄϊας.

<sup>4</sup> *Poet.* c. 23 *ad fin.*

<sup>5</sup> *Ueber den Aias des Sophokles*, in *Rhein. Mus.* for 1829, part 3, p. 53.

<sup>6</sup> No such second title appears in any one of the five ancient citations of the *Ὀπλων κρίσις* (Nauck, *Trag. Frag.*, pp. 57 f.).

of Tzetzes<sup>1</sup>. Now, after the age of Attic tragedy, the *Aethiopis* of Arctînus, like other Cyclic epics, fell into comparative obscurity, so much of the material having been worked up in the more attractive form of drama. The earliest writer, of known date<sup>2</sup>, who names Arctînus, is Dionysius of Halicarnassus (*circ.* 25 B.C.)<sup>3</sup>. It would seem that neither Strabo nor Pausanias knew the *Aethiopis*<sup>4</sup>. When, therefore, Philostratus (*circ.* 235 A.D.), or Quintus Smyrnaeus (*circ.* 450 A.D.), represents the Trojan captives as the judges, it is much less probable that he derived that version from Arctînus than that he found it in some old writer of wider popularity, such as Aeschylus. It is, of course, a bare possibility that these late writers relied solely on the verse in the *Odyssey*; but it is very unlikely. I think, therefore, that Welcker's view on this point has much in its favour, although the ground on which he chiefly rests it (the supposed second title of the play) is untenable. With regard to the general treatment of the subject by Aeschylus, one important fact is certain. Ajax and Odysseus argued their respective claims in speeches<sup>5</sup>—as they do in Ovid and Quintus Smyrnaeus, and as we know that they did in Theodectes. It may perhaps jar somewhat on our conception of Aeschylus—whose style, as we know it, is so remote from rhetoric of the kind which afterwards became popular at Athens—to imagine him pitting his two heroes against each other in controversial speeches; but there is the trial-scene in the *Eumenides* to remind us how he could treat a subject of the forensic type without loss of tragic and heroic elevation. The pleading of his Ajax and his Odysseus had probably more resemblance to a controversy in the *Iliad* than to such an

<sup>1</sup> Philostr. *Heroic.* II. 3: Quint. Smyrn. 5. 157: Tzetzes *Posthom.* 485.

<sup>2</sup> The scholia which name or indicate Arctînus, such as those on *Il.* II. 515 and Pind. *Isthm.* 4. (3.) 58, may, of course, be older, or represent older sources.

<sup>3</sup> *Ant. Rom.* I. 68.

<sup>4</sup> As to Strabo, see Mr Monro in *Journ. Hellen. Stud.* IV. p. 16, n. 1; as to Pausanias, *ib.* p. 31, n. 1.

<sup>5</sup> This is proved by a fragment of the *Ὀπλων κρίσις* (Aesch. frag. 175, ed. Nauck), manifestly from a speech of Ajax, who taunts Odysseus with being the son of Sisyphus:

ἀλλ' Ἀντικλέας ἄσπον ἦλθε Σίσυφος,  
τῆς σῆς λέγω τοι μητρὸς ἥ σ' ἐγένετο.

encounter of wits as Euripides would have provided on a similar occasion.

§ 6. The second play of the trilogy was the *Θρήσσαι*. These (ii) *Θρήσσαι* Thracian women, who formed the Chorus, were captives of Ajax. Tecmessa, in Quintus Smyrnaeus, says that her lord had carried her away from her home, 'along with other women, prizes of war'.<sup>1</sup> The function of this Chorus was similar to that of the Salaminian sailors in Sophocles, to express reverence for Ajax, to mourn with him in his unjust defeat, and especially to sympathise with Tecmessa, a captive like themselves, and one whose lot was to be reduced, by the hero's death, to a level with their own<sup>2</sup>. The suicide of Ajax was related by a messenger<sup>3</sup>. Aeschylus adopted the legend already mentioned—that Ajax was invulnerable, except at one place (in the side, according to one account), which the lion-hide of Heracles had not covered. The messenger told how, when Ajax first attempted to slay himself, the sword bent against his body, 'as when a man bends a bow.' But anon a divine being came to him: she it was who showed him the place at which he must drive in the sword<sup>4</sup>. The simple fact that the suicide of Ajax was narrated by an eye-witness, who could describe the circumstances attending it, at once indicates how profoundly Aeschylus must have differed from Sophocles in his treatment of this subject. In the psychology of Ajax, as delineated by Sophocles, we can trace

<sup>1</sup> Quint. Smyrn. 5. 541 ἄμ' ἄλλης ληϊάδεσσι.

<sup>2</sup> The ancient scholiast on Soph. *Ai.* 134, after commending Sophocles for forming his Chorus of Salaminians, observes:—τὸ δὲ τῶν αἰχμαλώτων κηδεμονικὸν μὲν, ὡς Αἰσχύλος ἐν Θρήσσαις, οὐ μὴν εὐπρόσωπον· ὅρα γὰρ ὅσον αἰχμαλώτους ἐπιτιμᾶν τῷ Μενελάῳ. He means that the condition of the captives is well suited to the expression of sympathy (κηδεμονικόν), but not, on the whole, *suited to their part* (εὐπρόσωπον): for it is unseemly that captives should censure Menelaüs. Hence we learn that the Chorus in the *Θρήσσαι* denounced the part taken by the Atreidae in the award of the arms.

<sup>3</sup> Schol. on Soph. *Ai.* 815 φθάνει Αἰσχύλος ἐν Θρήσσαις τὴν ἀναίρεσιν Αἴαντος δι' ἀγγέλου ἀπαγγείλας.

<sup>4</sup> Schol. on Soph. *Ai.* 833 φησὶ δὲ περὶ αὐτοῦ Αἰσχύλος ὅτι καὶ τὸ ξίφος ἐκάμπετο οὐδαμῇ ἐνδιδόντος τοῦ χρωτὸς τῇ σφαγῇ

τόξον ὥς τις ἐντείνων

πρὶν δὴ τις, φησί, παροῦσα δαίμων εἰδὼς αὐτῷ κατὰ ποῖον μέρος δεῖ χρῆσασθαι τῇ σφαγῇ.

the growth of those complex feelings which imperiously required that his deed should be done in complete security from the witness of human eye or ear, so that he might be alone with his deliberate thoughts, and with the gods to whom he speaks them.

(iii) Σαλαμίνιαι.

§ 7. The place of the *Σαλαμίνιαι* as the third play of this trilogy, and the nature of the subject, may be considered certain<sup>1</sup>. After the death of Ajax, Teucer returns to Salamis, bringing with him the child Eurysaces (confided to his care by Ajax); he is met with reproaches by his father, the aged and lonely Telamon, who blames him for the death of Ajax; and goes forth to found the new Salamis in Cyprus. With regard to the 'Salaminian women'—the Chorus who gave the title to the play—it is well to remember that, when the protagonist of a Greek play is a man (as Teucer here), but the Chorus female, this regularly denotes that a woman has some important, though secondary, part in the action; as Creüsa, for example, in the *Ion*, where the Chorus is formed by her handmaids. The 'Salaminian women' stood (we may conjecture) in a like relation to Eriboea, the mother of Ajax. In the play of Sophocles the Salaminian sailors imagine the passionate grief with which she will hear the evil tidings of her son; and Ajax vividly expresses the same foreboding. It is very possible (I think) that these passages were suggested by the prominent place which the laments of Eriboea and her handmaids held in the *Salaminiae*<sup>2</sup>. 'The island of Ajax,' as

<sup>1</sup> They were first recognised by Welcker: see *Rhein. Mus.* (1829) pp. 56 ff. It is known from Ar. *Ran.* 1041 that 'lion-hearted Teucer' figured prominently in some work of Aeschylus,—an allusion which can hardly refer to any subordinate part that he may have borne in the *Ὀπλων κρείς* or the *Θρήσσαι*. And, except the *Σαλαμίνιαι*, no lost play of Aeschylus is known by name in which Teucer could have been a principal person.

<sup>2</sup> Both these passages in the *Ajax* have a noteworthy emphasis. (1) In the first, vv. 622—634, the Salaminian sailors dwell on Eriboea's grief, which they are merely predicting, at a length, and with a degree of detail, which arrest attention. (2) In vv. 850 f., Ajax, after briefly mentioning both his parents, goes on to speak of the manner in which his mother's sorrow will be manifested. The *Αἰώντεια* of Aeschylus was probably one of his earlier trilogies—written, perhaps, while the new lustre shed on Ajax by the victory at Salamis was still fresh. In that case, the lyric element in the *Σαλαμίνιαι* may have been very large, giving ample scope for *κομμοί* between Eriboea and the Chorus.

Aeschylus calls Salamis, had a cult of the hero, including an annual festival (*Αἰάρεια*); and an impressive conclusion would be given to the trilogy by Telamon decreeing honours to the memory of his son.

§ 8. The award of the arms was not dramatised by Sophocles. The *Ajax* of Sophocles. In his *Ajax* he assumes, like Pindar, that the award was decided by the Greek chiefs. For the rest, the outline of his plot is taken from the *Little Iliad*.

The scene is laid before the tent of Ajax, at the eastern end of the Greek camp, on the northern coast of the Troad. The time is early morning. Odysseus is scanning foot-prints on the ground,—walking to and fro as he does so, in perplexity. The goddess Athena (who is invisible, probably, to him, though seen by the spectators) speaks to him, and tells him that she can resolve his doubts. Ajax, whom he seeks, is within yonder tent. And Ajax has really done the outrage of which he is suspected: it is he who, in the past night, butchered the oxen and sheep of the Greeks, along with the men in charge of them. His plan had been to murder the Greek chiefs, beginning with the Atreidae; but, just as he had reached their tents, Athena struck him with frenzy, and turned his rage aside upon the cattle. At this moment he is tormenting some of the animals in his tent, fancying that they are the Greek princes. And she will show him to Odysseus. She then calls Ajax to come forth. Odysseus is alarmed at the prospect of being confronted with this raging madman: but the goddess reassures him; the maniac shall not see him. Analysis of the play. I. Prologue: 1—133.

Then Ajax comes out, with a blood-stained scourge in his hand, and boasts, with wild laughter, of his triumphs. He has killed the Atreidae, and now he is going to flog Odysseus to death. When he returns to his task, Athena reads the moral to her favourite. Let him beware of sinning, through pride, against the gods, as Ajax has done. 'A day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.' Athena then disappears; and Odysseus departs.

The Chorus of Salaminians, followers of Ajax,—at once sailors and warriors,—now enter. They have heard the rumour Parodos: 134—200.



that Ajax is the author of the onslaught on the cattle, and are keenly disquieted. If the deed has really been his, he must have been driven to it by some angry deity who demented him. But they rather believe that it is a slander, prompted by the jealousy of the Greek chiefs. He has been too long secluded; let him arise, and clear his good name, which is theirs also.

II. First  
episode:  
201—595.  
(First  
Kommos:  
201—262.)

At this moment Tecmessa comes to them from the tent. She tells them that Ajax has gone mad, and has been slaughtering cattle in the tent. Thus they learn that the worst is true. In the lyric dialogue (kommos) which follows, they learn further that the frenzy of Ajax is past; he is sane again, but is plunged in the deepest despondency. She has just finished a detailed account of what happened in the night—how her lord sallied forth, how he returned, and how, while tormenting his victims, he conversed with 'some phantom' at the tent-door—when Ajax himself is heard calling from within. She opens the door of the tent (*i.e.*, the interior is disclosed by the *eccyclema*), and Ajax is seen sitting amidst the slaughtered cattle.

(Second  
Kommos:  
348—429.)

He cries to his trusty friends to slay him; he is disgraced, and has become a mockery to his foes: this shame has blotted out his past deeds. In vain the Chorus and Tecmessa try to comfort him. Each successive utterance makes it clearer that he can think of only one refuge. When at last he has said this plainly—reviewing the whole situation in which he finds himself, and reasoning out the conclusion that nothing remains for him but to die—Tecmessa makes her appeal. Let him think what his death will mean for her and for his child. His only reply is to command that the boy shall be brought to him. This is done; and the touching words which he then speaks (incidentally showing his affection for Tecmessa) are words of farewell. He charges the Chorus with his last injunctions for Teucer, who is to see that his armour is buried with him,—saving only the shield which his son Eurysaces (who takes his name from it) is to keep. And Teucer shall take Eurysaces home to Telamon and Eriboea in Salamis.—He then sternly commands Tecmessa to retire, with the child. She addresses him with despairing entreaties; but he roughly silences her, and withdraws into the tent.

First stasi-  
mon:  
596—645.

The Chorus, whose thoughts turn wistfully to Salamis, lament how their hard lot at Troy is now aggravated by this new and

dread affliction of their lord. They deplore his cruel fate, and imagine the grief of his aged parents. His plight is indeed such that death might well seem a lesser evil.

Ajax re-enters, with a sword in his hand. He had lately III. parted from his friends with an open and stern expression of his resolve to die. But now his first words announce at least a change of mood. Time can alter all things; and he has been softened. He is going 'to purge his stains,' and 'to bury' his sword. He wishes 'to avoid' the anger of Athena; and 'henceforth' he will know how to yield to the gods—and to revere the Atreidae. Perhaps they will soon hear that all is well with him. Second episode: 646—692.

A discussion of this speech will be found below (§ 12). Its effect is to throw the Chorus into a transport of joy, to which they give vent in song, accompanied by lively dance. So Ajax has been reconciled to the gods, and has forgiven the Atreidae! The trouble is overpast! Hyporcheme (serving as second stasimon): 693—718.

A Messenger enters from the Greek camp. Teucer has just returned from a foray in the Mysian uplands. On his arrival, the infuriated Greeks had thronged around him, denouncing him as 'the kinsman of the maniac,' and threatening to stone him. Meanwhile the Greek chiefs had met in council before Agamemnon's tent. The seer Calchas, drawing apart from their circle, had given a private and friendly warning to Teucer. Ajax, he said, had incurred the anger of Athena, by proud words formerly spoken. But her anger will pursue him *for this day only*. If, during this day, he can be kept within the tent, his life may be saved. IV. Third episode: 719—865.

On learning that Ajax has just gone out, the Messenger is filled with dismay, which the Chorus share. They call forth Tecmessa. On hearing what Calchas has said, she implores the Chorus at once to aid her in seeking Ajax. The Chorus now leave the orchestra, in two divisions. One division goes out on the left of the spectators, to search the coast eastward from the camp: the other goes out on the right, to search westwards. Tecmessa also goes forth, and the Messenger departs.

A change of scene now takes place—from the ground in front of the tent, to a lonely spot on the sea-shore, fringed with

underwood. (The change of scene in the *Eumenides*, from Delphi to Athens, is the only other certain instance in Greek Tragedy.)

Ajax is seen standing near the sword which he has fixed by its hilt in the ground. He invokes Zeus—to save his corpse from dishonour, by apprising Teucer: Hermes—to give him swift convoy to the nether world: the Furies—to avenge him on the Greeks: Helios—to tell the news in his island-home: Thanatos—to release him. Then he bids farewell to Salamis, to Athens, to the springs, rivers, and plains of Troy: and falls upon his sword.

Epi-  
parodos:  
866—878.  
Third  
Kommos:  
879—973.

The Chorus re-enter the orchestra in two bands (as they left it), from opposite sides. They do not see the body of Ajax, which is screened by the underwood amid which it fell. While deploring the failure of their search, they hear a sharp cry of anguish from the copse near them. It is Tecmessa, who has found what they sought. She will not suffer them to see what she has seen, but covers the body with a robe.

V. Fourth  
episode:  
974—  
1184.

Amid the laments which follow, Teucer hastens in: Zeus had heard the prayer of Ajax; 'a swift rumour, as from a god,' had come to the brother. His first thought is for the child that Ajax had bequeathed to his care; and on learning that Eurysaces has been left at the tent, he sends Tecmessa to fetch him. He then unshrouds the corpse; his bitter grief has free course; and as he withdraws the sword from the body which it has transfixed, he remembers that it was Hector's fatal gift.

Menelaüs now enters, and roughly tells Teucer that the body of Ajax is to remain where it lies, unburied. Ajax was a worse than Trojan foe; he had plotted the murder of his comrades, who were saved only by divine interposition. Reverence for authority shall be upheld: Ajax defied the Atreidae while he lived, but they will dispose of him in death. Teucer replies to the second part of the indictment—the charge of insubordination. Ajax was an independent ally, not a vassal of the Atreidae. In the stormy altercation which follows, Menelaüs has the worst of it, and departs, with a hint that he can bring force to bear.

He has just gone, when Tecmessa comes, with the child

Eurysaces, for whom Teucer had sent her to the tent. (Henceforth she is a mute person.) The child is now made to kneel, in the posture of a suppliant, by his father's body, holding in his hand locks of hair (his own, Tecmessa's, and Teucer's), as offerings to the dead. Teucer fears that Menelaüs may seek to separate the kinsfolk from the body of Ajax by force: he therefore places the body under this religious safeguard of a formal 'supplication,' and invokes a solemn curse on any one who may attempt to remove the suppliant by violence. He then goes out, to choose a place for the grave of Ajax.

The Chorus bewail their hardships at Troy. Ajax was once their comfort, and they have lost him. Would that they could pass Sunium, and greet sacred Athens!

Third  
stasimon:  
1185—  
1222.

Teucer re-enters hurriedly, having noticed the approach of Agamemnon, who appears directly afterwards. Agamemnon reproves the presumption of Teucer ('the captive woman's son'). What, after all, was this Ajax? 'Whither went he, or where stood he, where I was not?' Ajax lost the arms: that is no reason why Teucer should attack the judges. 'Sober thyself, I say;—recall thy birth;—bring hither someone else,—a freeborn man,—who shall plead thy cause for thee before us.' Teucer makes a scathing reply. He reminds the king who it was that saved the ships from Trojan fire and sword,—who it was that met Hector in single combat. 'Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?' As to the taunt that he, Teucer, is disqualified by birth for being the champion of Ajax—can the son of Atreus and Aëropè say that to the son of Telamon and Hesione? With Tecmessa and Eurysaces, he is ready to die in this cause.

VI.  
Exodos:  
1223—  
1420.

At this point—when nothing seems to remain but that the Atreidae should enforce their will—Odysseus enters. He intercedes with Agamemnon, who is ready to hear 'his best friend.' 'Ajax,' he says, 'was my bitterest foe, after I won the arms': but 'in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles.' Agamemnon argues, wavers, and finally says that, though *he* will always detest Ajax, Odysseus may do as he pleases.

The king having gone, Odysseus proffers friendship to Teucer,

and expresses a wish to take part in the obsequies. Teucer warmly thanks him,—contrasting his noble conduct with that of the Atreidae. He fears to accept the co-operation of Odysseus in the actual rites, lest that should displease the dead; but will welcome his presence as a spectator, and his help in conciliating the army. Odysseus assents, and withdraws.

Various tasks in relation to the funeral are now assigned to the Chorus by Teucer. He raises the body of the hero, directing the child to lay his hand upon it, that he too may have a part in the office. Then Ajax is carried forth, followed by his wife and his son, with Teucer and the Salaminian warriors, to be laid by the Hellespont in his grave at Cape Rhoeteum, the grave which was to be 'ever memorable among men'.

Dramatic  
unity of  
the play.

§ 9. The first question which this play suggests is one which must be considered before any criticism of detail can be profitably attempted—before, indeed, even the character of the hero himself, as drawn by Sophocles, can be properly appreciated. How did the poet conceive the subject of his drama as a whole? What was the nature of the unity which he intended his work to possess? Ajax dies at verse 865: more than a third of the play follows his death, and is concerned with the question as to whether he is, or is not, to be buried. A reader is apt to feel that, with the suicide of Ajax, the principal interest has disappeared. Modern criticism has suggested various apologies for the latter part of the play; the supreme importance which the ancient Greeks attached to funeral rites, as affecting the condition of the departed spirit; the advantage incidental to the controversy between Teucer and the Atreidae, that the merits of Ajax are triumphantly asserted; the edifying victory of prudence and magnanimity in the person of Odysseus. All such considerations, however, tend only to show, first, that this part of the play would have been interesting, on general grounds, to a Greek audience; and secondly, that it is not irrelevant to the subject of the earlier portion. But more than this is required, if the sequel to the hero's death is to be justified as a matter of dramatic art. It has to be explained how the action of the

<sup>1</sup> The words of the Chorus in vv. 1166 f., *βροτοῖς τὸν δειμνηστον | τάφον*.

play, from beginning to end, can be regarded as an organic whole. The idea which pervades it, giving it unity and coherence, must be such that the death of Ajax can be viewed, not as a catastrophe after which everything else becomes tame, but rather as a tragic event necessarily leading to the events which follow it, so that the true climax is reached only in that decision which rescues the corpse of Ajax from dishonour. We must endeavour to trace this idea; or, in other words, to find the point of view from which Sophocles may be supposed to have regarded his own work.

§ 10. The first circumstance which demands notice is the fact that Athena visited Ajax with madness only at the moment when he already stood, in the darkness of night, before the tents of the Atreidae, prepared to murder them in their sleep. He was still sane when he plotted that bloody vengeance against them and the other chiefs. When, after his madness, he regains his sanity, he bitterly laments, at first, ~~that~~ his plan had been foiled. The award of the arms had been unjust. But, none the less, Ajax had merited, by his murderous design, the resentment of the Atreidae and of the Greek army. The public feeling in the camp, on the morning after the outrage, would have fully sustained Agamemnon in visiting him with the extreme penalty which the usage of that age sanctioned in regard to public enemies—the refusal of sepulture. The poet has taken care to let us know this—*before* the death of Ajax—by the mouth of the messenger who brings the warning of Calchas to Teucer. The Greeks, crowding around Teucer, threaten to stone him, guiltless as he is, merely because he is ‘the kinsman of the maniac who had plotted against the army!’ Ajax himself, in his last speech, forebodes that burial will be refused to him; his only prayer to Zeus is that his body may not be cast to the dogs and birds. The spectators are thus clearly forewarned that, after the fall of Ajax, anger must inevitably break forth against him, menacing him with a calamity more dreadful than death. Hence the intervention of the Atreidae, when it occurs, appears as a necessary consequence of what has preceded. It is the

The veto  
on the  
burial.

<sup>1</sup> Vv. 726 ff.

bursting of a storm of which we have seen menacing signs, and even heard the first distant mutterings.

The issue  
thus  
raised.

§ 11. As the intervention of the Atreidae has thus a strict coherence with the earlier part of the play, so also the issue which they raise is one which must necessarily be decided, if the earlier action is to reach a dramatic conclusion. For Ajax, at the beginning of the play, has been shown in the deepest humiliation,—a maniac whom Athena exhibits, with his fatuous boasting and his frantic laughter, for the admonition of his successful rival. Yet this Ajax is the same to whom the Athenian spectators, like their fathers before them, had been taught to pay divine honours<sup>1</sup>; the Ajax whose statue they were accustomed to see in the market-place among those of the ten heroes from whom the Attic tribes derived their names<sup>2</sup>,—his renown being further commemorated by special distinctions which the tribe Aiantis enjoyed<sup>3</sup>; the ancestor of two families with which the most illustrious Athenians were proud

<sup>1</sup> The Athenian cult of Ajax still existed in the time of Pausanias, who says (i. 35. 3): —*διαμένουσι δὲ καὶ ἐς τὸδε τῷ Αἰάντι παρὰ Ἀθηναίους τιμαί, αὐτῷ τε καὶ Εὐρυσάκει· καὶ γὰρ Εὐρυσάκου βωμός ἐστιν ἐν Ἀθήναις*. After the Athenian conquest of Salamis from the Megarians (*circ.* 595 B.C.), that island became an Attic deme. It was customary for the Athenian ephebi to take part in the annual celebration of the *Αἰάντεια* at Salamis (*C. I. G.* 108, 232: Mommsen, *Heortologie* p. 411). At Athens a sort of *lectisternium* was held in honour of Ajax (schol. Pind. *N.* 2. 19 *κλινὴν αὐτῷ μετὰ πανοπλίας κοσμεῖν*): see on this C. F. Hermann, *Grk. Ant.* II. 62 § 46.

<sup>2</sup> Paus. i. 5. 1. Köhler (in *Hermes* v. p. 340) thinks it almost certain that the statues of the ten *ἐπώνυμοι* were erected at, or soon after, the time when Cleisthenes instituted the ten tribes (Her. 5. 66). Wachsmuth (*Die Stadt Athen*, i. p. 506 n. 2), while recognising that this inference, though probable, is not certain, does not suggest a later date for these statues than the age of Pericles.

<sup>3</sup> See Plutarch *Mor.* 628 B—629 A. According to some elegiac verses of Aeschylus, the Aiantidae were posted on the right wing of the army at Marathon. After the battle of Plataea, they were chosen, as a special honour, to offer the sacrifice on Cithaeron to the *Σφραγίδες*—as the Nymphs of that mountain were called from the cave *Σφραγίδιον* (Paus. 9. 3. 9). It was also a tradition (Plutarch says) that, in a competition of tribal choruses, the *Αἰαντίς* should never be placed last: *οὐ γὰρ εὐκολος ἐνεγκεῖν ἦτταν ὁ Τελαμώνιος*.

Welcker (*Rhein. Mus.* for 1829, part 3, p. 61) thinks that in v. 861 of the *Ajax*, *κλειναί τ' Ἀθῆναι καὶ τὸ σύντροφον γένος*, the reference is to the *Αἰαντίς φυλὴ*—an ingenious suggestion which Thirlwall approves (*Phil. Mus.* i. p. 524 n. 17). But this would narrow the phrase too much.

to be linked<sup>1</sup>; the mighty champion who was believed to have been present with the Greeks at Salamis, and who, in the thank-offerings awarded after the victory, was associated with Poseidon and Athena<sup>2</sup>. In following the progress of the play, it would be impossible for Athenians to think of him merely as a great warrior, whose honour had been restored by his resolve to die. They would necessarily think of him also as a sacred 'hero,' in the religious sense of that word. The restoration of his honour would not be complete, in their view, unless, at the end, he appeared as a fitting recipient of the worship which they paid to him. But, for such an end, it was indispensable that he should receive funeral rites. The cult of a 'hero' meant the worship of the spirit of a dead man, who in life had been pre-eminent for great qualities. The first condition of such worship was that the departed spirit should have been duly admitted to the realm of the nether gods by the rendering of funeral rites. The central point in the cult of a 'hero' was his tomb. The offerings<sup>3</sup> at the hero's tomb (or at a 'herôon' which represented it) corresponded, in that cult, with the sacrifices offered to the gods at their altars<sup>3</sup>. The prehistoric tumuli on the shore of the Hellespont, associated with the names of Achilles, Patroclus, and Ajax, were regarded as the monuments which attested that those heroes had received

<sup>1</sup> Ajax had two sons, Φιλαῖος (by Lysidica), and Eurysaces (by Tecmessa). According to the Attic legend (Plut. *Solon* 10), these brothers, having been made Athenian citizens, transferred their rights over Salamis to the Athenians, and settled in Attica,—Philaeus at Brauron, Eurysaces at Melitè. The Φιλαῖδαι and Εὐρύσακιδαι were among the noblest families of Athens. Peisistratus (Plut. *Sol.* 10), Miltiades (Her. 6. 35) with his son Cimon, and the historian Thucydides (Marcell. *Vit. Thuc.* § 3), traced their descent from Ajax through Philaeus; Alcibiades (Plut. *Alc.* 1), through Eurysaces. [Pausanias 1. 35. 2 calls Philaeus a son of Eurysaces.]

<sup>2</sup> Her. 8. 121: see p. xviii, n. 1.

<sup>3</sup> ἐναγίζειν is the ordinary term for making offerings *at a grave* to the departed spirit (Isae. or. 6 § 51 ἐπὶ τὰ μνήματα λέναι χεόμενον καὶ ἐναγίζοντα), and is regularly used with reference to the cult of a hero, as opposed to θύειν: Her. 2. 44 τῷ μὲν ὡς ἀθανάτῳ...θύουσι, τῷ δὲ ἐτέρῳ ὡς ἥρωι ἐναγίζουσι. (Cp. Paus. 2. 11. 7.) See also Diod. Sic. 4. 39 (referring to Heracles) ὡς ἥρωι ποιήσαντες ἀγισμοὺς καὶ χώματα κατασκευάσαντες: i.e., they erected mounds, which were to be symbols of his tomb in the several localities—ἡρώα—and directed that the ἀγισμοί (=ἐναγίσματα) should be offered there. Thuc. 5. 11 § 1 (of Brasidas) περιέρξαντες αὐτοῦ τὸ μνημεῖον ὡς ἥρωι τε ἐντέμνουσι (=ἐναγίζουσι) καὶ τιμὰς δεδώκασιν.



due sepulture, and were, in fact, the primary shrines of their respective cults—honoured, as such, in every age of Greek antiquity<sup>1</sup>. So when an Athenian audience heard the Atreidae insisting that the corpse of Ajax should be ‘food for the birds by the sea,’ and Teucer insisting that it should be duly buried the interest of the dispute for them did not depend merely on the importance of burial as a condition of peace for *any* departed spirit. The question involved much more than that,—viz., the whole claim of Ajax to the sanctity of a ‘hero,’—one with which so many traditions of Athens were bound up. The Athenian feeling would be analogous to that of a medieval audience witnessing a drama which concerned the life of a canonized saint, in which the doubtful issue was whether the powers of evil would succeed in making him commit some sin which would doom his soul beyond the hope of pardon. Such an audience would have followed, with a like depth of interest, the process by which the wiles of the tempter were defeated at the moment when they seemed about to triumph, and the man emerged at the end, notwithstanding weaknesses and lapses, as a worthy object of religious veneration.

These, then, are the grounds on which the dramatic unity of the *Ajax* rests. First, the veto upon the burial of Ajax is an inevitable consequence of his action, and one for which the spectator has been prepared; so that the latter part of the play is not an arbitrary addition to the former, but a natural, indeed a necessary, development of it. Secondly, this veto raises an issue still more momentous, for Athenians, than the question whether Ajax is to live or die; viz., the issue whether he is, or is not, to attain the sanctity of a hero. Hence the true climax of the play is not his death, but the decision that he shall be buried.

The successive  
moods of  
Ajax.

§ 12. Consecration as a hero is the goal to which the poet brings Ajax; and this is to be remembered in tracing the mental phases through which he passes. On first recovering his sanity, he gives utterance to bitter lamentation, deploring the triumph of his foes and his own disgrace, and praying for death. Then the

<sup>1</sup> See Preller, *Gr. Myth.* II. p. 6, as to the bearing of such mounds, or of supposed ‘relics,’ on the earlier cult of heroes.

resolve to die takes definite shape in his mind : he forms it with full deliberation, after a review of the possible alternatives. He takes farewell of his child, with a stern tenderness both for him and for Tecmessa. He silences her appeals, curtly and roughly—but the very roughness indicates that a struggle is going on within him. Then he retires into the solitude of his tent. After an interval, during which the Chorus chant an ode, he comes forth again, sword in hand, and delivers that speech, which, more than any other passage in the play, has divided the opinions of critics. A correct appreciation of it is, indeed, of the first importance. On the meaning attached to parts of it must depend our conception of the mood in which Sophocles meant Ajax to quit life ; and this, in turn, must affect the interpretation of the play as a whole.

His speech  
in vv. 646  
—692.

He begins thus:—

All things the long and countless years first draw from darkness, then bury from light ; and there is nothing for which man may not look ; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words ; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

It was once the prevalent view that this utterance, like all others in the speech, must be regarded as deliberately designed by Ajax to mislead his hearers, Tecmessa and the Chorus. While he speaks these words, he is still resolved to die : that is certain. It was inferred that he must be grimly ironical when he speaks of having been 'softened,' or of 'feeling pity' at leaving his wife and child. Welcker<sup>1</sup> was the first to maintain—what is unquestionably true—that a change of mood has really taken place in Ajax. He *has* been touched by Tecmessa's pleading ; he *does* feel pity. Nor is it necessary to suppose that this change has been abrupt—taking place during his brief seclusion in the tent. Ajax is rugged, imperious and resolute, but not hard of heart : his love for his wife and his child have been hinted already. His words now suggest, indeed, that his new pity will *forbid* him to die. So far—and so far only—they are delusive.

<sup>1</sup> In his excellent essay on the *Ajax* in the *Rhein. Museum* for 1829, pt. 3, pp. 43—92, 229—264 (reprinted in his *Kleine Schriften*).

He continues :—

But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hate-fullest of weapons, digging in the earth where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true: *The gifts of enemies are no gifts, and bring no good.*

The words fit his real design. He is indeed going to 'purge his stains'—by death. He will fix his sword in the earth, and 'bury' it—in his body; Night shall 'keep it underground'—in his grave. But is it not manifest that, after his previous reference to the change in his mood, his hearers would necessarily understand these words in their literal sense—as meaning that he would wash off with sea-water the stains left on him by the slaughter of the cattle,—would seek to propitiate Athena,—and would bury his ill-omened sword in the ground, where it could do no more mischief? This is so evident that it would seem hardly needful to state it, were it not that some eminent critics had maintained a different view. Welcker<sup>1</sup>, followed by Thudichum<sup>2</sup>, and (with some qualifications) by Thirlwall<sup>3</sup>, thinks that Ajax

<sup>1</sup> *Op. cit.* p. 229. Welcker compares the language of Ajax here to that of the prayer which Clytaemnestra utters in Electra's presence—a *κεκρυμμένη βάζις*, as she herself terms it (*El.* 638). That is, the terms in which Ajax expresses his purpose are, indeed, only allusive; but there is nothing in them which it is *impossible* for the hearers to understand; no clue is wanting which they do not possess,—as Aegisthus, for instance, does *not* possess the clue to Electra's irony (*El.* 1448 ff.).

The answer to Welcker's view may, I think, be given in Aristotle's phrase (*Rhet.* 1. 2. § 13), *ὁ γὰρ κριτὴς ὑπόκειται εἶναι ἀπλοῦς*. A sufficiently acute hearer would perhaps have suspected the truth; but the Chorus and Tecmessa are supposed to be simple persons.

<sup>2</sup> In his German Translation of Sophocles, with notes: vol. II. pp. 150 f. (1838). He is in general agreement with Welcker; but allows that, if Ajax had no intention to deceive, it is at least remarkable that his purpose is described throughout only in 'figurative' language; and that a misapprehension of it would be easy.

<sup>3</sup> In his essay 'On the Irony of Sophocles,' where Welcker's view of this speech is examined, and, on the whole, approved (*Phil. Museum*, vol. 1. pp. 514 ff.: 1833).

Thirlwall is the only writer (so far as I know) who has really grappled with the objections to Welcker's view that the words *κρύψω τὸδ' ἔγχος τοῦμιν*, etc., might be spoken by Ajax *without* intention to deceive. He grants that this passage 'at first

has no intention to mislead his hearers: he expresses his real purpose, in veiled language, no doubt, but it is their fault that they do not understand him. This view we may unhesitatingly reject. Ajax deliberately deceives his hearers. The art by which he does so, without saying anything that is not verbally true, is so contrived as to give the spectators the kind of pleasure which is felt in guessing a riddle. It would be a mistake to suppose that ancient Greeks would have seen anything unworthy or unheroic in the use of such deception. He is resolved to die, and to die in solitude. He also feels a real tenderness for those whom he is leaving. He cannot part from them in silence; nor, again, can he bring himself to speak openly, and to part from them—as would then be necessary—by force. He therefore veils his farewell so that it is such only to his own mind, not to their apprehension. Greeks would think of this as of a stratagem in war; and the hero would not suffer in their eyes, since the end in view is (as they would think) heroic. Ajax next says:—

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

sight' suggests 'a deliberate intention to mislead.' Nay, he admits that any other view is 'scarcely possible, if it had been only the *fatality* of the weapon that he had in his thoughts.' [The italics are mine.] 'But,' Thirlwall proceeds, 'perhaps it may be more easily conceived, if we suppose him to have reflected on it rather as having been once *the object of his pride*, a tribute of respect to his valour from a respected enemy, and afterward the instrument of his shame. He was now about to expiate his pride, and to wipe off his shame: in both respects he might be said to "hide" his sword in the most emphatic sense, when he sheathed it in his own body.'—Thirlwall's argument (as I understand it) comes to this. It is just conceivable that, in saying *κρύψω τὸδ' ἔγχος*, etc., Ajax did *not* intend to deceive, if we suppose that the thought in his mind was:—'I will put that sword, *once my glory and my joy*, out of sight for ever' [and not: 'I will bury that sword, which has *brought me only woe*']: because the words, so viewed, would suggest an antithesis between *glorious life*—and something else. But, if Ajax had been thus thinking of his sword, as 'once the object of his pride,' would he have said merely, *κρύψω τὸδ' ἔγχος τοῦμόν, ἐχθιστον βελῶν*? Does not this (with the two verses which follow) clearly show that it was 'only the fatality of the weapon that he had in his thoughts'?

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service, as knowing that he will not always abide. For to most men the haven of friendship is false.

Here it is of especial moment to determine how far he is saying what he really means, and how far he is ironical. Is he ironical, to begin with, in saying that he will 'yield to the gods'? When Tecmessa appealed to him in their name, he cried out, in the sharp anguish of the moment, that he owed them no further service (v. 589 f.)—as he had said before that he was 'plainly hateful' to them (v. 457). But, since then, he has been alone for a time with his own thoughts, and (as we have seen) his mood has been changed by pity for those whom he is leaving. If his profession of 'yielding to the gods' were ironical, his real meaning must be that he defies them: he would be a Capaneus, a Mezentius<sup>1</sup>. But the sense in which he 'yields' to the gods is not merely that he takes a step to which they have driven him, and retires from life: to 'yield,' in that sense, would be merely to accept the inevitable. He 'yields' to the gods in the further sense that he has come to see the folly of the pride in which he formerly despised their help. His words are sad, and are tinged with bitterness; still, they are the proof that he has been chastened by the judgment of Athena, and has learned not 'to think thoughts too high for man.' But what is to be said of his other promise,—'to revere the Atreidae'? In his last soliloquy he invokes the Furies to punish them for his wrongs. We might be inclined to say that here, at least, he speaks with bitter irony. And that there is some irony in the form of the phrase, need not be doubted. But then submission to the gods and reverence for the Atreidae are alike enforced by him in the sublime illustration which he draws from the elemental powers of nature. To employ imagery so solemn and so beautiful for the purpose of pointing mere mockery would be incongruous and repulsive. Undoubtedly Sophocles conceived Ajax as really meaning that he would thenceforth 'revere the Atreidae'—in this sense:—that he had come to recognise his offence against social order in

<sup>1</sup> As is well observed by Welcker (p. 235), and by Thirlwall (p. 519).

failing to reverence their station, and to accept the authoritative award of the arms without attempting to exact vengeance. Such a perception would be in no way inconsistent with continued resentment against the Atreidae personally, as unjust men, or with an invocation of divine avengers to smite them. Thus the conversion which Ajax announces in himself is a real one: the element of deception is in his mode of stating it; since, when he says that 'henceforth' he will practise these precepts, he implies, and clearly intends his hearers to understand, that he will continue to live.

The speech ends thus:—

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he come, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace.

Welcker argues that Ajax cannot have intended to mislead his friends, because this last passage plainly points to death: indeed, he thinks, the poet might even be reproached with some disregard of probability in allowing the Chorus to be deceived by it. It is true that the disguise is thinnest here. But the meaning which hearers would attach to the words would necessarily depend on what had gone before. When the belief that Ajax meant to live had been fixed in their minds by the earlier part of the speech, nothing in this last part could undeceive them.

<sup>1</sup> Verse 666, τὸ λοιπόν. For Ajax himself this signifies, 'in what of life remains to me.' Thirlwall observes (*op. cit.* p. 519): 'These professions would certainly be mere dissimulation if they referred to anything but the approaching termination of his career, whereas they seem to imply a prospect of its continuance. Yet, if Ajax contemplated his death as a satisfaction both to divine and human justice, his manner of describing the lesson which he had learnt and would thenceforth practise, is not unnatural, but strongly emphatic.' The last sentence is true; but not (I venture to think) the dilemma stated in the first. Ajax means his hearers to understand that he has resolved to go on living. Yet his utterance is not 'mere dissimulation'; for he is really prepared to 'yield to the gods,' and (in his own sense) to 'revere the Atreidae.'

The foregoing analysis will have shown that I cannot entirely agree with any interpretation of this speech, as a whole, which has hitherto been given. The difficulties which have been felt in it have largely arisen (as it appears to me) from an assumption, express or tacit, that every part of the speech must bear a similar relation to the real thoughts of Ajax. It has been supposed that everywhere he is practising dissimulation<sup>1</sup>; or else that everywhere he is saying what he really means, darkly, indeed, yet without the intention of deceiving<sup>2</sup>. The fact seems to be rather that three distinct threads are subtly interwoven in the texture of the speech; viz., direct expression of his real mind; irony in a form which does not necessarily imply the intention to mislead; and artifice of language so elaborate as necessarily to imply such an intention, at any rate when addressed to simple hearers. While the change of purpose is feigned, the change of mood is real. At his first return to sanity, he had thought of death only as a refuge from disgrace and a recovery of honour. He has now come to view it also as an atonement due to Athena. He recognises the sin of his former over-weening self-confidence. In this sense he dies reconciled to the gods. And that reconciliation has come through the human affections. He had listened to Tecmessa, and parted from his son, without being turned from his resolve, but not without being profoundly moved. The inward workings of pity recalled him to a human standard of feeling, and so revived his sense of human weakness, and of the submission which mortals owe to gods. It was as natural for an ancient Greek to derive fear of the gods from a painful breaking of human ties as it is for Christians to deduce the love of man from the love of God.

<sup>1</sup> For instance, Döderlein, in his essay on the *Ajax*, sums up his estimate of the speech in the words, '*tota simulatio est*' (*Abhandl. der Philosophisch-Philolog. Classe der k. Bayer. Akad.*, vol. II. p. 120, 1837). Schlegel's view is similar (*Dramatic Lit.*, p. 107, Eng. tr.). This was, indeed, the traditional conception.

<sup>2</sup> Thus Thirlwall says (*op. cit.* p. 519): 'If the aim of Ajax is to deceive his friends, admitting the contrivance to be worthy of his character, and consistent with his previous conduct, he cannot reasonably be supposed more in earnest in one part of the speech than another.'

§ 13. In the final soliloquy of Ajax, his change of mood is obscured by another sentiment which moderns might think inconsistent with it,—viz., his fierce vindictiveness towards those who had given the award of the arms against him (vv. 835 ff.):—

His imprecation upon the Greeks.

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight!...Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

To the ancients, however, such utterances would have seemed perfectly compatible with the altered mood of Ajax. He has come to see that he erred in his over-weening self-reliance; he 'yields to the gods,' and acknowledges that the office of human rulers claims respect: but he also feels implacable resentment for a wrong. 'Benefit thy friends and hurt thy foes,' was the received Greek maxim. Now and again a higher ethical teaching declares that the just man will not knowingly injure any one<sup>1</sup>. But a man might be morally good, in the ordinary Greek view, and also pious (εὐσεβής), without accepting that doctrine: Solon, who was esteemed both, prays that he may be 'sweet to his friends and bitter to his foes'; Pindar, a pre-eminently religious poet, who speaks as with the voice of Delphi, expresses a like sentiment<sup>2</sup>. A striking parallel to the case of Ajax here is presented by that of Oedipus at Colonus. Oedipus has found rest and peace at the shrine of the Eumenides; he has been reconciled with the gods; he is already invested with a kind of sanctity; he is on his way—like Ajax—to consecration as a hero: and it is in these circumstances that he utters the appalling imprecations on his sons. Still, in one respect the vindictiveness of Ajax must appear monstrous; he invokes destruction, not only on the chiefs, but

<sup>1</sup> E.g. Plat. *Rep.* i. p. 335 D οὐκ ἄρα τοῦ δικαίου βλάπτειν ἔργον...οὔτε φίλον οὔτ' ἄλλον οὐδένα: in opposition to the common maxim (ib. A), δίκαιον εἶναι τὸν μὲν φίλον εὖ ποιεῖν, τὸν δὲ ἐχθρὸν κακῶς.

<sup>2</sup> Frag. 13. 5 (Bergk), εἶναι δὲ γλυκὺν ὥδε φίλοις, ἐχθροῖσι δὲ πικρόν.

<sup>3</sup> *Pysih.* 2. 83 φίλον εἶη φιλεῖν· | ποτὶ δ' ἐχθρὸν ἅτ' ἐχθρὸς ἔων λύκοιο δίκαν ὑποθεύσομαι.



on 'all the host.' It can hardly be said that the army at large were involved in the guilt of the award<sup>1</sup>; they had nothing to do with it, and could not prevent or reverse it. A simpler account of the matter seems to be that the punishment of the army is conceived as a further penalty on the chiefs. This would be thoroughly Homeric. Apollo avenges his priest on Agamemnon by plaguing the whole army, just as he might have punished a wicked shepherd by a murrain.

The divine  
judgment.  
Athena.

§ 14. Ajax passes, then, reconciled to the gods; and so in a manner suited to that event which is the real end of the play, his accession to the order of worshipped heroes. We may now briefly consider the nature of the divine discipline which he undergoes. The words of the seer Calchas, reported by the Messenger<sup>2</sup>, must be taken as interpreting the poet's conception of it. Ajax had angered Athena by certain proud words, saying that *he* did not need divine aid in battle. These were casual boasts, in seasons of elation—like that vaunt of Agamemnon, on hitting a stag, which angered Artemis<sup>3</sup>. Ajax was not a bad or impious man; but he showed a pride, too great for a mortal, which required chastisement. Athena chose the moment when a wound to this pride had goaded him into plotting the murder of the chiefs. She struck him with the madness in which he slew the cattle. When the frenzy was past, there settled over him a profound despondency which was also sent by her, being the sequel of her visitation. If (said Calchas) he could only be kept in the tent for that day, all would be well; the anger of Athena would vex him *for that day only*. That is, the despair, which bent his thoughts on suicide, would depart from him on the morrow. He would see that honour did not require his death, since his frenzy had been the judgment of the goddess; cured of his arrogance, he might give new proofs of prudence and valour. But here destiny came in: the message of Calchas arrived too late.

<sup>1</sup> This is the apology suggested by Welcker (*Rhein. Mus.* for 1829, III. p. 246), and by Thirlwall (*Phil. Mus.* I. p. 521: 'the army had sanctioned and shared the iniquity of its chiefs'). I cannot think that it is satisfactory.

<sup>2</sup> Verses 756—779.

<sup>3</sup> See n. on *Electra* v. 569.

In the opening scene, where Athena holds the dialogue with Ajax and displays his madness, her terrible irony might at first suggest that she is a malignant goddess, exulting in the wretchedness of her victim; but any such impression would be soon corrected by those words of calm majesty in which she points the moral for Odysseus. There is no trace of personal malignity in her attitude towards Ajax. She represents the divine power which judges human arrogance; she corrects it; but she has justly measured the offence, and sets a corresponding limit to her chastisement. It is fated that Ajax shall die; but the shadow of Athena's anger does not rest upon his grave, or trouble the worship which her own people render to him.

§ 15. Odysseus, appearing only at the beginning and at the end of the play, is the human exponent of Athena's spirit. In the first scene he is engaged in a pursuit which the goddess declares to be characteristic of him,—the endeavour to track out Ajax, and to ascertain whether he is the author of the onslaught on the cattle. Athena is aiding him, and now, as ever, he is 'guided by her hand.' After witnessing the frenzy of his foe, he at once proves himself her true disciple by the pity which he feels, and by his quickened sense of human nothingness. As Athena says to him, 'The wise of heart are loved of the gods.' At the close of the drama, when he intercedes with Agamemnon, he urges that the career of Ajax must be judged as a whole; that he was their greatest man after Achilles; and that the enmity against him must not be carried beyond death. Agamemnon yields to him: Teucer praises his magnanimity. Yet this magnanimity bears the mark of being Athena's gift; it springs from high intelligence as much as from chivalrous sentiment. Odysseus may, in his turn, be afflicted by a god; he, too, may come to need a grave; and therefore he sympathises with Ajax<sup>1</sup>. This is 'to think as befits a man,'—the wise moderation which the gods love, and which, though not disinterested, leads to generous action. When Odysseus shrinks from confronting the herculean maniac, this is not 'cowardice'; if Athena calls it so<sup>2</sup>, it is

<sup>1</sup> V. 124 οὐδὲν τὸ τοῦτου μᾶλλον ἢ τοῦμὸν σκοπῶν: v. 1365 καὶ γὰρ αὐτὸς ἐνθάδ' ἔξομαι.

<sup>2</sup> V. 75 οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; M. Patin (*Sophocle*, p. 11) remarks that

because he forgets her promise to protect him<sup>1</sup>; what it really indicates is his habitual reasonableness and prudence. On the whole, the Odysseus of this play much resembles the hero of the *Odyssey* (who pays a generous tribute to the sullen Ajax in the shades<sup>2</sup>); a resemblance which is mainly due to the direct and ennobling guidance of Athena.

Teucer.

§ 16. The part of Teucer has a singular pathos. He is altogether devoted to his brother Ajax, by whose side he so often fought, and is strenuously loyal to the trust reposed in him. When he arrives, his first thought is for the safety of Eurysaces. With Teucer alone it rests to defend the memory of Ajax, and to insist that he shall have burial. Firm in his good cause, he braves the threats and repels the taunts of the Atreidae. Yet he well knows the prospect that is before him. When he thinks of his return to Salamis, he can foresee the fury with which the aged Telamon will denounce him, the son of the slave-woman, as the base betrayer of his true-born brother. He will be cast off, and driven forth into exile<sup>3</sup>.

His scenes  
with the  
Atreidae.

The intervention of the Atreidae has already been considered in its general relation to the dominant idea of the play. Their scenes with Teucer now require consideration from a different point of view, viz., with regard to the poetical workmanship. One aim of the poet has evidently been to prolong the controversy sufficiently for a gradual tension of interest. This is especially manifest in the words of the Chorus after the exit of

this passage has been much censured, as if it defamed Odysseus; whereas that very pursuit of Ajax, in which he is engaged, sufficiently attests his courage. That is true; but we must also allow, I think, that the alarm of Odysseus is so described that it might easily raise a smile (see, e.g., v. 88 μένοιμ' ἄν· ἤθελον δ' ἄν ἐκτὸς ὧν τυχεῖν). There was a tendency in post-Homeric poetry to depict Odysseus, the representative of φρόνησις, as subordinating valour to discretion; (see *Introd.* to the *Philoctetes* p. xvii, xxxi;) though in Sophocles this tendency is controlled by a delicate tact. Here, the dramatic motive for the trepidation of Odysseus is to bring into stronger relief all that is terrible in the condition of Ajax.

<sup>1</sup> Vv. 68—70.

<sup>2</sup> *Od.* II. 556 f.

<sup>3</sup> Vv. 1006—1020. The reference here to the subject of the poet's Τεῦκος is like that in the *Oedipus Coloneus* (1410 n.) to his *Antigone*, and that in the *Philoctetes* (1437 ff.) to his Φιλοκτήτης ἐν Τροίᾳ.

Menelaüs,—‘A dread strife will be brought to the trial’<sup>1</sup>; words which mark the *crescendo*, and prepare the way for Agamemnon. The whole process which leads up to the climax is skilfully managed. First, there is the scene between Teucer and Menelaüs. The king of Sparta has those traits of harshness and arrogance which Athenian audiences would expect in the part<sup>2</sup>, and is clearly intended to be more odious than his brother. Though he is not the Captain General,—as Teucer reminds him,—yet the insubordination of Ajax is the topic on which he chooses to dwell. Ajax, he complains, would never obey him; and then he enlarges (like Creon in the *Antigone*) on the public danger of unruliness. After his angry dialogue with Teucer, he departs, with a hint of appeal to force. Then comes that beautiful scene which affords a pause between the two parts of the controversy; the child Eurysaces is brought in by Tecmessa, and placed as a suppliant by the corpse of Ajax. In the choral ode which follows, it may be noticed that the closing prayer—to pass beneath Sunium, and ‘greet sacred Athens’—is peculiarly suggestive at this point, when Teucer has just encountered the Spartan, and is about to withstand the Argive. The second chapter of the contest then begins with the entrance of Agamemnon. He alone can finally decide whether burial shall or shall not be granted. Whereas Menelaüs had resented the want of deference in Ajax, Agamemnon takes a more vital point, and depreciates his services. This calls forth the fine vindication of Ajax by Teucer, in which the debate culminates. The short dialogue which ensues between Agamemnon and Odysseus shows the former in a comparatively favourable light, and illustrates his superiority to Menelaüs. If he is not gracious or generous, he at least indicates a wish to see his duty<sup>3</sup>, and is capable of yielding to wise counsel. Thus the whole controversy concerning

<sup>1</sup> V. 1163.

<sup>2</sup> It is to Menelaüs that the Andromachè of Euripides addresses her invective against Sparta (*Andr.* 445 ff.).—Welcker (*Rhein. Mus.* for 1829, pt. iii. pp. 258 ff.) finds allusions in this part of the play to contemporary relations between Athens and Sparta (Menelaüs), and between Athens and Argos (Agamemnon): but I cannot think that the poet intended this.

<sup>3</sup> See on v. 1350, τὸν τοι τύραννον εὐσεβεῖν οὐ βέλδιον. There is a somewhat similar utterance of Agamemnon in a fragment of the *Polyxena* (fr. 481 Nauck), where he is perplexed by conflicting demands upon him.

the burial of Ajax has variety, dramatic life, and a gradually rising interest.

Modern criticism on this part of the play.

To those who further realise that the decision concerning the burial is the true climax of the drama, this part of the play will certainly not appear unworthy of its author. The disfavour which it has sometimes found with modern criticism may be ascribed partly to inadequate appreciation of its poetical art and dramatic significance, but more, perhaps, to the fact that a prolonged rhetorical debate has not the same attraction for modern readers which an ancient Athenian audience found in it. The example of Aeschylus in his *Award of the Arms*, where Ajax and Odysseus spoke in support of their respective claims, may have had some influence in leading Sophocles to compensate for the more restricted scope of his subject by providing a rhetorical interest of a similar kind. A fragment of Aeschylus<sup>1</sup> indicates that his heroes exchanged taunts of the same nature as those which pass between Teucer and the Atreidae. It may be granted that some parts of the scene between Teucer and Menelaüs are wholly repugnant to a modern taste<sup>2</sup>. The best apology for them is that Attic Tragedy was a popular entertainment, and that Athenian hearers not only tolerated but expected sharp personalities in a strenuous debate, however dignified the disputants or the occasion,—as Demosthenes is a witness. But there is no ground for any such suspicion as that of Bergk<sup>3</sup>, that the latter part of the play is by an inferior poet (such as Iophon, the usual scape-goat),—and has been tacked on to an early play of Sophocles, which stopped, or was left unfinished, at the death of Ajax. A careful and sympathetic study will rather leave a conviction on the mind that both the dramatic treatment and the diction bear the stamp of Sophocles, though some of the details are not in his happiest vein, and though the form of the whole—a prolonged controversy—makes a somewhat exacting demand on the modern reader. When the *Ajax* is seen on the stage,—and this is the proper test,—a modern spectator finds that in the latter part of

The test of performance.

<sup>1</sup> See above, p. xx. n. 5.

<sup>2</sup> Especially vv. 1143—1158.

<sup>3</sup> *Gr. Lit.* vol. III. p. 381. Cp. Bernhardt, *Gr. Lit.* pt. II. sect. ii. p. 366.

it the interest is thoroughly sustained<sup>1</sup>. The foreground is full of movement and animation, as Menelaüs, Agamemnon and Odysseus successively appear; while the pathetic group in the background—the child kneeling in supplication by his father's body, with Tecmessa near him—keeps before the mind the significance of the issue which is in suspense. It is then, far more easily than in a mere perusal of the text, that one can view the whole action of the play in a right perspective; and justice is instinctively rendered to the degree in which, here as elsewhere, Sophocles evinces his command over the highest art of the theatre.

§ 17. A few words may suffice to characterise those minor Tecmessa. persons of the drama whose principal function is to bring the central figure into relief. Tecmessa, the daughter of a Phrygian prince, whom the fate of war has given to Ajax, loves him with a submissive devotion, and has won from him a constant affection. He is 'her dread lord, of rugged might'; standing to her in the place of country, parents, everything; her only stay and hope on earth. She appreciates his great qualities in their obvious aspects. His laments, in his first despair, affright her, because they seem alien from his nature; but she has no insight into the workings of his mind. She is easily lulled into the belief that he has abandoned the purpose of self-destruction, since the only distinct idea which she had connected with it was that of the misery which it would bring upon her. When her fears are suddenly re-awakened, she bitterly cries that she has been 'deceived.' To her, the one question had been whether the love that he owed her would prevail on him to live; she had no clear perception of any other motives, that might urge him to die; still less could she measure their force. After his death, her simple loyalty refuses to think of him as crushed by his foes. It is no triumph for them, but a blank loss: the victory is rather his: 'All that he yearned to win hath he made his own,—the

<sup>1</sup> The *Ajax* was performed at Cambridge, by members of the University, in 1882. No result of that experiment was more striking than the decisive proof which it afforded that the *Ajax*, as a whole, is a thoroughly effective play for the stage, and that its power of holding an audience is not diminished by the death of the hero at a comparatively early moment in the action.

death for which he longed.' Death was what he desired, and the gods consented; that is all that she understands, beyond the import for herself<sup>1</sup>.

The  
Chorus.

The Salaminians are the staunch followers of Ajax, true to him in weal or woe, and jealous of his good name, which is their own. He turns to them in his misery, as to tried friends, charging them with his last wishes, and with his message to Teucer. But their leading characteristic is their complete dependence on Ajax, and their utter helplessness when his protection is withdrawn. They are dismayed by the anger of the Greeks, and at one moment even think of seeking safety in flight; they bewail the hardships of the camp, and pine for the delights of home. In thus portraying them, the poet probably intended to suggest the Homeric contrast between the passive common folk (*λαοί*) and the 'Zeus-nurtured' chiefs. The Salaminians contribute to illustrate the greatness of the hero who had been their 'defence against nightly terror and the darts of the foe'; even their complainings, however unmeet for warriors, serve to recall the weary stress of those ten years at Troy during which Ajax had been the bulwark of the ungrateful Achaeans.

The  
*Teucer*  
of Sopho-  
cles.

§ 18. The sequel to the story of Ajax was treated by Sophocles in two of his lost plays, the *Teucer* and the *Eurysaces*. The subject of the former is already adumbrated in the *Ajax* (1008—1020): Teucer, on his return to Salamis, is upbraided and expelled by Telamon. A few verses remain from a speech in which the aged king lamented the death of his son, —verses of much beauty and pathos, which reveal some gentler traits in the gloomy and choleric Telamon:—

ὥς ἄρ', ὦ τέκνον, κενὴν  
ἑτερπόμεν σου τέρψιν εὐλογουμένου  
ὥς ζῶντος· ἡ δ' ἄρ' ἐν σκότῳ λήθουσά με  
ἔσαι· Ἐρινὺς ἡδοναῖς ἐψευσμένον<sup>2</sup>.

This work is supposed to have been the model of Pacuvius in his tragedy of the same name, from which Cicero quotes

<sup>1</sup> See vv. 961—973.

<sup>2</sup> Soph. fr. 519 (Nauck), from Stobaeus *Flor.* 122. 10.

part of the passionate reproaches addressed by Telamon to Teucer<sup>1</sup>.

The *Eurysaces* of Sophocles is known only by the citation of a single word from it<sup>2</sup>; but a probable conjecture as to its argument has been based on fragments from the *Eurysaces* of Attius, taken in connection with a passage of Justin<sup>3</sup>. After his repulse by Telamon, Teucer had founded the new Salamis in Cyprus. On a report of Telamon's death reaching him there, he returned to the old Salamis; but was repelled by Eurysaces, and finally settled among the Gallaeci in the north-west of Spain.

§ 19. An *Αἶας μαινόμενος* is ascribed to Astydamas (c. 360 B.C.), the younger of two tragic poets who bore that name<sup>4</sup>. The title suggests a play similar in general scope to that of Sophocles; but nothing is known of it. The *Αἶας* of Carcinus (c. 375 B.C.?) is equally unknown<sup>5</sup>. The *Αἶας* of Theodectes (c. 330 B.C.) appears to have been more on the lines of Aeschylus; i.e., it contained the "Ὀπλῶν κρίσις, with speeches by Ajax and Odysseus<sup>6</sup>. That contest appears as a theme for rhetorical prose in the harangues for the two heroes which are ascribed

His *Eurysaces*.  
of Ajax in  
later litera-  
ture.

<sup>1</sup> Cic. *De Orat.* 2. 46. 193. Ribbeck, *Trag. Rom. Fragmenta*, pp. 116 ff. A fragment of the *Teucer* of Sophocles (no. 520 Nauck), belonging to the description of a storm, may be compared with a similar fragment (no. xv. Ribbeck) from the *Teucer* of Pacuvius.

<sup>2</sup> Hesych. s. v. ἀδόξαστον. Soph. fr. 204 (Nauck).

<sup>3</sup> For the fragments of the *Eurysaces* of Attius, see Ribbeck, pp. 179 ff. They contain the complaints of some one who is being driven forth into exile, and who upbraids the Greeks with their ingratitude. That this person was Teucer, is inferred by Welcker (*Gr. Trag.* p. 198) from Justin XLIV. 3, in which, with great probability, he finds an outline of the plot: *Gallaeci Graecam sibi originem asserunt: siquidem post finem Troiani belli Teucrum morte Aiakis fratris invisum patri Telamoni, cum non reciperetur in regnum, Cyprum concessisse, atque ibi urbem nomine antiquae patriae Salaminam condidisse. Inde accepta opinione paternae mortis patriam repetisse. Sed cum ab Eurysace, Aiakis filio, accessu prohiberetur, Hispaniae litoribus appulsum loca, ubi nunc est Carthago nova, occupasse; inde Gallaeciam transisse, et positus sedibus genti nomen dedisse.*

<sup>4</sup> Nauck, *Trag. Gr. Frag.* p. 777.

<sup>5</sup> *Ib.* p. 797.

<sup>6</sup> *Ib.* p. 801. One of the points for which Aristotle refers to the *Αἶας* of Theodectes taken from a speech of Odysseus (*Rhet.* II. 23 § 24).



to Antisthenes (c. 380 B.C.), and which in any case date probably from the fourth century B.C.<sup>1</sup>

The earliest author of Latin tragedy, the Greek freedman Livius Andronicus, wrote an *Ajax Mastigophorus*, doubtless founded, as the title indicates, on Sophocles. These words occurred in it:—

Praestatur laus virtuti, sed multo ocius  
Verno gelu tabescit<sup>2</sup>:

an echo, probably, of the words in the *Ajax* (vv. 1266 f.),

φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς  
χάρις διαρρεῖ.

The metaphor of the melting frost (scarcely a happy image for evanescent praise) may have been suggested by διαρρεῖ. Nothing is known as to the *Ajax* of Ennius, but one of the two verses which remain from it recalls a passage in the *Ajax* of Sophocles<sup>3</sup>. If we may suppose that Ennius, like Livius Andronicus, based his treatment of the subject wholly or mainly on Sophocles, then there is significance in the fact that the later dramatists, Pacuvius and Attius, each wrote an *Armorum Iudicium*<sup>4</sup>; a title which suggests that the desire to vary from their Latin predecessors sent them back to the "Ὀπλων κρίσις of Aeschylus, and possibly to the play of Theodectes. A fragment from the *Armorum Iudicium* of Attius belongs to the speech in which Odysseus urged his claim to the arms. The verse which Attius has paraphrased from the *Ajax* (vv. 550 f.),

Virtuti sis par, dispar fortunis patris,

<sup>1</sup> These pieces, entitled *Alas* and *Ὀδυσεύς*, are printed in the *Fragm. Oratorum* (p. 167) edited by H. Sauppe, who, with H. E. Foss, questions the ascription to Antisthenes. They are ἐπιδείξεις of the same class as the speeches for and against Palamedes ascribed respectively to Gorgias and Alcidas, and the *Busiris* of Isocrates. (Cp. *Attic Orators*, vol. II. p. 89, new ed.)

<sup>2</sup> Frag. II. (Ribbeck, p. 2).

<sup>3</sup> Frag. II. (Ribbeck, p. 17): *Animam misso sanguine tepido tullii efflantes volant*. The word *tullii* is explained by Festus as = *silani* (springs), or *rivi*. The sense is then, 'The warm blood flows,—the streams fly forth, spirting out the life.' There is a marked resemblance, as Scaliger noted, to Soph. *Ai.* 1411 ff., ἐτι γὰρ θερμαὶ | σύριγγες ἄνω φυσῶσι μέλαν | μένος. The verbal parallelism of *efflantes* with φυσῶσι, and *tepidio* with θερμαί, strongly suggests imitation.

<sup>4</sup> Ribbeck, p. 80 (Pacuvius): p. 154 (Attius).

suggests, however, that he may have imitated Sophocles in other details also; perhaps seeking, by such eclecticism of treatment, to distinguish his work from the earlier *Armorum Iudicium* of Pacuvius. The rhetorical capabilities of the subject are illustrated by Ovid, whose powers of brilliant and ingenious declamation are seen to considerable advantage in the speeches of Ajax and Odysseus<sup>1</sup>. His spirited and pointed verse presents a striking contrast to the tame and mechanical treatment of the same episode in the Greek epic of Quintus Smyrnaeus<sup>2</sup>.

The earliest reference in modern literature to the *Ajax* of Sophocles is of sufficient interest to deserve a passing mention here; it occurs in the first scene of *Titus Andronicus*, v. 379:—

The Greeks upon advice did bury Ajax  
That slew himself; and wise Laertes' son  
Did graciously plead for his funerals.

As Steevens saw, these lines must have been written (or prompted) by some one who knew the *Ajax* itself; for no translation of Sophocles existed in the sixteenth century, and the mediation of Odysseus is not mentioned elsewhere. Modern criticism doubts, and with good reason, whether Shakespeare had any part in the *Titus Andronicus*<sup>3</sup>, though Meres, in 1598, included it among his plays: and in this passage, at all events, we seem to see the work of a playwright who had been at one of the Universities.

§ 20. It is interesting to inquire how far the influence of the poets can be traced in such works of Greek art as are concerned with the tragic end of Ajax. A favourite subject was the actual contest for the arms. Some red-figured vases, of the fifth century B.C., show Ajax and Odysseus vehemently disputing the possession of the prize,—ready, indeed, to rush at each other, while their friends on either side hold them back: Agamemnon, as judge, stands between them. This type seems to have been created, or at least developed, by the vase-painter

Illustrations from ancient Art.

<sup>1</sup> *Metamorph.* XIII. 1—398.

<sup>2</sup> *Posthomericæ* v. 181—316.

<sup>3</sup> See Dowden, *Shakspeare*, p. 54.

Duris<sup>1</sup>. But an earlier form of the same subject occurs on black-figured vases of the sixth century B.C. Here there are only the three principal figures,—Ajax, Odysseus, and Agamemnon,—and the ἀγὼν for the arms approaches still more nearly to the character of a fight. The competitors are advancing against each other with drawn swords, while Agamemnon tries to keep them apart<sup>2</sup>. The black-figured vases prove that the original literary source was not the "Ὀπλων κρίσις of Aeschylus, —as the red-figured vases would have allowed us to suppose,—but some older poem. Other works of art represent the close of the contest. A relief on a sarcophagus found at Ostia<sup>3</sup> shows Odysseus seizing the arms which have just been awarded to him, while Ajax, escorted by indignant friends, is retiring, with visible fury in his eyes,—the ὄμματα ἀστράπτοντα of the *Iliupersis*<sup>4</sup>. The same moment is depicted on a vase in the British Museum<sup>5</sup>: Athena herself presides over the court, indicating the artist's literal interpretation of the verse in the *Odyssey* (II. 547 παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη). On a stone in front of the goddess are seen the ψῆφοι by which the arms have just been adjudged to Odysseus,—a detail which recalls the language of Pindar and Sophocles, who both speak of the award as decided by ballot<sup>6</sup>.

The painters Parrhasius and Timanthes (c. 400 B.C.) are said to have competed at Samos in an ἀγὼν γραφικός, the subject of their pictures being Ajax and Odysseus contending for the arms<sup>7</sup>. But the famous picture on this subject was by Timomachus of Byzantium<sup>8</sup>, whose work was directly inspired by Sophocles. It represented Ajax, as the poet describes him,

<sup>1</sup> A vase-painting on this subject by Duris may be seen in Baumeister, *Denkmäler*, p. 29, plate 30.

<sup>2</sup> C. Robert, *Bild und Lied*, p. 217, gives a copy of this scene from a black-figured lekythos in the Berlin Museum.

<sup>3</sup> Figured in Baumeister, p. 29, pl. 31.

<sup>4</sup> See above, § 2.

<sup>5</sup> No. 829: discussed by Robert in *Bild und Lied*, pp. 218 ff.

<sup>6</sup> Pind. *Nem.* 8. 26: Soph. *Ai.* 449, 1135.

<sup>7</sup> Pliny, *N. H.* 35. 36 § 72: Aelian, *V. H.* 9. 11. Timanthes gained the prize; when Parrhasius said that he consoled with Ajax on having for a second time got the worst of it.

<sup>8</sup> The date of Timomachus is uncertain. Brunn (*Gesch. d. gr. Künstler*, vol. II. p. 282) would refer him to 'the time of the Diadochi' (i.e., circ. 320—270 B.C.), on

sitting among the slaughtered cattle, and brooding on self-destruction, in that gloomy despair which followed his frenzy<sup>1</sup>. An epigram in the *Anthology* attests the vivid impression which this picture made on the beholder<sup>2</sup>. It was kindred in conception to another celebrated work of the same painter, Medea meditating the murder of her children. Both pictures were at Cyzicus in the early part of the first century B.C.; they were purchased by Julius Caesar, and placed in the temple of Venus Genetrix at Rome. Ovid in exile remembered both:—

Utque sedet vultu fassus Telamonius iram,  
Inque oculis facinus barbara mater habet<sup>3</sup>.

The *Tabula Iliaca* in the Capitoline Museum contains a small picture, inscribed ΑΙΑΣ ΜΑΝΙΩΔΗΣ, which probably shows the influence of Timomachus; Ajax is seated in an attitude of deep dejection, and near him lies the severed head of a ram,—a detail taken from the play of Sophocles (vv. 237 ff.)<sup>4</sup>. The hero's suicide is the subject of some Etruscan vase-paintings. One of these shows the sword planted in the ground, as Sophocles describes it (v. 815)<sup>5</sup>.

§ 21. The date of the *Ajax* is unknown; but internal evidence affords reasons for believing that, if not the earliest of the seven plays, it is the next oldest to the *Antigone*. Date of the play.

account of the tendencies shown in his choice and treatment of subjects. At any rate Pliny is evidently wrong in saying that Timomachus painted in the time of Julius Caesar (*N. H.* 35. 40 § 30), as he already had the fame of an 'old master' in 70 B.C. (*Cic. In Verr.* 2. 4. 60.)

<sup>1</sup> Philostratus, *Vit. Apoll.* 2. 22 § 5: see n. below on verse 346.

<sup>2</sup> Jacobs, *Anthol.* vol. II. p. 648, no. 83:

Αϊαν, Τιμομάχου πλέον ἢ πατρός· ἥρπασε τέχνη  
τὴν φύσιν. ὁ γράψας εἶδὲ σε μαινόμενον,  
καὶ συνελυσσῆθαι χεῖρ ἀνέρι, καὶ τὰ κεραστὰ  
δάκρυα τοὺς λύπης πάντας ἐμίξε πόνους.

The style is somewhat affected and obscure. 'Ajax, Timomachus, not Telamon, is thy sire: Art has made Nature's claim her own! The painter *saw* thee in thy frenzy,—his hand raged with the rage of his hero, and the mingled pigments from his brush have blended all the throes of pain.' The last words have point; for it was in portraying a *conflict* of emotions that Timomachus peculiarly excelled.

<sup>3</sup> *Tristia* 2. 525 f.

<sup>4</sup> See the reproduction of the *Tabula Iliaca* in Baumeister's *Denkmäler*, p. 716, pl. 775: the small picture of Ajax is numbered 80 in the plate.

<sup>5</sup> Baumeister, p. 30 b.

(1) The Parodos has the form of an anapaestic marching-song (vv. 134—171), followed by a lyric ode (vv. 172—200), as in the *Persae*, the *Supplices*, and the *Agamemnon* of Aeschylus. This simplest type of Parodos occurs in no other play of Sophocles, though that of the *Antigone* is akin to it.

(2) Anapaests for the Chorus are interposed in the iambic dialogue (vv. 1163—1167). The only other play of Sophocles in which this occurs is the *Antigone* (vv. 929—943).

These are (I think) the only clear indications of a relatively early date. Some other points, however, have been urged, and demand consideration here.

(3) It has been noted by G. Wolff<sup>1</sup> and others that several words and phrases in the *Ajax* are Aeschylean: e.g. v. 56 *ῥαχίζω* (*Pers.* 426 etc.): 412 *πόροι ἀλίρροθοι* (*Pers.* 367): 447 *φρένες διίστροφοι* (*P. V.* 673): 673 *λευκόπωλος ἡμέρα* (*Pers.* 386): 740 *ὑπεσπανισμένον* (*Pers.* 489 etc.). Again, the epic *ἦ ῥα* (172, 954) occurs also in *Pers.* 633, but not elsewhere in Tragedy; the Doric and epic plural *τοί* (1404), used by Aeschylus (*Pers.* 584 etc.), is not elsewhere used by Sophocles. The *Persae*, it will be seen, furnishes most of these parallelisms<sup>2</sup>. But such coincidences merely show that the *Ajax* belongs to a period when Aeschylus had a strong influence on the younger poet's style; and we have no means of setting an inferior limit to that period. In so far, then, as the language of the play has an Aeschylean stamp, it seems more accurate to say that this characteristic is entirely consonant with the hypothesis of a relatively early date than to claim it as a separate indication of such a date. With regard to the epic *ἦ ῥα* and *τοί*, it should be remembered that the play contains several phrases which show a deliberate aim at epic colouring, such as *κλυτῶν ἐνάρων* (177), *ἐλίκεσσι βουσί*, *κλυτοῖς αἰπολίοις* (374 f.), *οὐλίφ* (933), *πολύτλας* (954), *κοίλην κάπετον* (1165), which the poet may have deemed appropriate to a subject taken from the Trojan cycle and concerned with a Homeric hero.

<sup>1</sup> In his edition of the play, p. 140 (4th ed. 1887).

<sup>2</sup> We may also compare *Ai.* 789 f., *φέρων...πράξιν* ('announcing his fortune'), with *Pers.* 248, *φέρει...πράγος* (in a like sense): and *Ai.* 769, *ἐπισπάσειν κλέος*, with a similar use of the active *ἐπέσπασεν* in *Pers.* 477.

(4) Some critics have thought that only twelve choreutae were used in the *Ajax*, and infer that the play belonged to a time when Sophocles had not yet raised the number of the Chorus to fifteen<sup>1</sup>. The chief ground of this theory is the fact that verses 892—914, and 938—960 (taken together) contain twelve utterances of the Chorus. It is assumed that each utterance represents a single choreutes. But this is an assumption only; and it does not appear a probable one, when it is observed that verses 900—903, and 908—914, are passionate expressions of a feeling common to the whole Chorus, and would naturally, therefore, be given by the whole Chorus. In verses 866—878, again, the attempt to distinguish twelve parts, one for each of twelve choreutae, involves a highly arbitrary process. The mere fact of ἡμιχόρια being there employed proves nothing; for the use of hemichoria occurs in plays written at a time when the number of the tragic chorus was certainly fifteen (Eur. *Or.* 1258 ff., *Alc.* 93—111, 226—232).

(5) Lastly, it has been supposed that the play was written 'not long after the introduction of a third actor'<sup>2</sup>, because three actors are on the scene together only in the prologue (Athena, Odysseus, Ajax), and at the end (Agamemnon, Teucer, Odysseus); Odysseus being silent while Ajax is present (92—117), and Teucer while Agamemnon is present (1318—1373). But it appears very unsafe to assume that these facts indicate an early and tentative stage in the use of the third actor. They may be due simply to the construction of the play and to the requirements of each dramatic situation.

As between the *Ajax* and the *Antigone*, the claim to priority would rest with the *Ajax*, if the form of the Parodos were the test; though the Parodos of the *Antigone* is also of an early type (see n. on *Ai.* 134). But much more weight is due to the fact that the *Antigone*, alone of the seven plays, rigorously adheres to the practice of Aeschylus, in never admitting the division of an iambic trimeter between two or more speakers

<sup>1</sup> Chr. Muff, *Chorische Technik d. Soph.* pp. 52, 78 ff.; and O. Hense, *Der Chor. des Soph.* p. 5. Nauck adopts this view in the 8th ed. of Schneidewin's *Ajax*, p. 63, and n. on 892 ff.

<sup>2</sup> Introd. to Schneidewin's *Ajax*, p. 64.

(ἀντιλαβή). This was no trivial detail, but a general rule of composition which materially affected the character of dialogue. When Sophocles at last decided to relax that rule, the result was a marked gain in lightness and rapidity at moments when the dialogue became animated or excited. The fact that he had made this change before he wrote the *Ajax* seems clearly to indicate that the *Ajax* is later than the *Antigone*.

Title.

§ 22. Aristotle's work called *Διδασκαλῖαι* was a chronological list of tragedies and comedies produced at Athens, the list being based on official records contemporary in each case with the production. Similar works were afterwards compiled by Callimachus (c. 260 B.C.) and others. The *Διδασκαλῖαι* of Aristotle and of Callimachus are known to have been still extant in the second century A.D. Now, we learn from the Greek Argument to the *Ajax* that 'in the Didascaliae' the play was styled simply ΑΙΑΣ<sup>1</sup>. This is conclusive as to the original title; since, whether the Didascaliae meant, be Aristotle's, or one of the later works, in any case the ultimate authority for the statement dates from the time when the play was produced. In the extant manuscripts the title is Αἶας Μαστιγοφόρος (alluding to the lash which Ajax carries in the first scene); as it is also in the citations by Zenobius (c. 130 A.D.), Athenaeus, and Clement of Alexandria. On the other hand, the Greek Argument states that Dicaearchus (a pupil of Aristotle) called the play Αἶαντος Θάνατος, which he could scarcely have done if the title Αἶας Μαστιγοφόρος had already obtained currency. We may infer from these facts that the epithet Μαστιγοφόρος was added by some Alexandrian scholar whose authority sufficed to establish it as a permanent part of the title. If the object had been merely, as the author of the Argument suggests, to distinguish the play from the Αἶας Λοκρός of Sophocles, Τελαμώνιος might have seemed a fitter designation; but doubtless the intention was rather to distinguish it from later dramas on the same subject, such as those of Astydamas, Carcinus and Theodectes.

<sup>1</sup> See below, page 4, line 9: ἐν δὲ ταῖς διδασκαλαῖς ψιλῶς ΑΙΑΣ ἀναγράφεται.

## MANUSCRIPTS, EDITIONS, ETC.

§ 1. THE *Ajax* exists in a slightly larger number of MSS. than any MSS. other play of Sophocles, though the *Electra* comes near it in that respect; the *Oedipus Tyrannus* ranks third, at a considerable interval after the first two, but far above the rest. Those three plays were evidently the most widely read in the Byzantine age, or perhaps from an earlier date; and the first two were probably especial favourites for use in schools. The *Ajax* paid the same penalty for this kind of popularity which has already been observed in the case of the *Electra*. Many readers seem to have tried their hands, often in a very wanton manner, on the correction of the text. The general quality of these conjectures can be judged from the variants recorded in the scholia, which are no doubt merely gleanings from a larger crop. These are a few examples:—115 ἐννέπεις for ἐννοεῖς. 273 βλέποντας for φρονοῦντας. 564 φρουρὰν for θήραν. 880 ἔδρας for ἄγρας. 1233 διωρίσω for διωμόσω. 1309 συνεμπόρους for συγκειμένους. Some alterations of this sort have found their way into the text of one or more of the MSS. Thus in v. 130 βάρει (instead of βάθει), noted as a variant in Mosq. b, stands in the text of A, Aug. a, Ienensis, and a few others. In v. 198 Γ has βακχαζόντων (for καγχαζόντων). In 582 T and others have θροεῖν (for θρηνεῖν). In 1036 ὁμοῦ (for αἰεί) is the reading of Pal., Ien., Mosq. a and b. In 1059 ἀθλίω (for αἰσχίστω) is the reading of Γ, Δ, and ἐχθίστω of T. But, considering the freedom with which conjecture appears to have been used on the *Ajax*, its text has suffered less, on the whole, than might have been expected. There is only one respect in which it may be said to have fared somewhat worse than the other plays, and that is in the matter of interpolation (see below, § 4).

§ 2. Several passages in the *Ajax* throw light on the relation of L The Laur-entian MS. to the other MSS. In v. 330 L shares with all the rest the false reading, φίλων γὰρ οἱ τοιοῦδε νικῶνται φίλοι, where the true reading (λόγοις instead



of *φίλοι*) has been preserved by Stobaeus (*Flor.* 113. 8). In v. 28, where A and most mss. have the true reading, *τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει*, L has *τρέπει* instead of *νέμει*, a corruption found also in a few of the later mss., as Pal., Δ, L<sup>s</sup> (Dindorf's Lb), Aug. b., V<sup>4</sup>. This is one of the variants which make against the theory that L is the common archetype of all the other extant mss., since it is improbable that *νέμει* should have been restored by conjecture in the interval between the date of L (the first half of the eleventh century) and that of A (the thirteenth century). Similar instances occur in *Ant.* 386, where A gives *εἰς δέον* (doubtless rightly), but L *εἰς μέσον*, and *Ant.* 831, where A has the genuine *τέγγει*, but L *τάκει*. To these we may perhaps add another passage of the *Ajax*, v. 61, where L, A, and most mss. have *κάπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν φόνου*. The true reading, *πόνου* (instead of *φόνου*), is preserved only in a few copies (Vat. a, Harl., Ienensis, R): but it seems scarcely probable that *πόνου* was restored by conjecture, since *φόνου*, though a tamer reading, lacking the touch of tragic irony conveyed by *πόνου*, yet satisfies the context, and would hardly provoke suspicion in an age when the prevalent tone of criticism was so prosaic. In v. 112 L is one of a very few mss. (others being Γ, Aug. b, and Dresd. a) which have the gross blunder *τάλλ' ἐγωγέ σ' ἐφίεμαι* (instead of *τάλλ' ἐγώ σ' ἐφίεμαι*, the reading of A and most mss.).

On the other hand, several points in this play, as in the rest, indicate L's superiority. In v. 45 L alone preserves *ἐξεπράξατ'*, where *ἐξέπραξεν* (noted as a variant in L) is the reading of the other mss. (The lemma of the old scholium in L here confirms the text, having *κἂν ἐξεπράξατο*.) In v. 232, again, L alone has traces of *ἱππονώμας* (which Porson restored by conjecture), though the word has been altered by erasure into *ἱππονόμους*, the reading of the other mss. In v. 1137 *πόλλ' ἂν καλῶς λάθρα σὺ κλέψειας κακά*, L has the distinction of attesting the true but more difficult reading, while in the other mss. *καλῶς* has been changed into *κακῶς*. If in 927 the form *ἐξανύσσειν* be right (as it seems to be), L can claim the credit of having preserved it, while A and nearly all the other mss. have *ἐξανύσειν*. Those who hold, with Bergk and Dindorf, that *ἐπευθύνοντ'* should be read in v. 451, will count it among L's merits that it is the only ms. which shows a vestige of that reading; but *ἐπευθύνοντ'*, the reading of the other mss., seems to have greater intrinsic probability (see n. on 451). Some points of interest in regard to the characteristics of L will be found in the critical notes on 80, 82, 151, 222, 232, 730, 921, 1053, 1137, 1265, 1329, 1335.

§ 3. The scholium in L on v. 831 preserves *προστρέπω*, which has Scholia. been corrupted in the mss. (L included) to *προτρέπω*. Another noteworthy scholium is that on 636 f., where the reading of the mss. (excepting T, and a few others which exhibit the Triclinian recension) is, *ὅς ἐκ πατρώας ἦκων γενεᾶς πολυπόνων Ἀχαιῶν*. As the metre shows, there is a defect of  $\cup - \asymp$  before *πολυπόνων*. The scholium runs thus: *ὅς ἄνωθεν κατὰ πατρώας γενεᾶς ἄριστος ἦκων (λείπει γὰρ τὸ ἄριστος) κ.τ.λ.* This scholium seems to have been the authority of Triclinius for inserting *ἄριστος* in the text, where it has since kept its place.

At v. 1225 (*δῆλος δὲ μούστῃ σκαῖον ἐκλύσων στόμα*), a remarkable note appears in the margin of L:—*Δι* καὶ δῆλός ἐστιν ὥς τι σημανῶν νέον. This verse is compounded from *Ai.* 326, καὶ δῆλός ἐστιν ὥς τι δρασεῖων κακόν, and *Ant.* 242, δηλοῖς δ' ὥς τι σημανῶν νέον. The letters Δι, prefixed to it, probably denote Didymus (the  $\chi$  above them being merely a mark calling attention to the note); they are similarly prefixed (with a superscript  $\chi$ ) to the scholium on *El.* 28. The grammarian's object was evidently to illustrate the construction of *δῆλος* with *ἐκλύσων* in v. 1225 by quoting *Ant.* 242; but, having in mind an earlier verse in the *Ajax* itself (326), he inadvertently wrote καὶ δῆλός ἐστιν instead of δηλοῖς δ'. The scholiast may have derived this note from the *ὑπόμνημα* of Didymus on Sophocles, mentioned in the scholia on *El.* 451 and 488. A verse thus written in the margin, but so inaccurately quoted as to veil the quotation, might easily be understood as a substitute for the verse in the text, and, in this case, as one attested by Didymus. It is an instance which well illustrates one possible source of textual corruption.

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The interpolation of whole verses has occurred in four places. Interpolation.  
(1) Verse 554 b (*τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν*) may have

crept into the text from the margin, where it had been cited as a parallel passage. (2) Verse 571, *μέχρις οὗ μυχοῦς κίχῳσι τοῦ κάτω θεοῦ*, is clearly spurious. (3) The four verses, 839—842, are rejected by several critics. I hold rather with those who condemn only 841 and 842. (4) Verse 1417, *Αἶαντος, ὅτ' ἦν, τότε φωνῶ*, may safely be rejected. Of smaller interpolations, the most noteworthy is that in 714, where, instead of the simple *μαραίνει*, all the MSS. have *μαραίνει τε καὶ φλέγει*. Heath was the first critic who pointed out the spurious words, and Brunck the first editor who omitted them. In v. 884 most MSS. (including L) have *ἰδρις* interpolated after *ποταμῶν*. The interpolation of *ἡνεμόεσσαν* after *Τροίαν* in 1190 is confined to a few of the later MSS. (see cr. n.).

Besides the verses mentioned above, many others in this play have been condemned or suspected as spurious by various scholars. The following is a list of them (so far as known to me):—

4—6 Nauck would substitute one verse for these three, viz. *Αἶαντ' ἰχθυοσκοποῦντα, τεκμαρούμενον*. 68—70 E. Reichard. 289—291 Nauck would reduce these three vv. to two (see cr. n.). 314 Nauck. 327 Nauck and Wecklein. 433 Morstadt and Nauck. 522 Dobree ('An delendus versus?'). 546 Dindorf. 660 Geel. 674—676 Morstadt. 734 Wecklein (*Arts Soph. em.* p. 122). 812 Dindorf and others. (Leeuwen would put v. 786 in the place of 812.) 835 f. Mekler would reduce these two vv. to one. 843 f. O. Jahn. 853 and 855 Geel. 855—865 Bergk. 856—858 O. Jahn. 865 Geel and Herwerden. 918 f. Nauck. 966—970 Nauck. (Several other critics reject some part of vv. 966—973; see Appendix.) 1028—1039 Morstadt and Nauck. 1058 f. Nauck would reduce these two vv. to one. 1061 Nauck. 1069 f. Nauck. 1105 f. Schneidewin, Dindorf, Nauck, Wecklein. 1248 f. Nauck would reduce these two vv. to one. 1257—1263 E. Reichard. 1262 Nauck. 1290 Nauck. 1291—1298 Nauck. (Mor. Schmidt rejects only 1293, 1294.) 1311 f. Lissner (mentioned by Wecklein, *Arts* p. 118) would reduce these two vv. to one. 1336—1339 Morstadt. 1337 Nauck. 1396—1398 Nauck. (Schneidewin rejects only 1396, 1397.) 1402—1413 Nauck brackets the passage beginning with *ἡδη* and ending with *μέρος*. 1418—1420 F. Ritter.

In no one of these instances does the suspicion or rejection appear to me well-founded; in most of them it seems wholly gratuitous. But it is needless to repeat what I have said in former volumes on this tendency in textual criticism, against which, as we may be thankful to observe, a reaction seems at last to be setting in. It is the duty of an editor to acquaint his readers with the opinions advanced by scholars of repute, however much he may differ from them. The best way of vindicating an unduly impugned text is to provide students with the means of examining each point for themselves.

§ 5. The complete editions of Sophocles which have been consulted are enumerated in the Introduction to the *Oedipus Tyrannus* (3rd ed., p. lxi). I have used also C. A. Lobeck's commentary on the *Ajax* (3rd ed., Berlin, 1866); the edition of the *Ajax*, with notes chiefly critical, by Moritz Seyffert (Berlin, 1866); the edition with commentary and critical notes by G. Wolff, revised by L. Bellermann (4th ed., Leipsic, 1887); and the commentary by F. A. Paley (London, 1880). Mention is also due to an edition of the *Ajax*, with critical and explanatory notes, by C. E. Palmer (London, 1877), designed especially as a protest against conjectural emendation, and exhibiting the same characteristics which I have described in reference to his edition of the *Oedipus Coloneus* (Introd. to *Oed. Col.*, 2nd ed., p. lvi).

## METRICAL ANALYSIS.

THE lyric metres, other than anapaests, used in the *Ajax* are the following. (1) Logaoedic, based on the choree (or 'trochee'),  $- \cup$ , and the cyclic dactyl,  $\sim \cup$ , which is metrically equivalent to the choree. (2) Choreic, based on the choree. (3) Dactylic, found here only in the strophe and antistrophe of the Parodos (vv. 172—192). (4) Dochmiac,  $\cup : - - \cup | - \wedge$ . For a more detailed account of the logaoedic and dochmiac metres, see *O. C.* p. lviii.

In the subjoined metrical schemes, the sign  $\sqcup$  denotes that the ordinary time-value of a long syllable, commonly marked  $-$ , is increased by one half, so that it becomes equal to  $-\cup$  or  $\cup\cup\cup$ :  $\sqcup$  denotes that such time-value is doubled, and becomes equal to  $--$  or  $-\cup\cup$ . The sign  $\text{Z}$  means that an 'irrational' long syllable (*συλλαβὴ ἄλογος*) is substituted for a short.

At the end of a verse,  $\wedge$  marks a pause equal to  $\cup$ ,  $\overline{\wedge}$  a pause equal to  $-$ . The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, :

The end of a rhythmical unit, or 'sentence,' is marked by  $\parallel$ . The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by  $\text{||}$ .

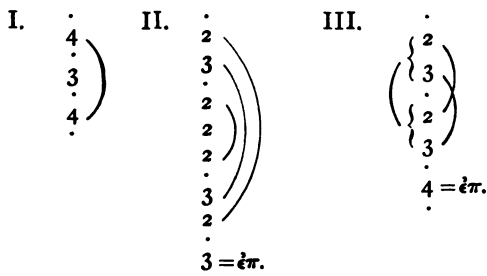
If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προῶδος*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπῶδος*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσῶδος*, mesode, or interlude.

### I. Parodos, vv. 172—200.

STROPHE.—Dactylic, in the 'Doric' form, which combines purely dactylic sentences,  $- \cup \cup - \cup \cup -$ , with the livelier measure,  $\sqcup | - - | \sqcup | - -$ . (J. H. Heinrich Schmidt, *Rhythmic and Metric*, p. 41.) Such verses are also called 'dactylo-epitritic,' as consisting of dactyls with the *ἐπίτριτος δεύτερος* ( $-\cup-$ ) prefixed to them. Cp. W. Christ, *Metrik* § 662 ('Der daktylo-epitritische Stroph-

bau'). The same measure occurs in the Parodos of the *Trachiniae*, first strophe (vv. 94—102).

- I. 1. η ρα σε | ταυροπολ|α διος | αρτεμεις ||  
ου ποτε | γαρ φρενο|θεν γ επ αριστερα
2. ω μεγαλ|α φατις | ω  $\overline{\Lambda}$  ||  
παι τελαμ|ωνος ε|bas
3. ματερ | αισχυν|ας εμ |ας  $\overline{\Lambda}$   
τοσσον | εν ποιμν|αις πιτν|ων
- II. 1. ωρμ: ασε | πανδαμ|ους επι | βους αγελ|αιας ||  
ηκ: οι γαρ | αν θει|α νοσος | αλλ απερ|υκοι
2. η: που τιν|ος νικ|ας α|καρπωτ|ον χαρ|ιν  $\overline{\Lambda}$  ||  
και: ξευς κακ|αν και | φοι|βος αργει|ων φατ|ιν
3. η ρα κλυτ|ων εναρ|ων ψευσθ|εις α | δωροις ||  
ει δ υπο | βαλλομεν|οι κλεπτ|ουσι | μυθους
4. ειτ ελαφ|αβολι |αις  $\overline{\Lambda}$  ||  
οι μεγαλ|οι βασιλ|ης
- III. 1. η: χαλκο|θωραξ || μη τιν εν|ναλι |ος  $\overline{\Lambda}$  ||  
η: τας α|σωτου || σισυφιδ |αν γεγε|ας
2. μομφ: αν εχ|ων ξυν||ου δορος | εννυχ|οις  $\overline{\Lambda}$  ||  
μη: μη μ αν|αξ εθ || ωδ εφαλ |οις κλισι|αις
3. μαχαν|αις ε|τεισατο | λωβαν ||  
ομμ εχ|ων κακ|αν φατν | αρη



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



ÉPODE.—Logaoedic. Period I. consists of two verses of 6 feet each, with a verse of 4 feet (a 'Glyconic') as epode: Per. II., of two verses of 5 feet each: Per. III., of three Glyconics.

- I. 1. ἀλλ ἀνα | ἐξ ἐδραν|ων οπ|ου μακρ|αι|ωνι ||  
 2. στηριζ|ει ποτε | ταδ αγ|ωνι|φ σχολ|α Λ ||  
 3. αταν | ουραν|αν φλεγ|ων Λ ||
- II. 1. ἐχθρ: |ων δ υβρις | ωδ α|ταρβ|ητ|α Λ ||  
 2. ορμ: |αται εν | ευανεμ|οις | βασσ|αις Λ ||
- III. 1. παντ: |ων | καρχαζ|οντ|ων Λ ||  
 2. γλωσσ: |αις βαρυ|αλγ|ητ|α Λ ||  
 3. εμ: |οι δ αχος | εστ|ακ|εν Λ ||

$$\begin{array}{c} \text{I.} \\ \begin{array}{c} \cdot \\ 6 \\ \cdot \end{array} \left. \begin{array}{c} \cdot \\ 6 \\ \cdot \end{array} \right) \\ 4 = \acute{\epsilon}\pi. \end{array}$$

$$\begin{array}{c} \text{II.} \\ \begin{array}{c} \cdot \\ 5 \\ \cdot \end{array} \left. \begin{array}{c} \cdot \\ 5 \\ \cdot \end{array} \right) \end{array}$$

$$\begin{array}{c} \text{III.} \\ \begin{array}{c} \cdot \\ 4 \\ \cdot \end{array} \left. \begin{array}{c} \cdot \\ 4 \\ \cdot \end{array} \right) \\ 4 = \acute{\epsilon}\pi. \end{array}$$

## II. Lyrics of the First Kommos, 221—232 = 245—256.

STROPHE.—Logaoedic. In Period I. each of the two verses is a hexapody; in II., a pentapody. In Period III. the first and third verses correspond with each other, each consisting of two tetrapodies (Glyconics). The second verse consists of two tripodies (Pherecratics).

- I. 1. οι: |αν ε |δηλ|ωσας | ανeros | αιθον|ος Λ ||  
 ωρ: |α τιν | ηδ |η τοι | κρατα καλ|υμμασ |ι  
 2. αγγελι |αν α |τλατον | ουδε | φευκτ|αν Λ ||  
 κρυψαμεν|ον ποδ|οιν κλοπ|αν αρ| εσθ |αι
- II. 1. των μεγαλ|ων δανα|ων υπο |κληζομεν|αν Λ ||  
 η θοον | ειρεσι |ας ζυγον | εξομεν |ον  
 2. ταν ο μεγ|ας | μυθος α|εξ|ει Λ ||  
 ποντοπορ|φ | ναϊ μεθ|ειν|αι

- III. 1.  $\begin{array}{cccccccccccc} > & - & \cup & \text{L} & \sim & \cup & \text{L} & \sim & \cup & - & \cup & \text{L} - \end{array}$   
 οἰμ:οὶ φοβ|ουμ|αι το προσ|ερπ|ον περι|φαντος | αν|ηρ  $\wedge$  ||  
 τοι:ας ερ |εσσ|ουσιν απ |ειλ||ας δικρα|εις ατρ |ειδ |αι
2.  $\begin{array}{cccccccccccc} & \cup & \text{L} & \sim & \cup & \text{L} & \sim & \cup & - & \cup & - & \cup \end{array}$   
 θαν:ειτ|αι παρα|πλακτ|φ χειρ | συγκατ|ακτας ||  
 καθ:ημ|ων πεφοβ| ημ ||αι λιθο |λευστον |αρη
3.  $\begin{array}{cccccccccccc} & \cup & \text{L} & \sim & \cup & \sim & \cup & - & \cup & - & \cup & \text{L} - \end{array}$   
 κελ:αιν|οις ξιφεσ|ιν βοτα | και βοτ|ηρας | ιππο |νωμ|ας  $\wedge$  ||  
 ξυν:αλγ|ειν μετα | τουδε τυπ|εις τον || αισ α|πλατος |ισχ|ει
- I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \end{array}$  II.  $\begin{array}{c} \cdot \\ 5 \\ \cdot \end{array}$  III.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ (3) \\ 3 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array}$

## III. Lyrics of the Second Kommos, vv. 348—429.

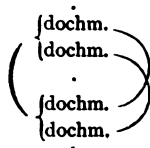
FIRST STROPHE.—I. Dochmiac dimeters. II. A choreic (or trochaic) verse, consisting of two tetrapodies; followed by a logaoedic tetrapody (or Glyconic) as epode.

— $\wedge$   
 ιω ||  
 ιω

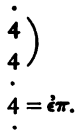
- I. 1.  $\begin{array}{cccccccccccc} \cup & - & - & \cup & - & \cup & \infty & - & \cup & - & \cup & - \end{array}$   
 φιλ:οὶ ναυβατ|αι μον|οι εμων φιλ|ων  $\wedge$  ||  
 γεν:ος ναῖ |ας αρ ||ωγον τεχν|ας  $\wedge$
2.  $\begin{array}{cccccccccccc} \cup & \cup & \cup & \cup & - & \cup & - & - & \cup & - & \cup & - \end{array}$   
 μον:οὶ ετ εμμεν|οντες ||ορθω νομ |φ  $\wedge$  ||  
 αλ:ιον ος επε |βας ελ||ισσων πλατ|αν  $\wedge$
- II. 1.  $\begin{array}{cccccccccccc} \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - \end{array}$   
 ιδ:εσθε μ | οιον | αρτι | κυμα || φοινι|ας υπ|ο ζαλ|ης  $\wedge$  ||  
 σε: τοι σε | τοι μον|ον δε |δορκα || πημον|αν επ|αρκεσ |οντ  $\wedge$
2.  $\begin{array}{cccccccc} \cup & \cup & - & \cup & \text{L} & - \end{array}$   
 αμφιδρομ|ον κυκλ|ειτ|αι  $\wedge$  ||  
 αλλα με |συνδα | ἔξ|ον  $\wedge$

[At the end of the first strophe, and also of the first antistrophe, the Chorus has two iambic trimeters, vv. 354 f.=vv. 362 f.]

I.



II.



SECOND STROPHE.—I. Dochmiac dimeters. II. Logaoedic verses, 1 and 4 being tripodies (Pherecratics); 2 and 3, hexapodies.

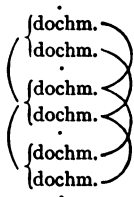
- I. 1.  $\overset{\sim}{\text{ορ}} : \overset{\sim}{\text{φς}} \text{ τον } \overset{\sim}{\text{θρασ}}|\overset{\sim}{\text{υν}}, \text{ τον } || \overset{\sim}{\text{ευκαρ}}\overset{\sim}{\text{δι}} \quad |\overset{\sim}{\text{ον}} \wedge ||$   
 $\epsilon : \omega \text{ παν } \theta \text{ ορ } |\omega\text{ν}, \text{ α } || \text{ παντων } \tau \text{ α}|\epsilon\iota \wedge$
2.  $\overset{\sim}{\text{τον}} : \overset{\sim}{\text{εν}} \overset{\sim}{\text{δαῖ}}|\overset{\sim}{\text{οις}} \text{ α } || \overset{\sim}{\text{τρεστον}} \overset{\sim}{\text{μαχ}}|\overset{\sim}{\text{αις}} \wedge ||$   
 $\overset{\sim}{\text{κακ}}:\overset{\sim}{\text{ων}} \overset{\sim}{\text{οργαν}}|\overset{\sim}{\text{ον}} \overset{\sim}{\text{τεκν}}||\overset{\sim}{\text{ον}} \quad \overset{\sim}{\text{λαρτι}} \quad |\overset{\sim}{\text{ου}} \wedge$
3.  $\overset{\sim}{\text{εν}}:\overset{\sim}{\text{αφοβ}}\overset{\sim}{\text{οις}} \overset{\sim}{\text{με}} | \overset{\sim}{\text{θηρσι}} || \overset{\sim}{\text{δεινον}} \overset{\sim}{\text{χερ}}|\overset{\sim}{\text{ας}} \wedge ||$   
 $\overset{\sim}{\text{κακ}}: \overset{\sim}{\text{οπινεσ}}\text{τατ } |\overset{\sim}{\text{ων}} \text{ τ αλ}||\overset{\sim}{\text{ημα}} \quad \overset{\sim}{\text{στρατ}}|\overset{\sim}{\text{ου}} \wedge$

[Here follow Iambic trimeters, 367—371 (str.)=382—386 (antistr.); v. 369 being separated from 371 by *alaī alaī*, as 384 from 386 by *lō moi moi*.]

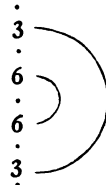
- II. 1.  $\overset{>}{\omega}:\overset{\sim}{\text{δυσμο}}\overset{\sim}{\text{ρος}} | \overset{\sim}{\text{ος}} \overset{\sim}{\text{χερι}} | \overset{\sim}{\text{μεν}} \wedge ||$   
 $\overset{\sim}{\omega}:\overset{\sim}{\text{ξεν}} \overset{\sim}{\text{προγον}}|\overset{\sim}{\text{ων}} \overset{\sim}{\text{προπατ}}|\overset{\sim}{\omega\rho}$
2.  $\overset{\sim}{\text{μεθ}}:\overset{\sim}{\text{ηκα}} | \overset{\sim}{\text{τους}} \overset{\sim}{\text{αλαστορας}} | \overset{\sim}{\text{εν}} \delta \overset{\sim}{\text{ελικ}}|\overset{\sim}{\text{εσσ}}|\overset{\sim}{\text{ι}} \wedge ||$   
 $\overset{\sim}{\text{πως}}:\overset{\sim}{\text{αν}} \text{ τον } |\overset{\sim}{\text{αιμυλ}} \quad |\overset{\sim}{\text{ωτατον}} \quad | \overset{\sim}{\text{εχθρον}} \overset{\sim}{\text{αλ}}|\overset{\sim}{\text{ημ}} \quad |\overset{\sim}{\alpha}$
3.  $\overset{\sim}{\text{βουσι}} | \overset{\sim}{\text{και}} \overset{\sim}{\text{κλυτ}}|\overset{\sim}{\text{οις}} \overset{\sim}{\text{πεσ}}|\overset{\sim}{\text{ων}} | \overset{\sim}{\text{αιπολι}}|\overset{\sim}{\text{οις}} \wedge ||$   
 $\overset{\sim}{\text{τους}} \text{ τε } | \overset{\sim}{\text{δισσαρχ}} \quad |\overset{\sim}{\text{ας}} \quad \overset{\sim}{\text{ολ}}|\overset{\sim}{\text{εσσ}}|\overset{\sim}{\text{ας}} \overset{\sim}{\text{βασιλ}}|\overset{\sim}{\text{ης}}$
4.  $\overset{\sim}{\text{ερ}}:\overset{\sim}{\text{εμνον}} | \overset{\sim}{\text{αιμ}} \overset{\sim}{\text{εδευσα}} ||$   
 $\overset{\sim}{\text{τελ}}:\overset{\sim}{\text{ος}} \overset{\sim}{\text{θαν}}|\overset{\sim}{\text{οιμ}} \quad | \overset{\sim}{\text{καυτος}}$

[At the end of the second strophe the Chorus has two iambic trimeters, 377 f., answering to those of Tecmessa at the end of the second antistrophe, 392 f.]

I.



II.



THIRD STROPHE.—I. Verse 1, a dochmiac : vv. 2 and 3, dochmiac dimeters. II. Logaoedic. III. Choreic, with a logaoedic tripod (v. 3) as mesode. IV. Choreic. V. Choreic, with a logaoedic dipody (the *versus Adonius*) as epode.

I.

--  
ω  
ω

1. σκoτ:ος εμoν φα|oς Λ ||  
πορ:οι αλιρροθ |οι Λ
2. ερ:εβoς ω φα|εινo ||τατον ως εμ|οι Λ ||  
παρ:αλα τ αντρα |και νεμ||oς επακτι |ον Λ
3. ελ:εσθ ελ|εσθε μ || οικητορ |α Λ ||  
πολ:υν πολ|υν με || δαρον τε |δη Λ

II.

1. ελ:εσθε μ | ουτε | γαρ || θεων γενοσ | ουθ | αμερι |ων Λ ||  
κατ:ειχετ | αμφι | τροι ||αν χρονον | αλλ | ουκετι μ | ουκ Λ
2. ετ:αξι |oς βλεπ|ειν τιν | εις ον|ασιν | ανθρ|ωπων ||  
ετ:αμπρο|ας εχ|οντα | τουτο | τις φρον|ων | ιστω

III.

1. αλλα μ | α δι|oς Λ ||  
ω σκαμ |ανδρι |οι
2. αλκιμ|α θε|oς Λ ||  
γειτον|εσ ρο|αι Λ
3. ολ:εθριον | αικιζ|ει Λ ||  
ευφρονης | αργει |οις Λ
4. ποι τις | ουν φυγ|η Λ ||  
ουκετ | ανδρα | μη Λ
5. ποι μολ|ων μεν|ω Λ ||  
τονδ ιδ | ητ επ |oς Λ

IV.

1. ει τα | μεν φθιν|ει φιλ|οι τοι|οισδ Λ ||  
εξερ|ω μεγ |οιον | ουτιν |α
2. ομ:ου πελ|ας μωρ|αις δ αγρ||αις προσ|κειμεθ|α Λ ||  
τροι:α στρατ|ου δερχθ|η χθον ||oς μολ |οντ απ |ο Λ

- V. 1.  $\begin{array}{ccccccc} > & - & & \cup & - & \cup & - & \cup \\ \text{πας} & \text{:} & \text{δε} & \text{στρατ} & \text{ος} & \text{δι} & \text{παλτος} & \text{|} & \text{αν} & \text{με} & \text{||} \\ \text{ελλ} & \text{:} & \text{ανιδ} & \text{|} & \text{ος} & \text{τα} & \text{νυν} & \text{δ} & \text{α} & \text{τιμος} \end{array}$
2.  $\begin{array}{cccc} \cup & \cup & - & \cup \\ \text{χειρι} & \text{φον} & \text{ευοι} & \text{||} \\ \text{ωδε} & \text{προ} & \text{κειμαι} & \end{array}$

[At the end of the third strophe Tecmessa has two iambic trimeters, 410 f., answering to those of the Chorus at the end of the third antistrophe, 428 f.]

I. dochm. = πρ.

$\left( \begin{array}{c} \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \end{array} \right)$

II.

$\left( \begin{array}{c} 3 \\ 4 \\ 3 \\ 4 \end{array} \right)$

III.

$\left( \begin{array}{c} 3 \\ 3 \\ 3 \\ 3 \\ 3 \\ 3 \end{array} \right)$

IV.  $\begin{array}{c} 5 = \pi\rho. \\ 3 \\ 3 \end{array}$

V.  $\begin{array}{c} 2 \\ 2 \\ 2 = \epsilon\pi. \end{array}$

#### IV. First Stasimon, vv. 596—645.

FIRST STROPHE.—Logaoedic in Periods I., II., and III.: choreic in IV., with free resolution of  $-\cup$  into  $\cup\cup\cup$ .

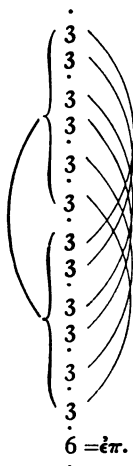
- I. 1.  $\begin{array}{ccccccc} - & > & \sim & \cup & - & \cup & - \\ \text{ω} & \text{κλειν} & \text{|} & \text{α} & \text{σαλαμ} & \text{|} & \text{ις} & \text{συ} & \text{|} & \text{μεν} & \wedge & \text{||} \\ \text{και} & \text{μοι} & \text{|} & \text{δυσθερα} & \text{|} & \text{πειτος} & \text{|} & \text{αι} & - & \wedge \end{array}$
2.  $\begin{array}{ccccccc} - & > & \sim & \cup & - & \cup & - & > \\ \text{που} & \text{ναι} & \text{|} & \text{εις} & \text{αλι} & \text{|} & \text{πλακτος} & \text{|} & \text{ευδαι} & - & \text{||} \\ \text{ας} & \text{ξυν} & \text{|} & \text{εστιν} & \text{εφ} & \text{|} & \text{εδρος} & \text{|} & \text{ωμοι} \end{array}$
3.  $\begin{array}{ccccccc} - & > & \sim & \cup & - & \cup & - & \sim \\ \text{μων} & \text{πασ} & \text{|} & \text{ιν} & \text{περι} & \text{|} & \text{φαντος} & \text{|} & \text{αι} & \text{||} \\ \text{μοι} & \text{θει} & \text{|} & \text{α} & \text{μανι} & \text{|} & \text{α} & \text{ξυν} & \text{|} & \text{αυλος} \end{array}$
- II. 1.  $\begin{array}{ccccccc} \cup & - & \cup & \text{L} & - & \sim & \cup & - & \cup & - \\ \text{εγ} & \text{:} & \text{ω} & \text{δ} & \text{ο} & \text{|} & \text{τλαμ} & \text{|} & \text{ων} & \text{παλ} & \text{|} & \text{αιος} & \text{αφ} & \text{|} & \text{ου} & \text{χρον} & \text{|} & \text{ος} & \wedge & \text{||} \\ \text{ον} & \text{:} & \text{εξε} & \text{|} & \text{πεμψ} & \text{|} & \text{ω} & \text{πριν} & \text{|} & \text{δη} & \text{ποτε} & \text{|} & \text{θουρι} & \text{|} & \text{φ} \end{array}$
2.  $\begin{array}{ccccccc} > & - & \cup & \text{L} & - & \sim & \cup & - & \cup & - & \cup \\ \text{ιδ} & \text{:} & \text{αια} & \text{|} & \text{μμν} & \text{|} & \text{ων} & \text{λειμ} & \text{|} & \text{ωνι} & \text{'} & \text{επ} & \text{|} & \text{αυλα} & \text{|} & \text{μηνων} \\ \text{κρατ} & \text{:} & \text{ουντ} & \text{εν} & \text{|} & \text{αρ} & \text{|} & \text{ει} & \text{νυν} & \text{δ} & \text{|} & \text{αν} & \text{φρενος} & \text{|} & \text{οιο} & \text{|} & \text{βωτας} \end{array}$
3.  $\begin{array}{ccccccc} \cup & \sim & \cup & - & \sim & - & > & - \\ \text{αν} & \text{:} & \text{ηριθμος} & \text{|} & \text{αιεν} & \text{|} & \text{ευνωμ} & \text{|} & \text{αι} & \wedge & \text{||} \\ \text{φιλ} & \text{:} & \text{οις} & \text{μεγα} & \text{|} & \text{πενθος} & \text{|} & \text{ηυρητ} & \text{|} & \text{αι} & \wedge \end{array}$

- III. 1.  $\begin{array}{c} \cup \quad \text{L} \quad \sim \quad \cup \quad - \\ \chi\rho\omicron\nu : \psi \quad | \quad \tau\rho\upsilon\chi\omicron\mu\epsilon\nu | \omicron\varsigma \wedge || \\ \tau\alpha : \pi\rho\upsilon\nu \delta | \epsilon\rho\gamma\alpha \chi\epsilon\rho | \omicron\upsilon\nu \wedge \end{array}$
2.  $\begin{array}{c} \cup \quad \text{L} \quad \sim \quad \cup \quad - \\ \kappa\alpha\kappa : \alpha\nu \quad | \quad \epsilon\lambda\pi\iota\delta \epsilon\chi | \omicron\nu \wedge || \\ \mu\epsilon\gamma : \iota\sigma\tau | \alpha\varsigma \alpha\rho\epsilon\tau | \alpha\varsigma \wedge \end{array}$
- IV.  $\begin{array}{c} \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad \cup \quad \text{L} \quad - \\ \epsilon\tau\iota \mu\epsilon | \pi\omicron\tau \alpha\nu\sigma | \epsilon\iota\nu \tau\omicron\nu | \alpha\pi\omicron\tau\rho\omicron\pi | \omicron\nu \alpha\iota\delta | \eta\lambda\omicron\nu | \alpha\iota\delta | \alpha\nu \wedge || \\ \alpha\phi\iota\lambda\alpha | \pi\alpha\rho \alpha\phi\iota\lambda | \omicron\iota\varsigma \epsilon | \pi\epsilon\sigma \epsilon\pi\epsilon\sigma | \epsilon \mu\epsilon\lambda\epsilon | \omicron\iota\varsigma \alpha\tau\rho | \epsilon\iota\delta | \alpha\iota\varsigma \wedge \end{array}$
- I.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \end{array}$  II.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 4 = \epsilon\pi. \end{array}$  III.  $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 3 \\ \cdot \end{array}$  IV.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \end{array}$

SECOND STROPHE.—Logaoedic, the whole Strophe forming a single Period. Verses 1, 2, and 5, 6, are composed each of two tripodies; while each of the verses 3, 4, and 7, 8, is a single tripody. A logaoedic hexapody, v. 9, forms the epode.

1.  $\begin{array}{c} > \quad - \quad \cup \quad - > \quad \text{L} \quad \sim \quad \cup \quad - \quad \cup \quad - \\ \eta : \pi\omicron\upsilon \pi\alpha\lambda | \alpha\iota\alpha | \mu\epsilon\nu || \sigma\upsilon\nu\tau\rho\omicron\phi\omicron\varsigma | \alpha\mu\epsilon\rho | \alpha \wedge || \\ \kappa\rho\epsilon\iota\sigma\varsigma : \omicron\nu \gamma\alpha\rho | \alpha\iota\delta\alpha | \kappa\epsilon\upsilon\theta | \omicron\nu \omicron \nu\omicron\sigma | \omicron\nu \mu\alpha\tau | \alpha\nu \wedge \end{array}$
2.  $\begin{array}{c} > \quad - \quad \cup \quad - > \quad \text{L} \quad \sim \quad \cup \quad - \quad \cup \quad - \quad \cup \\ \lambda\epsilon\upsilon\kappa : \psi \delta\epsilon | \gamma\eta\rho\alpha | \mu\alpha\tau | \eta\rho \nu\iota\nu \sigma\tau | \alpha\nu \nu\omicron\sigma | \omicron\upsilon\nu\tau\alpha || \\ \omicron\varsigma : \epsilon\kappa \pi\alpha\tau\rho | \omega\varsigma | \eta\kappa | \omicron\nu \gamma\epsilon\nu\epsilon | \alpha\varsigma \alpha\rho | \iota\sigma\tau\omicron\varsigma \end{array}$
3.  $\begin{array}{c} \cup \quad \cup \quad \cup \quad - \quad \cup \quad - \quad \cup \\ \phi\rho\epsilon\nu\omicron\mu\omicron\rho | \omega\varsigma \alpha\kappa | \omicron\upsilon\sigma\eta || \\ \pi\omicron\lambda\upsilon\tau\omicron\nu | \omicron\nu \alpha\chi | \alpha\iota\omega\nu \end{array}$
4.  $\begin{array}{c} \sim \quad \cup \quad - \quad \cup \quad - \\ \alpha\iota\lambda\iota\nu\omicron\nu | \alpha\iota\lambda\iota\nu | \omicron\nu \wedge || \\ \omicron\upsilon\kappa\epsilon\tau\iota | \sigma\upsilon\nu\tau\rho\omicron\phi | \omicron\iota\varsigma \wedge \end{array}$
5.  $\begin{array}{c} - > \quad \sim \quad \cup \quad \text{L} \quad \sim \quad \cup \quad \text{L} \quad - \\ \omicron\upsilon\delta \omicron\iota\kappa\tau\rho | \alpha\varsigma \gamma\omicron\omicron\sigma\nu | \omicron\rho\nu | \iota\theta\omicron\varsigma \alpha | \eta\delta | \omicron\upsilon\varsigma \wedge || \\ \omicron\rho\gamma\alpha\iota\varsigma | \epsilon\mu\pi\epsilon\delta\omicron\varsigma | \alpha\lambda\lambda | \epsilon\kappa\tau\omicron\varsigma \omicron\mu | \iota\lambda | \epsilon\iota \wedge \end{array}$
6.  $\begin{array}{c} - > \quad \sim \quad \cup \quad \text{L} \quad \sim \quad \cup \quad - \quad \cup \quad - \quad \cup \\ \eta\sigma\epsilon\iota | \delta\upsilon\sigma\mu\omicron\rho\omicron\varsigma | \alpha\lambda\lambda | \omicron\acute{\xi}\upsilon\tau\omicron\nu | \omicron\upsilon\varsigma \mu\epsilon\nu | \omega\delta\alpha\varsigma || \\ \omega \tau\lambda\alpha\mu | \omicron\nu \pi\alpha\tau\epsilon\rho | \omicron\iota | \alpha\nu \sigma\epsilon \mu\epsilon\nu | \epsilon\iota \pi\upsilon\theta | \epsilon\sigma\tau\alpha\iota \end{array}$
7.  $\begin{array}{c} - > \quad \sim \quad \cup \quad - \quad \cup \\ \theta\rho\eta\nu\eta\sigma | \epsilon\iota \chi\epsilon\rho\omicron | \pi\lambda\alpha\kappa\tau\omicron\iota \delta || \\ \pi\alpha\iota\delta\omicron\varsigma | \delta\upsilon\sigma\phi\omicron\rho\omicron\nu | \alpha\tau\alpha\nu \end{array}$

8.  $\bar{\text{εν}} \text{ στερν} | \text{οισι} \text{ πεισ} | \text{ουνται} ||$   
 $\text{αν} \text{ ου} | \text{πω} \text{ τις} \text{ ε} | \text{θρεψεν}$
9.  $\bar{\text{δουποι}} | \text{και} \text{ πολι} | \text{ας αμ} | \text{υγμα} | \text{χαιτ} | \text{ας} \wedge ||$   
 $\text{αιων} | \text{αιακιδ} | \text{αν} \text{ ατ} | \text{ερθε} | \text{του} | \text{δε}$



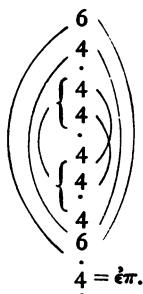
V. Hyporcheme (serving as Second Stasimon),  
 vv. 693—718.

STROPHE.—Logaoedic, in measures of four or six feet, variously combined.

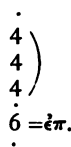
- I. 1.  $\bar{\text{ε}} : \bar{\text{φριξ}} \text{ ερ} | \text{ωτι} | \text{περιχαρ} | \text{ης δ} \text{ αν} | \text{επταμ} | \text{αν ι} | \text{ω ι} | \text{ω} | \text{παν} | \text{παν} \wedge ||$   
 $\text{ε} : \text{λυσεν} | \text{αινον} | \text{αχος} \text{ απ} | \text{ομματ} | \text{ων αρ} | \text{ης ι} | \text{ω ι} | \text{ω} | \text{νυν} | \text{αυ} \wedge$
2.  $\bar{\text{ω}} \text{ παν} | \text{παν} \text{ αλι} | \text{πλαγκτε} | \text{κυλλ} | \text{ανι} | \text{ας χιον} | \text{οκτυπ} | \text{ου} \wedge ||$   
 $\text{νυν} \text{ ω} | \text{ξευ} \text{ παρα} | \text{λευκον} | \text{ευ} | \text{αμερ} | \text{ον πελασ} | \text{αι φα} | \text{ος} \wedge$
3.  $\bar{\text{πετρ}} : \text{αι} | \text{ας απο} | \text{δειραδ} | \text{ος φαν} | \text{ηθ} \text{ ω} | \text{θεων} \text{ χορο} | \text{ποι αν} | \text{αξ} \wedge ||$   
 $\text{θο} : \text{αν} | \text{ωκυαλ} | \text{ων νε} | \text{ων οτ} || \text{αιας} | \text{λαθιπον} | \text{ος παλ} | \text{ιν} \wedge$
4.  $\text{οπ} : \text{ως} \text{ μοι} | \text{νυσια} | \text{κνωσι} | \text{ορχ} | \text{ημματ} | \text{αυτοδα} | \text{η ξυν} | \text{ων ι} | \text{αψ} | \text{ης} \wedge ||$   
 $\text{θε} : \text{ων} \text{ δ} \text{ αν} | \text{πανθυτα} | \text{θεσμι} | \text{εξ} | \text{ηηνυσ} | \text{ενομι} | \text{α σεβ} | \text{ων μεγ} | \text{ιστ} | \text{α} \wedge$
5.  $\text{νυν} \text{ γαρ} \text{ εμ} | \text{οι μελ} | \text{ει χορ} | \text{ευσαι} ||$   
 $\text{πανθ} \text{ ο} \text{ μεγ} | \text{ας χρον} | \text{ος μαρ} | \text{αινει}$

- II. 1.  $\sim \sim \quad - \quad \sim \quad \sim \quad - \quad \sim \quad - \quad \sim \quad - \quad \sim \quad \sim \quad - \quad \sim$   
 ικαρι | ων δ υπ|ερ πελαγ|εων μολ||ων αν|αξ απ|ολλ|ων ο ||  
 κουδεν αν| αυδατ |ον φατισ|αιμ αν || ευτε γ | εξ α |ελπτ|ων αι||  
 $\sim \sim \quad \sim \quad \sim \quad -$   
 δαλιος | ευ|γνωστ|ος Λ ||  
 ας μεταν|εγν|ωσθ |η Λ
2.  $\sim \quad - \quad \sim \quad \sim \quad - \quad \sim \quad \sim \quad - \quad \sim \quad -$   
 εμ: οι ξυν |ει |η δια | παντος | ευ |φρων Λ ||  
 θυμ: ου τ ατρ|ειδ|ας μεγαλ|ων τε | νεικ|εων Λ

I.



II.



## VI. Lyrics of the Third Kommos, vv. 879—960.

Verses 879—914 form a Strophe, composed partly of lyrics and partly of iambic trimeters. Verses 925—960 form the Antistrophe.

The correspondence of the consecutive parts, lyric and iambic, is as follows:—

STROPHE.	ANTISTROPHE.
(a) 879—890 lyrics	= 925—936.
891—899 trimeters (broken by exclamation)	= 937—945.
(b) 900—903 lyrics	= 946—949.
904—907 trimeters	= 950—953.
(c) 908—914 lyrics	= 954—960.

The Strophe is separated from the Antistrophe by ten iambic trimeters for Tecmessa (vv. 915—924). At the close of the Antistrophe she has thirteen trimeters (vv. 961—973), which form a kind of epilogue to the Kommos.

The lyric metres are dochmiac and logaoedic. The several rhythmical periods of which the Strophe is composed, as shown below, have these metres in the following order. Period I. Dochmiac.



II. Logaoedic. III. Dochmiac. IV. Logaoedic. V. Logaoedic.  
 VI. Dochmiac. VII. Logaoedic.

- (a) 879—890  
=925—936.
- I. 1.  $\cup \quad - \quad - \cup \quad - \quad \cup \quad - \quad \infty \quad \cup \quad -$   
 τις : αν δητα | μοι τις || αν φιλοπον|ων  $\wedge$  ||  
 ε : μελλες ταλας ε || μελλες χρον |ω  $\wedge$
2.  $\cup \quad \cup \cup - \quad \cup \quad - \quad \cup - \quad - \quad \cup \quad -$   
 αλ : ιαδαν εχ |ων α||υπνους αγρ|ας  $\wedge$  ||  
 στερ : ευφρων αρ | εξαν || υσσειν κακ |αν  $\wedge$
- II. 1.  $\sim \quad \cup \quad \sim \cup - \quad \cup \quad \cup \quad - \quad \cup \quad -$   
 η τις ολ|υμπιαδ|ων θε|αν | η ρυτ|ων  $\wedge$  ||  
 μοιραν α |πειρεσι|ων πον|ων | τοια | μοι  $\wedge$
2.  $\sim \quad \cup \quad \sim \quad \cup \quad -$   
 βοσπορι|ων ποταμ|ων  $\wedge$   
 παννυχα | και φαεθ |οντ  $\wedge$
3.  $\cup \quad - \quad \cup \quad - \quad \cup \quad - \quad \cup \quad -$   
 τον : ωμο |θυμον | ει ποθ|ι  $\wedge$   
 αν : εστεν|αζες | ωμο |φρων  $\wedge$
4.  $\sim \quad \cup \quad - \quad > \quad -$   
 πλαζομεν|ον λευσσ|ων  $\wedge$   
 εχθοδοπ | ατρειδ |αις  $\wedge$
5.  $- \quad \cup \quad \cup \quad - \quad \cup \quad -$   
 απυ|οι | σχετλια | γαρ  $\wedge$   
 ουλι|φ | συν παθ |ει  $\wedge$  ||
- III.  $\cup \quad \cup \quad \cup \quad - \quad \cup \quad - \quad \cup \quad - - \quad \cup \quad -$   
 εμ : ε γε τον μακρ|ων αλ||αταν πον|ων  $\wedge$   
 μεγ : ασ αρ ην |εικεινος || αρχων χρον|ος  $\wedge$
- IV. 1.  $- \quad \cup \quad \cup \quad - \quad \sim \quad \cup \quad - \quad \cup \quad -$   
 ουρι |φ | μη πελασ|αι δρομ|φ  $\wedge$   
 πηματ|ων | ημος αρ | ιστο |χειρ  $\wedge$
2.  $\sim \quad \cup \quad - \quad \cup \quad - \quad \cup \quad - \quad \sim \quad - \quad \cup \quad -$   
 αλλ αμεν|ηνον | ανδρά || μη λευσσ|ειν οπ|ου  $\wedge$   
 $\sim \quad \cup \quad | -$  οπλ|ων |εικειτ αγ|ων περι  $\wedge$  ||
- V. 1.  $\sim \quad \cup \quad \cup \quad - \quad \cup \quad -$   
 ωμοι εμ|ων | νοστ|ων  $\wedge$  ||  
 ωμοι αν|αλγ|ητ |ων  $\wedge$
2.  $\cup \quad \sim \quad \cup \quad \sim \quad \cup \quad -$   
 ω |μοι κατε|πεφνες αν|αξ  $\wedge$  ||  
 δισσ|ων εθρο |ησας αν|αυδ  $\wedge$
- (b) 900—903  
=946—949.

3.  $\begin{array}{ccccccc} - & \cup & - & \succ & - & \cup & - \\ \text{τονδε} & | & \text{συνναυτ} & | \text{αν} & \text{ταλ} & | \text{ας} & \wedge \\ \text{εργ} & \text{ατρ} & | \text{ειδαν} & & | \text{τψδ} & \text{αχ} & | \text{ει} & \wedge \end{array}$

4.  $\begin{array}{ccccccc} - & \cup & \text{L} & - & \cup & - \\ \omega & \text{ταλ} & | \text{αι} & | & \text{φρων} & \text{γυν} & | \text{αι} & \wedge \text{ } \text{]} \\ \text{αλλ} & \text{απ} & | \text{ειργ} & | \text{αι} & & \text{θε} & | \text{ος} & \wedge \end{array}$

VI.  $\begin{array}{cccccccccccccccccccc} > & \cup & \cup & - & > & - & > & \cup & - & - & \cup & - & - & \cup & - \\ \omega : \text{μοι} & \text{εμας} & \text{ατ} & | \text{ας} & \text{οι} & | \text{ος} & \text{αρ} & \text{αιμαχθ} & | \text{ης} & \text{α} & | \text{φρακτος} & \text{φιλ} & | \text{ων} & \wedge \text{ } \text{]} \\ \eta : \text{ρα} & \text{κελαινωπ} & | \text{αν} & \text{θυμ} & | \text{ων} & \text{εφυβριζ} & | \text{ει} & \text{πολ} & | \text{υτλας} & \text{αν} & | \text{ηρ} & \wedge \end{array}$  (c) 908—914  
= 954—960.

VII. 1.  $\begin{array}{ccccccc} \cup & - & \cup & - & \cup & \cup & - \\ \epsilon\gamma : \omega & \delta & \text{ο} & | & \text{παντα} & | & \text{κωφος} & \text{ο} & | & \text{παντ} & \text{αἰδρ} & | \text{ις} & \wedge \text{ } \text{||} \\ \gamma\epsilon\lambda : \alpha & \delta\epsilon & | & \text{τοιςδε} & | & \text{μαινομεν} & | \text{οις} & \alpha\chi\epsilon\sigma & | \text{υν} \end{array}$

2.  $\begin{array}{ccccccc} \cup & - & \cup & - & \cup & \text{L} & \text{L} \\ \kappa\alpha\tau : \eta\mu\epsilon\lambda & | \text{ησα} & | & \text{πα} & | & \text{πα} & \wedge \text{ } \text{||} \\ \text{πολ} : \text{υν} & \gamma\epsilon\lambda & | \text{ωτα} & | & \text{φευ} & | & \text{φευ} & \wedge \end{array}$

3.  $\begin{array}{ccccccc} - & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \kappa\epsilon\iota\tau\alpha\iota & \text{ο} & | & \text{δυστραπελ} & | \text{ος} & \text{δυσ} & | \text{ωνυμος} & | & \text{αιας} \text{ } \text{]} \\ \xi\upsilon\text{ν} & \text{τε} & \text{διπλ} & | \text{οι} & \text{βασιλ} & | \text{ης} & \text{κλυ} & | \text{οντες} & \text{ατρ} & | \text{ειδαι} \end{array}$

I.  $\left( \begin{array}{c} \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \end{array} \right)$

II.  $\begin{array}{c} \dot{6} = \pi\rho. \\ \left( \begin{array}{c} \dot{3} \\ \dot{4} \\ \cdot \\ \dot{3} \\ \dot{4} \end{array} \right) \end{array}$

III.  $\left( \begin{array}{c} \text{dochm.} \\ \text{dochm.} \end{array} \right)$

IV.  $\begin{array}{c} \dot{5} = \pi\rho. \\ \dot{3} \\ \dot{3} \end{array} \right)$

V.  $\begin{array}{c} \dot{4} \\ \dot{4} \\ \dot{4} \\ \dot{4} \\ \dot{4} \end{array} \right)$

VI.  $\left( \begin{array}{c} \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \end{array} \right)$

VII.  $\begin{array}{c} \dot{5} \\ \dot{4} \\ \dot{5} \end{array} \right)$

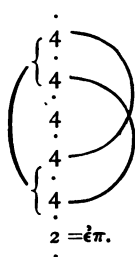
# VII. Third Stasimon, vv. 1185—1222.

FIRST STROPHE.—Logaedic. I. Two verses, each composed of two logaedic tetrapodies (Glyconics), separated by a dipody. II. Two Glyconic verses.

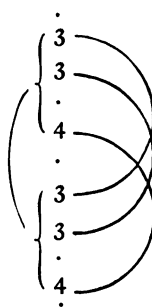


- II. 1.  $\begin{array}{c} \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \\ \text{ερ} : \omega\tau | \omega\gamma \delta \text{ερ} | \omega\tau | \omega\gamma \text{απε} | \text{παυσεν} | \omega\mu\omicron\iota \\ \gamma\epsilon\gamma\eta : \omicron\iota\mu | \alpha\gamma \iota\gamma | \upsilon\lambda | \alpha\epsilon\gamma \epsilon\pi | \epsilon\sigma\tau\iota | \pi\omicron\tau\omicron\upsilon\tau\omicron\upsilon \end{array}$
2.  $\begin{array}{c} > \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \\ \kappa\epsilon\iota\mu : \alpha\iota \delta \alpha\mu\epsilon\rho | \iota\mu\iota\gamma\omicron\varsigma | \omicron\upsilon\tau | \omega\varsigma \wedge || \\ \pi\rho\omicron : \beta\lambda\eta\mu \alpha\lambda\iota | \kappa\lambda\upsilon\sigma\tau\omicron\gamma \alpha\kappa\rho | \alpha\gamma \wedge \end{array}$
3.  $\begin{array}{c} \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \\ \alpha : \epsilon\iota \pi\upsilon\kappa\iota\gamma | \alpha\iota\varsigma \delta\rho\omicron\sigma | \omicron\iota\varsigma || \tau\epsilon\gamma\gamma\omicron\mu\epsilon\gamma\omicron\varsigma \kappa\omicron\mu | \alpha\varsigma \wedge || \\ \upsilon\pi : \omicron \pi\lambda\alpha\kappa\alpha | \sigma\omicron\upsilon\gamma\iota | \omicron\upsilon || \tau\alpha\varsigma \iota\epsilon\rho | \alpha\varsigma \omicron\pi | \omega\varsigma \wedge \end{array}$
4.  $\begin{array}{c} \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \\ \lambda\upsilon\gamma\rho : \alpha\varsigma | \mu\eta\gamma\mu\alpha\tau\alpha | \tau\rho\omicron\iota | \alpha\varsigma \wedge || \\ \pi\rho\omicron\sigma : \epsilon\iota\pi | \omicron\iota\mu\epsilon\gamma \alpha\theta | \alpha\gamma | \alpha\varsigma \wedge \end{array}$

I.



II.





ΣΟΦΟΚΛΕΟΥΣ

ΑΙΑΣ



# Σ Ο Φ Ο Κ Λ Ε Ο Υ Σ

## Α Ι Α Σ

### ΥΠΟΘΕΣΙΣ.

Τὸ δράμα τῆς Τρωϊκῆς ἐστὶ πραγματείας, ὥσπερ οἱ ANTHNOPIΔAI καὶ ΑΙΧΜΑΛΩΤΙΔΕΣ καὶ ΕΛΕΝΗΣ ΑΡΠΑΓΗ καὶ ΜΕΜΝΩΝ. πεπτωκός

This Argument is found in A (cod. Par. 2712, 13th cent.), and in a large number of the later MSS., but not in the Laurentian MS. (L).

The first paragraph of this *ὑπόθεσις* (ending with *ἀναγέγραπται*) is complete in itself, and is the work of a well-informed Alexandrian scholar. The second part (beginning at *ταῦτα μὲν οὖν*) is a more diffuse composition by a feeblar hand, and in Greek of a worse quality,—as may be seen (e.g.) in the use of *ἐξεῖσι* (twice) as = *ἐξέρχεται*, and of *ὑποκρύβμενος* with infin. as = *προσπαυόμενος*.

1 ANTHNOPIΔAI] All the plays mentioned here were by Sophocles. The subject of his *Antenoridae* is indicated in Strabo XIII. p. 608. When Troy was taken, the Greeks spared the house of Antenor (one of the Trojan *γέροντες*), who had shown hospitality to Odysseus and Menelaüs, when they came as envoys (*Il.* 3. 207). He and his sons then joined the Paphlagonian *Έρεχ* (*Il.* 2. 852), who had fought on the Trojan side in the war, and went with them, by way of Thrace, to the country afterwards known as Venetia, on the N.W. of the Adriatic. Attius also wrote an *Antenoridae*, probably based on that of Sophocles.

2 ΑΙΧΜΑΛΩΤΙΔΕΣ] We may infer that these were Trojan women, and formed the Chorus; but nothing is known of the plot. A. Schöll and Bergk suppose that it concerned the restoration of Chryseis to her father. Welcker, on the other hand, thinks that the central incident was the death of Hector's son, Astyanax (told by Arctfnus in the *Iliupersis*), and that Attius founded his *Astyanax* on this play (*Gr. Trag.* I. pp. 171 ff.).

ΕΛΕΝΗΣ ΑΡΠΑΓΗ] Not mentioned elsewhere. But Sophocles wrote a *Έλένης* *Άπαλτρης*, and this may be the play meant. The subject was probably an embassy of Greek chiefs to Troy (like that noticed in *Il.* 3. 205 ff.), to demand that Helen should be surrendered. Alexis, the poet of the Middle Comedy, wrote a *Έλένης* *Άρπαγή*, and this may have caused the error. Welcker, however, conjectures that *Έλένης* *Άρπαγή* was really the title of a play by Sophocles, on a subject furnished by the *Iliupersis*—viz., Menelaüs finding Helen in the house of the Trojan Deiphobus, and taking her away to the ships (*Gr. Trag.* I. 158 ff.).

ΜΕΜΝΩΝ] Not



γὰρ ἐν τῇ μάχῃ τοῦ Ἀχιλλέως ἐδόκουν Αἴας τε καὶ Ὀδυσσεὺς ἐπ' αὐτῷ  
 πλέον τι ἀριστεύειν περὶ τὴν τοῦ σώματος κομίδην· καὶ κρινομένων περὶ  
 τῶν ὄπλων κρατεῖ Ὀδυσσεύς. ὅθεν καὶ ὁ Αἴας τῆς κρίσεως μὴ τυχῶν  
 παρακεκίνηται καὶ διέφθαρται τὴν γνώμην, ὥστε ἐφαπτόμενος τῶν ποιμνίων  
 5 δοκεῖν τοὺς Ἑλλήνας διαχειρίσασθαι. καὶ τὰ μὲν ἀνεῖλε τῶν τετραπόδων,  
 τὰ δὲ δήσας ἀπάγει ἐπὶ τὴν σκηνήν· ἐν οἷς ἐστί τις καὶ κριὸς ἑξοχος, ὃν  
 ᾤετο εἶναι Ὀδυσσεά, ὃν δήσας ἐμαστίγωσεν, ὅθεν καὶ τῇ ἐπιγραφῇ πρό-  
 κειται ΜΑΣΤΙΓΟΦΟΡΟΣ, ἥ πρὸς ἀντιδιαστολὴν τοῦ ΔΟΚΡΟΥ. Δικαί-  
 αρχος δὲ ΑΙΑΝΤΟΣ ΘΑΝΑΤΟΝ ἐπιγράφει. ἐν δὲ ταῖς διδασκαλίαις  
 10 ψιλῶς ΑΙΑΣ ἀναγράφεται.

Ταῦτα μὲν οὖν πράττει ὁ Αἴας· καταλαμβάνει δὲ Ἀθηναῖ Ὀδυσσεά ἐπὶ  
 τῆς σκηνῆς διοπτεύοντα τί ποτε ἄρα πράττει ὁ Αἴας, καὶ δηλοῖ αὐτῷ τὰ  
 πραχθέντα, καὶ προκαλεῖται εἰς τὸ ἐμφανὲς τὸν Αἴαντα ἔτι ἐμμανῆ ὄντα καὶ  
 ἐπικομπάζοντα ὡς τῶν ἐχθρῶν ἀνηρημένων. καὶ ὁ μὲν εἰσέρχεται ὡς ἐπὶ τῷ  
 15 μαστιγοῦν τὸν Ὀδυσσεά· παραγίνεται δὲ χορὸς Σαλαμινίων ναυτῶν, εἰδὼς  
 μὲν τὸ γεγονός, ὅτι ποίμνια ἐσφάγησαν Ἑλληνικά, ἀγνοῶν δὲ τὸν δράσαντα.  
 ἔξισι δὲ καὶ Τέκμησσα, τοῦ Αἴαντος αἰχμάλωτος παλλακίς, εἰδυῖα μὲν τὸν  
 σφαγέα τῶν ποιμνίων ὅτι Αἴας ἐστίν, ἀγνοοῦσα δὲ τίνος εἶεν τὰ ποίμνια.  
 ἐκάτερος οὖν παρ' ἐκατέρου μαθόντες τὸ ἀγνοούμενον, ὁ χορὸς μὲν παρὰ  
 20 Τεκμήσεως, ὅτι ὁ Αἴας ταῦτα ἔδρασε, Τέκμησσα δὲ παρὰ τοῦ χοροῦ, ὅτι

5 διαχειρίσασθαι T, and some other MSS.: διαχρήσασθαι vulg. 8 ΜΑΣ-  
 ΤΙΓΟΦΟΡΟΣ] ὁ μαστιγοφόρος Brunck's edition. 10 ἀναγράφεται] v.l. γέγραπται,  
 or ἐπιγράφεται.

mentioned elsewhere; but Heyne identifies it with the often-quoted *Althiopes*, and, as Memnon was king of that people, this seems very probable. The *Aethiopsis* of Arctinus would have furnished the material.

3, 4 τῆς κρίσεως μὴ τυχῶν...διέ-  
 φθαρται τὴν γνώμην] In the play, the madness of Ajax is not the result of his disappointment about the arms, but of Athena's intervention.

8 ΜΑΣΤΙΓΟ-  
 ΦΟΡΟΣ] At v. 91 Ajax enters carrying the lash (110) which he has used on his captives (241).

ΔΟΚΡΟΣ] The 'lesser' Ajax, son of Oileus, king of the Locrians. The subject of the *Alas Lokros* was probably taken from the *Ilupersis*. The hero attempts to drag Cassandra, who carries the *ξόανον* of Athena, from the temple of that goddess. The Greeks threaten to stone him, when he flies to Athena's altar. He is tried by a Greek tribunal, and acquitted (see Welcker, *Gr. Trag.* i. 161 ff.).

Δικαιάρχος] Of Messana, the pupil of Aristotle. He wrote *περὶ Διονυσιακῶν ἀγώνων*, and (perhaps in the same work) *ὑποθέσεις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων*.

9 ταῖς διδασκαλίαις] 'Dramatic performances,'—a list of the tragedies and comedies produced at Athens in each year. Aristotle compiled a work with this title, which is probably meant here. Similar lists were drawn up by the poet Callimachus (260 B.C.), by Aristophanes of Byzantium (c. 200 B.C.), and others. See Smith's *Dict. Ant.*, vol. II. p. 865.

Ἑλληνικά τὰ σφαγέντα ποίμνια, ἀπολοφύρονται, καὶ μάλιστα ὁ χορός. ὅθεν δὴ ὁ Αἴας προσελθὼν ἔμφρων γενόμενος ἑαυτὸν ἀπολοφύρεται. καὶ τούτου ἡ Τέκμησθα δέεται παύσασθαι τῆς ὀργῆς· ὁ δὲ ὑποκρινόμενος πεπαῦσθαι ἔξεισι καθαρσίων ἔνεκα καὶ ἑαυτὸν διαχρήται. εἰσὶ δὲ καὶ ἐπὶ τῷ τέλει τοῦ δράματος λόγοι τινὲς Τεύκρου πρὸς Μενέλαον, οὐκ ἐῶντα 5 θάπτειν τὸ σῶμα. τὸ δὲ πέρασ, θάψας αὐτὸν Τεύκρος ἀπολοφύρεται. παρίστησι δὲ ὁ λόγος τῆς τραγωδίας ὅτι ἐξ ὀργῆς καὶ φιλονεικίας οἱ ἄνθρωποι ἤκοιεν ἐπὶ τὰ τοιαῦτα νοσήματα, ὥσπερ ὁ Αἴας προσδοκήσας ἐγκρατὴς εἶναι τῶν ὅπλων ἀποτυχῶν ἔγνω ἑαυτὸν ἀνελεῖν. αἱ δὲ τοιαῦται φιλονεικίαι οὐκ εἰσὶν ἐπωφελεῖς οὐδὲ τοῖς δοκοῦσι νενικηκέναι. ὅρα γὰρ καὶ 10 παρ' Ὀμήρῳ τὰ περὶ τῆς ἥττης τοῦ Αἴαντος πάνυ διὰ βραχέων καὶ περιπαθῶς.

οἷα δ' Αἴαντος ψυχὴ Τελαμωνιάδαο  
νόσφιν ἀφειστήκει κεχολωμένη εἵνεκα τευχέων.

εἶτα αὐτοῦ ἄκουε τοῦ κεκρατηκότος·

15

ὥς δὴ μὴ ὄφελον νικᾶν τοιῶδ' ἐπ' ἀέθλῳ.

οὐκ ἐλυσιτέλησεν ἄρα αὐτῷ ἡ νίκη, τοιούτου ἀνδρὸς διὰ τὴν ἥτταν ἀποβάντος.

Ἡ σκηνὴ τοῦ δράματος ἐν τῷ ναυστάθμῳ πρὸς τῇ σκηνῇ τοῦ Αἴαντος. δαιμονίως δὲ εἰσφέρει προλογίζουσιν τὴν Ἀθηνᾶν. ἀπίθανον γὰρ τὸν 20 Αἴαντα προϊόντα εἰπεῖν περὶ τῶν αὐτῷ πεπραγμένων, ὥσπερ ἐξελέγχοντα ἑαυτὸν· οὐδὲ μὴν ἑτερός τις ἠπίστατο τὰ τοιαῦτα, ἐν ἀπορρήτῳ καὶ νυκτὸς τοῦ Αἴαντος δράσαντος. θεοῦ οὖν ἦν τὸ τοιούτον διασαφῆσαι, καὶ Ἀθηνᾶς προκηδομένης τοῦ Ὀδυσσέως, διό φησι·

καὶ πάλαι φύλαξ ἔβην  
τῇ σῇ πρόθυμος εἰς ὁδὸν κυνηγία.

25

5 πρὸς Μενέλαον, οὐκ ἐῶντα] πρὸς μενέλεων καὶ πρὸς ἀγαμέμνονα οὐκ ἐῶντας T,—a correction by Triclinius of the grammarian's oversight. 7 φιλονεικίας] λύπης ἄκρας T, and a few others.

7, 8 οἱ ἄνθρωποι ἤκοιεν] ἐμπίπτουσιν οἱ ἄνθρωποι Ienensis (cod. B. 7).—In T the whole sentence down to ἑαυτὸν ἀνελεῖν has been thus rewritten by Triclinius:—οἱ ἄνθρωποι εἰς μανίαν περιτρέπονται, ὃ δὴ καὶ Αἴας πέπονθε τῶν Ἀχαιέων ὅπλων ἀποτυχῶν. 10 φιλονεικίαι Mosq. a (cod. 357): νίκαι vulg.

14 τευχέων] νίκης the MSS. in Od. 11. 544. 20—26 δαιμονίως δὲ... εἰς ὁδὸν κυνηγία] In place of this passage, A has simply, προλογίζει δὲ ἡ ἀθηνᾶ. 24 προκηδομένης Ienensis: προσκηδομένης vulg.

5 πρὸς Μενέλαον] The writer ignores the scene with Agamemnon: see critical note above. 6 ἀπολοφύρεται] Teucer's lament (992—1039) precedes the controversy as to burial, and there is nothing that can be called a lament at the end of the play. But this is evidently a mere oversight,—not a trace of a text different from ours. 8 ἤκοιεν] The simple optative is here impossible. Either ἄν must be added, or a pres. (or aor.) indic. must be restored: see crit. n. above.

11 παρ' Ὀμήρῳ] Od. 11. 543 f., 548.

Περὶ δὲ τοῦ θανάτου τοῦ Αἴαντος διαφόρως ἱστορήκασιν. οἱ μὲν γάρ φασιν ὅτι ὑπὸ Πάριδος τρωθεὶς ἦλθεν εἰς τὰς ναῦς αἰμορροῶν, οἱ δὲ ὅτι χρησμὸς ἐδόθη Τρωσὶ πηλὸν κατ' αὐτοῦ βαλεῖν· σιδήρῳ γὰρ οὐκ ἦν τρωτός· καὶ οὕτω τελευτᾷ. οἱ δὲ ὅτι αὐτόχειρ αὐτοῦ γέγονεν, ὧν ἔστι καὶ Σοφοκλῆς.  
 5 περὶ δὲ τῆς πλευρᾶς, ὅτι μόνην αὐτὴν τρωτὴν εἶχεν, ἱστορεῖ καὶ Πίνδαρος, ὅτι τὸ μὲν σῶμα, ὅπερ ἐκάλυπεν ἡ λεοντῇ, ἄτρωτον ἦν, τὸ δὲ μὴ καλυφθὲν τρωτὸν ἔμεινε.

2 ὑπὸ Πάριδος τρωθεὶς] The legend that Ajax died by the arrow of Paris can be traced only in late sources (Anticleides, an Alexandrian grammarian of the 3rd cent. B.C., *ap. Tzetzēs on Lycophron* 464: Dares Phrygius, *Hist. de excidio Troiae* c. 35).

3 πηλὸν κατ' αὐτοῦ βαλεῖν] This story, of which the source was perhaps a satyr-play or a comedy, was used by Sophron (c. 450 B.C.) in one of his mimes (frag. 44).

5 τῆς πλευρᾶς] Aeschylus, in his *Θρήνησαι*, had represented Ajax as vulnerable only in the side (τὰ πλευρά, schol. Lycophr. 455: Aesch. frag. 83, Nauck, 2nd ed.: cp. schol. *Ai.* 833). The author of this Argument has inferred from v. 834, *πλευρὰν διαρρήξαντα*, that Sophocles followed the same tradition.

ἱστορεῖ καὶ Πίνδαρος] In *Isthm.* 5. 45 ff. Heracles merely prays that the lion-skin which he is wearing may be a symbol of the strength which shall be given to Eriboea's son (*ἄρρηκτον φινάν, ὥσπερ τόδε δέρμα, κ.τ.λ.*). The author of the Argument may have had only a vague recollection of that passage; or he may refer to some lost work of Pindar. As to this post-Homeric legend, see Introduction, § 4.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΘΗΝΑ.

ΟΔΥΣΣΕΥΣ.

ΑΙΑΣ.

ΧΟΡΟΣ ΣΑΛΑΜΙΝΙΩΝ ΝΑΥΤΩΝ.

ΤΕΚΜΗΣΣΑ.

ΑΓΓΕΛΟΣ.

ΤΕΥΚΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΑΓΑΜΕΜΝΩΝ.

According to the *Iliad* (2. 557), 'Ajax brought twelve ships from Salamis'. Fifteen of his followers,—at once sailors (*ναυβάται*, v. 348) and warriors (*ἀσπιστῆρες*, v. 565),—form the Chorus. The mute persons are, the child Eurysaces and his Paedagogus (542); the two heralds who accompany Menelaüs (1047, cp. 1115); two body-guards, *δορυφόροι*, not noticed in the text, but who may be supposed to attend Agamemnon (1226); and the attendants of Teucer (see notes on 1003 and 1402 f.).

The following cast of the parts is generally assumed :—

1. *Protagonist*. Ajax, Teucer.
2. *Deuteragonist*. Odysseus, Tecmessa.
3. *Tritagonist*. Athena, Messenger, Menelaüs, Agamemnon.

(Or Menelaüs might be played by the Deuteragonist.) Wecklein prefers to suppose that the *Deuteragonist* undertook Athena, Tecmessa, and Agamemnon; the *Tritagonist*, Odysseus, Messenger, Menelaüs.

On any of these views, it follows that the part of Tecmessa, from the moment when she re-enters at v. 1168 down to the end of the play,

must have been taken by a mute person ; since, in the last scene, she is on the stage at the same time with Agamemnon and Odysseus. She has nothing to speak after v. 973. Similarly in the *Oedipus Coloneus* Ismene was played by the Deuteragonist as far as v. 509, and by a supernumerary from 1096 to 1555, or perhaps to the end.

## STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—133.
2. παράδος, 134—200.

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3. ἐπεισόδιον πρῶτον, 201—595 (including two κομμοί, 201—262, and 348—429).
4. στάσιμον πρῶτον, 596—645.

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5. ἐπεισόδιον δεύτερον, 646—692.
6. στάσιμον δεύτερον (in the form of a ὑπόρχημα), 693—718.

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7. ἐπεισόδιον τρίτον, 719—865.
8. ἐπιπάροδος (866—878), followed by a κομμός (879—973).

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9. ἐπεισόδιον τέταρτον, 974—1184.
10. στάσιμον τρίτον, 1185—1222.

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11. ἔξοδος, 1223—1420.

Another view recognises only three ἐπεισόδια,—the third consisting of the whole passage from v. 719 to v. 1184. But the re-entrance (*Epiparodos*) of the Chorus at v. 866, followed by the long antistrophic kommos, forms a lyric interval even more marked than that which is made by an ordinary stasimon. Aristotle's definition of an ἐπεισόδιον, as the portion of a tragedy which stands *μεταξὺ ὅλων χορικῶν μελῶν* (*Poet.* 12), seems to require that we should regard the third episode as ending at v. 865, and a fourth as beginning at v. 974.

## ΑΘΗΝΑ.

ἌΕΙ μὲν, ὦ παῖ Λαρτίου, δέδορκά σε  
 πείραν τιν' ἐχθρῶν ἀρπάσαι θηρώμενον.  
 καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὀρῶ  
 Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,  
 πάλαι κυνηγετοῦντα καὶ μετρούμενον  
 ἰχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδης  
 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. εὐ δέ σ' ἐκφέρει

5

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

Scene:—*Before the tent of Ajax, at the eastern end of the Greek camp, near Cape Rhoeteum on the northern coast of the Troad. ODYSSEUS is closely examining footprints on the sandy ground. ATHENA is seen in the air (on the θεολογεῖον).*

According to the rule of the Greek theatre, the side of the scene on the spectator's right represents the home-region,—in this case, that of the Greek camp. To the spectator's left is the region of the open country, stretching east and south from the camp, over the plain of Troy, towards those 'Mysian highlands' from which Teucer returns (v. 720). Aristotle speaks of *σκηνογραφία* as an invention distinctive of Sophocles (*Poet.* 4: see Smith's *Dict. of Ant.*, new ed., vol. II. p. 816). And the words in v. 4, *ἐνθα τάξιν ἐσχάτην ἔχει*, rather suggest that the Greek camp was somehow indicated here,—perhaps with a glimpse of the Hellespont, and of Cape Rhoeteum. It is not known whether the theatre of the fifth century B.C. had *περιακτοί*,—those triangular prisms on pivots, with scenery painted on each of their three faces, which served as movable side-scenes. A *periaktos* on the spectator's right could have been used to show the camp. Or, if this resource was not then available, the purpose may have been effected by painted hangings on the back-wall, which, in the fifth century B.C., was probably a temporary structure of wood. With regard to the change of scene after v. 814, see note on 815.

**1—133** Prologue. Athena confirms the surmise of Odysseus as to the guilt of Ajax; shows her favourite his afflicted foe; and points the moral.

**1** *ἀεὶ μὲν*, followed in 3 by *καὶ νῦν*: cp. *Tr.* 689—691 *ἐχρισά μὲν...κᾶθηκα* (n.): Lucian *Dialog. marin.* 8 *πάλαι μὲν τὸ τῆς Ἰνούς παιδίον ἐπὶ τὸν Ἰσθμὸν ἐκομίσαστε...*, καὶ νῦν σὺ τὸν κιθαρωδὸν...ἀναλαβὼν ἐξενήξω. The passage in Aesch. *Ag.* 587—598 (*ἀνωλόλυξα μὲν πάλαι...καὶ νῦν τὰ μάσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν*;) is scarcely a true parallel,—the interval being so long. Plato has *ἀεὶ μὲν* followed by *ἀτὰρ καὶ νῦν* (*Prot.* 335 D), *ἀτὰρ οὖν καὶ τότε* (*Rep.* 367 E). Similarly *Il.* 1. 107 ff. *αἰεὶ τοι...καὶ νῦν*.

*Λαρτίου*, as in 380: but *Λαερτίου* in 101, and *Λαέρτιον* in 1393. *Λαέρτης* is the only Homeric form (*Ph.* 87 n.), but Eur., like Soph., uses all three. In Latin, *Laertius* or *Lartius* is usu. the adj. (Plaut. *Bacch.* 4. 9. 22 *Ulixes Lartius*), but, acc. to Priscian (7. 5, p. 303), could be also the name. The writing *Λαρτίου* appears in all the editions from the Aldine to Brunck's; the coronis was first omitted by Schaefer (ed. 1810), on the ground that crasis is not marked within a word.

**2** *πείραν τιν' ἐχθρῶν ἀρπάσαι*, to *snatch* (by vigilant and subtle craft) some *means of attacking* foes,—some moment when foes can be taken at a disadvantage. For the objective gen. *ἐχθρῶν*, cp. Diod. Sic. 14. 80 *καιρὸν εἴθετον εἰς τὴν τῶν πολεμίων ἐπιθεῖν*: for *ἀρπάσαι*, Plut. *Philop.* 15 *ἀρπάσας τὸν καιρὸν*: Xen. *An.* 4. 6. 11 *τοῦ ἐρήμου ὁρους...κλέψαι τι...καὶ ἀρπάσαι φθάσαντας*. Like the verb (*πείραν τῆς πόλεως*, Her. 6. 82), *πείρα* often denotes an enterprise against an enemy (Thuc. 3. 20, etc.).—Not, 'to forestall (or baffle) some attempt by a foe.' *θηρώ-*

## ATHENA.

Ever have I seen thee, son of Lartius, seeking to snatch some occasion against thy foes; and now at the tent of Ajax by the ships, where he hath his station at the camp's utmost verge, I see thee long while pausing on his trail and scanning his fresh tracks, to find whether he is within or abroad. Well doth it lead thee to thy goal,

- 1 Δαρτίου] λ'αρτίου L, the coronis from a later hand. 2 K. Lugebil conj. θήραν...πειρώμενον. 3 σκηναῖσσε, with a slight erasure at the last σ (from σκη- ναῖσι?). 4—5 Nauck suggests one verse in place of these three, viz., Ἀλαντ' ἰχνοσκοποῦντα, τεκμαρούμενον. 6 κείνου] κείνου L.—νεοχάραχθ' νεοχάραχθ' L (θ' measured out to one, [Dem.] or. 34 § 37: but it is frequent in later poetry, as Apoll. Rh. 1. 724, Mosch. 2. 157. Nauck holds that μετροῦμενον could denote only literal measurement (as with a foot-rule). But its figurative sense—as denoting a mental process of examination and comparison—is exactly illustrated by the use of συμ- μετρεῖσθαι in the sense of 'to compare' (Her. 4. 158, etc.). Cp. also Lat. *metiri* (oculis, auribus, etc.).

μενον with inf.: cp. Eur. *Helen.* 63 θηρᾶ γαμῖν με: *id.* 545 δς με θηρᾶται λαβεῖν.

Athena's words are illustrated by the action of Odysseus against Palamedes (Xen. *Mem.* 4. 2. 33),—by his capture of Helenus (*Ph.* 606),—his designs on Philoctetes,—his theft of the Palladium (Ov. *Met.* 13. 99),—and his nocturnal expedition with Diomedes (*Il.* 10).

3 σκηναῖς..ναυτικαῖς. Each chief has his quarters at the place on the shore of the bay where his own ships are drawn up. The plural here is probably poetical, denoting the tent of Ajax only, and not also those of his followers. We have the sing. of σκηνή at 218 and 796, the plur. at 754 and 985; and in 754 ὑπὸ σκηναῖς is precisely equivalent to σκηνῆς ὑπαύλων in 796. So, too, the plur. of κλισία in 192, and the sing. in 1407.

The Homeric κλισία was a wooden hut (*Il.* 24. 448 ff.). By σκηνή, an Athenian in the poet's day would usually understand a tent of skins, such as was commonly used by soldiers (Xen. *An.* 1. 5. 10).

4 τῶν ἐσχατῶν. While Odysseus was stationed at the middle point of the Greek camp, the posts of danger and honour at the eastern and western ends respectively were held by Achilles and Ajax,—τοῖς ἐσχατα νῆας ἔστας | εἰρῶσαν, ἡγορῇ πλίστου καὶ κάρτει χειρῶν (*Il.* 11. 8 f.).

5 κυνηγετοῦντα: his keen scrutiny suggests a hunter; and his sagacity suggests a hound (8). We can speak of a dog 'hunting,' but a Greek would hardly have said κύων κυνηγεῖ. The transition from one image to the other is natural and easy.

μετροῦμενον, with the eyes. In Attic the midd. is rare, except as='to have

measured out to one,' [Dem.] or. 34 § 37: but it is frequent in later poetry, as Apoll. Rh. 1. 724, Mosch. 2. 157. Nauck holds that μετροῦμενον could denote only literal measurement (as with a foot-rule). But its figurative sense—as denoting a mental process of examination and comparison—is exactly illustrated by the use of συμ- μετρεῖσθαι in the sense of 'to compare' (Her. 4. 158, etc.). Cp. also Lat. *metiri* (oculis, auribus, etc.).

6 νεοχάρακτα, newly imprinted on the sandy soil. The tent was close to the sea (ἔφαλος, 192). Ajax had gone out in the past night, and come back at dawn. All the footprints are fresh; but Odysseus has to make out whether the *more* recent lead to or from the tent.

7 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. Either οὐ or μή can be used in an indirect question introduced by εἴ: Plat. *Gorg.* 462 D ἐρωτᾷς εἰ οὐ καλὴ μοι δοκεῖ εἶναι: *Theaet.* 163 D βουλόμενος ἐρεσθαι εἰ..μή οἶδεν. The same rule holds when the indirect question is alternative ('whether...or not'), and the second part of it is introduced by εἴτε (as here), or by ἤ. Plat. *Crat.* 425 B εἴτε κατὰ τρόπον κεῖται εἴτε μή, οὕτω θεᾶσθαι: *Rep.* 451 D σκοπῶμεν εἰ ἡμῖν πρέπει ἢ οὐ. When a writer uses μή in one such question, and then οὐ in another, the motive of the change may be his wish to mark (by οὐ) a negative *fact* (or what he conceives as such): Antiphon or. 5 § 14 οὐ δεῖ ὑμᾶς ἐκ τῶν τοῦ κατηγοροῦ λόγων τοὺς νόμους καταμανθάνειν, εἰ καλῶς ὑμῖν κεῖνται ἢ μή, ἀλλ' ἐκ τῶν νόμων τοὺς τοῦ κατηγοροῦ λόγους, εἰ ὁρθῶς καὶ νομίμως ὑμᾶς διδάσκει τὸ πρᾶγμα ἢ οὐ.

ἐκφέρει: schol. εἰς τέλος ἐξάγει: 'brings out,' as from a labyrinth, to the desired goal. Cp. *O. C.* 98 ἐξήγαγ' εἰς τὸδ' ἄλσος, (your guidance) 'hath led me



κυνὸς Λακαίνης ὥς τις εὐρινος βάσις.  
 ἔνδον γὰρ ἀνὴρ ἄρτι τυγχάνει, κάρα  
 στάζων ἰδρῶτι καὶ χέρας ξιφοκτόνους.  
 καὶ σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης  
 ἔτ' ἔργον ἐστίν, ἐννέπειν δ' ὅτου χάριν  
 σπουδὴν ἔθου τήνδ', ὡς παρ' εἰδυίας μάθης.

10

## ΟΔΤΣΣΕΤΣ.

ὦ φθέγμ' Ἀθάνας, φιλτάτης ἐμοὶ θεῶν,  
 ὡς εὐμαθές σου, καὶ ἀποπτος ᾗς ὁμως,

15

from τ'). 9 ἀνὴρ] ἀνὴρ Ald., with all or most mss. In L the breathing on α is a mere dot, but was doubtless meant for'. 14 Ἀθάνας] Ἀθήνας Libanius i. p.

home to this grove.' Plat. *Phaedo* p. 66 B κινδυνεύει τοι ὥσπερ ἀτραπὸς τις ἐκφέρειν ἡμᾶς.

8 κυνὸς Λακαίνης. According to Aristotle, the Laconian dogs were cross-bred with foxes (ἐξ ἀλώπεκος καὶ κυνὸς οἱ Λακωνικοί, *Hist. Anim.* 8. 28, p. 607 a 3). He describes them as a small breed, with long nostrils and keen scent (ὁσων οἱ μυκτῆρες μακροί, ὅλον τῶν Λακωνικῶν κυνιδίων, ὁσφραντικά: *Gener. Anim.* 5. 2, p. 781 b 9). They were the best hunting dogs, as Pindar testifies, fr. 106: ἀπὸ Ταυγέτοιο μὲν Λάκαιναν | ἐπὶ θηροὶ κύνα τρέφειν [v. l. τρέχειν] πυκνωτάτων ἐρπετόν. The Molossian dog is often associated with the Laconian (Hor. *Epid.* 6. 5 *Molossus aut fulvus Laco*: Verg. *G.* 3. 405 *Velocis Spartae catulos acremque Molossum*); but Aristotle tells us that the Molossian breed had no special merit for sporting purposes; its best product was the large sheep-dog. The chief points common to the Laconian and Molossian breeds were courage and pertinacity (ἀνδρία and φιλοπονία, Arist. *Hist. An.* 9. 1, p. 608 a 31).

The use of the feminine gender by Sophocles here may be illustrated by Aristotle's remark,—αἱ Λάκαιναι κύνες αἱ θήλειαι εὐφύεστεραι τῶν ἀρρένων εἰσιν,—i.e., 'of a finer intelligence' (*ib.* p. 608 a 27).—Cp. Shakesp. *Midsummer-Night's Dream* 4. 1. 124, where Theseus says, *My hounds are bred out of the Spartan kind | ...A cry more tuneable | Was never holla'd to, nor cheer'd with horn, | In Crete, in Sparta, nor in Thessaly.*

εὐρινος is nom., not gen. (from εἶρος).

It is true that εἶρος occurs in Aesch. *Ag.* 1093, and ἄρριες in Xen. *Cyn.* 3. 2; while εὐρινος (from βάσις) occurs only in late Greek, as Babrius 43. 8 σκύλαξιν εὐρίνοισι: Aelian *N. A.* 2. 15 δίκην εὐρίνου κυνός, etc. (In Apoll. Rh. 3. 1299 εὐρινος is not from βάσις, but from ῥινός,—'of good leather.') But the form is correct in itself; such alternatives were frequent (cp. σύζυγος by the side of σύζυξ, etc.); and three points here recommend the nominative. (1) The order of the words ὡς τις εὐρινος βάσις. (2) The idiom, consonant with tragic style, by which the epithet of the hound is transferred to βάσις: cp. Eur. *H. F.* 450 γράλας ὁσων...πηγάς: *Phoen.* 1351 λευκοπῆχεις κτύπους χερσίν. (3) The fact that βάσις, with no epithet, would be somewhat weak. Libanius (c. 350 A.D.) took εὐρινος as nom., vol. 4. p. 1065 εὐρίνω βάσει τὸ λανθάνον ἀνιχνεύοντες. The genitive was understood by the schol. on v. 7, and by Manuel Palaeologus or. 6. 331 (Λάκαιναι κύνες· εὐρινος ταύτας εἶπε Σοφοκλῆς).

9 τυγχάνει: sc. ὦν: cp. *El.* 46 n.

10 στάζων ἰδρῶτι. Some think that ἰδρῶτι refers to κάρα only, and that στάζων χέρας ξιφοκτόνους is equivalent to στάζων αἵματι χέρας: cp. *El.* 1422 φοῖβια δὲ χεῖρ | στάζει θυγλῆς Ἀρεος: Aesch. *Eum.* 41 αἵματι | στάζοντα χεῖρας. Certainly ξιφοκτόνους suggests the blood upon his hands. But the integral phrase, στάζων ἰδρῶτι, must surely go with χέρας no less than with κάρα. The hands are bathed in sweat and in blood.

11 παπταίνειν, from meaning 'to glance timidly' around, passes into the

thy course keen-scenting as a Laconian hound's. For the man is even now gone within, sweat streaming from his face and from hands that have slain with the sword. And there is no further need for thee to peer within these doors; but say what is thine aim in this eager quest, that thou mayest learn from her who can give thee light.

## ODYSSEUS.

Voice of Athena, dearest to me of the Immortals, how clearly,  
though thou be unseen,

460. 17, where the accent (instead of 'Αθηνᾶς) shows the error, as Dind. remarks. 16 κἄν] Blaydes writes κῆν, as usual.

sense of looking about anxiously *for* someone or something (*Il.* 17. 115 *παπταίνων Αἰάντα*), and so comes to denote restless search, as in Pind. *O.* 1. 114 *μηκέτι πάπταινε πόρσιον*, *P.* 3. 22 *παπταίνει τὰ πόρσω*. Here, the notion of moving *forward* in a wary quest is assisted by *εἶσω*.

12 ἔργον, *opus est*: 852: *El.* 1372 n. — ἐννέπειν δ': here δὲ = ἀλλά: *Ant.* 85 n.: *Ph.* 94.—δίου χάριν. Athena already knows his motive (36); but this touch of divine irony is dramatically useful by giving the cue for his statement.

13 σπουδὴν ἰδοῦ τήνδ' = ἐσπούδασας *περί τούτου*. This periphrasis, more elegant than that with *ποιεῖσθαι*, is much used by the poet; thus *τίθεσθαι πρόνοιαν* (536), *ἐπιστροφήν* (*O. T.* 134), *τάφον* (*ib.* 1447), *φόνον* (*O. C.* 542), *μήκος λόγων* (*ib.* 1139), *λησμοσύνην* (*Ant.* 151), *συγγνωμοσύνην* (*Tr.* 1265).

14 ὦ φθέγγμ' Ἀθάνας: cp. *El.* 1225 ὦ φθέγγμ', ἀφίκου; (n.).—φιλότατης ἐμολθεῶν: as he says in *Ph.* 134, *Νίκη τ' Ἀθάνα Πολιάς, ἥ σφῆμι μ' ἀέλ.* In *Od.* 20. 47 she says to him, *αὐτὰρ ἐγὼ θεός εἰμι, διαμπερές ἦ σε φυλάσσω | ἐν πάντεσσι πόνοισ.*

15 κἄν ἀποπτος ᾗς ὄμως. The general sense of *ἀποπτος* here is, 'far from my sight'; the question is whether this means, (1) 'seen only at a distance,' 'dimly seen'; or (2) 'unseen.' I formerly preferred the first view, for which we may compare *Ph.* 467, *πλοῦν μὴ 'ξ ἀπόπτου μᾶλλον ἢ γγύθεν σκοπεῖν*, 'to watch the weather near our ship, rather than from afar.' But I now feel two difficulties which it involves. (1) The emphasis on voice and thought—*φθέγμα, φώνημα, ξυναρπάξω φρενί*—is so strong as

to imply that he does not *see* her, even at a distance. (2) There can be no doubt that she was visible to the audience. She was probably on the *θεολογεῖον*,—a sort of platform, which projected from the wings, at the back of the proscenium, and close to its upper edge. If, then, Odysseus spoke of her as 'seen only afar,'—a dim vision in the clouds,—the effect would be scarcely happy for the spectators, whose eyes could measure the actual distance between goddess and hero. On the other hand, there would seem nothing strange in her remaining invisible to him. In the *Hippolytus*, Aphrodite speaks the prologue, and was certainly visible to the spectators; but not to Hippolytus, who says, *κλύων μὲν αὐδὴν, ὄμμα δ' οὐχ ὁρῶν τὸ σὸν*.

When Ajax comes forth, he, indeed, appears to see her (v. 91, *ὦ χαῖρ' Ἀθάνα, κ.τ.λ.*); while to Tecmessa she is invisible (301). But this, again, would not be inconsistent with Greek belief. In *Il.* 22. 277 Athena restores the spear to Achilles, yet is unseen by Hector. In *Il.* 1. 198 she appears to Achilles, but the others see her not.

For *ἀποπτος* as 'out of sight,' cp. *El.* 1488 (of Aegisthus) *πρόβες | ἀποπτον ἡμῶν*: Dionys. Hal. 2. 54 *ἐν ἀπόπτῳ τίθενται τὸν χάρακα* ('in a place out of sight'). It may be added that we might suppose Athena to be invisible to Odysseus *now*, without necessarily excluding the idea that she becomes visible to him at a later moment in the dialogue. Thus in Eur. *Hipp.* 1391 the presence of Artemis is known to Hippolytus only by a divine fragrance, though to the spectators she is doubtless visible; but a little later he beholds her (1440).—See Appendix.

φώνημι' ἀκούω καὶ ξυναρπάζω φρενὶ <sup>Signat to 16</sup>  
χαλκοστόμου κώδωνος ὡς Τυρσηνικῆς. <sup>But 12</sup>  
καὶ νῦν ἐπέγνωσ' εὖ μ' ἐπ' ἀνδρὶ δυσμενεῖ  
βάσιν κυκλοῦντ' Ἀϊαντι τῷ σακεσφόρῳ.  
κεῖνον γάρ, οὐδέν' ἄλλον, ἰχνεύω πάλαι. 20  
νυκτὸς γὰρ ἡμᾶς τῆσδε πρᾶγος ἄσκοπον  
ἔχει περάνας, εἴπερ εἵργασται τάδε·  
ἴσμεν γὰρ οὐδέν' τρανές, ἀλλ' ἀλώμεθα·  
καὶ γὰρ ἑλκοντῆς τῶδ' ὑπεζύγην πόνω.  
ἐφθαρμένας γὰρ ἀρτίως εὐρίσκομεν 25  
λείας ἀπάσας καὶ κατηναρισμένας  
ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.  
τῇδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει.  
καὶ μοί τις ὀπτῆρ αὐτὸν εἰσιδὼν μόνον 29

23 ἴσμεν] ἴδμεν Etym. Magn. p. 466. 12.—τρανές] Nauck conj. τρανόν: see comm.  
24 ἑλκοντῆς] θελοντῆς L, A, and most MSS.: ἐθελοντῆς r. 26 νέμει A, with  
most MSS.: τρέπει L, with a few others.

16 ξυναρπάζω φρενὶ expresses the thrill of instant recognition, as the voice falls distinctly (εὐμαθές) on his ear; it also suggests the emotion of joy. For the verb, cp. Simylus (a poet of the Middle Comedy) *ap.* Stobaeus *Flor.* 360. 4. 14 κριτὴν τὸ ῥηθὲν δυνάμενον ξυναρπάσαι.

17 κώδωνος..Τυρσηνικῆς. The trumpet meant here was in form like the Roman,—straight, gradually increasing in diameter, and ending in a bell-shaped aperture (κώδων). 'Tyrrhenian,' a frequent epithet of the trumpet (Aesch. *Eum.* 567, Eur. *Phoen.* 1377, Verg. *Aen.* 8. 516, etc.), perhaps means no more than that the instrument was first brought to Europe by Tyrrhenian pirates,—the *ληστοσαλπικταί* of Menander (*frag. incert.* 399). The Tyrrheni, according to a tradition for which Herodotus is the earliest witness (i. 94), were of Lydian origin; and the bronze trumpet may have been a Lydian invention (see *Dict. Ant.* 'Tuba'). Homer mentions the trumpet only in similes, as when the voice of Achilles is likened to it (*Il.* 18. 219, etc.). But the Greeks must have had it as early at least as the time of the Dorian conquest, to judge from the legends heard by Pausanias at Argos (2. 21, § 3), where there was a shrine of Ἀθηνᾶ Σάλπιγγος.—See Appendix.

As to the gender of κώδων, Arist. *De*

*Sens.* 6 p. 446 b 22 has τῆς κώδωνος (bell). In Ar. *Pax* 1078 the words χῆ κώδων ἀκαλανθίς are said to mean a kind of hound. But κώδων (bell) is masc. with Thuc., Strabo, Plutarch, Diodorus and Lucian.

18 ἐπέγνωσ' with partic. (κυκλοῦντ') of the act *observed*, as Xen. *Cyr.* 8. 1. 33 ἐπέγνωσ' δ' ἄν..οἰδέναι οὕτε ὀργιζόμενον.. οὕτε χαίροντα. For slightly different uses of ἐπιγινώσκω, cp. *Ant.* 960, *El.* 1296. Remark εὖ as 2nd syll. of 3rd foot, referring to the word before it: cp. 95, *Ant.* 166, 723.

19 βάσιν κυκλοῦντ', moving round and round, going backwards and forwards in the attempt to make out the footprints,—like a hound questing about for the scent. Cp. *Ant.* 226 ὁδοὺς κυκλῶν ἐμμαντὸν εἰς ἀναστροφῆν. Eur. *Or.* 632 ποῖ σὺν πῶδ' ἐπὶ συννοίᾳ κυκλεῖς ('pacing to and fro in meditation'), | διπλῆς μερίμνης διπτόχους ὡς ὁδοῦς;

τῷ σακεσφόρῳ: *Il.* 7. 219 Ἄλας δ' ἐγυθὲν ἤλθε φέρων σάκος ἥτε πύργον, | χάλκεον, ἐπταβόειον,—i.e., made by stitching together seven layers of ox-hide, and then covering the outer face with plates of bronze. Cp. 576: Ovid *Met.* 13. 2 *clypeus dominus septemplicis Aiax.*

21 ε. ἄσκοπον, inconceivable,—of unimaginable horror: cp. *El.* 864 ἄσκοπος ἂ λῶβα.—ἔχει περάνας=a perfect (*Q. T.* 577 n.): the double acc., as with

do I hear thy call and seize it in my soul, as when a Tyrrhenian clarion speaks from mouth of bronze! And now thou hast discerned aright that I am hunting to and fro on the trail of a foeman, even Ajax of the mighty shield. 'Tis he, and no other, that I have been tracking so long.

This night he hath done to us a thing which passes thought, —if he is indeed the doer; for we know nothing certain, but drift in doubt; and I took upon me the burden of this search. We have lately found the cattle, our spoil, dead—yea, slaughtered by human hand—and dead, beside them, the guardians of the flocks.

Now, all men lay this crime to him. And a scout who had descried him

*drân*, ποιεῖν, etc. (cp. 1324).—*εἰργασται*, instead of repeating *ἔχει περάνας*: cp. *O. T.* 54 ὡς εἶπερ ἄρξει τῆσδε γῆς, ὥσπερ κρατεῖς (n.).

**23** *τρανός*, 'clear,' like the cognate *τορόν* (rt. *τερ*, *τρα*, *τε-τραίνω*, to pierce). The adj. *τρανός* is not elsewhere extant, but *τρανώς* is used by Aesch. (*Ag.* 1371) and Eur. (*El.* 758). The form *τρανός* was current in later Greek; the earliest instance seems to be Dionys. Halic. (c. 25 B.C.) *De Comp. Verborum* c. 22 *τρανήν καὶ καθαρὰν δύναμιν*.—*ἀλώμεθα*: this fig. sense, with ref. to uncertainty ('to be at sea,' as we say), belongs nowhere else to this verb, but often to *πλανᾶσθαι* (Her. 6. 37, etc.; Plat. *Hipp. Ma.* 304 c *πλανώμαι μὲν καὶ ἀπορῶ ἀεὶ*).

**24** *ῥελοντής*. The form *ῥελοντής* occurs in Herodotus, Thucydides, Xenophon, and the Orators, as *ῥελοντήρ* does in *Od.* 2. 292. On the other hand *ῥελοντής* is cited only from Porphyrius (c. 270 A.D., see Lobeck, *Phryn.* 7) and Hierocles (c. 450 A.D.), *ap. Stob. Flor.* 75. 14 (p. 449. 20). Similarly *ῥελέμων* is the form used by Plato (*Crat.* 406 A), while the earliest authority for *ῥελέμων* is Apoll. Rhod. 2. 557. In tragic iambics *ῥέλω* was naturally preferred, on metrical grounds, to *ῥέλω*, though the latter occurs in tragic anapaests (as *O. T.* 1303, *Ph.* 145). If *ῥελοντής* were found in a passage where metre required it, the rarity of the form would not justify its rejection. But where, as here, aphaeresis was available, it is surely more probable that the poet wrote *ῥελοντής*.—*ὑπεύθυν*, as if the task were a yoke under which he placed himself: cp. *Ph.* 1025 *κλαυθῇ τε κἀνάγκῃ ζυγείν* (n.); Aesch. *P. V.* 108

*ἀνάγκαις ταῖσδ' ὑπέβηναι*.

**26** *κατηναρισμένος*: for *ἐναρξίζω* 'to slay' (properly with the further notion of 'despoiling') cp. *O. C.* 1733, *Tr.* 94. From the cognate form *κατεναίρωμαι* we have *κατήραres* in *Ani.* 871.—*ἐκ χειρὸς*, by a human hand. The military sense, 'at close quarters' (Xen. *H.* 7. 2. 14 *ἐνέβαλον καὶ ἐκ χειρὸς ἐμάχοντο*), is less fitting here.—*αὐτοῖς ποιμνίων ἐπιστάταις*: cp. fr. 873 *αὐτοῖσιν ὄπλοις*. The idiom occurs in the *Iliad* (as 8. 24),—sometimes with *σύν* added (as 14. 498), a form of it found also, though not often, in later poetry (Eur. *Ion* 32 *αὐτῷ ξὺν Ἀγγεῖ*).—*ἐπιστάταις*, 'overseers,' 'masters' or 'guardians' of them; as a warrior is *ὄπλων ἐπιστάτης* (Aesch. *Pers.* 379), and a rower, *ῥετμῶν* (Eur. *Helen.* 1267). Cp. Eur. fr. 188. 4 *σκάπτων, ἄρων γῆν, ποιμνίους ἐπιστάτων*. The herdsmen being dead, there was no one who could identify the assailant.

**28** *πᾶς τις*. The deed was found out at dawn. Common rumour at once pointed to Ajax. Then the *ὀπτήρ* (29) informed Odysseus, who reached the tent of Ajax very soon after the latter's return; as is shown by 296—304 compared with 91—113.

*νέμει*: cp. Galen 7. 582 (Kühn) *οὐκ ἴσῃ ἅπασι νέμει τὴν αἰτίαν*.—The corrupt *τρέπει* may have come from the gloss on *ἐκείνω*... *νέμει* which occurs in some of the later MSS., *εἰς αὐτὸν τρέπει*. This is one of the few instances (like *Ani.* 386 and 831) where a true reading, lost in L, has been preserved in other MSS. Cp. crit. notes on 44, 61.

**29** *τις* placed before its noun: 1163: *Ph.* 519.—*ὀπτήρ*, a scout; cp. *Od.* 14.

πηδῶντα πεδία σὺν νεορράντῳ ξίφει  
φράζει τε κἀδήλωσεν, εὐθέως δ' ἐγὼ  
κατ' ἵχνος ἄσσω, καὶ τὰ μὲν σημαίνομαι,  
τὰ δ' ἐκπέπληγμαί, κοῦκ ἔχω μαθεῖν ὅτον.  
καιρὸν δ' ἐφήκεις· πάντα γὰρ τὰ τ' οὖν πάρος  
τά τ' εἰσέπειτα σῇ κυβερνῶμαι χερὶ. 30 35

AΘ. ἔγνω, Ὀδυσσεύ, καὶ πάλαι φύλαξ ἔβην  
τῇ σῇ πρόθυμος εἰς ὁδὸν κυναγία.

ΟΔ. ἦ καί, φίλη δέσποινα, πρὸς καιρὸν πονῶ;

AΘ. ὥς ἔστιν ἀνδρὸς τοῦδε τάργα ταῦτά σοι.

ΟΔ. καὶ πρὸς τί δυσλόγιστον ᾧδ' ἦξεν χέρα; 40

AΘ. χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὄπλων.

ΟΔ. τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν;

AΘ. δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.

33 ὅτον L, the τ in an erasure (from π?): gloss in marg. οὐκ ἔχω ὅπως μάθω ἢ ποῦ ἔστιν (as P. N. Papageorgius reads it, *Schol. in Soph. Trag. Vetera*, 1888). Most mss., and the Aldine, have ὅτον. But ὅπου is in A, with γρ. *Vet.*, and in L<sup>2</sup> (= Lb, cod. Laur. 31. 10), with τ superscript: also in four mss. of Suidas (including the best, A, cod. Par. 2625) s.v. σημαίνομαι. 37 κυναγία L, and Pal.: κυνηγία most mss.,

261 ὀπτήρας δὲ κατὰ σκοπιὰς ὥτρυνα νέεσθαι: Aesch. *Theb.* 36 σκοποῦς δὲ κάγῳ καὶ κατοπτήρας στρατοῦ | ἐπεμψα. In Aesch. *Suppl.* 185, however, ὀπτήρες are 'eye-witnesses,'—the usual sense of the word in Attic prose.

30 πεδία is the acc. describing the ground traversed (as we can say, 'to walk the earth'): cp. 845: Aesch. *P. V.* 708 στείχ' ἀνθρώτους γῆας: Eur. *Helen.* 598 πᾶσαν πλανηθεὶς τήνδε βάρβαρον χθόνα: Callim. *Hymn. Dian.* 193 ἐφόλτα | παῖ-παλά τε κρημνοὺς τε.

νεορράντῳ (as in 828), 'newly sprinkled' with blood: a compound suggested to the poet by the frequent use of *βαίνω* in that connection; as *Il.* 12. 430 ἐπάλξεις αἵματι φωτῶν | ἐρράδατ': Pind. *I.* 7. 50 βαίνων φόνῳ πεδίων.—When thus seen, Ajax was in the act of driving the animals that still lived to his tent: πηδῶντα describes his wild gestures of triumph.

31 φράζει τε κἀδήλωσεν: the first verb refers to the announcement, 'I have seen Ajax,'—the second, to a statement with more detail,—as to the direction in which he was going, etc. For historic pres. followed by aor., cp. *Ant.* 406 καὶ πῶς ὁράται κάπλιηπτος ἡρέθη; (n.).

32 κατ' ἵχνος: cp. Plat. *Rep.* p. 410 B

κατὰ ταῦτα ἵχνη ταῦτα διώκων. Similarly κατὰ πόδας τῶν, 'at his heels' (Her. 9. 89, etc.).—σημαίνομαι, midd., assure myself about them, identify them, by the indications observed. Cp. Xen. *Cyn.* 6. 22 (of hounds): αἱ δ' ἐπειδὴν λαμπρὰ ἦ τὰ ἵχνη, ... ἐνοσημαίνόμεναι, δρους τιθέμεναι ἐαυταῖς γνωρίμους, ταχὺ μεταθεύσονται. Appian *Bell. Civ.* 4. 19 σημηνάμενοι τὸ γιγνόμενον εἶναι σύμβολον ἐκ θεοῦ. Aelian *N. A.* 7. 48 ἀστροῖς αὐτὰς (the cities) ἐσημαίνετο. Oppian *Cyneg.* 1. 454 μὲν-τήροι κύνες δὲ πανίχνια σημήναντο.

33 τὰ δ' ἐκπέπληγμαί: 'as to other tracks'—viz., those of the cattle which Ajax had driven to the tent—he is bewildered.—ὅτον, as the context shows, is right: he cannot imagine who had made these tracks. ὅπου (cr. n.) would mean that, in the line of footprints made by Ajax, some were missing, which Odysseus did not know where to find.

34 καιρὸν, adv., as 1316: Eur. *Helen.* 479 καιρὸν γὰρ οὐδέν' ἦλθες: Ar. *Ach.* 23 ἀωριαν ἤκοντες. But εἰς καιρὸν in 1168.—τά τ' οὖν: for οὖν in the first of two such clauses, cp. *O. T.* 1049 εἴτ' οὖν ἐπ' ἀγρῶν εἶτε κἀνθάδ' εἰσιδῶν.

35 ε. ἔβην... εἰς ὁδόν, 'came into the path,'—placed myself on the route

bounding alone over the plain with reeking sword brought me tidings, and declared the matter. Then straightway I rushed upon his track; and sometimes I recognise the foot-prints as his, but sometimes I am bewildered, and cannot read whose they are. Thy succour is timely; thine is the hand that ever guides my course,—as in the past, so for the days to come.

ATH. I know it, Odysseus, and came early on the path, a watcher friendly to thy chase.

OD. Dear mistress, do I toil to purpose?

ATH. Know that yon man is the doer of these deeds.

OD. And why was his insensate hand put forth so fiercely?

ATH. In bitter wrath touching the arms of Achilles.

OD. Why, then, this furious onslaught upon the flocks?

ATH. 'Twas in your blood, as he deemed, that he was dyeing his hand.

and Ald.—A v. l. τῆς σῆς . . κυνηγίας is noted in Δ (Cod. Abbat. Flor. 41) and A. 38 πονώ L. 39 τοῦδε τάργῃ Hermann reads ἔργα τοῦδε with two of the later MSS. (Γ and Mosq. a), thinking that otherwise ταῦτα is redundant. 40 ἦξεν L. For ᾤδ' ἦξεν, Bergk conj. ἤμαξεν: Wecklein, ἤμαξεν. 43 ὕμῳ Nauck conj. ὕμῳν.

by which Ajax must pass.—**κυναγία**. Though we may conveniently render, 'A watcher friendly to thy chase,' the dat. seems really to depend on the whole idea, φύλαξ πρόθυμος (a zealous watcher in the interest of thy chase), rather than on the adj. only; though in Xen. *H.* 2. 3. 40 we have οἱ πρόθυμοι τῇ πόλει γεγεννημένοι. Cp. *O.C.* 355 φύλαξ δέ μοι (vulg. μου) | πιστὴ κατέστης.—The Doric form of *κυναγία* is supported by L here, as by the MSS. generally in Eur. *Hipp.* 109: while in *Bacch.* 339 the MSS. favour *κυνηγίας*, and the Doric form was restored by Matthiae. Attic Tragedy used *κυναγός*, *κυναγία*, *κυνηγετεῖν*, *κυνηγέτης*.

38 ἦ καί, in eager question: cp. 44, 48: *El.* 314 n.—πρὸς καιρὸν = καιρῶς, *O.T.* 325 n.

39 οἶς, 'know that': *Ph.* 117 n.—σοι, ethic dat.

40 πρὸς τί, 'wherefore?' Cp. *O.T.* 766, 1027, 1144.—ἦξεν, trans., as Eur. *Or.* 1427 ff. παρὰ βόστρυχον αἶσαν . . | . . κύκλῳ | πτερίνῳ . . ᾤσων, 'agitating' the air with a fan. It is not impossible to take ἦξεν as intrans. ('broke forth in violence'); but it would be very harsh.

**δυσλόγιστον** is an epithet proper to the *violence*, transferred to the *hand* which wrought it; 'reasoning amiss,' i.e. 'irrational,' 'insensate.' Cp. 229 παραπλήκτω χερσί. An exact parallel to this active

sense is afforded by Arist. *Rhet.* 2. 8. 4, where οἱ πεπαιδευμένοι are called εὐλόγιστοι, i.e., 'reflecting,' 'prudent.' In its passive sense, **δυσλόγιστον** would mean that the deed is 'inexplicable': cp. Anaximenes ap. Stob. *Eclog.* 2. 8. 17 τὸ γὰρ δυσλόγιστον τοῦ βίου τοῖς ἀνθρώποις τύχην προσαγορεύομεν, 'we give the name of chance to that element in life which men find hard to explain.' But here the agent's frenzy is more in point than the observer's perplexity.—Some take **δυσλόγιστον** with τί: 'for what unintelligible reason?' But this enfeebles the sense and mars the rhythm.

41 βαρυνθείς, incensed, vexed, as *O.T.* 781: cp. βαρὺς in 1017.—δπλων, causal gen.: cp. *Tr.* 269 ὦν ἔχων χόλον: *Ph.* 327 n. For the adj. Ἀχαιλλέως, instead of Ἀχιλλέως, cp. *O.T.* 267 τῷ Ἀββαδάκῳ παιδί (n.).

42 τί δή τα: i.e., why, in that case, did he attack *cattle*, rather than the men who had awarded the arms?—ἐπεμπίπτει: cp. 185 ἐν ποίμναις πίτνων, and 374 f.—τήνδε . . βάσιν, a cognate acc. (as if the verb were ἐπεμβάινει): cp. Aesch. *Pers.* 305 πῆδημα κοῦφον ἐκ νεὺς ἀφῆλατο. (*Tr.* 339, τοῦ με τήνδ' ἐφίστασαι βάσιν, is different: see n. there.)

43 ἐν ὕμῳ: so 366 ἐν ἀφόβοις με θηροὶ δεινὸν χέρας: cp. 1092, 1315.

ΟΔ. ἡ καὶ τὸ βούλευμ' ὡς ἐπ' Ἀργείοις τόδ' ἦν;

ΑΘ. κὰν ἐξεπράξατ', εἰ κατημέλησ' ἐγώ.

45

ΟΔ. ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει;

ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος ὀρμάται μόνος.

ΟΔ. ἡ καὶ παρέστη καπὶ τέρμ' ἀφίκετο;

ΑΘ. καὶ δὴ πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.

ΟΔ. καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου;

50

ΑΘ. ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι  
γνώμας βαλοῦσα τῆς ἀνηκέστου χαρᾶς,  
καὶ πρὸς τε ποίμνας ἐκτρέπω σύμμικτά τε  
λαίας ἄδαστα βουκόλων φρουρήματα.

44 ἡ καί...;] Lobeck and Blaydes conj. ἡ γὰρ...—βούλευμ' A, with most MSS., and Ald.: βούλημ' L, with a few others.—[Ἀργείοις] In L Ἀργείοις has been made from ἀργείονσ.

45 ἐξεπράξατ' L, with gl. in marg. from a later hand, γρ. ἐξέπραξεν. A and the other MSS. have ἐξέπραξεν: so, too, Eustathius (p. 571. 10 and 1564. 19), Thomas Magister (s. v. εἰ, p. 269), and the Aldine. The lemma of the schol. in L has κὰν ἐξεπράξατο.

49 καὶ δὴ] Nauck writes ἤδη.

50 μαιμῶσαν] Schol. in marg. of L, γρ. καὶ διψῶσαν, a v. l. noted also in Γ; see

44 ἡ καί: cp. 38 n.—ὡς ἐπ' Ἀργείοις: ὡς here marks the intention of Ajax (which was frustrated): cp. *Ph.* 58 πλεῖς δ' ὡς πρὸς ὄλκον (n.).

45 κὰν ἐξεπράξατ': schol. μὴ λέγε βούλευμα, φησὶν· οὐ γὰρ ἦν βούλευμα ἀλλὰ πρᾶγμα, εἰ κατημέλησα ἐγώ. Cp. *Ph.* 555 κοῦ μόνον βουλευμάτα, | ἀλλ' ἔργα δρώμεν. The answer is more forcible than if the poet had written κὰν ἐξέπραξέ γ': see on *Ph.* 105, 985, *El.* 408.—The midd. ἐκπράσσομαι is rare; in *Her.* 7. 158 it means 'to avenge' (φόνου). Cp. *O.T.* 287 ἐπραξάμην (n.).

46 ποίαισι κ.τ.λ. The datives denote manner (or attendant circumstance), and refer to τὸ βούλευμ'...ἦν in 44. 'What were these daring schemes, what was this rash confidence, with which he planned the attack?'—i.e., 'How could he possibly have conceived such a mad enterprise?' For ταῖσδε combined with ποίαισι, cp. *Ph.* 1204 ποῖον εἶπες τόδ' ἔπος;

47 νύκτωρ κ.τ.λ.: an answer to the last question:—he relied on darkness, and on craft; and none shared his secret.

48 ἡ καί: 38 n.—παρέστη, came close to us: cp. *Tr.* 748 ποῦ δ' ἐμπελάσεις τὰνδρὶ καὶ παρίστασαι; *El.* 295 βοᾷ παραστάσ.

49 καὶ δὴ, 'already': *O.C.* 31 n.—δισσαῖς...στρατηγίσιν πύλαις, the tent-doors of the two chiefs, Agamemnon

and Menelaüs. (Cp. *Paus.* 4. 19. 2 τὴν σκηνὴν τὴν στρατηγίδα.) The phrase is equivalent, of course, to δισσῶν στρατηγῶν πύλαις. 721 στρατήγιον, n. But, since there were two tents and two entrances, δισσαῖς is strictly the epithet of πύλαις: i.e., the literal sense is, 'two doors of chiefs.' If the two chiefs had shared the same tent, so that only one entrance could be meant by πύλαις, then, indeed, δισσαῖς could be explained only as referring to the subst. implied in στρατηγίσιν, 'the tent-door of two chiefs, = δισσοστρατηγίσιν πύλαις. But such a use of δισσαῖς seems impossible. Could δισσὰ ἀδελφῶν ἄρματα (e.g.) mean, 'a chariot belonging to two brothers'?

50 καὶ πῶς: for καὶ prefixed to interrogative words, see on *O.C.* 263.—Join ἐπέσχε with φόνου. The word μαιμῶσαν is Homeric: *Il.* 13. 77 περὶ δούρατι χεῖρες ἀπτοῖ | μαιμῶσιν. Cp. *Lycophron* 1171 μαιμῶν κορέσσαι χεῖρα διψῶσαν φόνου,—a reminiscence, partly of this v., and partly of one of an unknown poet (τῶν τραγικῶν τις, *Athen.* 10. p. 433 F), frag. adesp. 96, ἴσχειν κελεύω χεῖρα διψῶσαν φόνου.

51 ἐγώ, an expression of divine majesty and power; cp. 69, 85.—δυσφόρους, 'hard to bear up against': her hand is heavy upon him. Cp. 643 δόσφορον ἄταν: *O.T.* 87 τὰ δύσφορ, i.e., the woes of Thebes: *El.* 144 τῶν δυσφόρων,

OD. What? Was this design aimed against the Greeks?

ATH. He would have accomplished it, too, had I been careless.

OD. And how had he laid these bold plans? What could inspire such hardihood?

ATH. In the night he went forth against you, by stealth, and alone.

OD. And did he come near us? Did he reach his goal?

ATH. He was already at the doors of the two chiefs.

OD. What cause, then, stayed his eager hand from murder?

ATH. I, even I, withheld him, for I cast upon his eyes the tyrannous fancies of his baneful joy; and I turned his fury aside on the flocks of sheep, and the confused droves guarded of herdsmen, the spoil which ye had not yet divided.

comm.—Nauck conj. *μαργύσαν*.

51 *ἀπειργω* L (with *ξω* written above *γω* by a later hand), A (with *ξα* above). So most mss., and Ald.: *ἀπείρξα* Γ, with a few others; and so the schol. in L on 52.—*δυσφόρους*] Hartung writes *παραφόρους*, the gl. of a schol. in the Pal. MS. on *δυσφόρους*. 52 *γνώμας*] Madvig (*Adv. Crit.* 1. 206) conj. *λήμας*, which is adopted by Nauck and Mekler.—*ἀνηκέστου*] *ἀνείκαστου* ('inconceivable') Turnebus (ed. 1552-3) in marg.—*χαράς*] Reiske conj. *φοράς*: Rauchenstein, *φόροῦς*.

miseries. Besides this sense, the only other in which the word occurs is, 'hard to carry about,' 'moving with difficulty,' as Plat. *Tim.* p. 74 E *ὅσα μὴ δύσφορα τὰ σώματα ἀπεργάζοντο* ('unwieldy'). A scholiast wrongly took *δυσφόρους* here as = *κακῶς φερόμενας*, *παραφόρους*, i.e. 'led astray,' 'misguided.'

52 *γνώμας*, opinions, beliefs,—here, the fancies or illusions of madness. There is a certain irony in the word. Some editors strangely prefer the conjecture *λήμας*,—as if the goddess had afflicted him with sore or weak eyes (Ar. *Plut.* 581 *Κρονικαῖς λήμας...λημώντες τὰς φρένας*).

Join *τῆς ἀνηκέστου χαράς* with *γνώμας*: his eyes, under Athena's spell, see his human foes in the cattle whom he slays or torments; these fancies are the fancies of (or connected with) his baneful joy in his imaginary triumph. For the adj., cp. *El.* 888 *θάλλει τῷδ' ἀνηκέστῳ πυρὶ* (n.).

Others take the gen. as depending on *ἀπειργω*, placing a comma after the verb, and another after *βαλοῦσα*,—a punctuation which is found in the Aldine. But (1) the sense of *χαράς* is then attenuated to that of 'hoped-for vengeance,'—whereas, as *ἀνηκέστου* shows, it clearly denotes the frantic joy which Ajax actually felt;

and (2) the order of words is then less natural.

53 *τε πρὸς τε ποίμνας* = *πρὸς ποίμνας τε*: for *τε* misplaced, cp. 654: *O. T.* 258 n. As distinguished from herds of oxen, *ποίμαι* are flocks of sheep and goats; cp. 63, 297, 374. But the word *ποίμαι* is also used more vaguely to denote both herds and flocks (42, 300): and in 1061 we find even *μήλα καὶ ποίμνας*, 'sheep and cattle.'

*σήμεκτά τε...φρουρήματα*: confused, unshared, spoil-charges of herdsmen, i.e., 'the confused droves, your unshared spoil, guarded by herdsmen.' *λείας* is a defining gen., denoting that in which the *φρουρήματα* consisted; *βουκόλων* is a possessive gen. Cp. *El.* 681 *Ἑλλάδος | πρόσχημ' ἀγώνος*, the pride of Greece (possessive gen.), consisting in a festival (defining gen.): so Aesch. *Ch.* 183 *καρδίας κλυδώνιον | χολῆς* (defining gen.). Others prefer to take *λείας* as a partitive gen. ('forming part of the spoil'),—less fitly, I think.

*ἔδαστα*: cp. *Il.* 1. 125 *ἀλλὰ τὰ μὲν πολίων ἐξεπράδομεν, τὰ δέδασται*. At v. 26 the word *λείας* is used to denote the slaughtered animals generally. Sheep and oxen were alike *λεία* in the large sense, as having been taken from the foe, but



ἐνθ' εἰσπεσὼν ἔκειρε πολύκερων φόνον 55  
 κύκλῳ ῥαχίζων· κἀδόκει μὲν ἔσθ' ὅτε  
 δισσοὺς Ἀτρεΐδας αὐτόχειρ κτείνειν ἔχων,  
 ὅτ' ἄλλοτ' ἄλλον ἐμπίπτων στρατηλατῶν.  
 ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις 60  
 ὠτρυνον, εἰσέβαλλον εἰς ἔρκη κακά.  
 καῖπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν πόνον,  
 τοὺς ζῶντας αὖ δεσμοῖσι συνδήσας βοῶν  
 ποίμνας τε πάσας εἰς δόμους κομίζεται,  
 ὡς ἄνδρας, οὐχ ὡς εὐκερων ἄγρην ἔχων.  
 καὶ νῦν κατ' οἶκους συνδέτους αἰκίζεται. 65  
 δείξω δὲ καὶ σοὶ τήνδε περιφανῆ νόσον,  
 ὡς πᾶσιν Ἀργείοισιν εἰσιδὼν θροῆς.  
 θαρσῶν δὲ μίμνε μηδὲ συμφορὰν δέχου 68

55 εἰσπεσὼν L: εἰσπεσὼν Dindorf.—πολύκερων] In L the ω has been partly erased, to make o. 57 ἔχων] Schol. in L, γρ. παρὼν. Morstadt conj. ἐλὼν. 58 ὅτ' ἄλλοτ'] Wunder conj. ὅτ' ἄλλοσ'. Blaydes writes ὅτε δ' ἄλλοτ'.—In L, δ has been written over ὅτ' by a late hand.—ἐμπίπτων Elmsley: ἐμπίπτων L (with τῶν written above πτων by a late hand), Γ: ἐμπιπτων A, with most MSS., and Aldine. Schol. in L, γρ. ἐμπεσὼν. 59 μανιάσιν] In L the final ν has been added by a late hand above the line. 60 ὠτρυνον, εἰσέβαλλον] Hermann writes Ἐρινύων ὠτρυνον, led thereto by the schol. in L on εἰς ἔρκη κακά, γρ. εἰς ἐρινὺν κακὴν:

the *oxen* are more especially so-called, because they were to be shared among individual chiefs or others, while the *flocks* were kept for the public maintenance. With *ἄδαστα* here, cp. 146 λοιπή, and 175 πανδάμους (n.).

55 ἔκειρε...φόνον. κείρειν φόνον=to cause bloodshed by *hewing*; as τυφλοῦν ὄλκος='to inflict a blinding wound' (*Ant.* 972 n.), τρώσαι φόνον='to deal a death-wound' (*Eur. Suppl.* 1205).—Note the παρήχησις in ἔκειρε—πολύκερων: cp. 528, 1112: *O. T.* 370 n.—πολύκερων φόνον, a slaughter of many horned creatures, like χερόπλακτοι...δοῦποι (631 ff.), αἰχμημα εἰππων, a glory consisting in good horses (*O. C.* 711 n.), ῥμφάρματοι ἄμλλαι, contests of swift chariots (*ib.* 1062 f. n.).—The accent of πολύκερων (cp. 64 εὐκερων) is acc. to the rule that adjectives in -ως follow the Attic 2nd decl. of nouns in -ως or -ων, which can be proparoxytone if the ω in the last syll. is immediately preceded by ε, or separated from it only by a liquid: thus ἀξιώχρως, βαθύγεις, ἰλωες, φιλόγελως.

55 ε. ῥαχίζων, here in a general sense, 'hewing down'; properly, to cut through the spine (*ῥάχισ*), to cleave in twain; cp. 299: Aesch. *Pers.* 426 ἔπεισον, ἐρράχιζον.

κἀδόκει μὲν κ.τ.λ.: properly, κἀδόκει ἔστι μὲν ὅτε..., ἔστι δὲ ὅτε: but μὲν is misplaced (as in *Ph.* 279 ὁρῶντα μὲν ναῖς, and *ib.* 1136 ὁρῶν μὲν ἀπάτας); and ἔστι δὲ is omitted. Cp. *O. T.* 603 τοῦτο μὲν, balanced in 605 by τοῦτ' ἄλλο.

59 φοιτῶντ': cp. Aesch. *Th.* 661 (boasts) φλόντα σὺν φοίτῳ φρενῶν. For the plur. νόσοις cp. 338 νοσήμασι: *Eur. Or.* 270 μανιάσιν λυσήμασι.

60 ὠτρυνον, εἰσέβαλλον. Hermann supported his conjecture, Ἐρινύων ὠτρυνον (cr. n.), by the remark that the asyndeton in the traditional text implies an agitation of mind unsuitable to the goddess. But it rather expresses the vehemence with which the frenzy sent by her drove Ajax onward. Cp. Aesch. *Cho.* 288 καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος | κινεῖ, παράσσει.

εἰς ἔρκη κακά. Cp. Aesch. *Ag.* 1611

Then he fell on, and dealt death among the horny throng, as he hewed them to the earth around him; and now he deemed that the two Atreidae were the prisoners whom he slew with his hand, now 'twas this chief, now 'twas that, at each new onset. And while the man raved in the throes of frenzy, I still urged him, hurled him into the toils of doom. Anon, when he rested from this work, he bound together the living oxen, with all the sheep, and brought them home, as though his captives were men, not goodly kine. And now he torments them, bound together, in the house.

But to thee also will I show this madness openly, that when thou hast seen it thou mayest proclaim it to all the Greeks. And be thou steadfast and of a good courage, nor look for evil

and so Wecklein.

61 πόνου r, as Vat. a, Harl., Ien., R (Bibl. Riccard. Flor. 77): φόνου L, A, with most MSS., and Ald. Cp. O.C. 542, where in L φόνον has been made from πόνον.

64 In L there is an erasure between εὐκέρων and ἀγραν. 65 συνδέτους] Blaydes writes συνδέτους σφ'.

66 καὶ σοί] Seyffert writes καὶ σοι. 68—70 These three vv. are rejected by E. Reichard (*De interpolatione fabulae Soph. quae inscribitur Aias*, p. 14, 1875): see comm.

τῆς Δίκης ἐν ἔρκεσιν. Here it is the epithet κακὰ which marks the figurative sense of ἔρκη: as dirges are θυνοὶ ἄλυροι (Eur. *Alc.* 447), and the eagle of Zeus is πτηνὸς κύων (Aesch. *P. V.* 1022). For the similar use of other words denoting nets or toils, see on *El.* 1476 ἀρκυστάτοις.

61 κάπειτ' ἐπειδὴ: this harsh combination of sounds (as we should think it) is not rare; thus Ar. *Ecl.* 1100 κάπειτ' ἐπειδὴ τῆσδ' ἀπαλλαγῷ: *Vesp.* 1322 ἐπειτ' ἐπειδὴ μέθυεν: *Plut.* 695 ἐπειτ' ἐπειδὴ μεστός ἦν: [Dem.] or. 59 § 89 ἐπειτ' ἐπειδὴν πεισθῆ. Similarly Eur. *Or.* 238 ἕως ἑώσι δ': *Helen.* 1292 ἦν γυνὴ γένη: *I. T.* 1339 ἦμεν ἡμενοι.

ἑλώφισεν implies only respite or alleviation, not cure: cp. Thuc. 6. 12 § 1 ἀπὸ νόσου μεγάλης καὶ πολέμου βραχὺ τι λελωφῆκαμεν. Cp. *Tr.* 554 n.—πόνον: the simple gen. is usual with λωφᾶν: cp. Plat. *Phaedr.* 251 C λωφᾶ... τῆς οὐδύνης.

62 αὐ, 'in their turn': cp. 1088: *Ant.* 601.

64 ἄνδρας = ἀνθρώπους: cp. 243 δαίμων | κοῦδεις ἀνδρῶν.—εὐκέρων, since the oxen were his most conspicuous prizes: there is a bitter irony in the epithet. For the accent, see on 55.

66 ε. καὶ σοί, to thee also (as I myself have seen it): cp. Plat. *Phaed.* 64 C εἰάν ἄρα καὶ σοὶ ξυνδοκῇ ἄπερ καὶ ἐμοί. Seyffert writes καὶ σοι (as if the sense

were, 'I will further show thee'): but this is plainly wrong.—δειξω... περιφανῆ, 'will show thee openly' (instead of allowing it to remain hidden in the tent): cp. *El.* 1366 αἱ ταῦτά σοι δείξουσιν, Ἡλέκτρα, σαφῆ. Cp. 81 περιφανῶς... ἰδεῖν.—We might, indeed, take περιφανῆ as a mere epithet, 'this signal, notable, frenzy'; but in the actual context the other view is preferable.—θροῆς, 'proclaim': cp. 785: *O. C.* 597 πᾶς τοῦτό γ' Ἑλλήνων θροεῖ.

68—70 μηδὲ συμφορὰν δέχου τὸν ἄνδρα, lit., 'do not receive (or take) the man as a calamity,' i.e., 'do not apprehend harm from his coming.' There is a light touch of half-playful irony in the words with which the goddess reassures her favourite. Cp. Eur. *Or.* 138 ἀλλ' ἐμοί | τὸνδ' ἐξεγείραι ξυμφορὰ γενήσεται. *Her.* 6. 61 τοὺς γονέας συμφορὴν τὸ εἶδος αὐτῆς ποιευμένους. Similarly *Il.* 21. 39 τῷ δ' ἄρ' ἀνώϊστον κακὸν ἦλυθε διὸς Ἀχιλλεύς: *O. T.* 379 Κρέων δέ σοι πῆμ' οὐδέν.—Whitelaw (*Translation*, p. 440) takes the constr. to be, μίμνε (μηδὲ συμφορὰν δέχου) τὸν ἄνδρα,—'Bravely await, expecting no mischance, | His coming,'—a διὰ μέσου construction (*Ant.* 1279 f., n.). A difficulty in this view is that δέχου must then have definitely the sense of προσδέχου.

τὸν ἄνδρ'· ἐγὼ γὰρ ὁμμάτων ἀποστροφῶν  
 αὐγὰς ἀπείρξω σὴν πρόσοψιν εἰσιδεῖν.— 70  
 οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας  
 δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ.  
 Αἶαντα φωνῶ· στείχε δωμάτων πάρος.

ΟΔ. τί δρᾷς, Ἀθάνα; μηδαμῶς σφ' ἔξω κάλει.

ΑΘ. οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; 75

ΟΔ. μὴ πρὸς θεῶν, ἀλλ' ἔνδον ἀρκείτω μένων.

ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνὴρ ὄδ' ἦν|—

ΟΔ. ἐχθρὸς γε τῷδε τὰνδρὶ καὶ ταυῖν ἔτι.

ΑΘ. οὐκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν;

ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν. 80

ΑΘ. μεμνηνὸτ' ἄνδρα περιφανῶς ὀκνεῖς ἰδεῖν;

ΟΔ. φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὀκνῶ.

70 ἀπείρξω A, with most MSS. (Aldine, ἀπείρξω): ἀπείργω L, with ξ above γ from a late hand: cp. 51. 71 αἰχμαλωτίδας L. This accent (implying a nom. αἰχμαλωτίς) is, as Dindorf observes, often found in MSS.: Lobeck suggests that it was a false analogy from such forms as ἡπειρώτης, στρατιώτης. 74 μηδαμῶς σφ' ἔξω] In L σφ' has been inserted, above the line, by a late hand. The other MSS. have it. Nauck was the first to omit it. 75 ἀρεῖ Schneidewin: ἀρησ L, with εἰς written above by a later hand, and near it, in another and still later hand, ἀρῇ (sic). The later MSS. have ἀρεῖς (as A), or ἀρης (as Γ). Hesychius: ἀρῇ· λήψη, ὁση. Σοφοκλῆς

ἀποστροφῶν, proleptic: cp. *Ani.* 791 οὐ καὶ δικαίῳ ἀδίκους φρένας παρασπᾶς. Here the adj. is equiv. to ἀποστρέψασα.— 'I will avert, and (thereby) hinder.'— ἀπείρξω... εἰσιδεῖν, without μὴ: as εἰργω takes the simple inf. in *O. T.* 129, *Ph.* 1407, *Tr.* 1257.

These three verses have been rejected (cr. n.), on the ground that, after this promise from Athena, Odysseus had no cause to feel the alarm which he shows in vv. 74 ff., or to ask the question (v. 84) which elicits a renewal of that promise (85). But the poet wished to render the preparation for the hero's entrance as impressive as possible; and chose, therefore, to represent Odysseus—a brave man—as still uneasy, until the assurance given to him had been repeated in a yet more explicit and emphatic form.

71 ε. οὗτος: cp. 89, 1047: *O. C.* 1627 ὦ οὗτος οὗτος Οἰδίπους, τί μέλλομεν;—σὲ τὸν κ.τ.λ.: in a peremptory call of this kind, the acc. regularly stands first; cp. 1228, and see on *Ani.* 441 σὲ δὴ, σὲ τὴν νεύουσιν κ.τ.λ.—αἰχμαλωτίδας, instead of αἰχμαλωτῶν: cp. *Eur. Or.* 222 ἀδελφῇ χειρὶ (a sister's hand); *I. A.* 1306 εἰναῖς βασιλίσσι (the bed of a king).—ἀπευθύν-

νοντα, lit. 'straightening out,' here, binding behind the back: *O. T.* 1154 οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας; *Od.* 22. 189 σὺν δὲ πῶδας χεῖρας τε δέον θυμολαγῆι δεσμῷ | εὖ μάλ' ἀποστρέψαντε διαμπερές. So Achilles deals with his captives, *Il.* 21. 30 δῆσε δ' ὀπίσσω χεῖρας εὐτμήτοισιν ἱμᾶσιν. *Hor. Od.* 3. 5. 22 *retorta iergo brachia libero.*

Cp. *Eur. Andr.* 719 ὦδ', ὦ κάκιστε, τῆσδ' ἐλυμῆν χέρας; | βοῦν ἢ λέοντ' ἥλιψες ἐντείνειν βρόχοις; ('strain with cords'). Ajax fancies himself to be tying the hands of human prisoners behind them, when he fastens the fore feet of an ox or sheep to its hind feet. Cp. 299.

74 τί δρᾷς...; Odysseus is brave, but reasonably reluctant to face a raging maniac who hates him (1336).—μηδαμῶς σφ' ἔξω κάλει. The omission of σφ' (cr. n.) seems undesirable here; though it could be defended (see *Ph.* 801 n.). Cp. 496.

75 οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; lit., 'Wilt thou not be patient in silence, and forbear to win the name of coward?' Cp. *Tr.* 1183 οὐ θάσσον ἄσαις μηδ' ἀπιστήσεις ἐμοί; 'Give me thy hand at once—disobey me not!' *O. T.* 637 οὐκ εἰ σὺ τ' οἴκους σὺ τε, Κρέον, κατὰ στέγας, | καὶ

from the man; for I will turn away the vision of his eyes, and keep them from beholding thy face.

Ho, thou who art binding with cords the back-bent arms of thy captives, I call thee, come hither! Ajax, what ho! come forth from the house!

OD. What dost thou, Athena? Never call him forth.

ATH. Hold thy peace! Do not earn the name of coward!

OD. Forbear, I pray thee; be content that he stay within.

ATH. What is the danger? Was he not a man before?

OD. Yea, a foeman to thy servant, and still is.

ATH. And to mock at foes—is not that the sweetest mockery?

OD. Enough for me that he abide within his doors.

ATH. Thou fearest to see a madman in full view?

OD. No fear had made me shun him, if he were sane.

*Αἰαντι μαστιγοφόρῳ*: where the future tenses show that the reference must be to this v., and not to *ἄρη* (aor. midd.) in v. 192. 78 *ἐχθρός γε* | *ἐχθρός δὲ Γ.* 79

*οὐκοῦν* L (as usual), with a full stop (and not a note of interrogation) at *γελᾶν*. So most mss., and Aldine. Nauck and Wecklein write *οὐκ οὖν...γελᾶν*; Herm., Dindorf, and most edd., *οὐκ οὖν...γελᾶν*; 80 *ἐν δόμοις* A, with most mss., and Ald.: *ἐς δόμον* L, with *ἐν* written above *ἐς*, and *ι* above *ν*, by a late hand. *ἐς δόμους* Γ. The error in L may have arisen (as Schneid. says) from the scribe's eye wandering to *ἐς ἐχθροῦς* in 79. Hartung writes *τὸν δ' ἐς δόμων μένειν*: Blaydes conj. *τοῦτον ἀνδρ' ἐνδον μένειν*.

82 *φρονοῦντα γάρ νιν* MSS. The lemma of the schol. in L has *φρονοῦντα γάρ τ' ἄν*. Blaydes writes *φρονοῦντά γ' ἄν νιν*: Heimsoeth conj. *φρονοῦντι τοί νιν*.—*δκνω* [sic] L, with *ιδεῖν* written after it (but so blotted as to be hardly legible) by a late hand,—the same (perhaps) which corrected *ἐς δόμον* to *ἐν δόμοις* in 80.

*μή τὸ μὴδὲν ἄλγος εἰς μέγ' ὀσέτε*; 'Come, go thou into the house...and forbear to make much of a petty grief.' See Appendix.

*στὶ' ἀνέξει*: cp. fr. 618 *σύγγνωτε κἀνά-σχεσθε σιγῶσαι*.—*δαίλιαν ἀρεί*, 'win,' 'acquire,' the reputation of cowardice: cp. *Ant.* 924 *τὴν δυσέβειαν εὐσεβοῦς ἐκτησάμην* (n.): Eur. *I. T.* 676 *καὶ δαίλιαν γὰρ καὶ κἀκὴν κεκτήσομαι*. The fut. midd. *ἀροῦμαι* occurs in *O. C.* 460 *σωτήρ' ἀρείσθε*, and Pind. *P.* 1. 75 *ἀρέομαι...μισθόν*. The fut. act. *ἀρεῖς* has better ms. authority here; but is (I am now convinced) wrong. It could mean only, 'raise thy cowardice,' in the sense, 'allow thy coward fears to rise,'—a very forced one. Further, there is no other example of a fut. act. *ἀρώ* with *ᾶ*. See note in Appendix on the Future and Aorist forms from *αἰέρω*, *αἰρω*, *ἀρνυμαι*.

76 *ἔνδον ἀρκέτω μένων*: for the personal constr. (instead of *ἀρκέτω αὐτὸν ἐνδον μένων*), cp. 635: *Ant.* 547 *ἀρκέσω θηήσκουσ' ἐγώ*: *O. T.* 1061 *ἄλκις νοσοῦσ' ἐγώ*.

77 *τί μὴ γένηται*; 'lest what happen?'

So Eur. *Suppl.* 543 *νεκροὺς δὲ ταρβέιτ' εἰ κρυβήσονται χθονί*; | *τί μὴ γένηται*; *μή κατασκάψωσι γῆν* | *ταφέντες ὕμῳ*;—*ἀνήρ*, emphatic, a man indeed; cp. 1238 *οὐκ ἄρ' Ἀχαιοὶς ἄνδρες εἰσι πλὴν ὅδε*;

78 *ἐχθρός γε*. Odysseus refrains from replying that Ajax was then sane, but now is frenzied. 'Yes,' he answers, 'my foeman,—as he is still.' That enmity, he means, will now be more dangerous than ever.

79 *οὐκοῦν γέλως ἡδιστος*...: The goddess suggests the vulgar sentiment of mankind, not as approving it, but, as it were, to test the disposition of Odysseus; who passes it by in silence, and afterwards repudiates it by his action.

80 *ἔμολ' μὲν*: the particle merely throws a slight stress on the pronoun: *Ant.* 11 n.

82 *φρονοῦντα γάρ*: 'yes, for...': the γάρ of assent, *O. T.* 1117 n.—*ἐξέστην* with acc., as meaning 'avoid': Dem. or. 20 § 10 *οὐδὲνα πώποτε κίνδυνον ἐξέστησαν* (a phrase which occurs also in or. 23 § 76): Plat. *Phileb.* p. 43 A *ἀλλὰ γὰρ ὑπεκστήναι τὸν λόγον ἐπιφερόμενον τοῦτον*

- AΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντ' ἴδῃ πέλας.  
 ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς ὄρᾳ;  
 ΑΘ. ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.  
 ΟΔ. γένοιτο μέντ' ἂν πᾶν θεοῦ τεχνωμένον.  
 ΑΘ. σίγα νυν ἔστως καὶ μέν' ὥς κυρεῖς ἔχων.  
 ΟΔ. μένομι' ἂν· ἤθελον δ' ἂν ἐκτὸς ὦν τυχεῖν.  
 ΑΘ. ὦ οὔτος, Αἴας, δεύτερόν σε προσκαλῶ.  
 τί βαῖδον οὕτως ἐντρέπει τῆς συμμάχου;

85

90

## ΑΙΑΣ.

- ὦ χαῖρ' Ἀθάνα, χαῖρε Διογενὲς τέκνον,  
 ὥς εὖ παρέστης· καὶ σε παγχρύσοις ἐγὼ  
 στέψω λαφύροις τῆσδε τῆς ἀγρας χάριν.  
 ΑΘ. καλῶς ἔλεξας. ἀλλ' ἐκεῖνό μοι φράσον,  
 ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῶ;  
 ΑΙ. κόμπος πάρεστι κούκ ἀπαρνοῦμαι τὸ μῆ.  
 ΑΘ. ἦ καὶ πρὸς Ἀτρεΐδαισιν ἤχμασας χέρα;

95

T has ἐξέστην ἰδεῖν instead of ἐξέστην δκνῶ, and the same *v. l.* is in the marg. of Pal. [Campb., by an oversight due doubtless to v. 82, attributes δκνωί to L in v. 81, where, like the other MSS., it has δκνεῖς.] 88 πέλας] Nauck conj. παρών. 88 τυχεῖν] κυρεῖν Γ. 89 Αἴας] In L the 1st hand wrote αἴας, which a later has altered to

βούλομαι ('to elude the brunt of this argument'). Cp. Thuc. 2. 88 § 2 μηδὲνα δχλων... ἀποχωρεῖν ('to face any numbers'). But ἐξίστασθαι takes a *dat.* when it means 'to make place for' (672), or 'give way to' (*Ph.* 1053).

83 οὐδὲ νῦν refers to οὐκ in 82: 'even as it is (*i.e.* though he is insane) thou hast no reason to fear him, since he will not see thee.'

84 ὀφθαλμοῖς... τοῖς αὐτοῖς, *i.e.*, with eyesight as good as ever. Odysseus forgets, or ignores, the promise of Athena that she would *avert* from him the eyes of Ajax (69 f.). She now renews the assurance in a stronger form. Ajax shall, in respect to him, be *blind*.

85 δεδορκότα properly implies *keen*, *bright* vision: Aesch. *Suppl.* 409 δεδορκὸς δμμα (with Tucker's note). Chrysippus *ap.* Gellius 14. 4 ἐντονον καὶ δεδορκὸς βλέπουσα (said of Justice), which Gellius renders, *luminibus oculorum acribus*.

86 γένοιτο κ.τ.λ.: cp. Her. 5. 9 γένοιτο δ' ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ.—μέντ' ἂν, a crasis frequent in Attic prose (Dem. or. 1 § 26, Plat. *Rep.* p. 375 D, etc.). Here μέντοι expresses reflective

assent ('well, certainly'), as so often in Plato (*e.g.*, *Soph.* p. 245 B ἀληθέστατα μέντοι λέγεις).—θεοῦ, not θεῶς,—the generalising masc.: Aesch. *Eum.* 297 (ref. to Athena), ελθοι· κλυεὶ δὲ καὶ πρόσωθεν ὦν θεός. So *Ani.* 463 (δστις), *Tr.* 151 (αὐτοῦ), *El.* 145 (δς), 771 (πάσχοιτι), 1026 (ἐγχειροῦντα), 1105 (τὸν ἀγχιστον).

88 μένομι' ἂν. Among its many shades of meaning, the opt. with ἂν sometimes expresses, as here, what the speaker feels that he *must* do; cp. *Ani.* 1108 ὦδ' ὥς ἔχω στείχοιμι' ἂν (n.). See below, 186.—ἤθελον δ' ἂν, as *Ph.* 1278, and *id.* 1239 ἂν... ἐβούλομην: so ἠθέλησα with ἂν, *id.* 427, *O. T.* 1348, and εἰλόμην ἂν, *Tr.* 734. For ἤθελον without ἂν, see 1400.—ἐκτὸς ὦν τυχεῖν, to be clear of the peril: cp. *Ph.* 504 ἐκτὸς ὄντα πημάτων: *id.* 1260 ἴσως ἂν ἐκτὸς κλαυμάτων ἔχοις πόδα: fr. 657. 3 ἐκτὸς εἰσι τῶν κακῶν.

89 οὔτος: 71.—Αἴας. When a proper name of the 3rd declension comes from a stem ending in *αντ* (as Αἴαντ), the Attic vocative ends in *ας*: so Θάας, ἄκουσον, Eur. *I. T.* 1436. The Homeric vocative of Αἴας is always Αἴαν (ᾶ),—formed on the analogy of the voc.

ATH. Nay, even now, he shall not see thee, though thou art near.

OD. How so, if he still sees with the same eyes?

ATH. I will darken them, though they are open.

OD. Well, all is possible when a god contrives.

ATH. Stand silent, then, and stay where thou art.

OD. I must stay.—Would that I were far from here!

ATH. What ho, Ajax, once again I call thee! is this thy scanty regard for thine ally?

*Enter AJAX, holding a blood-stained scourge in his hand.*

AJ. Hail, Athena! Hail, Zeus-born maid! How well hast thou stood by me! Yea, I will crown thy shrine with trophies of pure gold for this prize!

ATH. 'Tis fairly spoken. But tell me this—hast thou dyed thy sword well in the Greek camp?

AJ. That vaunt is mine; I disclaim it not.

ATH. And perchance turned thine armed hand on the Atreidae?

*αἶαν*, but the accent remains, and the *σ* is still clear. The form *Αἶας* is also supported here by E and Mosq. b; also by Eustath. p. 1469. 59, Greg. Cor. *De Dialect. Att.* p. 53, and Choeroboscus p. 105. 13 (ed. Gaisf.) = Bekker *Anecd.* p. 1183. But A, with the great majority of the later MSS., has *Αἶαν*, and so the Aldine. 96 τὸ μὴ MSS., and Ald.: Wecklein writes τὸ μὴ οὐ, as proposed, after Herm., by Nauck (who in his text, however, leaves τὸ μὴ). 97 ἥχμασας] Reiske and Musgrave conj.

from stems in *οντ*, as *Κρέον* (stem *Κρεοντ*). The vocatives *Πουλυδάμα* (*Il.* 12. 231), *Λαοδάμα* (*Od.* 8. 141) are exceptions, due perhaps to a sense that here the ending *-αν* might suggest an accusative.

τῆς συμμαχου: there is a terrible irony in this, since he had angered her by rejecting her aid in battle (774).

91 Ajax enters from the tent, carrying the heavy, blood-stained thong, with which he has been scourging the cattle (241 f.). Hence the title *μαστιγοφόρος* (see Argument to the Play).

Διογενὲς τέκνον: cp. Aesch. *Th.* 127 ὦ Διογενὲς φιλόμαχον κράτος (Athena): Eur. *Cycl.* 350 ὦ Παλλὰς, ὦ δέσποινα, Διογενὲς θεά. Cp. *Ion* 465 ταῖς ἀλατογενῆς.

92 ε. παρίσσης: cp. 117.—στῆψω, 'crown,' in the fig. sense of 'honouring with gifts': cp. *El.* 457 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέρας | χειρὶ στέψωμεν ἢ τανυὴν δωρούμεθα: *Ant.* 431 χοαῖσι... τὸν νέκυν στέφει. (In later Greek, *στεφανοῖν* is said of any *honorarium*; as Plut. *Timol.* 16 τὸν... ἀνθρῶπον ἐστεφάνωσαν..

δέκα μυαῖς.) Here, the word may refer more esp. to *hanging up* trophies in Athena's temple (Aesch. *Th.* 278 λάφυρα δάων δουρὶ πηχθ' ἀγνοῖς δόμοις | στέψω,—where, however, the text is doubtful: cp. *Agam.* 577 ff.).—λαφύροις (rt. λαβ), spoils taken from the enemy, a poetical word, used by Xenophon. The epithet *παγχρύσοις* suggests votive gifts (*ἀναθήματα*) of golden vessels.

94 ε. ἐκείνο marks (better than τοῦτο would have done) the somewhat abrupt change of subject. Athena treats Ajax as one whose thoughts can be turned at pleasure in any new direction.—ἔγχεος, 'sword'; cp. 287, 658, 907, *Ant.* 1236; synonymous with *ξίφος* (10, 231, 1034), and *φάσγανον* (834, 899).—εἰ: cp. 18.—πρὸς Ἀργείων στρατῷ, 'on' them,—denoting an encounter at close quarters; cp. 97.

96 τὸ μὴ, where (after the negative) τὸ μὴ οὐ would be normal; so *O. T.* 1387 f., *Ant.* 443, *Ph.* 348 f.

97 ἥχμασας χεῖρα; The exact sense seems to be, 'hast thou used an armed

- AI. ὥστ' οὐποτ' Αἴανθ' οἶδ' ἀτιμάσουσ' ἔτι.  
 AΘ. τεθνᾶσιν ἄνδρες, ὡς τὸ σὸν ξυνήκ' ἐγώ.  
 AI. θανόντες ἤδη τὰμ' ἀφαιρείσθων ὄπλα. 100  
 AΘ. εἶεν, τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου,  
 ποῦ σοι τύχης ἔστηκεν; ἡ πέφενγέ σέ;  
 AI. ἡ τοῦ πύτριπτον κίναδος ἐξήρου μ' ὅπου;  
 AΘ. ἐγώγ'. Ὀδυσσεά τὸν σὸν ἐνστάτην λέγω.  
 AI. ἡδιστος, ὦ δέσποινα, δεσμώτης ἔσω 105  
 θακεῖ. θανεῖν γὰρ αὐτὸν οὐ τί πω θέλωι—  
 AΘ. πρὶν ἂν τί δράσης ἡ τί κερδάνης πλέον;  
 AI. πρὶν ἂν δεθεῖς πρὸς κίον' ἐρκείου στέγης

ἡμαξας, which Wunder and Blaydes adopt.—*χέρα*] *χέρα* L: a corruption which may have arisen from *χέρας* (the reading of Γ), rather than from *χερῶν*. 98 ὥστ' MSS., and Ald.: Elmsley conj. ὡς.—*οἶδ'*] *οἶδ'* L: schol. in marg., *ἐὰν δαυνθῇ τὸ οἶ* [i.e., if we read *οἶδ'*] *ἔσται ἐπὶ τῶν* 'Ατρεῖδ' <ὦν>, <ἐὰν δὲ> *ψιλὸν τὸ οἶδα ἀντὶ τοῦ ἐπίσταμαι*. A, with most MSS. and Ald., has *οἶδ'*.—*ἀτιμάσουσ'*] *ἀτιμάσωσ'* L, but a later hand has tried to alter *ω* into *υ* (*ου*). 99 ἄνδρες] *ἄνδρες* MSS., and Ald.—*ἐγώ*] Meineke

hand upon them?' The acc. *χέρα* is analogous, though not precisely similar, to the cognate accusative in *αἰχμάσαι* *τάδε* (*Tr.* 355, 'to do those deeds of arms'), and *αἰχμὰς αἰχμάσουσι* (*Il.* 4. 324), 'they will wield spears.' The fact that *πρὸς* stands with dat., and not with acc., shows that the phrase cannot mean, 'hast thou armed thy hand against them?'—Muscgrave's *ἡμαξας*, though specious, is coarser; there is a keen edge in the reference of *ἡμαξας* to the prowess of a warrior.

98 ὥστ' ('so that') is far better here than ὡς ('know that...', 39); and is the more forcible because *γε* is absent (cp. 45 n.).—*Ἀλατ'* (instead of *ἐμέ*) adds a certain majesty to the vaunt; cp. 864: as when Achilles says (*Il.* 1. 240), *ἡ ποτ' Ἀχιλλῆος ποθὲν ἔχειαι νῆας Ἀχαιῶν*.

99 τὸ σὸν, 'thy saying'; cp. 1401: but in 1313, 'thy interest.'

100 θανόντες.. ἀφαιρείσθων. The grim irony is like that of *O. T.* 1273 f. *ἐν σκοτῶ... | ὀφθαλμοῖσ' O. C.* 1377 (they are to *die*) *ἢ ἀζῶτων τοὺς φυτεύσαντας σέβειν: Ant.* 310 (after a like threat) *ἢ εἰδότες τὸ κέρδος ἔνθεν οἰστέον | τὸ λοιπὸν ἀρπάξῃτε: Tr.* 1110 (Deianeira shall perish) *ἢ ἐκδιδοχθῇ πᾶσιν ἀγγέλλειν κ.τ.λ.*

τὰμ', emphatic: the arms which, when Achilles was dead, belonged by right to

Ajax. Schol.: *καλῶς τὰ ἐμὰ ἔφη, οὐχ ἃ δεῖ με λαβεῖν, ὡς ἰδίῳν ἀπεστερημένος*.

101 *εἶεν* ('so far so good') marks that the speaker is about to pass to a new point; *O. C.* 1308, *El.* 534, *Ph.* 1308.—*τί γὰρ δὴ*: here γὰρ ('now') merely prefaces the question; *δὴ*='then,' 'in the next place.' Cp. *Eur. I. T.* 576 *τί δ' ἡμεῖς ὅτ' ἐμοὶ γεννήτορες; | ἀρ' εἰσὶν*;

*ποῦ σοι τύχης ἔστηκεν*; Cp. 314: *O. T.* 1442 *ἢ ἔσταμεν | χεῖρας: Tr.* 375 *ποῦ ποτ' εἰμι πράγματος; ib.* 1145 *ξυμπορᾶς ἢ ἔσταμεν—σοι*, ethic dat.: *O. C.* 81 *ἡ βέβηκεν ἡμῖν ὁ ξένος; (i.e., 'Do we find ourselves alone?')* For the double question, cp. 983 f.

103 *τοῦ πύτριπτον*, 'accursed'; cp. the imprecation, *ἐπιτριβεῖς* (*Ar. Av.* 1530, *Thesm.* 557). Others explain it, from the sense 'rubbed down,' as 'practised in trickery,' 'knavish' (cp. *περίτρυμμα*, *ἀλχημα*, etc.). *Ar. Plut.* 275 *ὡς σεμνὸς οὐπίτριπτος*: *Andoc. or.* 1 § 99 *ὦ συκοφάντα καὶ ἐπίτριπτον κίναδος*. *Ar. Av.* 430 *πυκνότατον κίναδος, | σόφισμα, κύρμα, τρίμμα, παιπαλῆμ' ὄλον*. Here *κίναδος* is acc.: cp. 118, *Ph.* 444 n.

*ἐξήρου μ' ὅπου*, sc. *ἐστὶ*: a frequent ellipse after *ὅπου* (890, *O. T.* 926, *Ant.* 318). Cp. 33.

104 *ἐγώγ'*. In favour of omitting the colon after *ἐγώγ'*, it has been urged

AJ. So that nevermore will they dishonour Ajax.

ATH. The men are dead, as I take thy meaning :

AJ. Dead : now let them rob me of my arms !

ATH. Good : and then the son of Laertius—in what plight hast thou left him ? Hath he escaped thee ?

AJ. What, thou askest me of that accursed fox ?

ATH. Yea, in sooth—of Odysseus, thine adversary.

AJ. No guest so welcome, Lady : he is sitting in the house—in bonds : I do not mean him to die just yet.

ATH. What wouldst thou do first ? What larger advantage wouldst thou win ?

AJ. First, he shall be bound to a pillar beneath my roof—

conj. *ἔπος*. **102** *ἔστηκεν* L and A.—*ἦ* L, with most MSS. : but *ἦ* Pal. (with *ἦ* above). The Aldine points thus : *ποῦ σοι τύχης ἔστηκεν, ἡ πέφυγέ σε ;* **104** *ἔγωγ'* *ἔγω δ'* Zonaras 2. p. 1448 (*ap. Blaydes*) : *ἔγω δ' Γ.—ἔγωγ'.* 'Οδυσσεύα]. Bothe deletes the point after *ἔγωγ'*. Nauck writes *ἔγωγ'.* 'Οδυσσῆ. Dindorf conj. 'Οδυσσεά *ἔγωγ'.* **107** *κερδάνησ* L, with *εἰς* above from a late hand : *κερδάνεις* A. But the aor. subj. is in most MSS., and Ald. **108** *ἐρκείου* Elmsley : *ἐρκίου* MSS., and Ald.

that, if it remains, the goddess seems to accept the description just given of her favourite ; and that it would better become her to reply merely, 'I mean Odysseus, thy foe.' But she is displaying the insanity of Ajax, and has already received his fierce vaunts with the irony of seeming approval.—'Οδυσσεά, with synizesis: cp. Eur. *Phoen.* 913 σφάξαι Μενοικέα τόνδε : [Eur.] *Rhes.* 977 *ἔπειτ' Ἀχιλλέα Θέτιδος κ.τ.λ.* But synizesis is not applied by Sophocles to 'Οδυσσεά in *Ph.* 1220, to 'Αχιλλέα in *Ph.* 331 and 358, or to Θησέα in *O.C.* 1055 and 1630. Here Nauck writes 'Οδυσσῆ, a form found in *Rhes.* 708; cp. Eur. *El.* 439 'Αχιλῆ.

*ἐνστάτην*, 'adversary' : a word not extant elsewhere. It comes from *ἐνστασθαι* as 'to stand in the way' of a person or thing, 'oppose,' 'resist.' For the literal sense, see Lysias or. 3 § 8 *εὐθύς με τύπτειν ἐπεχειρήσεν* *ἐπειδὴ δὲ αὐτὸν ἡμυνάμην ἐνστάς* ('when I stood up to him and repelled him'), *ἔβαλλέ με λίθοις* : for the fig. sense, Thuc. 8. 69 § 2 *ἦν τις ἐνιστῆται τοῖς ποιομένοις*. Hence in logic, *ἐνστασις*, *instantia*, 'objection' (cp. Isocr. or. 5 § 39, *ἐνιστῆται τοῖς εἰρημένοις*). In *Etym. M.* p. 625. 25 *ἐνστάτης* (quoted from this passage) is loosely explained as = *ἀντιστάτης*.

**105** *ἡδιστος*, most welcome; cp. *El.* 929 *κατ' οἶκον*, *ἡδὺς οὐδὲ μητρὶ δυσχερής*.

**108** *κίον* *ἐρκείου στέγης*, lit., 'a pillar of the domestic roof.' As *Zeus*

*ἐρκείος* is the god of the household (*Ant.* 487 n.), *ἐρκείος στέγη* is a poetical phrase for the house. In such a phrase, *στέγη* could mean either (a) 'roof,' or (b) generally, 'building.' Here, it probably means 'roof' ; as is suggested by the fact that, in Homer, *ἔρκος* sometimes denotes the enclosure of the αὐλή, open to the sky (*Od.* 22. 442, etc.) ; in using *ἐρκείος*, then, as = 'domestic,' the poet may have felt that *στέγη*, *tectum*, would make the sense clearer. This is also suggested by *κίον* : see Eur. *H. F.* 1006, where the roof of the house falls in, breaking one of the *κίονες* (called also *λαῖνοι ὀρθοστάται*, *ib.* 979 f.) which supported it :—*πρὸς κίονα | νῦτον πατάξας, δς πεσῆμασι στέγης | διχορραγῆς ἔκειτο κρηπιδῶν ἐπι.* Cp. also Aesch. *Ag.* 897 *ὕψηλῆς στέγης | στύλον ποδῆρη* ('of a lofty roof | A strong-based pillar' ; Kennedy).—I now prefer this view to that which takes *ἐρκείος στέγη* as = 'the building of an enclosure' ; i.e. an αὐλή, open to the sky, within the house ;—the *κίον* being then one of the columns of a peristyle surrounding this court, as in the *ἀνδρωνῆτις* of an ordinary Greek dwelling.

*δεξιὸς πρὸς κίον* : the regular preparation for a flogging: cp. Aeschin. or. 1 § 59 *δῆσαντες πρὸς τὸν κίονα αὐτὸν... ἐμαστιλῶν*. Lysias fr. 52 § 4 *ἀλιν πρὸς τὸν κίονα αὐτὸν μαστιγοῦν δῆσαντας*. Hypereides *ap. Pollux* 3. 80. So Plaut. *Bacch.* 4. 7. 24 *abducite hunc intro atque astringite ad*



- AΘ. τί δῆτα τὸν δύστηνον ἐργάσει κακόν;  
 ΑΙ. μᾶστιγι πρῶτον νῶτα φοινιχθεὶς θάνῃ. 110  
 ΑΘ. μὴ δῆτα τὸν δύστηνον ᾧδὲ γ' αἰκίσῃ.  
 ΑΙ. χαίρειν, Ἀθάνᾳ, τᾶλλ' ἐγὼ σ' ἐφίεμαι. (ex 116)  
 κείνος δὲ τείσει τήνδε κοῦκ ἄλλην δίκην.  
 ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἦδε σοι τὸ δρᾶν,  
 χρῶ χειρί, φείδου μηδὲν ὧν περ ἐννοεῖς. 115  
 ΑΙ. χωρῶ πρὸς ἔργον· τοῦτο σοὶ δ' ἐφίεμαι,  
 τοιάνδ' αἰεὶ μοι σύμμαχον παρεστάναι.  
 ΑΘ. ὄρᾳς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὄσῃ;  
 τούτου τίς ἂν σοι τάνδρὸς ἢ προνούστερος,  
 ἢ δρᾶν ἀμείνων ἡρέθῃ τὰ καίρια; 120  
 ΟΔ. ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτίρω δέ νιν  
 δύστηνον ἔμπας, καί περ ὄντα δυσμενῇ,

109 ἐργάσει Brunck: ἐργάσῃ MSS., meant probably for the fut. 110 θάνῃ] Bothe and Meineke conj. φαῖῃ (as Mekler now reads): Dindorf, δαμῇ: Madvig, φθάνῃ: O. Hense, βαφῇ. 111 δύστηνον] Wolff conj. δειλαιον, to avoid repeating the word used in 109. Cp. cr. n. on 1000. 112 ἐγὼ σ' ἐφίεμαι] ἐγωγιέ σ' ἐφίεμαι L, with Γ and some others: whence Schneidewin conj. ἐγωγιέ σ' εὐχομαι (noting that ἐφίεμαι recurs in 116). 113 τείσει] τίσει MSS. For the spelling, see comm. on O. T. 810. 114 ἦδε L, A, with most MSS., and Ald.: ᾧδε r (Pal., T, etc.), and as a *v. l.* in Γ and others. 115 ἐννοεῖς] νοεῖς Γ.—In L the first

*columnam fortiter*.—δεῖν πρὸς κίονα (properly, 'to take and bind to a pillar'), not πρὸς κίονι, was thus the usual phrase; but Artemidorus (c. 160 A.D.) *Oneirocr.* 1. 78 has προσδεθεὶς κίονι ἔλαβε πληγὰς πολλὰς. Cp. 240.—κίων is masc. in Attic. Herodotus uses it in both genders (fem. 1. 92, masc. 4. 184). With Pindar it is always fem.; and usually so in the *Odyssey*, but not always; in *Od.* 8. 66, πρὸς κίονα μακρὸν ἐπέσας, the masc. has a metrical motive, but not in 19. 38, κίονες ὑψόσ' ἔχοντες.

109 ἐργάσει. In v. 107 she continued his sentence; here, feigning keener alarm, she interrupts it.—Nauck reads ἐργάσῃ (aor.), depending on πρὶν ἂν: which not only is weaker, but requires δῆσας instead of δεθεὶς in 108.

110 πρὶν ἂν...φοινιχθεὶς θάνῃ. After θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω (106), we should have had πρὶν ἂν φοινιχθῇ. But the emphasis on μᾶστιγι πρῶτον νῶτα φοινιχθεὶς serves to excuse the presence of θάνῃ,—added, for the sake of greater clearness, after the long interval. So in *Tr.* 1130 Hyllus says of Deianeira, τέθη-

κεν, and then in 1133 Heracles, ὅμοι' πρὶν ὡς χορὴν σφ' ἐξ ἐμῆς θανεῖν χερὸς; where the stress on τῆς ἐμῆς similarly palliates the illogical form of the sentence.—φοινιχθεὶς: Eur. *Hec.* 153 φοινισσομένην αἵματι. Ar. *Ach.* 320 καταξάλλειν τὸν ἄνδρα τοῦτον εἰς φοινικίδα.

111 αἰκίσῃ: cp. O. T. 1153 μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.

112 χαίρειν...σ' ἐφίεμαι. It seems best to suppose that the constr. is ἐφίεμαι χαίρειν σε, 'It is my injunction that thou have thy will in all else.' Cp. O. T. 1054 f. δντιν' ἀρτίως | μολεῖν ἐφίεσθα: where the acc. similarly belongs to the inf. There is no example of ἐφίεμαι τινα (instead of τινι) ποιεῖν τι: though we find in *Tr.* 1221 τοσοῦτον δὴ σ' ἐπισκῆπτω, like κελεύω τινα τι. Nor does the sense here require that σε should be the object of ἐφίεμαι.—Remark the objection to rendering ἐφίεμαι here 'I desire': when the verb has that sense, with an inf., its subject is the same as that of the inf.: e.g. *Phil.* 1315 ὦν δέ σου τυχεῖν ἐφίεμαι, | ἀκουσων. Further, the sense, 'enjoin,' 'command,' better suits the insane ὄβρις

ATH. The hapless man—what despite wilt thou do unto him?

AJ. —and have his back crimsoned with the scourge, ere he die.

ATH. Nay, do not torture the wretch so cruelly.

AJ. In all else, Athena, I say, have thy will; but *his* doom shall be none but this.

ATH. Nay, then, since it delights thee to do thus, hold not thy hand, abate no jot of thine intent.

AJ. I go to my work:—but thou, I charge thee, stand ever at my side as thou hast stood to-day! [Exit AJAX.]

ATH. Seest thou, Odysseus, how great is the strength of the gods? Whom couldest thou have found more prudent than this man, or more valiant for the service of the time?

OD. I know none; and I pity him in his misery, for all that he is my foe,

corrector (S) has written in the marg., γρ. ἐνέπεις. 116 τοῦτο σοὶ (made from σοὶ) δ' ἐφίεμαι L. τοῦτό σοι δ' ἐφίεμαι Ald., and so most edd.: Bergk conj. σοὶ δὲ τοῦτ' ἐφίεμαι. Dindorf writes, σοὶ δ' ἐφίεμαι, θεῶ, with the approval of Nauck, who in his text, however, prints [τοῦτο] σοὶ δ' ἐφίεμαι. 118 δση;] δση; L. 120 ὑρέθη] εὔρεθη MSS. See comm. on O. T. 68. 121 ἐποικτίρω] ἐποικτίρω MSS. For the spelling see comm. on O. T. 13. 122 ἐμπης MSS., and Ald.: ἐμπαῖς Brunck and Heath, from schol. here, Ἴωνες ἐμπης φασίν, Ἀττικοὶ δὲ ἐμπαῖς καὶ ἐμπα. Cp. 1338.

of Ajax.—χαίρειν..τάλλα, to have her pleasure, i.e., to have her commands obeyed, in all other things: schol. ἐφίεμαι σε εἰς τὰ ἄλλα κελεύειν μοι καὶ χαίρειν ὡς πειθομένου μου.

114 ε. σὺ σ' οὖν: for this use of οὖν with pron. and imperat., cp. 961: O. T. 669 ὁ δ' οὖν ἔγω: Ar. Ach. 185 οἱ δ' ἐδίωκον κάβδων. | ΔΙ. οἱ δ' οὖν βοώντων.—τέρψις ἦδε σοὶ τὸ δρᾶν: the inf. (with art. added, as oft., O. C. 47 n.) is in apposition with τέρψις ἦδε: 'since this is thy pleasure,—even to do (thus).' Instead of τέρψις σοὶ τὸ δρᾶν τὸδε, the defining pron. has been assimilated to τέρψις: cp. Tr. 483 ἤμαρτον, εἰ τι τήνδ' (instead of τὸδ') ἀμαρτίαν λέγεις (n.).

χρᾶς χεῖρ, φείδω κ.τ.λ.: the asyndeton adds vigour to the command: cp. 811 χωρῶμεν, ἐγκώνωμεν: 844 γεύεσθε, μὴ φείδεσθε: 988 ἴθ', ἐγκένοι, σὺγκαμε: Eur. Hec. 1044 ἄρασσε, φείδω μηδέν.—μηδέν, adv.: ὦν=τοῦτων ᾧ: so Eur. Med. 400 φείδω μηδέν ὦν ἐπίστασαι.

116 τοῦτο σοὶ δ' ἐφίεμαι. The emphasis on τοῦτο warrants the place of δέ, which often, indeed, comes third in a sentence, or even later; cp. 169: O. T.

485 ὁ τι λέξω δ' ἄπορώ: Aesch. P. V. 399 δακρυσίτακτον ἄπ' ὅσων ραδιῶν δ' εἰβομένα ρέος: Eur. fr. 776 δεινὸν γε, τοῖς πλουτοῦσι τοῦτο δ' ἐμψυτον.

118 ὄρεσ..τήν..ισχὺν δση: cp. 103.—τήν θεῶν ἰσχύν: for the absence of a second art., cp. 664 ἡ βροτῶν παροιμία: Ant. 10 τῶν ἐχθρῶν κακὰ (n.).

119 ε. τίς ἂν ὑρέθη, 'who could have been found?' the potential aor. indic. with ἄν: cp. Ant. 502 πόθεν κλέος γ' ἂν εὐκλεέστερον | κατέσχω...; Dem. or. 37 § 57 πῶς ἂν..ἐγὼ τί σε ἠδίκησα;—προνοώστερος. The Homeric Ajax, though not subtle in thought or speech, has robust good sense: as Hector says (Il. 7. 288), Ἄλαν, ἐπεὶ τοι δῶκε θεὸς μέγεθός τε βλῆν τε | καὶ πωυτήν.—δρᾶν..τὰ καίρια: cp. Shakesp. All's Well 1. 2. 26 He did look far | Into the service of the time, and was | Discipled of the bravest.

121 ε. ἐγὼ μὲν: μὲν merely emphasizes the pron.: cp. 455, Xen. Cyr. 1. 4. 12 ἐγὼ μὲν οὐκ οἶδα. ἐμπαῖς, followed by καίπερ and a participle; Il. 24. 523 ἀλγέα δ' ἐμπης | ἐν θυμῷ κατακείσθαι εἴσομεν, ἀχρῦμενοί περ. Cp. 563.

ὀθούνεκ' ἄτη συγκατέζευκται κακῇ,  
οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμόν σκοπῶν.  
ὀρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν  
εἰδῶλ', ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν. 125

AΘ. τοιαῦτα τοῖνυν εἰσορῶν, ὑπέρκοπον  
μηδὲν ποτ' εἶπης αὐτὸς εἰς θεοὺς ἔπος,  
μηδ' ὄγκον ἄρη μηδέν', εἴ τινος πλέον  
ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει. 130  
ὥς ἡμέρα κλίνει τε κἀνάγει πάλιν  
ἅπαντα τὰνθρώπεια· τοὺς δὲ σῶφρονας  
θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακοὺς.

## ΧΟΡΟΣ.

Τελαμώνιε παῖ, τῆς ἀμφιρύτου  
Σαλαμίνος ἔχων βάθρον ἀγχιάλου, 135

123 This v., suspected by L. Dindorf (*Thes.* 1. 2. p. 2367) and Leeuwen (*Comment.* p. 119), is bracketed by Nauck.—ὀθούνεκ' ἄθ' ὀθνεκ' L, as usual. 126 εἰδῶλ' εἰδῶλα· L. Cp. comm. on *Ani.* 1146. 127 In L the indication of the person (αθ) has been added by a later hand.—ὑπέρκοπον] ὑπέρκομπον r (as Γ). 129 ἄρη L, A, and others: ἄρης or ἄρης r. In Suidas, s.v. εἰδῶλον, where vv. 125—133 are quoted, most MSS. have ἄρης, but Bernhardt cites ἄρη (*sic*) and ἀρη as variants. In

123 ἄτη συγκατέζευκται: the more ordinary word would have been συνέζευκται, but metre has prompted the double compound, which recurs only in later Greek. The κατὰ adds the idea of a constraining force: cp. Plutarch *Camill.* 2 τοὺς ἀγάμους λόγοις τε πείθοντα καὶ ζημίαις ἀπειλοῦντα συγκαταζεύξαι (*constrain into marriage with*) ταῖς χηρευούσαις γυναίξιν. Eur. *Hipp.* 1389 οἷα ξυμφορᾷ συνεζύγη. *Andr.* 98 στερρὸν τε τὸν ἐμὸν δαίμον' ὧ συνεζύγη.

124 οὐδὲν τὸ τούτου κ.τ.λ. The *σῶφροσύνη* of Odysseus finds similar expression at 1365 (καὶ γὰρ αὐτὸς ἐνθάδ' ἔξομαι).

126 εἰδῶλ'..σκιάν. As unreal as phantoms; as unsubstantial as shadows. Cp. fr. 12 ἀνθρωπὸς ἐστὶ πνεῦμα καὶ σκιὰ μόνον, | εἰδῶλον ἄλλως.

128 αὐτός: as Ajax had done more than once (766—775).

129 ὄγκον, 'pomp,' *Tr.* 817. Cp. *Shakesp. Merch.* 1. 1. 124 *showing a more swelling port | Than my faint means would grant continuance.*—ἄρη, 'take upon thee,' 'assume': subjunct. of 1st aor. ἡράμην (not of 2nd aor. ἡρόμην, which would have ἄ). The sense of ἡράμην is

usu. 'to take up' or 'take upon one,' rarely 'to win,' which is the regular sense of ἡρόμην. See Appendix on 75.—ἄρης (from 1st aor. act. ἦρα) has inferior ms. authority, and is also less suitable in sense: it would mean, 'lift up,' 'exalt.'

130 βρίθεις, 'art weighty,' i.e. 'powerful': cp. Pind. *N.* 3. 40 συγγενεὶ δέ τις εὐδοξία μέγα βρίθει.—μακροῦ, extensive, 'large': cp. 825: *Tr.* 1217 χάρον βραχέας πρὸς μακροῖς ἄλλοις διδοῦς.—πλούτου βάθει: cp. *Tyrtaeus* fr. 12. 6 πλουτοῖη δὲ Μίδεω καὶ Κινύρεω βάθιον (so *Camerarius*: μάλιον G. M. Schmidt): Pind. *O.* 13. 63 βαθὺν κλᾶρον ('a rich domain'): Aesch. *Suppl.* 555 βαθύπλουτον χθόνα (referring to soil): Eur. fr. 453 Εἰρήνηα βαθύπλουτε: Callim. *Cer.* 114 τὸν βαθὺν οἶκον ('opulent'): Aelian *V. H.* 3. 18 ἐν εἰρήνῃ τε διάγειν καὶ πλοῦτῳ βαθεῖ. Indeed, βαθὺς could be said (like παχύς) of a rich man: Xen. *Oec.* 11. 10 βαθεῖς τε καὶ ἐρρωμένους ἄνδρας, 'men of substance and power.'—The feeble v.l. βάρει (cr. n.) was prompted by βρίθεις.

131 ἡμέρα: cp. 475: Pind. *P.* 8. 95 ἐπάμεροι· τί δέ τις; τί δ' ὅθ τις; σκιᾶς ὄναρ | ἀνθρώπος.—κλίνει: the image is from depressing the scale of a balance:

because he is bound fast to a dread doom: I think of mine own lot no less than his. For I see that we are but phantoms, all we who live, or fleeting shadows.

ATH. Therefore, beholding such things, look that thine own lips never speak a haughty word against the gods, and assume no swelling port, if thou prevailest above another in prowess or by store of ample wealth. For a day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.

*Enter the CHORUS of Salaminian Sailors, followers of Ajax.*

CH. Son of Têlamon, thou whose wave-girt Salamis is firmly throned upon the sea,

Stobaeus also (*Flor.* 22. 20), where vv. 125—130 are quoted, ἀρης is the vulgate, and ἀρη (*sic*) a v. l.: see Gaisford's ed., vol. I. p. 419. The Aldine has ἀρης, and this was the prevalent reading in the earlier editions, including those of Brunck and Hermann. 130 βρήεις] Nauck conj. σωκείς.—βάθει L, with most MSS.; so too Suidas and Stobaeus (see on 129): βάρει r (including A, where βάθει is written above), and Ald. 131 ἡμέρα] Burges conj. ἡμαρ ἐν. 133 κακούς] Morstadt conj. ἀνους, which Seyffert adopts (preferring it to his own conj. κενούς). 135 ἀγχιάλων] Bothe and Thiersch conj. ἀγχιάλων.

11. 19. 223 ἐπὶ κλῆρσι τάλαντα | Ζεὺς.—κάνάγει: so *Ph.* 866 κἀνάγει κάρα. Cp. *Ani.* 1158 τύχη γὰρ ὀρθοὶ καὶ τύχη καταρρέπει | τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντα. Eur. fr. 420 ὁρᾷ τυράννους διὰ μακρῶν πύξημένους | ὡς μικρὰ τὰ σφάλλοντα, καὶ μὴ ἡμέρα | τὰ μὲν καθέειλεν ὑψόθεν, τὰ δ' ἦρ' ἀνω.

133 κακούς (which has needlessly been suspected, cr. n.) is interpreted by vv. 127 ff., and more immediately by the contrast with τοὺς σὺφρονας: it means those who, like Ajax, are led into δυσσέβεια by overweening self-reliance or pride.

134—200 Parodos, in two main parts, viz., (1) 134—171, the anapaestic marching-song, or parodos proper, sung by the Chorus as they enter; (2) 172—200, the lyric ode, sung after they have taken up their position in the orchestra.

This is the form of Parodos used by Aeschylus in the *Persae*, the *Supplices*, and the *Agamemnon*. Nearest to this early and simple form is that in which lyric strophes are intermingled with anapaestic systems. A parodos of the latter type is found in the *Prometheus Vinculus*, the *Antigone*, and the *Philoctetes*.

The anapaestic march consists here of 38 verses; in the Aeschylean *Supplices*, of 40. It is much longer in the *Persae* (64 vv.), and in the *Agamemnon* (63).

The Chorus of fifteen Salaminian sailors enter the orchestra from the spectator's right (as they come from their quarters in the Greek camp). They march in three files (στοίχοι) of five men each. At the close of the anapaests (v. 171), they form themselves in three ranks (συνά) of five each, facing the proscenium.

It can scarcely be doubted that the anapaests were chanted by the whole Chorus, and not by the coryphaeus alone (see A. Müller, *Gr. Bühnenalterthümer*, p. 217, n. 2).

134 f. Τελαμώνι πατὶ: 11. 13. 67 Τελαμώνιον υἱόν. The followers of Ajax call upon him to come forth from his tent,—where, for some days previously, he had remained in sullen seclusion (194 f.),—and to refute this dire rumour of his onslaught on the cattle. Surely it is a malignant slander. Or is it possible that some angry deity has driven him to such a deed? Assuredly it is abhorrent from his own nature.

Σαλαμῖνος (defining gen.)..βάθρον, the pedestal, or firm seat, consisting of Salamis. The island itself is the βάθρον: this is clear from 859 f. ὦ γῆς ἱπὸν οἰκίας πέδον | Σαλαμῖνος, ὡ πατρῶν ἐστίας βάθρον. Just so in *Ph.* 1000, εὖς ἂν ἦ μοι γῆς τὸδ' αἰπεινὸν βάθρον, 'while I have this craggy Lemnos beneath my feet.'

τῆς ἀμφιπότου Σαλαμῖνος..ἀγχιάλων:

σὲ μὲν εὖ πρᾶσσοντ' ἐπιχαίρω· |  
 σὲ δ' ὅταν πληγὴ Διὸς ἢ ζαμενῆς  
 λόγος ἐκ Δαναῶν κακόθρους ἐπιβῇ,  
 μέγαν ὄκνον ἔχω καὶ πεφόβημαι  
 πτηνῆς ὡς ὄμμα πελείας. | 140  
 ὡς καὶ τῆς νῦν φθιμένης νυκτὸς  
 μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς  
 ἐπὶ δυσκλείᾳ, σὲ τὸν ἵππομανῆ  
 λειμῶν' ἐπιβάντ' ὀλέσαι Δαναῶν  
 βοτὰ καὶ λείαν, | 145  
 ἥπερ δοριληπτος ἔτ' ἦν λοιπή,  
 κτείνοντ' αἰθῶνι σιδήρῳ. |  
 τοιούσδε λόγους ψιθύρους πλάσσω  
 εἰς ὧτα φέρει πᾶσιν Ὀδυσσεύς,  
 καὶ σφόδρα πείθει. περὶ γὰρ σοῦ νῦν | 150  
 εὐπειστα λέγει, καὶ πᾶς ὁ κλύων

137 *πληγὴ Διὸς ἢ ζαμενῆς*] Herwerden conj. *ζαμενῆς πληγὴ Διὸς ἢ*. 139 *πεφόβημαι* is rejected by Herwerden as a gloss; Nauck concurs, though he does not bracket the word. 142 *θόρυβοι*] In L the *υ*, which had been omitted, is added in a very small character above the line. 143—145 L divides the vv. thus:—ἐπὶ—| λειμῶν'—| βοτὰ καὶ λείαν. 143 *ἵππομανῆ*] Heath conj. *ἵππομόμον* (Blaydes *ἵππομόμον*, also

for the place of the second epithet, see n. on *O. T.* 1199 τὰν γαμφύωνχα παρθένον | χρησιμῶν. While τῆς ἀμφιφύτου would suggest to an Athenian the narrow strait, so familiar to his sight, which divides Salamis from the Attic mainland, the second epithet, ἀγχιάλου, would, as it were, turn his eyes seaward, inviting him to look forth from the shore of Salamis itself towards the Saronic Gulf. Each adjective lends a touch to the picture. This is thoroughly Greek. See, for instance, Eur. *I. A.* 164 ἐμολον ἀμφὶ παρακτίαν ψάμαθον Αὔλιδος ἐναλίας, the sandy sea-shore of Aulis by the waves: *Helen.* 400 ἐπ' αἶμα πόντιον γλαυκῆς ἀλός,—where the blue expanse, the surge, and the depths beneath it (πόντιον) are all suggested.

ἀγχιαλος was properly said of a place on the sea-coast (*Il.* 2. 640 Χαλκίδα τ' ἀγχιαλον). In Aesch. *Pers.* 888 it is a mere general epithet for islands (Lemnos, Icaros, etc.). Here, in the Athenian poet's mind, it has its proper sense, for he is thinking of Salamis as a fringe of the Attic coast; and it is again the

Athenian's point of view which interprets the true relation of ἀγχιάλου to ἀμφιφύτου.

ἔχων: cp. Pind. *N.* 4. 48 Ἀλας Σαλαμῖν' ἔχει πατρῶν.

136 σὲ μὲν εὖ πρᾶσσοντ' ἐπιχαίρω: for the acc., expressing the object of joy, cp. *Ph.* 1314 ἦσθην πατέρα τὸν ἀμὸν εὐλογοῦντά σε: Eur. *Hipp.* 1339 τοὺς γὰρ εὖσεβεῖς θεοὶ | θηήσκοντας οὐ χαίρουσι: *Rhes.* 390 χαίρω δέ σ' εὐτυχοῦντα.

137 *πληγὴ Διὸς* (cp. 279), suggested by his long inaction (194 f.). Cp. *Il.* 12. 37 Διὸς μᾶστιγι δαμέντες.—ζαμενῆς, 'vehement'; a word not found in *Il.* or *Od.*, but which occurs in *Hom. hymn. Merc.* (307), and is frequent with Pindar; thus fr. 231 τόλμα...ζαμενῆς.—λόγος...κακόθρους, like *Tr.* 791 δυσπάρεινον λέκτρον, *O. T.* 518 βλου..τοῦ μακραίνωνος: cp. 709.—ἐπιβῇ with acc. is rare; but cp. *O. T.* 1299 τίς σ', ὦ τλήμων, | προσέβη μανία; Eur. *Andr.* 491 ἔτι σε, πότνια, | μετατροπὰ τῶνδ' ἔπεισιν ἔργων.

139 *ε. πεφόβημαι*, a form found in *Il.* 10. 510 (πεφοβημένος), and often in Attic prose; it is emphatic (= 'thoroughly scared').—πτηνῆς here suggests timorous

when thy fortunes are fair, I rejoice: but when the stroke of Zeus comes on thee, or the angry rumour of the Danai with noise of evil tongues, then I quake exceedingly and am sore afraid, like a winged dove with troubled eye.

And so, telling of the night now spent, loud murmurs beset us for our shame; telling how thou didst visit the meadow wild with steeds, and didst destroy the cattle of the Greeks, their spoil,—prizes of the spear which had not yet been shared,—slaying them with flashing sword.

Such are the whispered slanders that Odysseus breathes into all ears; and he wins large belief. For now the tale that he tells of thee is specious; and each hearer

[*ἱπποθερῇ*, or *ποιομανῇ*): M. Schmidt, *ὄπλομανῇ*. 145 βοτὰ] *βοτὰ* L. 146 λοιπῇ] Herwerden conj. *κοιμή*. 147 αἰθωνι] In L the *ω* has been pared down into *ο*: and the *αι* is very faint. Gloss above, *λαμπρῶ*. 148 λόγους ψιθύρους] L has the letters *σ ψι* in an erasure. 149 πᾶσιν 'Οδυσσεὺς A, with most MSS., and Ald.: *πάντων ὀδυσεύς* L (also as a *v.l.* in Pal.). Nauck writes *πάντων 'Οδυσεύς*. 150—152 L divides these vv. as above; but Dindorf thus:—*καὶ σφόδρα*—| *περὶ γάρ*—| *καὶ τᾶς*—| *χαίρει μᾶλλον*. 151 εὐπειστα L, A, with most MSS., and Ald.:

flight; cp. *Il.* 5. 778 *τρήρῳσι πελείδων ἰθυσθ' ὁμοίαι*.—*ὄμμα πελείας*, since fear or anguish is seen in the eye; cp. *Tr.* 527 *ἀμφινεικκτον ὄμμα νύμφας* (n.). *O. C.* 729 *ὄρῳ τιν' ὑμᾶς ὁμμάτων ελληφότας* | *φύβον νεωρῇ*.

141 *π.* τῆς νῦν φθιμένης νυκτός, thus placed at the beginning of the sentence, indicates the time to which the whole following statement refers. As the rumours began only at daylight, the reference is, in strictness, to the moment denoted by *ἐπιβάντ'*—*ὀλέσαι*.—*ἐπὶ δυσκλείᾳ*, *for, tending to*, our disgrace; cp. *Her.* 1. 68 *ἐπὶ κακῷ*, 4. 164 *ἐπὶ διαφθορῇ*.

144 τὸν ἱππομανῆ λεμών, the plain 'wild with horses,' *i.e.*, on which great numbers of horses (out at pasture) disport themselves. In *Il.* 20. 221 Erichthonius, son of Dardanus, is described as keeping great droves of horses on the moist meadow-lands near the lower spurs of Ida: *τοῦ τρισχιλια ἱπποὶ ἔλος κάτω βουκολέοντο*. Sophocles used the word *καρπομανῆς* (fr. 591), doubtless in a sense parallel with that of *ὕλομανῆς*, *i.e.* 'abounding in fruit': and the sense which he attached to *λειμών ἱππομανῆς* was probably *λειμών* *ὅς* *μαίνεται ἱπποῖς* rather than *ἐν ᾧ ἱπποὶ μαίνονται*. But the idea of *wild abundance* would naturally, in this case, be blended with that of the horses *frisking* or *galloping* in freedom on the plain. Hence the difference made

by the verbal analysis which we prefer is not one which much affects the picture.—See Appendix.

145 *π.* βοτὰ καὶ λείαν: a hendiadys, = βοτὰ δορλήπτα: cp. *El.* 36 *ἀσπίδων τε καὶ στρατοῦ* (= *στρατοῦ ὀπλισμένον*): *Eur. Bacch.* 919 *Θήβας καὶ πόλιν ἐπτάστομον*. We might, indeed, understand βοτὰ of the sheep, and λείαν of the oxen (cp. 53 n.): but that seems less fitting here. λοιπῇ = *ἄδαστος*. See on 53.—αἰθωνι σιδήρῳ, the Homeric phrase (*Il.* 4. 485, 7. 473, 20. 372). This epithet, 'flashing,' is given also to other objects of bright metal, as a λέβης or a τρίπους (*Il.* 9. 123, 24. 233).

148 *π.* ψιθύρους: *Pind. P.* 2. 75 *ὅλα ψιθύρων παλάμαις* (the arts of slanderers) *ἔπετ' αἰεὶ βορῶν*. (*Er. Rom.* i. 30 *ψιθυριστάς, καταλάλους*.)

πᾶσιν 'Οδυσσεύς. L has πάντων ὀδυσεύς, and it is possible that (as Nauck thinks) the poet wrote πάντων 'Οδυσεύς. (Euripides has that Homeric form in anapaests, *Hec.* 143 *ἤξει δ' 'Οδυσεὺς ὅσον οὐκ ᾔδει*.) But it seems improbable, seeing that the short form occurs nowhere else in Sophocles, though he uses the name some twenty-five times. On the other hand, a transcriber might easily have written the gen. πάντων after ὦτα, by mistake for the less usual dative.

151 εὐπειστα has the best authority here, but is otherwise known only from

τοῦ λέξαντος χαίρει μάλλον  
 τοῖς σοῖς ἄχεσιν καθυβρίζων. |  
 τῶν γὰρ μεγάλων ψυχῶν ἰεῖς  
 οὐκ ἂν ἀμάρτοις· κατὰ δ' ἂν τις ἐμοῦ 155  
 τοιαῦτα λέγων οὐκ ἂν πείθῃ.  
 πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει.  
 καίτοι σμικροὶ μεγάλων χωρὶς  
 σφαλερὸν πύργου ῥῦμα πέλονται·  
 μετὰ γὰρ μεγάλων βαιὸς ἄριστ' ἂν 160  
 καὶ μέγας ὀρθοῖθ' ὑπὸ μικροτέρων.  
 ἀλλ' οὐ δυνατὸν τοὺς ἀνοήτους  
 τούτων γνώμας προδιδάσκειν. |  
 ὑπὸ τοιούτων ἀνδρῶν θορυβεῖ,  
 χήμεις οὐδὲν σθένομεν πρὸς ταῦτ' 165  
 ἀπαλέξασθαι σοῦ χωρὶς, ἀναξ.  
 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,

εὔπειστα γ (Γ, Harl., Ien., etc.). The usual statement, that an early hand in L has corrected εὔπειστα to εὐπειστα, needs modification. The εἰ of εὔπειστα, written in the usual compendium q, remains complete. But another hand has added a light upward stroke to the left limb of q, as if to indicate a tall ι. It looks as if the writer did not feel confidence enough to correct by erasure, but merely wished to make a suggestion. 152 τοῦ λέξαντος] Nauck brackets these words; for which F. W. Schmidt would substitute τοῦδ' ἐξ ἀνδρός. 153 In L, the letters ῖσ of τοῖς, and the circumflex of σοῖς, are from a late hand. The 1st hand had written τὸ, but whether σοῖς or σοῖς', is not clear.

Aristotle. In *Eth. N.* 7. 10 (p. 1151 b 10) εὔπειστος, ὅταν τύχῃ, ἔσται ὁ ἐγκρατής, it means, 'easy to persuade,' as opp. to δύσπειστος. But in another place (Arist. *περὶ ἀτόμων γραμμῶν*, p. 969 b 22), the words εὔπειστον διὰ ἀνάγκη κ.τ.λ. mean, 'it is easy to show,' etc. As we can say, πείθω τινά τι, it is natural that εὔπειστος should be capable of both senses. Here εὔπειστα will be, 'things of which it is easy to persuade the hearer.' It has more point than εὐπειστα, since it implies the skill of the calumniator. Cp. fr. 786 ταχεῖα πειθὼ τῶν κακῶν ὁδοιπορεῖ.

152 τοῦ λέξαντος, not, of course, Odysseus, but simply the man from whom ὁ κλύων heard the story. The slander *mobilitate viget, viresque acquirit eundo* (*Aen.* 4. 175). As it spreads and gains in strength, the spiteful joy of each new hearer is greater than that of his informant.

153 ἄχεσιν καθυβρίζων: for the dat., cp. Her. 1. 212 *τριτημορίδι τοῦ στρατοῦ*

*καθυβρίσας*: Paus. 4. 27. 3 *καθυβρίσαντες τῶν Διοσκοῦρων τῇ θυσίᾳ*. Similarly Her. 3. 37 *τῷ ἀγάλματι κατεγέλασε*.

154 εἰ. τῶν..μεγάλων ψυχῶν, those *διοτρεφεῖς βασιλεῖς* like Ajax, who, in the true Homeric spirit, are conceived as *μεγάθυμοι, μεγαλόψυχοι* above common men.—*ἰεῖς* with gen., like other verbs of 'aiming at': *Ant.* 1034 *τοξεύει ἀνδρὸς τοῦδε*: Eur. *Cycl.* 51 *ρίψω πέτρον σου*.—*ἀμάρτοις* (cr. n.), the original reading in L, seems better, as being simpler and clearer, than *ἀμάρτοι*, though *τις* could, of course, be easily supplied from the next clause.

κατὰ δ' ἂν τις ἐμοῦ: for the separation of *κατὰ* from its case, cp. 969.

157 τὸν ἔχονθ', the rich or great: Eur. *Suppl.* 240 *οἱ δ' οὐκ ἔχοντες καὶ σπανίζοντες βλοῦ..* | *ἐς τοὺς ἔχοντας κέντρ' ἀφίᾳσιν κακά*. So *Alc.* 57, etc.—ὁ φθόνος. Cp. Pind. *N.* 8. 22 (of φθόνος) *ἄπτεται δ' ἐσλῶν αἰεὶ, χειρόνεσσι δ' οὐκ ἐρίζει*. Trag. incert. frag. 547. 12 (ed. Nauck) *πρὸς γὰρ τὸ*

rejoices more than he who told, despitefully exulting in thy woes.

Yea, point thine arrow at a noble spirit, and thou shalt not miss; but should a man speak such things against me, he would win no faith. 'Tis on the powerful that envy creeps. Yet the small without the great can ill be trusted to guard the walls; lowly leagued with great will prosper best, great served by less.

But foolish men cannot be led to learn these truths. Even such are the men who rail against thee, and we are helpless to repel these charges, without thee, O king. Verily, when they have escaped thine eye,

**154** ψυχῶν is suspected by Nauck.—After *leis* the gloss λόγους stands in a few of the later MSS. (as Pal., Harl.).

**155** ἀμάρτοις In L the 1st hand wrote ἀμάρτοις: the σ has, however, been effaced, not by erasure (nor, as Dindorf states, 'per lineolam'), but by a blot. Suidas s. v. κλύει has ἀμάρτοις. A, with the other MSS. and Ald., has ἀμάρτοι, as the schol. in L also read (*leis* τις <οὐκ> ἂν ἀμάρτοι). **156** οὐκ ἂν] written οὐ κἂν in L. **159** σφαλερόν] χαλεπὸν Suidas s. v. ῥύμα.

**161** ὀρθοῖθ'] L has the second θ in an erasure.—μικροτέρων L: συμικροτέρων τ. **167** ἀπέδραν] L has δ in an erasure (from ἐ?).

λαμπρόν ὁ φθόνος βιάζεται (λιάζεται Wecklein).

**159** πύργου ῥύμα, *protection*, garri-son, for the city walls: O. T. 56 ὡς οὐδὲν ἔστιν οὔτε πύργος οὔτε ναὺς | ἐρημος ἀνδρῶν μὴ ξυνοικοῦντων ἔσω. For ῥύεσθαι, 'to defend,' said with ref. to a town, cp. *Il.* 6. 403 ἐρύετο Ἴλιον Ἐκτωρ: O. T. 72 τήνδε ῥυσταίμην πόλιν.—Not, 'tower of defence.'

**160** ε. μετὰ expresses *alliance*, and ὑπό, *service*; but there is no stress on the difference of relationships.—ὀρθοῖθ', have a fair course, be prosperous: cp. *Ant.* 675 τῶν δ' ὀρθουμένων | σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία (n.).—Some suppose an allusion to building. The small stones, filling the interstices, keep the large stones in their places: *Plat. Legg.* p. 902 E οὐδὲ γὰρ ἄνευ συμικρῶν τοὺς μεγάλους φασὶν οἱ λιθολόγοι λίθους εὖ κείσθαι. 'Great without small Make a bad wall,' Donaldson, *New Crat.* § 455. The simple words do not warrant this fancy.

**163** τούτων γνώμας, maxims, precepts, concerning these things. προδιδάσκειν properly implies *gradual* teaching (*Plat. Gorg.* p. 489 D, πραδτερόν με προδιδάσκει), and is fitting here because the truths are elementary.

**164** κ. τοιούτων, 'so foolish,' referring to τοὺς ἀνόητους: cp. 218, 251, 562, 929.—ἀπαλλάσθαι: this form is quoted by Hesychius from the poet's lost *Hipponeos*

(*Soph. fr.* 282). In O. T. 171 ἀλέζεται is a fut.: which, like this aor., seems to come from a stem ἀλεκ rather than from ἀλεξ (whence the pres. ἀλέξω): see n. there.

**167—171** ἀλλ' ὅτε γὰρ δὴ...πτή-ξιν ἀφώνι. The most probable account of this passage is that δ' should be inserted after αἰγυπιδόν in 169 (cr. n.). 'We can do nothing without thee;—*no* (we are helpless), *for*, when they have escaped thine eye, they chatter like flocking birds; *but* (δὲ) terrified by the mighty vulture, perchance they will suddenly cower,' etc. Note these points:—

(1) ἀλλὰ prefaces a confirmation of the statement just made in a *negative* form (165 οὐδὲν σθένεον): cp. *El.* 307 ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι, | οὐδ' εὐσεβεῖν πάρεστιν, ἀλλ' ἐν τοι κακοῖς | πολλή' στ' ἀνάγκη καπιτηδεύειν κακά.

(2) ἀλλὰ...γὰρ is elliptical; 'No (we can do nothing), *for*' etc.: cp. *El.* 223 ἀλλ' ἐν γὰρ δεινοῖς οὐ σχῆσω κ.τ.λ., 'but (ye speak in vain), *for*' etc.: *Ant.* 155 ἀλλ' ὅδε γὰρ δὴ.. | χρωρεῖ, 'but (let us cease), *for*' etc.

(3) The reading μέγαν αἰγυπιδόν δ' ὑποδείσαντες, which allows the words μέγαν αἰγυπιδόν to begin the clause describing the sudden discomfiture of the foes, gives those words a signal force and spirit. They become much tamer, if, deleting ὑποδείσαντες and the stop after ἀγέλαι, we



παταγούσιν ἅτε πτηνῶν ἀγέλαι·  
μέγαν αἰγυπιὸν <δ> ὑποδείσαντες  
τάχ' ἂν ἐξαίφνης, εἰ σὺ φανείης,  
σιγῇ πτήξειαν ἄφωνοι.)

170

στρ. ἦ ρά σε Ταυροπόλα Διὸς Ἄρτεμις,  
ὦ μέγала φάτις, ὦ  
μᾶτερ αἰσχύνας ἐμᾶς,  
ὥρμασε πανδάμους ἐπὶ βούς ἀγελαίας,  
ἦ πού τινος νίκας ἀκάρπτωτον χάριν,

175

168 ἅτε A, with most MSS., and Ald.: in L it has been made from ἄτερ, which is in the lemma of the schol.

169 μέγαν αἰγυπιὸν ὑποδείσαντες MSS. (L ὑπο δείσαντες, another δ having been erased after ὑπο). G. Schneider conj. μέγαν αἰγυπιὸν. After αἰγυπιὸν, Dawes adds δ': Heath, γ': Toup, σ'. Lobeck (ed. of 1809) transposed ὑποδείσαντες to a place after φανείης (as Seyffert does); but afterwards adopted the reading of Dawes. Dobree (*Adv.* II. p. 43) rejects ὑποδείσαντες as a gloss: and so Bergk, Nauck, Wecklein.

170 Hermann points thus, τάχ' ἂν ἐξαίφνης, εἰ:

place a comma after αἰγυπιὸν, and govern it by ἀποδρᾶσαι supplied from ἀπέδραν.

(4) This reading is confirmed by the fact that since ὑποδείσαντες refers to the foes of Ajax (and not, as the schol. took it, to the birds), there is a change from simile to metaphor: the 'vulture' is Ajax. This is quite in the manner of Sophoclean imagery: cp. n. on *Ani.* 117 ff.—For other views, see Appendix.

ἔτε..δῆ, epic, 'when now,' 'when at length,' *Od.* 2. 314 νῦν δ' ὅτε δὴ μέγας εἰμί.—ἀπέδραν, for ἀπέδρασαν (*Thuc.* I. 128), like the poetical ἔβαν, ἔσταν, ἔτλαν, etc.—αἰγυπιὸν, an Homeric image: *Od.* 22. 302 οἱ δ', ὡς τ' αἰγυπιοὶ γαμφώνυχες ἀγκυλοχεῖλαι | ἐξ ὁρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσι.—τάχ' ἂν can mean only 'perchance': we cannot take τάχα separately, as = 'swiftly'; ἐξαίφνης should be taken with πτήξειαν, notwithstanding *Alcaeus* fr. 27, which the poet clearly had in mind, ἔπταξον ὥστ' ὀρνίθες ὥκυν | αἰετον ἐξαπίνας φάνεντα.—σιγῇ πτήξειαν ἄφωνοι: σιγῇ implies motionless awe; cp. *Pind.* *P.* 4. 57 ἔπταξαν δ' ἀκίνητοι σιωπῇ. Cp. too the Homeric ἀκὴν ἐγένοντο σιωπῇ.

172—200 The Chorus being now drawn up in the orchestra (134 n.), the lyric part of the Parodos begins. Strophe 172—182 = antistr. 183—193: epode 194—200. For metres, see Metrical Analysis.

172 ἦ ρά σε..; The Homeric ἦ ρά is sometimes interrogative (*Il.* 7. 446), but occurs also where there is no question (*Il.* 164 ἦ ρά νυ). ἦ ρά is interrogative in *Pind.* *P.* 9. 40, *I.* 7. 3: but not in *P.* 11. 38. This ἦ is not the contracted form of the disjunctive ἥε (*Il.* 6. 378 f. ἥε ...ἦ), which was not used in direct question.

The sailors ask whether Artemis or Ares can have driven Ajax to such a deed. In connection with ~~their chief~~, the deities of hunting and war naturally occur to them. They do not think of Athena.

Ταυροπόλα = Ταυροπόλος: for the form, cp. *Pind.* *O.* 3. 26 Λατοῦς ἱπποσύα θυγάτηρ: *Eur.* *Ion* 1478 Γοργοφόνα. There were two cults of Artemis, originally quite distinct. (1) The Ταυροπόλος was a goddess who rules over bulls,—one of the numerous attributes of Artemis in her relation to wild animals: cp. αἰπόλος, ἱπποπόλος, ὀλοπόλος. A Macedonian silver coin (from Amphipolis) shows her riding on a prancing bull, and carrying a torch in either hand. On another coin she appears (with the inscr. ΤΑΤΡΟΠΟΛΑΟΣ) carrying two torches, and with the horns of a bull growing out of her shoulders: these horns were meant to suggest the crescent moon. The cult of the Ταυροπόλος was purely Greek, and had nothing fierce or cruel about it. (2) The cult of

the deed

they chatter like flocking birds: but, terrified by the mighty vulture, suddenly, perchance—if thou shouldst appear—they will cower still and dumb.

Was it the Tauric Artemis, child of Zeus, that drave thee—Strophe.  
O dread rumour, parent of my shame!—against the herds of all  
our host,—in revenge, I ween, for a victory that had paid no  
tribute,

most edd. thus, *τάχ' ἄν, ἐξαίφνης εἰ*. There is no such comma in L, or in the Aldine; but L has a point, and Ald. a comma, after *φαίνεται*.

178 *μεγάλα* Nauck conj. *μελέα*. 176 *ἡ ποῦ τινος* Lobeck: *ἡ του (i.e. ἡ του)* τινός L, and Ald.—*ἀκάρπτων* MSS.: T. Johnson (ed. 1705) conj. *ἀκαρπύτου*: Nauck writes *ἀκάρπυτος* (as = *μὴ καρπωσάμενη*). 178 *ε*. L divides the vv. thus: *ἡ βα—*  
*| ψευσθεῖσα... ἐλαφαβολαῖς*.—*ψευσθεῖσ'*, *ἀδώροις* Stephanus and Musgrave: *ψευσθεῖσα*  
*δώροις* MSS.—*ἐλαφαβολαῖς* L, made from *ἐλαφαβολέαις*: *ἐλαφηβολαῖς* A, and Ald.

Artemis *Ταυρική* (or *Ταυρώ*) had orgiastic elements; it was of Asiatic origin, and belonged to a primitive stage of nature-worship. The ritual was a bloody one, and in early times involved human sacrifice. This was the Artemis whose cult was said to have been brought to Brauron in Attica, from the Tauric Chersonese, by Iphigenieia and Orestes.

It is possible that Sophocles here was thinking *only* of the *Ταυροπόλος* proper, and names her simply because bulls had been among the victims of Ajax. On the other hand, the savage nature of the bloody onslaught might suggest that she was associated in his thought with the *Ταυρική*. Such an association occurs as early as Eur. *I. T.* 1457 where the Brauronian Artemis (*ἐπώνυμον γῆς Ταυρικῆς*, 1454) is called *Ταυροπόλος*. The dithyrambic poet Timotheus of Miletus (c. 400 B.C.) addressed the Ephesian Artemis as *μαυνάδα, θυνάδα, φοιβάδα, λυσάδα* (Bergk fr. 1). See Appendix.

*Διὸς*, (daughter) of Zeus: cp. 1302 *Λαομέδοντος*. But the art. (*ἡ*) is prefixed to *Διὸς* in 401, 450.

178 *ε*. *μεγάλα* refers primarily to the strength and loudness of the popular rumour (198 f.); but also suggests dread or horror, as when impious words are called *μεγάλοι λόγοι* (*Ant.* 1350). Cp. 226 *ὁ μέγας μῦθος*.—*μάτερ αἰσχύνας ἑμᾶς*: as *πειθαρχία* is *τῆς εὐπραξίας μήτηρ* (Aesch. *Theb.* 224), etc. The boldness is somewhat like that of *O. T.* 157, *ὦ χρυσέας τέκνον Ἑλπίδος, ἀμβροτε Φάμα*.

176 *πανδᾶμους... βοῦς*, because they were still common property, *λεῖα ἄστος*: see on 54.

176 *ε*. *ἡ του*, 'I ween': a phrase frequent in this play; cp. 382, 622, 850, 1008: *Tr.* 846.—*νίκας τινός ἀκάρπτων χάριν*, on account of some victory (given by her to Ajax) which brought her no *καρπός*, no reward; *ἡ βα... ψευσθεῖσα ἐνάρων*, either, it may be, because she was disappointed of spoils; *εἴτ' ἀδώροις ἐλαφαβολαῖς*, or by reason of deer-slaying after which he made no *δῶρα* to her. The general cause, denoted by *νίκας*.. *χάριν*, is divided into two special cases; (1) a victory in *war*; (2) a victory in *hunting*. [This is simpler than to suppose that *νίκας*.. *χάριν* refers to the withholding of a *public* offering,—which Ajax ought to have made on behalf of those who fought under his command; and that *ἐνάρων* refers to a private vow, which he had made on his own account. On this view, *three* different causes would be indicated; and *ἡ του* in 176 would be disjunctive,—*either*, I ween,—as it is in *Od.* 13. 234.]

*νίκας ἀκάρπτων χάριν* = *νίκας*.. *ἀκαρπύτου χάριν* (*Ant.* 793 f. *νείκος ἀνδρῶν ξύναιμον*): cp. Eur. *I. T.* 566 *κακῆς γυναικὸς χάριν ἀχαριν ἀπώλετο*. Plat. *Legg.* p. 853 D *ὦν δὴ χάριν οὐκ ἐπὶ χάριν λέγοιμ' ἄν... νόμον*. (Others take *χάριν* as acc. of respect with *ψευσθεῖσα*: 'disappointed as to the tribute,' etc.)—*ἡ βα*: the *disjunctive ἡ* (or *ἡ = ἡε*) is rarely thus followed by *βα*. (Cp. 172 n.) For *ἡ... εἴτε*, cp. Eur. *Alc.* 114 *ἡ Λυκίας | εἴτ' ἐπὶ τὰς ἀνύδρους | Ἀμμωνίδας ἑδρας*.—*κλυτῶν*: cp. the Homeric *κλυτὰ τεύχεα*.—*ψευσθεῖσα* with gen.: cp. 1382: *Tr.* 712 *εἰ τι μὴ ψευσθῆσομαι | γνώμης*.

- 6 ἡ ῥα κλυτῶν ἐνάρων ψευσθεῖς, ἀδώροις  
 7 εἴτ' ἐλαφαβολαῖς;  
 8 ἡ χαλκοθώραξ \*μή τιν' Ἐννάλιος  
 9 μομφὰν ἔχων ξυνοῦ δορὸς ἐννυχίοις 180  
 10 μαχαναῖς ἐτείσατο λῶβαν;  
 ἀντ. οὐ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά,  
 2 παῖ Τελαμῶνος, ἔβας  
 3 τόσσον ἐν ποίμναις πίντων. 185  
 4 ἦκοι γὰρ ἂν θεία νόσος· ἀλλ' ἀπερύκοι  
 5 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.

—Nauck, retaining the MS. δώροις, reads the gen. ἐλαφαβολλας. 179 ἡ χαλκοθώραξ ἡ τιν' MSS. (ἡ τιν' made from ἡ τιν', L, which has τιν' in an erasure, perh. from την. A few of the later MSS. have ἡ τιν'.) For ἡ τιν' Schneidewin conj. ἡ τιν': Elmsley, εἰ τιν': Johnson, ἦντιν' (= ἦντινασύν): Musgrave, μή τιν': Bergk οἱ (dat. sing.) τιν': Reiske, σοὶ τιν': Wecklein, λῆσιν (governed by μομφὰν ἔχων = μεμφόμενος).

**ἀδώροις..ἐλαφαβολαῖς:** for the causal dat., cp. *Tr.* 1127 τοῖς γε πρόσθεν ἡμαρτημένοις (n.). Those who retain the MS. reading δώροις understand: 'deceived either by gifts of spoils (promised, but not given), or in regard to slaying of deer.' (Nauck, reading the genitive ἐλαφαβολλας, take δώροις with that also.) But this is awkward. And, in support of ἀδώροις, it should be noted that Sophocles elsewhere also has co-ordinated a causal dat. with a partic. (or adj.) of causal force, like ψευσθεῖσα here. See *Tr.* 239 ΔΗ. εὐκταῖα φαίνων, ἡ πὸ μαρτείας τινός; ΔΙ. εὐχαῖς ('for a vow'). *O. C.* 333 ΟΙ. πότερα πόθοις; ΙΣ. καὶ λόγων γ' αὐτάγγελος.

**ἐλαφαβολαῖς:** Artemis the huntress ('Ἀγροτέρα) was especially Ἐλαφηβόλος: see on *O. C.* 1092 f., and cp. *Tr.* 213 Ἄρτεμιν Ὀρνυγίαν ἐλαφαβόλον.

The causes here conjectured for her wrath remind us of her anger with Oeneus, who had failed to render first-fruits at harvest-tide (*Il.* 9. 534 χωσαμένη, ὃ οἱ σὺ τι θαλύσια γυνὴ ἀλώης | Οἶνεὺς βέξ'). Cp. Eur. *Hipp.* 147 where the Chorus suggest that the Cretan Dictynna may be wroth with Phaedra, as ἀνέλερος ἀθῶτων πελάων (for having failed to make holy offerings of honey-cakes).

179 ἡ..\*μή..: The reading of the MSS., ἡ χαλκοθώραξ ἡ τιν' Ἐννάλιος, was explained by supposing that χαλκοθώραξ meant Ares, as distinguished from Eny-

alios (so the schol. here). How the second ἡ should be corrected, is uncertain. (1) In favour of μή, it may be noted that the interrogative μή is often followed, as here, by τις, and that its tone of tentative suggestion is just in place. Cp. *Od.* 9. 405 f. ἡ μή τις σεο μῆλα βροτῶν ἀέκοντος ἐλαύνει; | ἡ μή τις σ' αὐτὸν κτείνει δόλῳ ἢ βίβηφι; *O. C.* 1502 μή τις Διὸς κεραυνός, ἡ τις ὀμβρία | χάλας ἐπιρράξασα; (2) Another possibility is δῆ, as = 'then' (to make a last guess). (3) σοὶ would be fitting, indeed, but would require us to suppose that the second ἡ in the MSS. is an inadvertent repetition of the first, not a corruption of some word like itself. (4) εἰ has also been suggested. But the implied construction, μομφὰν ἔχων, εἰ τιν' (εἰχεν), would be too harsh. (5) ἡ is condemned by the fact that with Sophocles this interrogative ἡ regularly stands first in its clause; only a vocative sometimes precedes it: see on *Ant.* 1281.

Ἐννάλιος is in the *Iliad* either the War-god (2. 651), seemingly identical with Ares, or an epithet of Ares (17. 211 Ἄρης | δεινὸς ἐννάλιος). Like Ἐννώ, the word is of uncertain (possibly Thracian) origin. The mention of this deity has a two-fold fitness here; (1) on account of the reference in 178 to Artemis Agrotera; for, acc. to Pollux 8. 91, the Athenian Polemarch made annual offerings Ἀρτέμιδι Ἀγροτέρῃ καὶ τῷ Ἐνναλίῳ; (2) because in the island-home of Ajax there was a

whether it was that she had been disappointed of glorious spoil, or because a stag had been slain without a thank-offering? Or can it have been the mail-clad Lord of War that was wroth for dishonour to his aiding spear, and took vengeance by nightly wiles?

Never of thine own heart, son of Telamon, wouldst thou <sup>Anti-</sup> have gone so far astray as to fall upon the flocks. Yea, when the <sup>strophe.</sup> gods send madness, it must come; but may Zeus and Phoebus avert the evil rumour of the Greeks!

**180 ε.** μομφάν] μομφάν Ald.—δορός] δδρος L. The letters after δ, and the words ἐννυχίος μαχαναῖς, are in the writing of the first corrector, S: there was an erasure, extending from ρ to the χ of ἐννυχίος.—μαχαναῖς most MSS., and Ald.: μηχαναῖς Aug. c, and so Wolff. **185** τόσον L: τῶσον A, etc., and Ald.: Morstadt conj. τόσσ' ἄν: Wecklein writes αὐτός.—ποίμαις Triclinius (T): ποίμαισι L, with most MSS., and Ald.—πίτνων L (the circumflex from a later hand): πίτνων ι, and Ald.

λερόν. of Enyalios, founded by Solon to commemorate the victory by which Athens wrested Salamis from the Megarians (Plut. *Sol.* 9). Further, Enyalios is here supposed to have helped Ajax; whereas Ares usually favoured the Trojans (cp. *Il.* 20. 38). As to the Attic relationship between the two deities, see Appendix.

**180 ε.** μομφάν ἔχων = μεμφομένος: Eur. *Or.* 1069 ἐν μὲν πρώτῃ σοι μομφήν ἔχω: so Aesch. *P. V.* 445 μέμψιν οὖτιν' ἀνθρώποις ἔχων.—ξυνοῦ δορός, causal gen.: cp. 41 n., and *Il.* 1. 53 οὐτ' ἄρ' ὁ γ' εὐχολῆς ἐπιμέμφεται οὐδ' ἐκατόμβης. ξυνοῦ here = 'making common cause with him,' 'allied'; cp. Eur. *Tro.* 58 πρὸς σὴν ἀφίγμαι δύναμιν, ὡς κοινὴν λάβω. (The word may have been suggested by *Il.* 18. 309 ξυνὸς Ἐννάλιος, though there the sense is, 'The war-god is impartial.') —ἐννυχίους μαχαναῖς, by devices against Ajax in the night,—i.e., by impelling him to the nocturnal onslaught.—This seems to be the only instance in Tragedy (except Aesch. *Theb.* 132 μαχανῶ) where the Doric form of a word from the st. μηχαν has good support from our MSS. But this fact does not warrant G. Wolff's view that the form in η was alone used by the tragic dramatists.—ἐτίσαστο, not ἐτίσαστο, was the Attic spelling in the poet's age: see Meisterhans, *Gramm. Att. Inschr.*, § 43.

**185 ε.** φρενόθεν γ', by the prompting of thine own mind,—if it had not been deranged by some god. Schol. οἰκοθεν (=in virtue of thine own qualities), ἀπὸ οἰκίας γνώσεως. The emphasis given by γε shows that this is the meaning.—Not

ἐπ' ἀριστερὰ φρενόθεν (as = φρενῶν), 'to the leftward of thy mind': nor, 'went from good sense (= ἀπὸ φρενῶν) into folly.'

ἐπ' ἀριστερὰ... ἔβας, deviating from the right course: Aesch. *P. V.* 883 ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ. Theognetus (a poet of the New Comedy), *Φάσμα* fr. 1. 7 ἐπαρίστηρ' ἔμαθες, ὦ ποιητῆ, γράμματα (i.e., 'to your misfortune').—Schneid. cp. Ennius *Annales* 208 Quo vobis mentes, rectae quae stare solebant | Antehac, dementes sese flexere vias?

τόσσον: the only example, except Aesch. *Ag.* 140, of this form in Tragedy.—πίτνων, instead of ὥστε πίτνειν: cp. *Ant.* 752 ἡ κάπατειλὼν ὦδ' ἐπεξέρχει θρασύς; ('doth thy boldness run to open threats?')

**186 ε.** ἤκοι γὰρ ἄν, 'will' (or 'must') 'come': cp. 88 μένοιμι ἄν. The γὰρ here refers to a thought implied in the last sentence:—'You would never have done this thing of your own nature; (and if you have done it *in madness*, that proves nothing against your nature,) for heaven-sent madness cannot be helped; only, may the gods avert the evil rumour!'—i.e., 'may it prove to be false.'

From verse 172 down to this point, the Chorus have been asking whether the rumour can be true. Now they pass to the alternative:—'But if it is untrue, then up and refute it.'

Zeus... Φοῖβος. Both gods are averters of evil, ἀλεξίκακοι, ἀποτρόπαιοι. But Zeus is invoked with especial fitness as being the source of mysterious voices and rumours (*Il.* 8. 250 ἐνθα πανομφαίῳ Ζητὶ βέζεσκον Ἀχαιοί).

- 6 εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους  
 7 οἱ μεγάλοι βασιλῆς,  
 8 ἢ τὰς ἀσώτου Σισυφιδᾶν γενεᾶς,  
 9 μῆ, μῆ † μ', ἀναξ, ἐθ' ὧδ' ἐφάλοισ κλισίαις  
 10 ὁ μμ' ἔχων κακὰν φάτιν ἄρη,

190

ἐπ.

ἀλλ' ἀνα ἐξ ἐδράνων, ὅπου μακράωνι  
 στηρίζει ποτὲ τᾷδ' ἀγωνίῳ σχολᾷ  
 ἄταν οὐρανίαν φλέγων.  
 ἐχθρῶν δ' ὕβρις ὧδ' ἀτάρβητα  
 ὀρμάται ἐν εὐάνεμοις βάσσαις.

195

**188—198** L divides the vv. thus:—*εἰ δ' ὑποβαλλόμενοι | κλέπτουσι— | ἢ τὰς— | μῆ μ' ἀναξ | ἐθ' ὧδ' ἐφάλοισ— | κακὰν φάτιν ἄρη.* **189** βασιλεῖς L, made from βασιλῆς. **190** ἢ τὰς] Morstadt conj. *χω τὰς—Σισυφιδᾶν* mss., and Ald.: *Σισυφιδῶν* Suidas ss. vv. *ἀσωτία* and *Σισυφος*, and Eustath. p. 384. 6. The schol. in L, γρ. *Σισυφίδα*, meaning the nomin.; whether he took this to be an Aeolic nom. (as Lobeck suggests), or wrote *Σισυφίδας* in the text; and so Nauck and Wecklein. **191** μῆ μὲ μ' ἀναξ ἐθ' ὧδ' mss., and Ald.: schol. in L, μῆ μῆ μ' ἀναξ. τὸ πλῆρες μῆ μῆ μοι (repeated by Suidas s. v. μῆ μῆ). Wilamowitz-Möllendorff

**188 f. ὑποβαλλόμενοι.** The midd. *ὑποβάλλεσθαι* (παιδῶν) was said of a woman who 'secretly put to her breast' the child of another, and passed it off as her own: Ar. *Thest.* 564 τῆς δούλης τεκούσης ἄρην, εἶτα σαυτῇ | τοῦθ' ὑπεβάλου, τὸ σὺν δὲ θυγάτριον παρήκας αὐτῇ. Cp. below, 481. Hence the metaphor here,—'falsely suggesting' stories, *laying to thy charge* things which thou hast not done.

*κλέπτουσι μύθους*, tell crafty tales: cp. 1137: Ph. 57 τὸδ' οὐκ κλεπτέον, 'this must not be represented falsely': El. 37 κλέψαι...σφαγὰς, i.e. to effect by stealth. Also *ib.* 56 λόγῳ κλέπτοντες. The participle *ὑποβαλλόμενοι* closely coheres with *κλέπτουσι*, and *μύθους* depends on both. —οἱ μεγάλοι βασιλῆς, the Atreidae. For the nom. in -ης, cp. El. 690 βραβῆς (n.).

**190** ἢ τὰς κ.τ.λ.: supply βασιλῆς (or -εῖς) from the last clause.—*ἀσώτου*, profligate, worthless.—*Σισυφιδᾶν*. Anticleia, the mother of Odysseus, was said to have been with child by Sisyphus when she married Laertes: hence Ph. 417 οὐμπολητὸς Σισύφου Λαερτιάδ, the son of Sisyphus, bought (with *ἔδνα*) by Laertes: see n. there, and on Ph. 625.

**191 f. μῆ, μῆ μ', ἀναξ.** If μ' be sound, it can be only the acc.: an elision of *μοι* is impossible (see O. C. 1436, n. in Appendix). And *με* could be explained only as

depending on the phrase *κακὰν φάτιν ἄρη*, as meaning, 'win an evil repute, to my injury' (*μῆ με διαβάλῃς, αὐτὸς διαβαλλόμενος*): cp. El. 123 ff. *τάκεις...οἰμωγὰν*. Ἀγαμέμνονα. But this is certainly forced; and, though the Chorus afterwards speak of themselves as involved in their chief's peril (252 ff.), that thought is less fitting here.

The simplest remedy is that which is proposed by Prof. v. Wilamowitz-Möllendorff (cr. n.), who, referring to the hiatus after *ἀνα* in 193, would here omit μ'. The syllables *μῆ, μῆ μ'* answer metrically to *μομφᾶν* in 180, and we should thus have to suppose that *μῆ, μῆ, ἀναξ* represents — — —. Such an hiatus seems a very doubtful one for tragic lyrics: otherwise the suggestion would be welcome, as *μῆ, μῆ* is supported by O. C. 210 *μῆ, μῆ μ' ἀνέρη*. Morstadt's remedy, *μῆ μηκέτ', ἀναξ*, (instead of *μῆ, μῆ μ', ἀναξ, ἐθ'*), has found much favour, and is satisfactory in itself; but it does not account for the origin of the vulgate.

*κλισίαις ὁ μμ' ἔχων*. The sense required is, 'keeping thy face hidden in the tent': so that *κλισίαις* is a locative dat. The adv. *ὧδ'* helps to suggest the idea of 'hidden.' The objections to the version, 'keeping thine eyes fixed on the tents,' are, (1) that *ἔχων* could not well stand for *ἐπέχων*, and (2) that the seclusion of Ajax

And if the great chiefs charge thee falsely in the furtive rumours which they spread, or sons of the wicked line of Sisyphus, forbear, O my king, forbear to win me an evil name, by still keeping thy face thus hidden in the tent by the sea.

Nay, up from thy seat, wheresoever thou art brooding in this Epode. pause of many days from battle, making the flame of mischief blaze up to heaven! But the insolence of thy foes goes abroad without fear in the breezy glens,

(*Hermes* vol. XVIII. p. 217 n.) would delete  $\mu'$ , and assume hiatus (cp. 193). Morstadt conj.  $\mu\eta\ \mu\eta\epsilon\theta'$ ,  $\omega\upsilon\alpha\zeta$ ,  $\omega\delta'$ : and so read Blaydes, Nauck, and Wecklein. Paley writes  $\mu\eta\ \mu\omicron\iota\ \gamma'$  (a conj. of Blaydes). A. W. Verrall conj.  $\mu\eta$ ,  $\mu\eta\ \mu\omicron\nu\alpha\zeta\ \epsilon\theta'$ . 192  $\delta\mu\mu'$   $\epsilon\chi\omega\upsilon$ ] Reiske conj.  $\epsilon\mu\mu\epsilon\upsilon\omega\upsilon$ . 193  $\alpha\lambda\lambda'$   $\alpha\upsilon\alpha$ ] Nauck conj.  $\alpha\upsilon\sigma\tau\alpha\ \delta'$ .— $\mu\alpha\kappa\rho\alpha\lambda\omega\upsilon$ ] Neue conj.  $\mu\alpha\kappa\rho\alpha\lambda\omega\upsilon$ : Herwerden,  $\mu\alpha\kappa\rho\alpha\ \lambda\iota\alpha\nu$ . 194  $\mu\omicron\tau\epsilon$ ] Ritschl conj.  $\mu\omicron\tau\iota$ , which is received by Nauck, Wecklein, and Bellermann. Morstadt,  $\mu\omicron\delta\alpha$ . 196  $\epsilon\chi\theta\rho\omega\upsilon\delta'$   $\delta'$   $\upsilon\beta\rho\iota\varsigma$   $\omega\delta'$   $\alpha\tau\alpha\rho\beta\eta\tau\alpha$  |  $\delta\rho\mu\alpha\tau'$   $\epsilon\upsilon\alpha\nu\epsilon\mu\omicron\iota\varsigma$   $\beta\acute{\alpha}\sigma\sigma\alpha\iota\varsigma$  most mss., and Ald. (L has  $\alpha\tau\alpha\rho\beta\eta\tau\alpha$  made from  $\alpha\tau\alpha\rho\beta\eta\tau\alpha$ , and  $\delta\rho\mu\alpha\tau'$ ). A corrupt *v. l.*  $\epsilon\upsilon\alpha\nu\epsilon\mu\omicron\iota\varsigma$ , for  $\epsilon\upsilon\alpha\nu\epsilon\mu\omicron\iota\varsigma$ , is found in A and Pal. Suidas (s. v.  $\alpha\tau\alpha\rho\beta\eta\tau\omicron\varsigma$ ),  $\epsilon\chi\theta\rho\omega\upsilon\delta'$   $\delta'$   $\upsilon\beta\rho\iota\varsigma$   $\alpha\tau\alpha\rho\beta\eta\tau\omicron\varsigma$   $\delta\rho\mu\alpha$  (omitting  $\omega\delta'$ ). So, too, Zonaras i. 338. For  $\delta\rho\mu\alpha\tau'$ , Triclinius wrote  $\delta\rho\mu\alpha\tau\alpha\iota$ . Hermann writes  $\omega\delta'$   $\alpha\tau\alpha\rho\beta\eta\tau\alpha$  (nom. fem.) |  $\delta\rho\mu\alpha\tau\alpha\iota$ : Dindorf (omitting  $\omega\delta'$ ),  $\alpha\tau\alpha\rho\beta\eta\tau\omicron\varsigma$  |  $\delta\rho\mu\alpha\tau\alpha\iota$ , and so Nauck and Blaydes. Gleditsch,  $\alpha\tau\alpha\rho\beta\eta\theta'$   $\delta\rho\mu\alpha\tau\alpha\iota$ . Wecklein (*Ars Soph. em.* p. 70) conj.  $\delta\rho\mu\alpha\ \tau'$ , proposing to supply  $\epsilon\sigma\tau\iota\nu$  with  $\alpha\tau\alpha\rho\beta\eta\tau\alpha$  or  $\alpha\tau\alpha\rho\beta\eta\tau\omicron\varsigma$ .

within his tent is not then expressed.— $\delta\rho\eta$  with  $\alpha$  (=  $\lambda\acute{\omega}\beta\alpha\nu$  in 181), from  $\eta\rho\acute{\alpha}\mu\eta\nu$ : cp. 129, and see Appendix on 75.

198  $\epsilon$ .  $\alpha\upsilon\alpha$ , the prep., with anastrophe, as =  $\alpha\nu\acute{\alpha}\sigma\tau\eta\theta\iota$ : the hiatus as in *Il.* 9. 247  $\alpha\lambda\lambda'$   $\alpha\upsilon\alpha$ ,  $\epsilon\iota\ \mu\epsilon\mu\alpha\acute{\nu}\alpha\varsigma\ \gamma\epsilon$ .— $\delta\mu\mu\ \dots\ \mu\omicron\tau\epsilon$ , 'wheresoever,' i.e. in whatever spot within the dwelling. The change of  $\mu\omicron\tau\epsilon$  to  $\mu\omicron\tau\iota$  (on which see *Tr.* 1214 n.) introduces a strange phrase,  $\sigma\tau\eta\rho\acute{\iota}\zeta\epsilon\iota\ \pi\rho\acute{\omicron}\varsigma\ \sigma\chi\omicron\lambda\eta$ . The simple dat. (of circumstance) is clearly right.

$\alpha\gamma\omega\upsilon\iota\omega\ \sigma\chi\omicron\lambda\eta$  seems to mean, 'battle-pause,' i.e., rest from battle. Other explanations are: (1)  $\sigma\chi\omicron\lambda\eta$  which causes an  $\alpha\gamma\omega\upsilon\omega$  (*discrimen*); because, while Ajax rests, his foes are perilously active. Now, if the Chorus assumed that *Ajax*, while absent from battle, had been employed in other effort, then, indeed, they might call his rest  $\alpha\gamma\omega\upsilon\iota\omega\ \sigma\chi\omicron\lambda\eta$ , 'a strenuous rest,' like *otium negotiosum*. But it seems impossible that  $\alpha\gamma\omega\upsilon\iota\omega\ \sigma\chi\omicron\lambda\eta$  should mean merely, his 'perilous' or 'critical' rest,—made so by the acts of others.

198  $\alpha\tau\alpha\nu\ \sigma\upsilon\rho\alpha\nu\iota\alpha\nu\ \phi\lambda\epsilon\gamma\omega\nu$ , 'kindling a flame of ruin high as heaven,' White-law. Cp. Aesch. *Suppl.* 808  $\tau\upsilon\zeta\epsilon\ \delta'$   $\delta\mu\phi\alpha\nu\ \sigma\upsilon\rho\alpha\nu\iota\alpha\nu$  =  $\sigma\upsilon\rho\alpha\nu\omicron\mu\eta\kappa\eta$ : and see n. on *Ant.* 418. This is more forcible here

than, 'inflaming the heaven-sent plague' (=  $\theta\epsilon\lambda\alpha\nu$ : cp. 186).

196  $\epsilon$ .  $\alpha\tau\alpha\rho\beta\eta\tau\alpha$ , neut. pl. as adverb. I keep this, the reading of the mss., as Wecklein and Bellermann do. Dindorf strikes out  $\omega\delta'$  (unwarrantably), and writes  $\alpha\tau\alpha\rho\beta\eta\tau\omicron\varsigma$ . In an epode, the strophic test is absent, and the logaoedic metre admits of Dindorf's reading. There is, however, a point in favour of  $\alpha\tau\alpha\rho\beta\eta\tau\alpha$  which deserves to be noted; viz., that the adverbial neut. pl., though it has no special relation to verbs of motion, is, in fact, very often joined with such verbs; and that the phrase  $\alpha\tau\alpha\rho\beta\eta\tau\alpha\ \delta\rho\mu\alpha\tau\alpha\iota$  is therefore thoroughly consonant with poetical usage. See (e.g.) *O.* 7. 883  $\upsilon\pi\epsilon\rho\sigma\tau\alpha\ \mu\omicron\upsilon\epsilon\theta\epsilon\tau\alpha\iota$ : *O.* C. 1695  $\omicron\theta\tau\omicron\iota\ \kappa\alpha\tau\alpha\mu\epsilon\mu\pi\tau'$   $\epsilon\beta\eta\tau\omicron\nu$ : *Il.* 17. 75  $\alpha\kappa\iota\chi\eta\tau\alpha\ \delta\iota\omega\kappa\omega\nu$  |  $\iota\pi\kappa\omicron\upsilon\varsigma$ : Pind. *O.* 7. 45  $\beta\alpha\iota\nu\epsilon\iota\ \dots\ \alpha\tau\epsilon\kappa\mu\alpha\rho\tau\alpha$ : Eur. *Ph.* 1740  $\alpha\pi\alpha\rho\theta\epsilon\nu\epsilon\upsilon\tau'$   $\alpha\lambda\omega\mu\epsilon\nu\alpha$ : *Bacch.* 435  $\omicron\upsilon\delta'$   $\alpha\kappa\rho\alpha\nu\theta'$   $\omega\rho\mu\eta\sigma\alpha\mu\epsilon\nu$ . For the hiatus at the end of the verse, cp. 425  $\chi\theta\omicron\nu\delta\varsigma\ \mu\omicron\lambda\omicron\nu\tau'$   $\alpha\pi\omicron$  |  $\epsilon\lambda\lambda\alpha\nu\iota\delta\omicron\varsigma$ .

$\epsilon\upsilon\alpha\nu\epsilon\mu\omicron\iota\varsigma$ , with  $\alpha$  (not  $\alpha$ , as if Doric for  $\epsilon\upsilon\eta\nu\epsilon\mu\omicron\iota\varsigma$ ), so probably in fr. 342  $\epsilon\upsilon\alpha\nu\epsilon\mu\omicron\nu\ \lambda\iota\mu\omega\varsigma$ . Cp. *Od.* 19. 432  $\pi\tau\upsilon\chi\alpha\varsigma\ \eta\eta\epsilon\mu\omicron\sigma\sigma\alpha\varsigma$ .— $\beta\acute{\alpha}\sigma\sigma\alpha\iota\varsigma$ : *O.* C. 673  $\chi\lambda\omega\rho\alpha\iota\varsigma\ \epsilon\pi\acute{\omicron}\delta\ \beta\acute{\alpha}\sigma\sigma\alpha\iota\varsigma$  (n.): *Il.* 21. 449  $\iota\delta\eta\varsigma\ \epsilon\nu\ \kappa\eta\eta\mu\omicron\iota\varsigma\ \mu\omicron\lambda\upsilon\pi\tau\upsilon\chi\omicron\nu\ \upsilon\lambda\eta\epsilon\sigma\sigma\eta\varsigma$ .

πάντων καρχαζόντων  
γλώσσαις βαρυάλγητα·  
ἐμοὶ δ' ἄχος ἔστακεν.

200

## ΤΕΚΜΗΣΣΑ.

ναὸς ἄρωγοὶ τῆς Αἴαντος, →  
γενεᾶς χθονίων ἀπ' Ἑρεχθειδᾶν, --  
ἔχομεν στοναχὰς οἱ κηδόμενοι →  
τοῦ Τελαμῶνος τηλόθεν οἴκου. --  
νῦν γὰρ ὁ δεινὸς μέγας ὠμοκρατῆς →

205

Αἴας θολερῶ →  
κεῖται χειμῶνι νοσήσας. |

XO. τί δ' ἐνήλλακται τῆς ἡμερίας →  
νῦξ ἦδε βάρος; →

207

198 f. πάντων καρχαζόντων γλώσσαις | βαρυάλγητ' L (καρχαζόντων made from καρχαζόντων by a late hand). So most mss., and Ald. The only variants are βακχαζόντων Γ (which Campb. inadvertently ascribes to L also), καρχαζόντων Aug. c, καρχαζόντων Liv. a: and (for βαρυάλγητ') βαρυάλγητα Aug. b.—Dindorf writes, ἀπάντων καρχαζόντων | γλώσσαις βαρυαλγήτως. 200 ἄχος] Nauck writes ἄλγος.—ἔστακεν L: ἔστακε A, and Ald.: ἔστηκεν r. 202 γενεᾶς]

198 f. καρχαζόντων. Dindorf writes καρχαζόντων, on the ground that the form καρχαζῶ was not Attic. (His further change of πάντων into ἀπάντων is merely for the sake of equalising this v. with 197 f.) The main facts are these. 1. Aristophanes uses καρχαζῶν once (*Eccl.* 849), and also the noun καρχαζῶν (*Nub.* 1073). 2. It is true that καρχαζῶ cannot be proved by metre from any verse earlier than that of Babrius (100. 8 καρχαζῶσας), and Paulus Silentiarius (6th cent.) in *Anth. Pal.* 6. 74. 3 (καρχαζουσα). 3. On the other hand the mss. have ἀνεκάγχασε in Plat. *Rep.* 337 A, and ἀνακαγχαῶσας in *Euthyd.* 300 D; forms, be it noted, which carry their own commendation, since, in the compound with ἀνά, the nasal (γ before χ) makes pronunciation easier. 4. Lastly, there is the analogy of the Homeric καρχαλᾶω. Surely, then, there is no reason to doubt that Sophocles could have used καρχαζῶ if he found it metrically convenient.

βαρυάλγητα. I follow the mss. in leaving the hiatus (cp. 196), which here has the special justification of a pause, making it needless to write βαρυαλγήτως with Dindorf. That the scholiast in L, like the mss., had the neut. pl., appears from his paraphrase, βαρέα καὶ ἄλγεα.

Some editors prefer to write βαρυάλγητ', which is also metrically possible. The sense is, 'fraught with heavy pain' to us; the ἄλγος is not the bitter indignation felt by the Greeks. The word occurs only here: and βαρυαλγῆς is post-classical.—ἔστακεν, 'stands fixed': cp. 1084.

201—595 The first ἐπεισόδιον falls into two principal parts. In the first (201—332), the hero's plight is made clear by the exchange of tidings between Tecmessa and the Chorus, each learning what the other has to tell. In the second part (333—595), Ajax himself speaks with the Chorus and Tecmessa; his words foreshadow a resolve to die. The first part opens with a kommos between the Chorus and Tecmessa (201—262); the second, with a kommos between the Chorus and Ajax (348—429).

201 ναὸς ἄρωγοι, i.e., rendering service in it; Ajax addresses them as γένος ναῦας ἄρωγῶν τέχνας (356). The *Iliad* (2. 557) assigns twelve ships to Ajax.

202 γενεᾶς: for the gen., cp. Plat. *Prot.* 316 B Ἀπολλοδώρου νότος, οἰκίας μεγάλης.—χθονίων ἀπ' Ἑρεχθειδᾶν: for ἀπὸ with ref. to descent, cp. *Ani.* 193 παίδων τῶν ἀπ' Οἰδίπου.

Erechtheus, ὁ γηγενῆς (Her. 8. 55), 'whom Earth, the grain-giver, brought

while all men mock with taunts most grievous; and my sorrow passes not away.

*Enter TECMESSA.*

TE. Mariners of Ajax, of the race that springs from the Erechtheidae, sons of the soil,—mourning is our portion who care for the house of Telamon afar. Ajax, our dread lord of rugged might, now lies stricken with a storm that darkens the soul.

CH. And what is the heavy change from the fortune of yesterday which this night hath brought forth?

Reiske conj. γενεά: Blaydes, γενέθλα: Seyffert, γενεᾶ.—ἐρεχθειδᾶν L, A, and Ald.: ἐρεχθειδῶν r. 208 μέγας] ὁ μέγας MSS. (except M, and 1st hand in V, ap. Campb.), and Ald.: the first to correct the error were Erfurd and Seidler. 208 ἡμερίας] ἡμερίας MSS., and Ald. So in 234 the MSS. give ποίμναν, and in 257 στεροπᾶς: though in 218 σκηνῆς and in 238 κεφαλῇν. Attic rather than Doric forms suit these anapaests, which have the tone of dialogue. See Appendix to *Antigone*, p. 248.—Thiersch conj. ἡρεμίας: Hermann, εὔμαρίας: Seidler and Hartung, ἀμμορίας: Bergk, this, or ἀτρεμίας: Blaydes, τί δ' ἐνήλλακται, τί (or τὸ) δυσμαρίας.

forth, and Athena, daughter of Zeus, fostered' (*Il.* 2. 547), is representative of the Athenian claim to be αὐτόχθονες. It was in his reign, acc. to Her. 8. 44, that the folk once called Κραναοί, and then Κορυθαῖοι, were first named Ἀθηναῖοι. For Ἐρεχθεῖδαι as Ἀθηναῖοι, cp. Pind. *I.* 2. 19 κλειναῖς Ἐρεχθειδᾶν χαρίτεσσιν ἀραρῶς | ταῖς λιπαρῶς ἐν Ἀθάναις, 'having attained to the glorious honours given by the Erechtheidae in shining Athens.' (In *Ant.* 981 f., however, the patronymic has a narrower sense, denoting merely the family of Erechtheus.) So, again, the Athenians are Θεσειδαί (*O. C.* 1066), the Thebans Καδμείοι, the Trojans or Romans *Aeneadae*; and an unknown poet (*frag. adesp.* 274) calls the Argives χθονίους Ἰναχίδας, where Hesychius explains the adj. by αὐτόχθονας καὶ οὐκ ἐπὶ ἡλῦδας,—the sense of χθονίων here. (Cp. *O. C.* 948 n.)

Salamis is in this play a kingdom independent of Athens, but the Salaminians are of Athenian stock, and revere 'sacred Athens' (1222) as the metropolis of their race. See Introduction, § 4.

204 τηλόθεν instead of τηλοῦ: cp. *Tr.* 315 γέννημα τῶν ἐκείθεν (n.). It goes with τοῦ...οἴκου, not with κηδόμενοι.

205 ὠμοκρατής denotes the rugged, massive, untamed strength of Ajax, and is meant to suggest a contrast with his present affliction; so 548 ὠμοῖς...νόμοις, 885 ὠμόθυμος, 931 ὠμόφρων. (The word was absurdly taken by some to mean, 'with strong shoulders,'—as the *Iliad* mentions his εὐρέας ὦμους, 3. 227.)

208 ε. θολερῶ (θολός, ὁ, mud), 'turbid,' with ref. to his clouded mind: cp. Her. 4. 53 (of a river) ῥέει τε καθαρὸς παρὰ θολεροῖσι. So Aesch. *P. V.* 885 θολεροὶ δὲ λόγοι παλίου' εἰκῇ | στυννῆς πρὸς κύμασιν ἀτης,—words turbid with passion.—χειμῶνι: cp. *Ph.* 1194 ἀλόνοντα χειμερίῳ | λύπῃ: *ib.* 1460 χειμαζομένῳ.—νοστήσας, 'stricken': this aor., in the 'ingressive' sense ('fell ill'), is frequent in Attic: e.g. *Thuc.* 1. 138 § 4 νοστήσας τελευτᾷ τὸν βίον: *Plat. Tim.* p. 84 c θαν...νοστήσῃ.

208 ε. τί δὲ βάρος ἐνήλλακται νύξ ἦδε τῆς ἡμερίας; 'And what heaviness (heavy trouble) has the past night received in exchange for the (already grievous) fortune of the day?' ἐνήλλακται in a midd. sense; cp. *Diod. frag.* 60 ἐγένετο βασιλίσσα ἰδιωτικῆς ἐστίας ἐξήλλαγμα ἡγεμονίαν. The fact that ἡλλαγμα has more often a passive sense in Attic is quite compatible with such an exceptional use; thus Antiphon can say, τὸν πλοῦν πεποιτημένος (or. § 21), and τετιμωρημένος ἑαυτὸν (*Tetr. B.* § 8). But it is more doubtful whether such a notion as μοίρας, πράξεις, or καταστάσεις can here be supplied with τῆς ἡμερίας. The parallels adduced are such as ἡ ἑψά, ἡ ἐωθινή, ἡ ὄψια, ἡ πρωία, τὴν θερινήν ('in summer,' Her. 1. 189), τὴν χειμερινήν (*id.* 1. 202). There was indeed a tendency in Greek idiom to make substantives out of fem. adjectives; i.e. to use the fem. adj. alone, whenever the subst. (such as γῆ, ὁδός, ὦρα, μοῖρα, δίκη) could readily be understood. And that tendency must be considered here.



- παὶ τοῦ Φρυγίου Τελεύαντος, → 210  
 λέγ', ἐπεὶ σε λέχος δουριάλων - >  
 στέρξας ἀνέχει θούριος Αἴας. →  
 ὥστ' οὐκ ἂν αἰδρις ὑπέιποις. |  
 TE. πῶς δῆτα λέγω λόγον ἄρρητον; →  
 θανάτῳ γὰρ ἴσον πάθος ἐκπεύσει. → 215  
 μανία γὰρ ἀλούς ἡμῖν ὁ κλεινὸς - >  
 νύκτερος Αἴας ἀπελωβήθη. →  
 τοιαῦτ' ἂν ἴδοις σκηνῆς ἔνδον →  
 χειροδαίκτα σφάγι' αἰμοβαφῇ, →  
 κείνου χρηστήρια τάνδρός. 220

στρ. XO. οἶαν ἐδήλωσας \*ἀνέρος αἰθονος  
 2 ἀγγελίαν ἄτλατον οὐδὲ φευκτάν,

210 *φρυγίου τελεύαντος* L (but a later hand has added a second λ below the line): and the Ald. too has *φρυγίου Τελεύαντος*, which was the prevalent reading. But A and a few other MSS. have *φρυγίου τελλεύαντος*. Jäger conj. *Φρυγίῳ Τελεύαντος*: Porson (on Eur. *Hec.* 120=123 Dind.) quotes silently *Φρυγίῳ σὺ Τελεύαντος*: though in his *Adv.* (p. 185), quoting *Φρυγίου Τελεύαντος*, he suggests no such change. 211 *δουριάλων* Bruncck: *δοριάλων* MSS., and Ald. 212 In L *στέρξας ἂν ἐχει* has been made from *στέρξας ἂν ἐχει*. 215 *πάθος* L (with β above π, and ρ above θ, from the 1st hand): *βάρος* Γ (with γρ. *πάθος*): *πάθος* A, with most MSS., and Ald. 216 *ἡμῖν* r: *ἡμῖν* L. 218 In L a letter (ε?) has been erased before "ἴδοις".

No tolerable emendation has been made. *ἡρεμίας*, 'stillness,' though possible, is very feeble. *εὐμαρίας* (=εὐμαρίας), which Nauck adopts, is directly contrary to the sense; for, even *before* the dread rumour arose, the Chorus had been disquieted by the long seclusion and inaction of Ajax (194 f.). *ἀμμορίας*, without some further definition (such as *τῆς πρὶν*), would be too vague. And the words *νῦν ἦδη* suggest that there was some mention of *day*. On the whole, the traditional reading, though difficult, is less open to objection than any remedy which has been proposed.

The schol. in L has: γρ. δὲ ἀημερίας ἀντὶ τῆς ἀηδοῦς φορᾶς ('unpleasant course'), καὶ ἔσται ὁ νοῦς, ποῖον βάρος ἔλαβεν αὐτῇ ἢ νῦν ἀπὸ τῆς προτέρας ἀηδίας; This explanation of *ἀημερίας* by *ἀηδοῦς φορᾶς* and *ἀηδίας* indicates (I think) a reference, not to *ἡμέρα*—as if *ἀημερία* could mean *δυσημερία*—but to *ἡμερος*: the original scholium may have had *ἀημερίας* (meant as 'unkindly fortune').

210 *Φρυγίου Τελεύαντος*. Cp. 331: 488. Similar examples confirm this read-

ing: fr. 796 'Ἀλφεισίβιον ἦν ὁ γεννήσας πατὴρ (it is improbable that Sophocles wrote Ἀλφεισίβιον): Aesch. *Th.* 488 'Ἰππομέδοντος σχῆμα: Eur. *Suppl.* 889 Παρθενοπαῖος, εἶδος ἐξοχώτατος. (Aesch. *Th.* 547, Παρθενοπαῖος Ἀρκάς, is rejected by many critics.) Indeed, such license was not strictly confined to proper names, to judge by Aesch. *Ch.* 1049 *φαιώχλιτρες*.

Lobeck remarks that the father of Tecmessa is called *Teuthras* by Malela and others, *Tethras* by Cedrenus, and *Teuthras* by Tzetzes.

211 f. *λέχος*, concubine, *δμενέτις* (501): being *δουριάλων*, she is *δούλη* (489). Cp. *Tr.* 360 *κρύφιον ὡς ἐχει λέχος* (Iolè).—*σε...στέρξας ἀνέχει*: lit., 'having conceived a love for thee, he upholds thee,'—i.e., 'he is constant in his affection for thee': so Eur. *Hec.* 123 *βᾶκχης ἀνέχων λέκτρ' Ἀγαμέμνων*, 'constant to' her bed. (In *O. C.* 674, where *τὸν οὐνὼπ' ἀνέχουσα κισσὸν* is the common reading, we should probably read *τὸν οὐνὼπὸν ἐχουσα κισσὸν*.)

218 *ὑπέιποις*, 'hint,' 'give a clue': they do not yet surmise, from her words

Daughter of the Phrygian Teleutas, speak : for to thee, his spear-won bride, bold Ajax hath borne a constant love ; therefore mightest thou hint the answer with knowledge.

TE. Oh, how shall I tell a tale too dire for words? Terrible as death is the hap which thou must hear. Seized with madness in the night, our glorious Ajax hath been utterly undone. For token, thou mayest see within his dwelling the butchered victims weltering in their blood, sacrifices of no hand but his.

CH. What tidings of the fiery warrior hast thou told, not Strophe. to be borne, nor yet escaped,—

**221—232** L divides the vv. thus:—*οἶαν*—| *αἰθωνοσ*—| *ἀτλατον*—| *τῶν μεγάλων*—| *ὑποκληϊζομένων*—| *τὰν ὁ μέγας*—| *ώμοι*—| *περίφαντος*—| *θανεῖται*—| *χερὶ*—| *κελαινοῖς*—| *βοτῆρας ἱππονόμουσ*. **221** ἐδήλωσας] Wunder writes *εἰδείας* (and so Paley): Hartung, *ἐφηνas* (as Wunder formerly proposed): Nauck conj. *ἐδήλους*. Cp. 245 n.—*ἀνέρος*] *ἀνδρός* MSS.: Nauck, Wecklein and G. Wolff read *ἀνέρος*, incidentally suggested by Hermann (who himself retained *ἀνδρός*) in his 2nd ed., on v. 245, where see n. **222** *αἰθωνος*] The first hand in L wrote *αἰθo νοσ* (after *αἰθo* there has been an erasure): a corrector then wrote *π* above *ν*: and a later hand has altered *ν* itself into *π*. The prevalent reading was *αἰθωνος* (A, etc.): but a few have *αἰθωνος* (as L<sup>2</sup>=Lb, Vat. a): and a few more (as Γ and Pal.) have *αἰθωνος*, the reading of Ald. **223** *φευκτάν* made in L from *φευκτὸν*: *φερτάν* Pal.

in 205—207, with what terrible fulness of detail she can speak.

**214 f.** λέγω, subjunct.—*θανάτω*.. *ἴσον*: O. C. 529 *θάνατος μὲν τὰδ' ἀκούειν*. In the *Crucea*, fr. 332, Sophocles used *ἰσοθάνατον* as=οὐ πάντ' ἀνεκτόν, acc. to Pollux 6. 174.

**216 f.** *μανία γάρ*: notice the γάρ in two successive clauses (*El.* 180 n.): here it prefaces the statement (*O. T.* 277 n.).—*ἤμιν*, ethic dat.: *El.* 272.—*νύκτερος*, adverbial: cp. 930 *πάννυχτα καὶ φάεοντ' ἀεστένας*. *Il.* 1. 497 *ἥρην δ' ἀνέβη*. The word is irregularly placed, as if the speaker had meant to designate Ajax by ὁ κλεινός only, and had then added *Ἄλας*: for similar irregularities, cp. *El.* 693 f., n.—*ἀπελωβήθη*, a somewhat rare pass. aor.: *Ph.* 330 *ἐξελωβήθη*: Plat. *Gorg.* 473 C *λωβας*..*λωβηθείς*.

**218 f.** *τοιαῦτ'*, introducing the ground for the statement; cp. 164 n.—*αἰμοβαφῇ*: cp. 95 *ἐβαψας ἔγχος εὐ*..;—*χρηστήρια*, with tragic pathos, since the word denoted holy sacrifices to the gods (properly, before consulting an oracle): Aesch. *Theb.* 230 *σφάγια καὶ χρηστήρια* | *θεοῖσιν ἔρδειν*. Cp. *Ag.* 645 *παιῶνα τόνδ' Ερμῖων*.

**221—232** A strophe, to which vv. 245—256 form the antistrophe. For the metres, see Metrical Analysis.

**221 f.** *ἀνέρος*..*ἀγγέλιαν*: for the objective gen., cp. 998: *Ant.* 11 *μῆδης*.. *φίλων* (n.).—*αἰθωνος*, 'fiery'; cp. 1088: Aesch. *Theb.* 448 *αἰθων*..*λήμα*: in v. 147 the word is applied to a bright sword. This inflexion (instead of *αἰθωνος*) occurs elsewhere only in Hes. *Op.* 361 *αἰθωνα λιμὸν* (Bergk's correction of the MS. *αἰθωνα*), a reading which is made certain by Aeschin. or. 3 § 184 *λιμὸν τ' αἰθωνα κρατερὸν τ' ἐπάγοντες* "Ἄρηα, and Callim. *Hymn. Cer.* 68 *ἐμβαλε λιμὸν*, | *αἰθωνα*, *κρατερὸν*: where the fig. sense of the epithet is 'fierce.'

The *v.l.* *αἰθωνος* is impossible here, as in the verse of Hesiod; it could refer only to complexion. Cp. Eustathius p. 862. 10 *φέρεται αἰθων βοῦς καὶ σίδηρος καὶ ἀνθρώπος καὶ λέων*. *αἰθων* δὲ οὐδεὶς αὐτῶν λέγουσι ἂν, ἀλλὰ τοῦτομα οἶνω μέλανι ἐπιτίθεται. The variant was doubtless due, in both passages, to the rarity, for *αἰθων*, of the inflexion with *ο*: which is illustrated by the dat. pl. *νήφοσι* in Theognis 481, and by such alternative forms of the gen. as *Αἰσωνος*, *Ἀκταίονος*, etc.

*ἀτλατον οὐδὲ φευκτάν*, unendurable, and yet one from which there is no escape: for οὐδέ as=ἀλλ' οὐ, cp. *El.* 132, 1034.

- 3 τῶν μεγάλων Δαναῶν ὑπο κληζομέναν, 225  
 4 τὰν ὁ μέγας μῦθος ἀέξει.  
 5 οἱμοι, φοβοῦμαι τὸ προσέρπον. περίφαντος ἀνὴρ  
 6 θανεῖται, παραπλάκτῳ χερὶ συγκατακτὰς 230  
 7 κελαινοῖς ξίφεσιν βοτὰ καὶ βοτῆρας ἵππονώμας.

TE. ὦμοι· κεῖθεν κεῖθεν ἄρ' ἡμῖν → 233  
 δεσμῶτιν ἄγων ἤλυθε ποίμνην· →  
 ὦν τὴν μὲν ἔσω σφάζ' ἐπὶ γαίας, → 235  
 τὰ δὲ πλευροκοπῶν δίχ' ἀνερρῆγνυ. →  
 δύο δ' ἀργίποδας κριοὺς ἀνελών, →  
 τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκραν →

**225** ὑπο κληζομέναν γ: ὑποκληζόμεναν L, A, etc., and Ald. **226** ὁ μέγας] Nauck writes ὁ πολὺς. **227** οἱμοι A: ὠμοι L (with *ol* above in marg. from a later hand): ὠμοι or ὦ μοι γ: ὠμοι Suid. (s. v. τὸ προσέρπον), and Ald. **228** ἀνὴρ Brunnck: ἀνὴρ MSS. **229** παραπλάκτῳ Blaydes: παραπλήκτῳ MSS. Cp. 597 ἀλίπλακτος: Ph. 688 ἀμφιπλάκτων. **230** συγκατακτὰς made in L from συνκατακτὰς. **232** ἵππονώμας Porson: ἵππον ὁ μῦθ L, the second *o* in an erasure of *ω*, and *δ* in an erasure of *α*. [Dindorf, using Dübner's collation, says: 'In cod. *δ* in litura alius literae, quam tamen non *ω* fuisse

**225** τῶν μεγάλων Δαναῶν are clearly not the Greek *chiefs* (οἱ μεγάλοι βασιλεῖς, 189), but the Greek army at large. It is the popular fury that the Salaminians are now thinking of: in 228 *περίφαντος*.. *θανεῖται* alludes to public stoning, the *λιθόλευστον* Ἀρη of v. 253.—*κληζομέναν*, noised abroad by them: cp. *Tr.* 659 *κληῖται* *θυτήρ*, he is *rumoured* to be sacrificing; and *ib.* 1268 *κληζόμενοι* | *πατέρες*.

**226** ὁ μέγας μῦθος: cp. 173 ὦ μεγάλη φάτις (n.).—*ἀέξει*, *αἰεῖ*, increases by diffusing it. (Not, 'exaggerates.')

**228** *περίφαντος*: cp. 1311 *θανεῖν* *προδῆλως*.

**229** *παραπλάκτῳ*, frantic: Eur. *H. F.* 935 γέλωτι *παραπεπληγμένῳ*. The adj. is more usually *παραπλήξ*. Cp. 40 *δυσλόγιστον*.. *χέρα*.—*συγκατακτὰς*, slain in a confused heap, cattle and men together. (In Eur. *Or.* 1089 *συγκατέκτανον* = 'helped to slay.'). For the non-thematic aor., cp. *Tr.* 38 ἔκτα (n.).—*κελαινοῖς* here suggests both the dark, gleaming metal, and the dark stains of blood upon it. Cp. *Tr.* 856 *κελαινὰ λόγχα* (n.).—*ξίφεσιν*, poet. plur.: cp. *Pind. P.* 4. 242 *Φρίξον μάχαιραι*: Eur. *Ion* 192 *ἄρπαις* (the scimitar of Perseus). The dat. *ξίφεσιν*, following *χερὶ*, defines the instrument used (slain by the hand with the sword): cp. 310 *ὄνυξι συλλαβῶν*

*χερὶ*. Eur. *Helen.* 373 *ὄνυχι*.. *γένυν* | *ἔδενσε φονίαισι πλαγαῖς*.

*ἵππονώμας*, 'guiding horses,' refers to *riding* in both the other places where it occurs (Eur. *Hipp.* 1399, of Hippolytus; Ar. *Nub.* 571, of Poseidon Hippus). Here, *βοτῆρας*, closely following *βοτὰ*, must mean the herdsmen who tended the sheep and oxen (= *ποιμῶν ἐπιστάταις*, 27). It would be forced, then, to suppose that *ἵππονώμας* means 'tending horses,'—with ref. to the horses of the Greeks on the *λειμών ἵππομανῆς* (143 f.). That would be as if one said, 'the cattle, and their herdsmen, who also tended horses.' Herdsmen in charge of great flocks and herds, on a wide plain, and near a watchful foe, might well be mounted. It is no objection—and least of all, in an Attic tragedy—that the Homeric *warrior* does not ride.—The reading *ἵππονώμας*, instead of *ἵππονόμους* ('horse-feeding'), is made certain by metre (v. 245), and is confirmed by the first hand in L (cr. n.).

**233** *ἄρα*, 'then,' marks her new perception: cp. 927, 934, 1026: *Tr.* 1172, etc.—*ἤλυθε*. This form, not used by Aesch., occurs only here in Soph.; Eur. has it not only in lyrics (*Or.* 813, etc.), but also in dialogue (*El.* 598, *Tr.* 374).

**235** *ὦν* (neut.), instead of *ῆς*, since

tidings which the mighty Danaï noise abroad, which their strong rumour spreads! Woe is me, I dread the doom to come: shamed before all eyes, the man will die, if his frenzied hand hath slain with dark sword the herds and the horse-guiding herdsmen.

TE. Alas! 'twas thence, then,—from those pastures,—that he came to me with his captive flock! Of part, he cut the throats on the floor within; some, hewing their sides, he rent asunder. Then he caught up two white-footed rams; he sheared off the head of one, and the tongue-tip,

*spatii angustia docet.* But  $\delta$  is in fact separated by narrow spaces from  $\nu$  and  $\mu$ , as shown above; there is ample space for  $\omega$ , and that letter can be faintly seen; it was written rather small. (Autotype Facsimile of Laur. MS., p. 3 B.)]  $L^2$  (= Lb) has  $\iota\kappa\pi\omicron\nu\acute{o}\mu\alpha\varsigma$ : the other MSS.,  $\iota\kappa\pi\omicron\nu\acute{o}\mu\omicron\upsilon\varsigma$ . 234  $\pi\acute{o}\iota\mu\eta\eta$  Ellendt:  $\pi\acute{o}\iota\mu\alpha\eta$  MSS. 235  $\tau\acute{\eta}\nu$   $\mu\acute{\epsilon}\nu$   $\epsilon\acute{\iota}\omega$ ]  $\tau\acute{\alpha}$   $\mu\acute{\epsilon}\nu$   $\epsilon\acute{\iota}\omega$  Triclinius (T, etc.), and so Brunck. 236  $\tau\acute{\alpha}$   $\delta\acute{\epsilon}$  Triclinius:  $\tau\acute{\alpha}\varsigma$   $\delta\acute{\epsilon}$  L, with most MSS., and Ald.— $\acute{\alpha}\nu\epsilon\rho\rho\acute{\eta}\gamma\gamma\upsilon$ ]  $\acute{\alpha}\nu\epsilon\rho\rho\acute{\eta}\gamma\gamma\upsilon$  L. 237  $\acute{\alpha}\nu\epsilon\lambda\acute{\omega}\nu$ ] Mekler conj.  $\acute{\alpha}\mu'$   $\acute{\epsilon}\lambda\acute{\omega}\nu$ : Nauck,  $\mu\acute{\alpha}\rho\psi\alpha\varsigma$ , thinking that  $\acute{\alpha}\nu\epsilon\lambda\acute{\omega}\nu$  came from a gloss  $\acute{\epsilon}\lambda\acute{\omega}\nu$ .

$\pi\acute{o}\iota\mu\eta\eta$  is a 'noun of multitude'; cp. O. C. 1070  $\acute{\alpha}\mu\beta\alpha\sigma\iota\varsigma$ ,  $\sigma\acute{\iota}$  κ.τ.λ. (n.). Then  $\tau\acute{\eta}\nu$   $\mu\acute{\epsilon}\nu$  (sc.  $\pi\acute{o}\iota\mu\eta\eta$ ) follows  $\acute{\omega}\nu$ , as it might have followed  $\eta\varsigma$ : cp. Thuc. 1. 2 § 3  $\tau\acute{\eta}\varsigma$   $\eta\eta\varsigma$   $\acute{\eta}$   $\acute{\alpha}\rho\iota\sigma\tau\eta$ , *ib.* § 1  $\tau\acute{\omicron}\nu$   $\pi\lambda\acute{\epsilon}\iota\sigma\tau\omicron\nu$   $\tau\acute{\omicron}\upsilon$   $\beta\iota\omicron\nu$ . Finally,  $\tau\acute{\alpha}$   $\delta\acute{\epsilon}$  (sc.  $\beta\omicron\tau\acute{\alpha}$ ) refers to  $\acute{\omega}\nu$ .—The antithesis to  $\tau\acute{\eta}\nu$   $\mu\acute{\epsilon}\nu$  is given by  $\tau\acute{\alpha}$   $\delta\acute{\epsilon}$ , not (as some have thought) by  $\delta\acute{\upsilon}\omicron$   $\delta'$ .— $\epsilon\acute{\iota}\omega$ , 'within the house,' refers to all the incidents that followed his arrival ( $\eta\lambda\upsilon\theta\epsilon$ ). Schneidewin wrongly joins  $\epsilon\acute{\iota}\omega$   $\sigma\phi\acute{\alpha}\zeta\epsilon$  ('stach tot'), comparing Aesch. Ag. 1343  $\pi\acute{\epsilon}\pi\lambda\eta\gamma\mu\alpha\iota$   $\kappa\alpha\iota\rho\acute{\iota}\alpha\nu$   $\pi\lambda\eta\gamma\eta\nu$   $\epsilon\acute{\iota}\omega$ . But  $\sigma\phi\acute{\alpha}\zeta\epsilon$  denotes 'cutting the throat,' not 'stabbing'; cp. 298.— $\acute{\epsilon}\pi\iota$   $\gamma\alpha\acute{\iota}\alpha\varsigma$ , where they stood upon the floor; as distinguished from those animals which he caught up and rent asunder.

$\pi\lambda\epsilon\upsilon\rho\omicron\kappa\omicron\tau\acute{\omega}\nu$ , slashing at their sides with his sword: a compound like  $\theta\alpha\lambda\alpha\tau\tau\omicron\kappa\omicron\pi\acute{\epsilon}\iota\nu$  (Ar. Eq. 830),  $\mu\epsilon\tau\epsilon\omega\rho\omicron\kappa\omicron\tau\acute{\epsilon}\iota\nu$  (Pax 92).

237  $\acute{\alpha}$ .  $\acute{\alpha}\rho\gamma\iota\phi\omicron\delta\alpha\varsigma$ : for the rt. ARG, denoting 'brightness,' and its derivatives, cp. O. C. 670 n. As Ajax purposed to flog Odysseus (110), the ram which suffers that fate here might naturally be identified with him. The first ram, which is beheaded at once, might then represent Agamemnon; and Menelaüs would here be ignored. On this view, however, there is a discrepancy with verses 97—110, since both the Atreidae are there supposed to be dead, while Odysseus has still to suffer. Here one ram (Agamemnon) is slain, and the other (Odysseus) flogged, in rapid succession.

If the two rams are the two Atreidae, then Odysseus is ignored here. This would be consistent both with vv. 97—110 and with 298—306. The flogging of the second ram here would correspond with the words  $\tau\acute{\omicron}\upsilon\varsigma$   $\delta\acute{\epsilon}$   $\delta\epsilon\sigma\mu\acute{o}\nu\upsilon\varsigma$  |  $\eta\kappa\acute{\iota}\zeta\epsilon\theta'$  in 299 f. Then came the colloquy of Ajax with Athena (301); after which, he slowly regained his sanity,—before he had inflicted the lash upon Odysseus. That the 'two rams' are here the royal brethren might be suggested by the analogy of the two eagles in Ag. 115. On the other hand, the special ferocity with which Ajax treats the second ram rather indicates that it represents Odysseus. There would be no point in so distinguishing Menelaüs from Agamemnon. On the whole, it seems most probable that the poet meant Agamemnon and Odysseus, but was careless of strict consistency with vv. 97—110.

238  $\kappa\epsilon\phi\acute{\alpha}\lambda\eta\nu$   $\kappa\alpha\iota$   $\gamma\lambda\acute{\omega}\sigma\sigma\alpha\nu$   $\acute{\alpha}\kappa\rho\alpha\nu$ . He first shears off the head; then, still holding it, while the carcass drops to the ground, cuts off the end of the tongue; and next hurls both head and tongue from him.  $\acute{\alpha}\kappa\rho\alpha$   $\gamma\lambda\acute{\omega}\sigma\sigma\alpha$  can mean the extremity, the tip, of the tongue, as in Theocr. 9. 30  $\acute{\epsilon}\pi\iota$   $\gamma\lambda\acute{\omega}\sigma\sigma\alpha\varsigma$   $\acute{\alpha}\kappa\rho\alpha\varsigma$ : so in Ph. 748  $\acute{\alpha}\kappa\rho\omicron\nu$   $\pi\acute{\omicron}\delta\alpha$  is the heel. It could not mean, 'the tongue from the roots,'  $\gamma\lambda\acute{\omega}\sigma\sigma\alpha\nu$   $\pi\rho\upsilon\mu\eta\nu$  (Il. 5. 292).—It was customary to cut out the tongues of animals slain for sacrifice, and to offer them separately (Od. 3. 332: Ar. Pax 1060). But I doubt whether there is any

ρίπτει θερίσας, →

τὸν δ' ὀρθὸν ἄνω κίονι δῆσας →

240

μέγαν ἵπποδέτην ῥυτῆρα λαβὼν →

παίει λιγυρᾷ μάστιγι διπλῇ, →

κακὰ δεινάζων ῥήμαθ', ἃ δαίμων

κούδεις ἀνδρῶν ἐδίδαξεν.

244

ἀντ. ΧΟ. ὦρα τιν' ἤδη τοι κράτα καλύμμασι

2 κρυψάμενον ποδοῖν κλοπὰν ἀρέσθαι,

3 ἣ θοὸν εἰρεσίας ζυγὸν ἐζόμενον

4 ποντοπόρῳ ναὶ μεθεῖναι.

250

5 τοίας ἐρέσσουσιν ἀπειλὰς δικρατεῖς Ἀτρεΐδαι

6 καθ' ἡμῶν πεφόβημαι λιθόλευστον Ἄρη

7 ξυναλγέιν μετὰ τοῦδε τυπείς, τὸν αἴσ' ἄπλματος ἴσχει.

239 ρίπτει L, with almost all MSS., Ald., and Thom. Mag. p. 22, 17 R.: ρίπτει Mosq. b (15th cent.). 241 ἵπποδέτην made in L from ἵππολέτην.

243 δ' ἐννάζων L (which a later hand has sought to correct): so Ant. 759 δ' ἐννάσεις, where see cr. n. 245—256 L divides the vv. thus:—ὦρα—καλύμμασι—|

ποδοῖν—| ἣ θοὸν—| ζυγὸν—| ποντοπόρῳ—| τοίας—| δικρατεῖς—| καθ' ἡμῶν—| λιθόλευστον—| ξυναλγέιν—| τὸν—ἴσχει. 245 ἤδη τοι L, with I, L<sup>2</sup> (=Lb), and most of the later MSS.: ἤδη (without τοι) A, T, Ien., Harl., and others, Eustath.

reference here to the sacrificial custom; the act of Ajax rather expresses merely fierce hatred of a slanderer.

239 f. ρίπτει has the support of the MSS., not only here, but also in Ant. 131, Tr. 780. In the latter place, it is confirmed by Athenaeus p. 65 F, for he has ριπτοῦντα in his paraphrase. ρίπτειν, used only in pres. and impf., was current in Attic (Ar. Eccl. 507 ριπτεῖτε χλαῖνας). It has good authority in Thuc. 5. 103 § 1 (ἀναρριπτοῦσι), and Xen. Cyneg. 9. 20 (ριπτοῦσι). In Tragedy it is nowhere required by metre; and Elmsley (on Eur. Heracl. 150) supposes that the tragic poets used only ρίπτω. No difference of sense between ριπτέω and ρίπτω can be clearly shown; though it has been fancied that ριπτέω implies the frequency or vehemence of the act (iacto as compared with iacio).

ὀρθὸν ἄνω δῆσας: i.e., making the animal stand on its hind legs, with its forefeet lashed up to the pillar—as if they were the hands of a human prisoner.—κίονι, lit., 'at a pillar,' a dat. of place (cp. El. 174 n.); not, 'to a pillar' (πρὸς κίονα, 108).

241 ἵπποδέτην ῥυτῆρα, a leathern

strap or thong, belonging to the harness of a horse,—such as the reins of a bridle (O. C. 900 σπεύδων ἀπὸ ῥυτῆρος), or driving-reins (Il. 16. 475, where see Leaf). Hesiod Scut. 308 ῥυτὰ χαλαίνοντες, 'slackening the reins.' Ajax makes a διπλῇ μάστιγι, a whip with two thongs, by doubling the strap. Cp. Aeschin. or. 2 § 157 λαβὼν ῥυτῆρα μαστιγοῖεν αἰχμάλωτον.

242 λιγυρᾷ, Homeric: Il. 11. 532 μάστιγι λιγυρῇ.

243 f. κακὰ δεινάζων ῥήμαθ', like δνειδίζων δνειδῆ: see on Ant. 759 δεινάσεις.—δαίμων: cp. O. T. 1258 λυσάντι δ' αὐτῷ δαιμόνων δεικνυσί τις | οὐδεις γὰρ ἀνδρῶν οἱ παρήμεν ἐγγύθεν.

245 f. ἤδη τοι κράτα. The reading of the best MSS., both here and in the strophe (221 f.), can be retained, if in the strophe we make the slight change of ἀνδρὸς to ἀνέρος. If, on the other hand, we strike out τοι here, then we must also change κράτα to κάρα, or else, keeping κράτα, change ἐδήλωσας in 221 to ἔδειξας or ἔφηνας. (The impf. ἐδήλους would be unsuitable.) Here τοι is quite in place, as introducing the comment. ἤτοι, as a correction of ἤδη τοι, is doubly impro-

and flung them away; the other he bound upright to a pillar, and seized a heavy thong of horse-gear, and flogged with shrill, doubled lash, while he uttered revilings which a god, and no mortal, had taught.

CH. The time hath come for each of us to veil his head Anti-strophe. and betake him to stealthy speed of foot, or to sit on the bench at the quick oar, and give her way to the sea-faring ship. Such angry threats are hurled against us by the brother-kings, the sons of Atreus: I fear to share a bitter death by stoning, smitten at this man's side, who is swayed by a fate to which none may draw nigh.

p. 237. 14, and Ald.: Hartung writes ἦτοι.—κράτα L, A, with most MSS. (κράτα τ): Eustath. p. 237. 14, and Ald.: κάρτα Triclinius (T, Liv. b).—καλύμμασι] καλύμματι Eustath. l. c. 249 εἰρεσίας] Wecklein writes εἰρεσίαν. 251 ἐρέσσουσιν] Nauck conj. ἐρείδουσιν (Wieseler ἐρείσσουσιν): Bergk, ἀράσσουσιν. 254 ἄρη L, A, etc.: ἄρην τ (including Γ, T), and Ald. 256 ἀπλᾶτος L, A, etc., Suidas s.v. αἶσα, and Ald.: ἀπλᾶτος Aug. b. Other corruptions of ἀπλᾶτος appear in the later MSS., as ἀπλᾶτος (Γ), and even ἀπλετος (Ien.).

bable, since ἦδη is emphatic, and ἦτοι would be somewhat weak. See Appendix.

κράτα..κρυψάμενον, in token of grief and shame. Plat. *Phaedo* p. 117 c ἐγκαλυσάμενος ἀπέκλειον ἑμᾶντόν: Aeschin. or. 2 § 111 τὰ γε δὴ καταγέλαστα παντελῶς, ἐφ' οἷς οἱ συμπρέσβεις ἐνεκαλύψαντο. Liv. 4. 12 *Multi ex plebe spe amissa...capitibus obvolutis se in Tiberim praecipitaverunt.*—ποδοῖν κλοπὰν ἀρεσθαι: cp. Aesch. *Pers.* 481 οὐκ εὐκοσμον αἰροῦνται φυγῆν: [Eur.] *Rhes.* 54 (νυκτέρῳ πλάτῃ) ἀρεσθαι φυγῆν. The verb here means, 'to take up,' 'betake oneself to'; not 'to win,' 'secure': see Appendix on 75. For κλοπὰν, cp. Eur. *Or.* 1499 ἐξέκλεπτον ἐκ δόμων πόδα.

249 ε. θοὸν, properly the epithet of εἰρεσίας, is transferred to ζυγὸν (cp. *Ant.* 794 n.): ζυγὸν ἔξομαι, as Aesch. *Ag.* 183 σέλημα..ἡμένων, Eur. *Or.* 956 τρίποδα καθίζων.

ναὶ μεθάναι, 'to let the ship go,'—ἥλιας, or the like, being understood. Cp. Eur. fr. 779 κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων | μεθήκεν ('he let his horses go') | αἱ δ' ἔπταντ' ἐπ' αἰθέρος πτυχάς. The elliptical use of μεθάναι, with dat., in this sense, seems to be rare: but it is parallel with that of ἐφίεμαι as = *indulgere* (e.g. Plat. *Rep.* 388 ε δταν τις ἐφίῃ..γέλωτι).

251 ε. τοῖσας: 164 n.—ἐρέσσουσιν, 'ply,'—properly, to ply the oar; then, to

put anything in lively motion; *Ant.* 158 μῆτιν ἐρέσσων, 'revolving' thoughts in the mind. Cp. the elegiac poet Dionysius *ap.* Athen. p. 669 A εἰρεσίῃ γλώσσης ἀποπέμφομεν εἰς μέγαν αἶνον ('by our swift strains will we waft him to the haven of fame').—δυναταῖς Ἀτρεΐδαι, the two princely Atreidae: cp. 390 τοὺς τε διασάρχας..βασιλῆς: *O. C.* 1055 τὰς διατόδλους | ..ἀδελφάς, i.e., the two journeying sisters; and *ib.* 17 n.

252 π. πεφόβημαι: 139 n.—λιθόλευστον Ἄρη, a violent death by stoning; cp. *Ant.* 36 φόνον..δημόλευστον. Aesch. *Ag.* 1616 δημορριφεῖς..λευσίμους ἀράς. When, as here, Ἄρης stands for the notion of a 'violent death,' it always, of course, implies an onslaught; as in *O. C.* 1679 στῶ μῆτ' Ἄρης | μῆτε πόντος ἀντέκυρσεν (death in battle, or by drowning): Aesch. *P. V.* 860 θηλυκτόνῃ | Ἄρει δαμέντων, i.e., by the onslaught of murderous women. (In Pind. *P.* 11. 36 χρονίῳ σὺν Ἄρει is best taken, with Gildersleeve, as = 'by tardy help of Ares.')

The initial A is long here (answering to the penult. of συγκατακτάς in 230), as in 614, *Ant.* 139, *El.* 96.

The accus. is, in the first place, object to πεφόβημαι, but is felt also as a cognate acc. to ξυνάλλεσθαι (like ἀλγος ἀλγῶ), and could be, further, an acc. of the inner object with τυπείς (*Il.* 24. 420 ἔλκεα...δοσ' ἐτύπη): it is one of those cumulative

- TE. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπῆς → 257  
 ἄξας ὁξὺς νότος ὥς λήγει. →  
 καὶ νῦν φρόνιμος νέον ἄλγος ἔχει· - >  
 τὸ γὰρ ἐσλεύσσειν οἰκεῖα πάθη, - > 260  
 μηδενὸς ἄλλου παραπράξαντος, - >  
 μεγάλας ὁδύνας ὑποτείνει.
- XO. ἀλλ' εἰ πέπαιται, κάρτ' ἂν εὐτυχεῖν δοκῶ·  
 φροῦδου γὰρ ἦδη τοῦ κακοῦ μείων λόγος.
- TE. πότερα δ' ἂν, εἰ νέμοι τις αἵρεσιν, λάβοις, 265  
 φίλους ἀνίων αὐτὸς ἡδονὰς ἔχειν,  
 ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών;
- XO. τό τοι διπλάζον, ὦ γύναι, μείζον κακόν.
- TE. ἡμεῖς ἄρ', οὐ νοσοῦντες, ἀτώμεσθα νῦν.
- XO. πῶς τοῦτ' ἔλεξας; οὐ κάτοιδ' ὅπως λέγεις. 270

**257** λαμπρᾶς γὰρ ἄτερ στεροπᾶς L, with most MSS., and Ald.: λαμπρᾶς γὰρ ἀστεροπᾶς Γ. For the conjectures, see Appendix.—Dindorf was the first to write στεροπῆς: see cr. n. on 208. **258** ἄξας] ἀξας L. **259** φρόνιμος] L has ν above σ, from a later hand. **260** ἐσλεύσειν L: cp. O. C. 121 cr. n. **263** δοκῶ L. Blaydes conj. δοκεῖ. **265** νέμοι γ, and Ald.: νέμει L (made from νέμοι), A, etc.; superscript in Pal. **266** ξ. Nauck formerly proposed ἐν ξυνουσί for ἐν κοινοῖσι (thinking κοινὸς also corrupt). He now suggests: φίλους ἀνίων θ' ἡδονὰς Διαντ' ἔχειν | ἢ κοινὸν ἐν

constructions which Greek idiom (esp. in poetry) favours. Note that a simple inf. after φοβοῦμαι usu. denotes what one is afraid to do (Aesch. Ch. 46 φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν), but can also denote what one fears to suffer: Plat. Phaedo p. 68 E φοβούμενοι . . ἡδονῶν στερηθῆναι.

αἶσ' ἀπλατος, a fate such that no one can approach him, or stand at his side, without being involved in his doom. The Nemean lion is ἀπλατον θρέμμα, Tr. 1093.

**257** ξ. The words λαμπρᾶς ἄτερ στεροπῆς go with λήγει, not with ἄξας: they stand first, because they express the foremost thought,—viz., that the violence of his frenzy is past. 'Attended by the lightning-flash no more, the storm in his soul is subsiding, after a sharp outburst (ἄξας ὁξὺς), like the wind of the south.' A key to these much-discussed verses may be found, I think, in a passage which seems to have been overlooked. The Greeks had observed that, when the Νότος was a stormy wind, it was accompanied by clouds; but, when gentler, by a clear sky: Arist. Problem. 26. 20

(p. 942 a 34) ὁ νότος, δταν μὲν ἐλάττων ἦ, αἰθριὸς ἐστίν, δταν δὲ μέγας, νεφώδης. The mood of Ajax is now once more becoming αἰθριός, like the milder south-wind; lately it was like a fierce storm from the south, and νεφώδης, dark with the clouds from which the στεροπή of his madness was flashing. Compare the description of the mad Ajax by Arctfnus in the *Iliupersis* (ap. Eustath. p. 859. 47), διμμάτ' ἀστράπτοντα βαρυνόμενόν τε νόημα.—For other views of this passage, and the attempts to amend it, see Appendix.

**260** ξ. οἰκεῖα πάθη, those which one brings on himself: so *El.* 215 οἰκεῖας εἰς ἄτας | ἐμπίπτεις.—παραπράξαντος, having acted 'at the side,' i.e., 'having had a hand in the matter,'—'having contributed to the result.' This sense nowhere else belongs to παραπράσσω (which in Her. 5. 45 means 'to do something beyond' one's proper task, and in Plut. *Agis* 16 'to exact unjustly'); but for the force of the prep., cp. παρὰτιος (Aesch. Ch. 910, etc.), as 'partly the cause.'—Not, 'having done amiss' (= παραβάντος).

TE. It sways him no longer: the lightnings flash no more; like a southern gale, fierce in its first onset, his rage abates; and now, in his right mind, he hath new pain. To look on self-wrought woes, when no other hath had a hand therein—this lays sharp pangs to the soul.

CH. Nay, if his frenzy hath ceased, I have good hope that all may yet be well: the trouble is of less account when once 'tis past.

TE. And which, were the choice given thee, wouldst thou choose—to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?

CH. The twofold sorrow, lady, is the greater ill.

TE. Then are we losers now, although the plague is past.

CH. What is thy meaning? I know not how thou meanest.

κοινοῖσι λυπεῖσθαι φίλον; 268 διπλάζων] Blaydes conj. διπλοῖζον. 269 ἡμεῖς ἀρ' οὐ νοσοῦντες] γ' ἀρ' for ἀρ' r: αἱ for οὐ, Mosq. b. For νοσοῦντες, Wecklein writes νοσοῦντος (a conjecture of Hermann's). F. W. Schmidt conj. χήμεῖς διπλοῦν νοσοῦντες: Nauck, ἔχεις ἀρ' οὐ νοσοῦντες (*scis igitur quo in malo nunc versetur*). 270 Meineke would change δπως to δπερ: Nauck (keeping δπως), πῶς to τί.

ὑποτείνει: lit., 'lays to' (or 'beneath') the mind: [Dem.] or. 13 § 19 τὰς ἐλπίδας ὑμῖν ὑποτείνων.

263 f. πέπανται, sc. ὁ Αἶας τῆς νόσου: cp. 279. The subject to εὐτυχεῖν is rather ἡμᾶς than αὐτῶν: the thought is, δοκῶ ὅτι εὐτυχοῦμεν ἄν. Cp. *O. T.* 87 λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι | κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν. In the omission of the subject to the inf., as in πέπανται and in τοῦ κακοῦ, there is a shade of reticence which suits the recent sense of horror in the speaker's mind.

φρούδου γὰρ κ.τ.λ.: the gen. is not absol., but depends on λόγος. Cp. fr. 346 μύχθον γὰρ οὐδεὶς τοῦ παρελθόντος λόγος. Their thought is that, if he is himself again, his value to the Greeks will plead for pardon of his frenzy.

265 π. πότερα is used, instead of πότερον, to avoid an anapaest, as in 460, and *O. C.* 333.

267 The words κοινὸς ἐν κοινοῖσι mean strictly, 'a partner among partners,' = κοινῶς ἐν κοινωσίν: cp. *O. T.* 239 μήτ' ἐν θεῶν εὐχαΐσι μήτε θύμασι | κοινὸν ποιεῖσθαι. Similarly kinsfolk can be termed κοινοί, as sharers in a common lineage (*O. T.* 261 n.). The iteration, κοινὸς ἐν κοινοῖς, emphasises the idea of mutual

sympathy: cp. 467 μόνος μόνους (and 1283 μόνος μόνου), 620 ἀφιλα παρ' ἀφίλοις, and n. on *T. r.* 613.

268 τὸ διπλάζων, intrans., 'that which is double' (cp. ἰσάζω, 'to be equal'): but the verb is trans. in Andoc. or. 4 § 11 τὸν φόρον . . διπλάσειεν, unless we should there read διπλασιάζειεν.

269 Though οὐ νοσοῦντος (gen. abs.) is an easy and specious conjecture, yet οὐ νοσοῦντες is better; because (1) it gives a rhetorical antithesis to ἀτώμεσθα which suits her point; and (2) it suggests the identity of their interest with that of Ajax. The figurative sense of νοσεῖν is often found in juxtaposition with the literal, as in *O. T.* 60 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ | οὐκ ἔστιν ὑμῶν δστις ἐξ ἴσου νοσεῖ.

ἀτώμεσθα, i.e. we are worse off than before: the word is a forcible one (cp. 384), but occurs elsewhere also where the sense is only comparative: *Ant.* 17 οὐτ' εὐτυχοῦσα μάλλον οὐτ' ἀτωμένη: cp. *id.* 314.

270 πῶς . . δπως. The language here, to which groundless exception has been taken (cr. n.), expresses the musing wonder of simple minds.



- TE. ἀνὴρ ἐκεῖνος, ἥνικ' ἦν ἐν τῇ νόσῳ, 271  
αὐτὸς μὲν ἦδεθ' οἷσιν εἶχετ' ἐν κακοῖς,  
ἡμᾶς δὲ τοὺς φρονούντας ἡνία ξυνών·  
νῦν δ' ὡς ἔληξε κἀνέπνευσε τῆς νόσου,  
κείνός τε λύπη πᾶς ἐλήλαται κακῇ 275  
ἡμεῖς θ' ὁμοίως οὐδὲν ἦσσαν ἢ πάρος.  
ἄρ' ἔστι ταῦτα δις τόσ' ἐξ ἀπλῶν κακά;  
XO. ξύμφημι δὴ σοι, καὶ δέδοικα μὴ 'κ θεοῦ  
πληγῇ τις ἦκη. πῶς γάρ, εἰ πεπαυμένοις 280  
μηδέν τι μᾶλλον ἢ νοσῶν εὐφραίνεται;  
TE. ὡς ὧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή.  
XO. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο;  
δῆλωσον ἡμῖν τοῖς ξυναλγοῦσιν τύχας.  
TE. ἅπαν μαθήσει τοῦργον, ὡς κοινωνὸς ὢν.  
κείνος γὰρ ἄκρας νυκτός, ἥνιχ' ἔσπεροι 285  
λαμπτήρες οὐκέτ' ἦθον, ἄμφηκες λαβὼν

271 ἀνὴρ] ἀνὴρ MSS., and Ald. 278 φρονούντας] In L the first corrector (S) notes, γρ. βλέποντας, which Hermann reads. 276 ἡμεῖς θ'] One MS. of Suidas

272 ε. οἷσιν εἶχετ' ἐν κακοῖς = κακοῖς ἐν οἷς εἶχετο: cp. 1144: Her. 9. 37 ἐν τούτῳ τῷ κακῷ ἐχόμενος. The antecedent κακοῖς is drawn into the relative clause, though here its case is not thereby affected: cp. *Ant.* 404 θάπτουσιν ὃν σὺ τὸν νεκρὸν ἀπεΐπας.

φρονούντας is far better than the v. l. βλέποντας: it hints what is meant by the vague κακοῖς.

274 κἀνέπνευσε: after the actual cessation (ἔληξε), a brief space is still needed to permit ἀναπνοή. Cp. *Il.* 11. 382 ἀνέπνευσαν κακότητος: and n. on *O. C.* 1113 f.

275 Instead of κείνος, we might have looked for αὐτός: but the former has been preferred, because it better marks the antithesis between Ajax and his friends.—πᾶς, adverbial: *Ph.* 386 πᾶσις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων.—ἐλήλαται: *Tr.* 1045 (συμφορὰς) οἷαις.. ἐλαύνεται (n.). For the emphatic perf., cp. *El.* 64. Here it expresses that complete prostration has at once followed the return of sanity: cp. Plat. *Phaedo* p. 80 D ἡ δὲ ψυχὴ.. ἀπαλλαττομένη τοῦ σώματος εὐθὺς διαπεφύσθηται καὶ ἀπόλωλεν.

277 ἄρ' = ἄρ' οὐ; *O. T.* 822 ἄρ' ἐφυν κακός; *El.* 614.—δις τόσ' = διπλά. Cp.

*Il.* 1. 213 τρίς τόσσα.. δῶρα: Eur. *El.* 1092 δις τόσως ('in double measure').—ἐξ ἀπλῶν: *Tr.* 619 (χάρις) ἐξ ἀπλῆς διπλῆς.

278 ε. δέδοικα μὴ.. ἦκη. Though ἦκει is tenable ('I fear that it certainly has come'), ἦκη seems better, since there is still a real uncertainty and anxiety in their minds. See on *El.* 580. (ἦκοι, which was the common reading, is of course impossible here.)

πῶς γάρ, sc. ἄλλως ἔχει; Normally, πῶς γάρ follows a negative statement, as in *El.* 911 οὐδ' αὖ σὺ πῶς γάρ; (sc. ἔδρασας): while πῶς γάρ οὐ follows an affirmative, as *ib.* 1307 οἴσθα μὲν τὰν-θὺνδε, πῶς γάρ οὐ; The use of πῶς γάρ here is thus peculiar, though the sense is clear.

εἰ πεπαυμένος κ.τ.λ. The fact that despair has succeeded to frenzy argues that he is under the spell of some angry god. When the malady passed away, his mind ought to have recovered a healthy tone. They had already hinted at a *θεία νόσος* as a possibility (186).

μηδέν τι: Eur. *Andr.* 1234 μηδέν τι λαν: *Alc.* 522 οὐδέν τι μᾶλλον οἶδα.

281 ὡς ὧδ' ἐχόντων κ.τ.λ.: ὡς marks the point of view to be taken: the gen. abs. presents the state of the facts as the

TE. Yon man, while frenzied, found his own joy in the dire fantasies that held him, though his presence was grievous to us who were sane; but now, since he hath had pause and respite from the plague, *he* is utterly afflicted with sore grief, and we likewise, no less than before. Have we not here two sorrows, instead of one?

CH. Yea verily: and I fear lest the stroke of a god hath fallen. How else, if his spirit is no lighter, now that the malady is overpast, than when it vexed him?

TE. Thus stands the matter, be well assured.

CH. And in what wise did the plague first swoop upon him? Declare to us, who share thy pain, how it befell.

TE. Thou shalt hear all that chanced, as one who hath part therein. At dead of night, when the evening lamps no longer burned, he seized a two-edged

(s.v. ἐξ ἀπλῶν), viz. V (the Vossianus, at Leyden), has *ἡμεῖς δ'*: but this is doubtless a mere slip, due to v. 273. 277 ἀρ' ἐστὶ] ἀρ ἐστὶ L. 278 μὴ 'κ θεοῦ] Blaydes conj. μὴ θεοῦ. 279 ἦκη Suidas (s.v. δέδοικα): ἦκοι L, A, with most MSS., and Ald.: but a few have ἦκη, ἦκη, or ἦκει.—πεπαυμένος] πεπαυμένης Aug. b. 288 ἐναλγούσι L, A, Γ, etc.—Nauck writes *τόχαις*.

condition under which one's opinion must be formed. Cp. Aesch. *P. V.* 760 ὡς τοίνυν ὄντων τῶνδ' ἐσσι μαθεῖν πάρα. Eur. *Med.* 1311 ὡς οὐκ ἐν' ὄντων σὺν τέκνων φρόντιζε δῆ. Thuc. 7. 15 § 1 ὡς.. τῶν στρατιωτῶν.. μὴ μεμπτῶν γεγενημένων ὄντων τὴν γνώμην ἔχετε. Xen. *An.* 1. 3. 6 ὡς ἐμοῦ ὄντων ἰόντος δὴν ἂν καὶ ὑμεῖς, ὄντων τὴν γνώμην ἔχετε. See also below, 904, 981.

282 f. τίς γάρ: for γάρ in question, cp. *Ph.* 161, 327, 651.—προσέπτατο, as if winged to its aim by the god; Aesch. *P. V.* 644 (the heaven-sent trouble) ὅθεν μοι σχετὶς προσέπτατο: Eur. *Alc.* 420 κοῦκ ἄφνω κακὸν τόδε | προσέπτατ'.

From the Homeric ἔπτατο (*Il.* 13. 592, etc.) Tragedy borrows this non-thematic aor. (of which the active form would be ἔπτικτο: cp. 693. The aor. of πέτομαι in Attic Comedy and prose is usu. ἐπτόμην (see Veitch, *Irreg. Verbs*, 2nd ed., p. 530): and of this we have the inf. πέσθαι in *O. T.* 17, —again in accord with Homeric precedent (*Il.* 4. 126 ἐπιπέσθαι).

τόχαις depends on δῆλωσον. The change to τόχαις, dependent on ἐναλγούσι (cr. n.), is not only groundless, but injures the rhythm of the verse.

286 κῆνος γάρ: here γάρ merely prefaces the narrative (*O. T.* 277 n.).

ἄκρας νυκτός, as the context shows,

means here, 'at dead of night.' The only other instance of ἄκρας so used (natural though the use is) seems to be Theocr. 11. 36 τυρὸς δ' οὐ λείπει μ' οὐτ' ἐν θέρει οὐτ' ἐν ὀπώρῃ, | οὐ χειμῶνος ἄκρῳ ('depth of winter'). Elsewhere ἄκρα νύξ means either (1) the beginning of night, nightfall, as in Aratus 775 ἄκρῃ νυκτὶ: or (2) the verge between night and dawn, as *ib.* 308 ἀκρόθι νυκτός. In Theophrastus *De Sign. Pluv.* 1. § 2 (p. 389 ed. Wimmer) the ἀκρόνυχτοι ἀνατολαί of stars are their risings *ὅταν ἅμα δυομένη ἀνατέλλῃ (τὰ ἀστρα)*, i.e. soon after sunset, at nightfall. The sense of ἀκρέσπερος varies like that of ἄκρα νύξ. In Hippocr. *Epidem.* 7. 653 ἀκρέσπερος φρίκη is a chill at the approach of evening (as Galen *Exeg.* p. 418 explains); while in Nicander *Ther.* 25 ἀκρέσπερος is explained by the schol. as 'at the close of evening,' 'at nightfall.' The latter is the sense of ἄκρα σὺν ἑσπέρῃ in Pindar *P.* 11. 10. [In Arist. *H. A.* 9. 34, p. 619 b 21, the words ἄχρῃ ἑσπερίου have been conjecturally changed to τὴν ἀκρέσπερον, from Athen. p. 353 B; or to τὴν ἀκρέσπερον: the sense required is 'at nightfall.']

286 λαμπτήρες. These were braziers, raised on stands, in which pine-wood was burned, at once for light and for

ἐμαίετ' ἔγχος ἐξόδους ἔρπειν κενάς.  
 καγὼ 'πιπλήσσω καὶ λέγω, τί χρήμα δρᾶς,  
 Αἴας; τί τήνδ' ἄκλητος οὐθ' ὑπ' ἀγγέλων  
 κληθεὶς ἀφορμᾶς πείραν οὔτε του κλύων 290  
 σάλπιγγος; ἀλλὰ νῦν γε πᾶς εὐδαι στρατός.  
 ὁ δ' εἶπε πρὸς με βαῖξ' αἰεὶ δ' ὑμνούμενα.  
 γύναι, γυναιξὶ κόσμον ἢ σιγὴ φέρει.  
 καγὼ μαθοῦσ' ἔληξ' ὁ δ' ἐσσύθη μόνος.  
 καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας. 295  
 ἔσω δ' ἐσῆλθε συνδέτους ἄγων ὁμοῦ  
 ταύρους, κύνας βοτῆρας, \*εὐερόν τ' ἄγραν.  
 καὶ τοὺς μὲν ἠυχένιζε, τοὺς δ' ἄνω τρέπων  
 ἔσφαζε κάρραχιζε, τοὺς δὲ δεσμίους  
 ἠκίζεθ', ὥστε φῶτας, ἐν ποίμναις πίτνων. 300  
 τέλος δ' ὑπάξας διὰ θυρῶν σκιᾷ τινὶ

287 κενάς] Nauck conj. τυφλάς.

289—291 Nauck would reduce these three vv. to two, thus: Αἴας, τί τήνδε πείραν οὐθ' ὑπ' ἀγγέλων | κληθεὶς ἀφορμᾶς οὔτε σάλπιγγος κλύων;

289 ἄκλητος] Herwerden conj. ἄκαιρος.—ὑπαγγέλων L. 290 ἀφορμᾶς L, A, with most mss. and Suidas s.vv. πείραν and χρήματα: ἐφορμᾶς r (as T, perhaps from Triclinius). The Aldine has ἀφορμᾶ, not ἀφορμᾶς.—οὔτε του] Meineke conj. οὔτε που.

292 βαλ' In L two letters (ai or ae) have been erased before βαλ': the scribe, overlooking it, had begun to write αἰεὶ or αἰε. 293 γυναιξί] γυναικί Arist. Pol. I. 13 § 11.

294 ἔληξ' made in L from ἔληξα,

heat (Od. 19. 64 φῶς ἐμὲν ἡδὲ θέρεσθαι). Od. 18. 307 αὐτίκα λαμπτήρας τρεῖς ἵστασαν ἐν μεγάροις, | ὅφρα φαείνοιν· περὶ δὲ ξύλα κάγκανα θῆκαν, | . . καὶ δαΐδας μετέμωγον. As Helbig remarks (*Das Hom. Έρος* p. 78), the smoke thus caused explains why the Homeric μέγαρον is sometimes called αἰθαλδον (Il. 2. 414, Od. 22. 239).

For this mode of indicating the time, cp. Her. 7. 215 περὶ λύχνων ἀφάς: Propert. 3. 8. 1 *ad extremas . . lucernas*: Aul. Gellius 3. 2 *post primam facere*.

287 ἔγχος: cp. 95.—ἐξόδους ἔρπειν: cp. Thuc. I. 15 § 2 ἐκδήμιους στρατείας . . οὐκ ἐξήσαν.—κενάς, i.e., with no apparent object; cp. *El.* 1054 θηρᾶσθαι κενά.

289 π. The general word, ἄκλητος, is defined by the two clauses in apposition with it, οὐθ' ὑπ' ἀγγέλων κληθεὶς, οὔτε σάλπιγγος του κλύων. Here the double οὔτε is more emphatic than a double οὐδέ: with the latter, the sense would be, 'uncalled, and not summoned,' etc. Cp. *Tr.* 391 οὐκ ἐμὼν ὑπ' ἀγγέλων |

ἀλλ' αὐτόκλητος. Aesch. *Cho.* 838 ἦκω μὲν οὐκ ἄκλητος, ἀλλ' ὑπάγγελος.

ἀφορμᾶς, intrans., as in Thuc. 4. 78 § 5 ἐκ τῆς Μελιτίας ἀφώρμησεν ('he started'): πείραν is cogn. acc.; cp. Plat. *Parm.* p. 135 D ἡ ὁρμὴ τῆς ὁρμᾶς.—σάλπιγγος: a non-Homeric trait; see on 17. Cp. fr. 357 ἀσάλπιγκτον ὦραν=μέσην νύκτα.—πᾶς εὐδαι στρατός. Cp. the phrases περὶ πρῶτον ὕπνον (Thuc. 2. 2 § 1), *nocte concubia* (Liv. 25. 9 § 8).

292 π. ὑμνούμενα, *decantata*. Schol. δει θρυλούμενα ὑπὸ πάντων ἀνθρώπων καὶ κοινά. Plat. *Rep.* p. 549 D καὶ ἄλλα δὴ ὅσα καὶ οἱ φιλοῦσιν αἱ γυναῖκες περὶ τῶν τοιούτων ὕμνειν. Ter. *Phorm.* 3. 2. 10 *cantilenam eandem canis*.

γυναιξί κ.τ.λ.: cp. Eur. *Heracl.* 476 γυναικὶ γὰρ σιγῇ τε καὶ τῷ σωφρονεῖν | κάλλιστον. In Ar. *Lys.* 514 f. the Attic wife describes a like incident: τί δέ σοι ταῦτ'; ἡ δ' ὅς ἂν ἀνῆρ· | οὐ σιγήσει; καγὼ 'σίγων.—κόσμον: cp. fr. 61. 4 αἰς κόσμος ἡ σιγὴ τε καὶ τὰ παῦρ' ἐπη.

sword, and was fain to go forth on an aimless path. Then I chid him, and said; 'What dost thou, Ajax? why wouldst thou make this sally unsummoned,—not called by messenger, not warned by trumpet? Nay, at present the whole army sleeps.'

But he answered me in curt phrase and trite: 'Woman, silence graces women.' And I, thus taught, desisted; but he rushed forth alone. What happened abroad, I cannot tell: but he came in with his captives bound together,—bulls, shepherd dogs, and fleecy prisoners. Some he beheaded; of some, he cut the back-bent throat, or cleft the chine; others, in their bonds, he tormented as though they were men, with onslaughts on the cattle.

At last, he darted forward through the door, and began

as it is written in L, etc. **295** καὶ τὰς ἐκεῖ μὲν] καὶ τὰς μὲν ἔνδον Suidas s.v. πάθας. —λέγειν L, with most MSS., and Ald.: φράζειν r (as Ienensis). In Suidas s.v. πάθας the best MSS. have λέγειν, but others φράζειν, which Porson (Append. ad Toupium) preferred, and Blaydes reads.—πάθας] τύχας Triclinius (T, etc.). **296** εἶσω] εἴσω Dindorf. **297** εἵβρον τ' Schneidewin: εὐκερών τ' MSS. **299** κάρραχιζε made in L from κάρραχιζε. **300** ποίμνας] L has several letters after π in an erasure: perh. the scribe had begun to write πλίνων.—πλίνων L, the circumflex from a late hand. **301** ὑπάξας] In L the 1st hand wrote ἀπάξας: a later hand has made this into ὑπάξας. The lemma of the schol. in L has ἀπάξας. A, with a few of the later MSS. (as Harl.), has ὑπάξας: others, as Γ, ἐπαξας (and so Ald.), or ἐπάξας.

**294** μαθοῖσ', literally, 'having perceived' his mood.—ἐσσύθη = ἐσύθη, an epic license allowed in narrative. Cp. Hes. Theog. 183 ἀπέσσυθεν (3rd pl.). συθεῖς occurs in O. C. 119, and συθῶμεν ib. 1724: ἐσύθη in Eur. Helen. 1302 (lyr.).

**296** τὰς ἐκεῖ. . πάθας: briefly described by Athena, 55—60. The Chorus knew no details (230 f.). τύχας (cr. n.) is a weaker v. l. The fem. πάθη occurs also in Ant. 979 and O. C. 7.

**297** κύνας βοτήρας: schol. τοὺς ποιμενικοὺς κύνας' οὗ γὰρ ἀναιρεῖ κατὰ τὴν σκητὴν ἀνθρώπων.—εὐερον is a certain emendation of εὐκερων, which was doubtless due to a reminiscence of v. 64. (Belermann, who retains εὐκερων, refers it to the horns of the rams; while Prof. Campbell, who also keeps it, says, 'The word describes all the cattle, small and great, excepting the bulls, which have been mentioned separately.') The form εὐερος (Attic for εὐειρος), from εἶρος, 'wool,' occurs in Tr. 675 (οἶδς εὐέρον) and is proved by metre in Ar. Av. 121. The mention of the shepherd's dogs is naturally followed by that of the sheep.

**298** π. ἡύχηνιζε (a word not else-

where found in classical Greek) means here, 'beheaded,' by a blow on the αὐχὴν (cervix), or hinder part of the neck. (Cp. Pind. P. 2. 93 ἐπανυχένιον . . ἔγρον.) The Homeric δειροτομεῖν (Il. 21. 89, etc.) may have suggested ἀνυχεῖν.

ἄνω τρέπων, turning the heads of the victims upwards, so as to expose the throats to the sword. Cp. Il. 1. 459 αἰέρυσαν μὲν πρῶτα καὶ ἐσφαζαν καὶ ἔδειραν: where αἰέρυσαν is now explained as = ἀν-ἔρυσαν, by assimilation for ἀν-ἔρ, 'they lifted up' the heads of the victims (not αὐ ἔρυσαν, 'drew back,' as it was formerly taken): see Leaf ad loc.—ἐσφαζε (235), cut the σφαγή, *ingulum*. The whole neck is τράχηλος, *collum*.—κάρραχιζε: see on 56.

δεσμίους: cp. 239 ff.—ᾄστε = ὦς, an epic use frequent with Aesch. and Soph.: O. C. 343, etc.—φῶτας, here opposed, as ἀνδρας is in 64, to θῆρας: sometimes φῶς is opp. to θεός (Il. 17. 98 etc.).

**301** π. ὑπάξας is not a certain reading here; but (despite the fact that the first hand in L wrote ἀπάξας) it has, on the whole, at least as good authority as ἀπάξας. The latter makes good sense

λόγους ἀνέσπα, τοὺς μὲν Ἀτρείδων κάτα,  
 τοὺς δ' ἀμφ' Ὀδυσσεΐ, συντιθεῖς γέλων πολύν,  
 ὄσσην κατ' αὐτῶν ὕβριν ἐκτείσαιτ' ἰών.  
 κᾶπειτ' ἐπάξας αὖθις ἐς δόμους πάλιν, 305  
 ἔμφρων μόλις πως ζῖν χρόνῳ καθίσταται.  
 καὶ πλήρες αἴτης ὥς διοπτρεύει στέγος,  
 παίσας κάρα ἠώϋξεν· ἐν δ' ἔρειπιοις  
 νεκρῶν ἐρειφθεῖς ἔζετ' ἀρνείου φόνου,  
 κόμην ἀπρίξ ὄνυξι συλλαβὼν χερί. 310  
 καὶ τὸν μὲν ἦστο πλείστον ἀφθογγος χρόνον·  
 ἔπειτ' ἐμοὶ τὰ δειν' ἐπηπείλησ' ἔπη.

303 γέλων πολύν] πολὺν γέλων Γ and Ien.

ἐκτίσαιτ' MSS.: Musgrave conj. ἐκτίσαιτ', and so Hartung. 305 ἐπάξας A, and so (or ἐπαξας) most MSS.: ἀπαξας L (from ἀπάξας), with a few MSS., and Ald. On Morstadt's conj., Nauck writes ἐσάξας.

A, and most MSS.: διοπτρεύει τ, and Ald.

304 αὐτῶν] made in L from αὐτὸν.—

305 ἐπάξας A, and so

307 διοπτρεύει L (the ei partly erased),

308 θώϋξεν (without coronis) MSS.,

enough, 'rushing away from me'; but ἀνέσας, expressing the sudden rush forward, as if towards something which had suddenly caught his attention, adds a picturesque touch which is absent from the other reading. For this sense of ὑπό in comp., cp. ὑπάγω, etc. The third possibility, ἐπάξας, would properly denote a rush onwards in a direction which had already been taken; and is thus less fitting here.

σικῇ τινι: Tecmessa, of course, followed Ajax to the door, but Athena was invisible to her: see on 15. Ajax seemed to speak with some phantom,—some creature of his brain.—λόγους ἀνέσπα; the phrase denotes the abrupt, spasmodic manner in which his words were jerked forth. They were wild and incoherent (21—116). Cp. Plat. *Theaet.* p. 180 A ὥσπερ ἐκ φαρέτρας ῥηματισκία αἰνιγματώδη ἀνασπῶντες ἀποτοξεύουσι. Menander *Ῥαπισμένης* fr. 7 πόθεν τούτους ἀνεσπάκασιν οὗτοι τοὺς λόγους; Ar. *Ran.* 903 τὸν δ' (Aeschylus) ἀνασπῶντ' αὐτοπρέμους (-ουσι?) | τοῖς λόγοισιν κ.τ.λ., (where the idea is that of tearing up trees by the roots; but the use of ἀνασπῶν in ref. to a bold style is suggestive). Eustathius p. 679. 61 οὐ μόνον ἐπὶ φυτῶν τὸ ἀνασπῶν λέγεται, ἀλλὰ καὶ ἐπὶ ἀλαζονείας, ὡς δηλοῖ τὸ παρὰ Σοφοκλεῖ λόγους ἀνέσπα.

Ἀτρείδων κάτα: for κατὰ placed after its case, cp. 969.

303 ἀμφ' Ὀδυσσεῖ: for ἀμφί with dat. in this sense, cp. 340, 684: *El.* 1180 ἀμφ' ἐμοὶ στένει. —συντιθεῖς γέλων πολύν, 'combining,' 'mingling,' much laughter with the vaunts: cp. Aesch. *Suppl.* 65 ξυντίθησι δὲ παιδὸς μῶρον, blends that theme with her lament.—Not, 'fabricating,' with reference to the unreality of the triumph.—γέλων, as in *Ani.* 647: but γέλωτ' below, 382, 958. Eur. too uses γέλων where it is metrically convenient (*Ion* 1172). The form implies an Attic declension, like that of νεώς. In *Od.* 18. 350 and 20. 346 γέλων should prob. be read; in the former place the MSS. give also γέλω and γέλων. Stems in τ are post-Homeric, as Monro observes (*Hom. Gr.* § 107 n.).

304 ὕβριν is plainly that which he inflicts, not that which he punishes; though the latter would be suggested by the usual sense of ἐκτείνεσθαι, as in Eur. *H. F.* 547 μὴ ποτε Κρέοντος θάνατον ἐκτεῖσαίτο ('avenge'). Here the verb means, 'inflict in vengeance.'—ἐκτείσαιτο (for the spelling, see on 181), not ἐκτείσουτο: the latter would be tenable only if αὐτοῦ could replace αὐτῶν. When he spoke with Athena, he fancied that he had already slain the Atreidae (100); and Odysseus, though reserved for further chastisement, was already δεσμώτης (105).—ἰών (=θεῖν) adds animation; see on *Ani.* 768 δράτω, φρονεῖτω μείζον ἢ κατ' ἄνδρ' ἰών.

305 ἐπάξας is better here than

ranting to some creature of his brain,—now against the Atreidae, now about Odysseus,—with many a mocking vaunt of all the despite that he had wreaked on them in his raid. Anon, he rushed back once more into the house; and then, by slow, painful steps, regained his reason.

And as his gaze ranged over the room full of his wild work, he struck his head, and uttered a great cry: he fell down, a wreck amid the wrecks of the slaughtered sheep, and there he sat, with clenched nails tightly clutching his hair. At first, and for a long while, he sat dumb: then he threatened me with those dreadful threats,

and Ald.: 'θῶύξεν Brunck, and so nearly all edd. since. Nauck and Wecklein write ἐθῶύξεν in full.—ἐρείπιος] L has ἐρείπιος (not ἐριπίος) from the 1st hand; but a corrector has sought to change εἰ into ι.

309 ἐρείφθεις made in L from ἐρεφθεῖς. In the marg. (from S) γρ. ἐρείσθεις, which Blaydes adopts. 311 καὶ τὸν μὲν] Nauck conj. καὶ τότε μὲν: Blaydes, καὶ τὸν πολλὸν μὲν ἔξερ'.

**ἀπῆξας.** The regular sense of ἐπάσσειν is 'to rush at,' or 'against'; here it denotes that he rushes in again as if to renew the attack. ἀπῆξας, on the other hand, would be somewhat awkward, since he was coming towards the speaker; and certainly cannot be defended by Tr. 693 εἰσω δ' ἀποστείχουσα, where Deianeira means, 'as I was going away from you into the house.' It is quite needless to write ἐσῆξας.—αὖθις.. πάλιν: O. C. 1418 n.

306 μόλις πως, by some slow and painful process, which she cannot analyse. Plat. Prot. p. 328 D μόλις πως ἑμαυτὸν ὥσπερ συναιγείρας. So μόλις ποτέ Eur. Helen. 896. For πως thus used, cp. also Il. 14. 104 μάλα πῶς με καθέκειο θυμὸν ἐνιπῇ, 'thou hast strangely moved me.'

307 ἄτης, the havoc made by him; cp. Ant. 1260 (alluding to the corpse of Haemon), οὐκ ἀλλοτρίαν | ἄτην, 'the work of no stranger's madness.'

308 ε. θῶύξεν. In O. C. 1624 this word begins a trimeter, the augment being omitted, as often in ῥήσεις (see O. 7. 1249 n.): here, however, it is better to suppose aphaeresis. Cp. 1337 κρᾶτῃσα.—ἐρείπιος is defined by νεκρῶν, wrecks consisting of corpses; and this phrase, again, by ἄρνειον φόνου, corpse-wrecks of slain sheep. Thus both the genitives here serve to define; while in λείας.. βουκόλων φρουρήματα (54), the first gen. defines, and the second is possessive. Cp. 465, 616 f. The phrase νεκρῶν ἐρείπια occurs also in Eur. fr. 266. 2;

and χλανιδίων ἐρείπιος (which seems to verge on bathos) in frag. incert. 7 (ed. Nauck).

ἐρείφθεις: the pres. pass. ἐρείπεται ('crashes down') occurs in O. C. 1461; this aor., in Arrian Anab. 1. 21. 4 (of a tower) οὐδὲ.. χαλεπῶς ἀν' ἡρείφθη. Pind. Ol. 2. 47 has ἐρείπντι. The old v. l. ἐρείσθεις would mean, 'supported on,' but is wretchedly weak. The very fact that ἐρείφθεις follows ἐρείπιος—that the slayer is prostrate among the slain—gives the word a singular force and pathos.

310 ἀπρίξ.. συλλαβὸν, tightly clutching: Plat. Theaet. 155 E οὐδ' ἀν' δύνωνται ἀπρίξ τοῖν χερσὶν λαβέσθαι. Cp. fr. 328. 3 τοῦ γε κερδαίνειν ὁμως | ἀπρίξ ἔχονται. The word is from the rt. of πρίω, as = 'to grip' (1030 n.), with euphonic α: Aesch. uses ἀπριγδα (Pers. 1057). Cp. the Latin phrase *mordicus tenere*.

δνυξί.. χερί, with the hand, by the nails; both datives are instrumental, but one (δνυξί) more closely defines the other; see on 230 f. (χερῶν.. ἔλφεσων).

311 καὶ τὸν μὲν ἴστο πλείστον κ.τ.λ. The bold order of words is explained by ἔπειτα in 312: i.e., the thought is; 'for one part of the time—the longest—he sat mute; then,' etc. By separating τὸν from πλείστον, the writer obtains the same effect as if he had said, καὶ πρῶτον μὲν καὶ τὸν πλείστον χρόνον κ.τ.λ.

312 τὰ δαίν'.. ἔπη, 'those dread threats' (which still haunt my memory): cp. 650, 1226: Eur. Ph. 180 ποῦ δ', ὅς τὰ δαίνα τῇδ' ἐφυβρίζει πόλει | Καπανεύς;

εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος,  
 κἀνήρετ' ἐν τῷ πράγματος κυροῖ ποτέ.  
 κἀγώ, φίλοι, δέισασα τοῦ ξειργασμένου 315  
 ἔλεξα πᾶν ὅσον περ ἐξηπιστάμην.  
 ὁ δ' εὐθύς ἐξώμωξεν οἰμωγὰς λυγράς,  
 ἃς οὐ ποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.  
 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους  
 τοιούσδ' αἰεί ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν, 320  
 ἀλλ' ἀψόφητος ὀξέων κωκυμάτων  
 ὑπεστέναζε ταῦρος ὥς βρυχώμενος·  
 νῦν δ' ἐν τοιαῦδε κείμενος κακῇ τύχῃ  
 ἄσιτος ἀνὴρ, ἄποτος, ἐν μέσοις βοτοῖς  
 σιδηροκμήσιν ἥσυχος θακεῖ πεσών. 325  
 καὶ δηλὸς ἐστὶν ὥς τι δρασείων κακόν,  
 τοιαῦτα γὰρ πως καὶ λέγει κωδύρεται.

313 φανοίην E (cod. Par. 2884, 14th cent.): φανεῖν L, A, with most MSS., and Ald.: φανεῖν D. 314 κυροῖ Suidas s.v.: κυρεῖ L (made by a late hand from κύροι), with most MSS., and Ald. On the form κύρω, cp. O. C. 1159 cr. n.—[ποτέ] Burges conj. ποτέ ὦν.—Nauck brackets this v. ('ein überflüssiges und mattes Anhängsel'). 315 In some of the later MSS. there is a comma after δέισασα: in the Aldine, after τοῦ ξειργασμένου. 316 ἐξεπιστάμην L. 317 In L the second ω of ἐξώμωξεν, and the ω of οἰμωγὰς, have been made from ο. 319 βαρυψύχου] made in L from

'those dread vaunts' (of which we have heard). See Tr. 476, and Appendix there, p. 192.

313 φανοίην. The optat. of the fut. φανέω is formed with the modal suffix ιη, like the pres. optat. of contracted verbs, δρα-ο-ιη-ν, δρώην. Cp. Xen. Cyr. 3. 1. 14 ἐροίη (opt. of fut. ἐρέω): Platonic *Epist.* 7. p. 339 D διαβαλοίην.

314 ἐν τῷ πράγματος: cp. *Ant.* 1239 ἐν τῷ συμφορᾷς διεφθάρης; *Ph.* 174 ἐπὶ παντὶ τῷ χρέεας.

315 The words κἀγώ, φίλοι, δέισασα are apologetic; she would gladly have spared him the details which his threats constrained her to relate.

319 ε. πρὸς γὰρ κακοῦ τε: for the prep., cp. 581, 1071. He always set forth, laid down as a rule, τοιούσδε γόους ἔχειν πρὸς ἀνδρὸς κακοῦ, pertain to him, are characteristic of him. The words, πρὸς ἀνδρὸς κακοῦ κ.τ.λ., are equiv. to an adverb with the intrans. ἔχειν: i.e., as we can say, γόοι ἀνάνδρως ἔχουσι, so γόοι ἔχουσι πρὸς κακοῦ ἀνδρός. This intrans. use of ἔχειν with phrases of an adverbial

kind is frequent with Herodotus; e.g. 2. 91 ἀγῶνα γυμνικὸν διὰ πάσης ἀγωνίης ἔχοντα, 'consisting in every sort of contest': see other examples on O. T. 709.—The alternative explanation is, 'he taught that it (was) the part of a craven ἔχειν γόους τοιούσδε, to indulge in such laments.' ἔχειν would then be used as in *Od.* 24. 515 δῆρην ἔχουσι. But this implies an impossible ellipse of εἶναι after ἐξηγεῖτο.

βαρυψύχου, 'heavy-hearted,' lacking the buoyant spirit which quickly rallies itself from despondency. Ajax was emphatically a soldier. (The schol.'s paraphrase, μικροψύχου, conveys a different idea.) The word occurs nowhere else, βαρύθυμος being the usual term; but cp. βαρύφρων, and the post-classical βαρυκάρδιος. Plutarch illustrates the poet's meaning when he speaks (*Mor.* p. 477 E) of men ἐν ὀδυροῖς τὰ πολλὰ καὶ βαρυθυμίαις καὶ μερίμναις . . . διατρίβοντας. So Heracles says, *Tr.* 1074, ἀλλ' ἀστένακτος αἰὲν εἰπόμεν κακοῖς.

ἐξηγεῖτ': the word implies authoritative exposition (as of the sacred law by

if I declared not all the chance that had befallen; and asked in what strange plight he stood. And I, friends, in my fear, told all that had been done, so far as I surely knew it. But he straightway broke into bitter lamentations, such as never had I heard from him before. For he had ever taught that such wailing was for craven and low-hearted men; no cry of shrill complaint would pass his lips; only a deep sound, as of a moaning bull.

But now, prostrate in his utter woe, tasting not of food or drink, the man sits quiet where he has fallen, amidst the sword-slain cattle. And plainly he yearns to do some dread deed: there is some such meaning in his words and his laments.

βαρυψύχου. Seyffert writes βραχυψύχου. 320 ἐξηγείτ' ἔχειν] In L ἔχειν was written before ἐξ., then deleted, and added in the right place.—Herwerden conj. ἐξηγείτο χεῖν: Blaydes, ἡγείτο στένειν: Tournier, ἐξήχει πέλειν. 322 βρυχώμενος] μυκώμενος Triclinius. Morstadt conj. βριμώμενος. 324 ἀνὴρ] ἀνὴρ MSS., as in 337, 344.—βοτοῖς] made in L from βοτοῖον. 325 θακεί] made in L from θάκει. 326 κακόν] In L the ο has been made from ω. 327 γάρ πως] made in L from γάρ πῶς.—λέγει] γελᾷ Ien.—Seyffert writes, τοιαῦτα γάρ πως καὶ βλέπει (dat. of βλέπος) κωτῖλλεται ('such purposes are declared by his very countenance').—Nauck brackets the v., and so too Wecklein.

the ἐξηγηταί, and suggests the submissive reverence with which Tecmessa listened to her lord.

321 f. ἀψόφῃτος.. κωκυμάτων: cp. O. C. 677 ἀνήμενον.. χειμῶνων (n.).—ὑπεστέναζε, groaned low; cp. El. 79 ὑποστενοούσης.—ὀξύν: Ant. 423 πικρὰς | ὀρνιθος δὲν φθόγγον.—ταῦρος ὡς βρυχώμενος: Hes. Theog. 832 ταῦρος ἐμβροχῆς. The word expresses deep, sullen tones, such as might come from a bull in pain: it usually implies a sound of anger or anguish, whereas μυκᾶσθαι can denote the mere lowing of oxen; hence Nonnus 29. 311 βρυχηδὸν ἐμυκήσαντο. The unhappy conjecture βριμώμενος ('snorting') was prompted by a supposed inconsistency between βρυχώμενος and ὑπεστέναζε: but there is no reason why deep tones should not be also muffled.

323 νῦν δ' contrasts his present behaviour with that described in 317. The contrast is not with ὑπεστέναζε (322), as though he were now wholly silent.

324 f. αἰσιτος. Od. 4. 788 (Penelope in her anxiety for Telemachus) κείτ' ἄρ' αἰσιτος ἀπαστος ἐδητύος ἥδε ποτήτος.

σιδηροκμήσιν: as the dead are οἱ καμῶντες, οἱ κεκμηκότες, so σιδηροκμήs is one who has died by the sword: cp. Aesch. Cho. 365 δουρικμήτι λαφ': ib. 889

ἀνδροκμήτα πέλεκυν (an axe by which men die).

326 ὡς τι δρασίειν, instead of δρασίειν τι simply: cp. O. C. 630 ὡς τελῶν ἐφαίνετο: Xen. An. 1. 5. 9 δῆλος ἦν Κύρος ὡς σπεύδων: Lys. or. 12 § 90 δῆλοι ἔσεσθε ὡς ὀργιζόμενοι.—δρασίειν: cp. Ph. 1001 ἐργασείεις (n.). Ar. Vesp. 168 ἀνθρωπος οὗτος μέγα τι δρασίει κακόν.

327 τοιαῦτα is qualified by πως: something in his utterances, which she cannot define, suggests this. Cp. Xen. Cyr. 3. 3. 7 ἔλεξεν ὡδὲ πως εἰς τὸ μέσον.—καὶ λέγει καὶδύρεται. The word ἥσυχος in 325 does not imply silence; it contrasts the quietness of his present demeanour with his former frenzy, and with the first vehemence (317) of his grief. His occasional words, or laments (such as ὦ μοι μοι, 333), are in a tone which foreshadows the worst.

The verse is rejected by Nauck and others as though it were inconsistent with v. 325, and had been patched up from v. 383. There is no ground for this view. On the other hand, after ἥσυχος in 325, the fear expressed in 326 would be unintelligible, if no reason were subjoined. Bergk, who joins in condemning the verse, allows that Sophocles is usually careful of logical coherence in



- ἀλλ', ὦ φίλοι, τούτων γὰρ οὐνεκ' ἐστάλην,  
 ἀρήξαι' εἰσελθόντες, εἰ δύνασθέ τι.  
 φίλων γὰρ οἱ τοιοῦδε νικῶνται λόγοις. 330
- ΧΟ. Τέκμησθα, δεινά, παῖ Τελεύαντος, λέγεις,  
 ἡμῖν τὸν ἄνδρα διαπεφοιβάσθαι κακοῖς.
- ΑΙ. ἰὼ μοί μοι.
- ΤΕ. τάχ', ὡς ἔοικε, μᾶλλον· ἥ οὐκ ἠκούσατε  
 Αἴαντος, οἴαν τήνδε θωύσσει βοήν; 335
- ΑΙ. ἰὼ μοί μοι.
- ΧΟ. ἀνὴρ ἔοικεν ἥ νοσεῖν, ἥ τοῖς πάλαι  
 νοσήμασι ξυνοῦσι λυπέσθαι παρών.
- ΑΙ. ἰὼ παῖ παῖ.
- ΤΕ. ὦμοι τάλαιν'. Εὐρύσακες, ἀμφὶ σοὶ βοᾶ. 340  
 τί ποτε μενοινᾷ; ποῦ ποτ' εἶ; τάλαιν' ἐγώ.
- ΑΙ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἥ τὸν εἰσαεῖ  
 λεηλατήσει χρόνον; ἐγὼ δ' ἀπολλύμαι.

328 οὐνεκ'] *εἵνεκ'* several recent edd.

330 φίλων γὰρ οἱ τοιοῦδε νικῶνται λόγοις Stobaeus *Flor.* 113. 8: φίλων γὰρ οἱ τοιοῦδε νικῶνται φίλοι MSS., and Ald. 331 ε. δεινά] Bentley conj. *δεινοῖς*.—L has a comma after λέγεις, but a later hand has added a faint point after ἡμῖν. The Aldine has a comma after ἡμῖν.—διαπεφοιβάσθαι τ, and

drama ('pſlegt . . sorgfältig zu motiviren'); but suggests that *here* the neglect of it might be 'a mark of the archaic style' (*Fahr. f. Class. Phil.* 97. 378).

328 ε. ἐστάλην, her (self-imposed) errand; cp. *El.* 404 ὅπερ ἐστάλην ὁδοῦ: *O. C.* 20 προῦστάλης.

εἰσελθόντες. Dramatic effect required that, instead of the Chorus literally complying with this request, the interior of the tent should be disclosed to them (346).

330 λόγοις. The φίλοι of the MSS. was doubtless in its origin a mere oversight, but may have been helped to keep its place in the text by the construction in 1353, κρατεῖς τοι τῶν φίλων νικώμενος.

331 ε. Τελεύαντος: 210 n.—ἡμῖν could be joined with λέγεις: for we sometimes find a word devoid of emphasis standing first in a trimeter, though a slight pause follows; e.g. 847 ἴδης: Aesch. *Ag.* 1130 οὐ κομπάσαιμ' ἂν θεσφάτων γνῶμων ἄκρος | εἶναι, κακῷ δέ τῃ προσεῖ- κάω τάδε: *P. V.* 673 διάστροφοι | ἦσαν, κεραστὶς δ' κ.τ.λ. But on the whole it seems better to have a comma after λέγεις,

and to take ἡμῖν as ethic dat. ('to our sorrow'): though this, too, is slightly harsh; for such an ethic dat. ought not to stand first, but to follow some significant word, as in 216 *μανία γὰρ ἀλοῦς ἡμῖν ὁ κλεινός: El.* 272 τὸν αὐτο- ἐντην ἡμῖν.

διαπεφοιβάσθαι: the compound occurs only here. φοιβάζω, from Φοῖβος, meant 'to inspire,' as Apollo inspires the divine frenzy of μάντις or of poet; *Anthol.* 9. 525. 22 Φοῖβον, φοιβάζοντα, φιλοστέφανον, φιλογηθῇ: Longinus 8 § 4 πάθος φοιβάζον τοὺς λόγους. (The word could mean also 'to utter prophetically,' as in Lycophron 6 *δαφνηφάγων φοίβαζεν ἐκ λαιμῶν ὄπα*.) Tecmessa has just described both the recent frenzy of Ajax—which she had already pictured in vv. 233 ff.—and his present despair. By διαπεφοιβάσθαι the Chorus mean that a malign power has taken *permanent* possession of his mind. The mental trouble outlasts the frenzy (279 f.). Both διά, and the perfect tense, serve to mark this. By κακοῖς they mean his troubles in regard to the arms of Achilles.

Ah, my friends—indeed, this was my errand—come in and help, if in any wise ye can. Men in his case can be won by the words of friends.

CH. Tecmessa, daughter of Teleutas, dread are thy tidings, that our lord hath been frenzied by his sorrows.

AJ. (*within*). Woe, woe is me!

TE. Soon there will be worse, belike.—Heard ye not Ajax, —heard ye not that resounding cry?

AJ. Woe, woe is me!

CH. The man seems to be distempered, or else to be grieving for the distempers which lately vexed him, when he sees their work.

AJ. O my son, my son!

TE. Ah me! Eurysaces, 'tis for thee he calls! What can be his purpose? Where art thou? Unhappy that I am!

AJ. Ho, Teucer! Where is Teucer? Will his foray last for ever? And I perish!

Ald.: διαπεφοιβάσθαι L. From the schol. (*ἐκμεμηνέναι, παρὰ τὸν φοῖτον*.) Valckenær conj. διαπεφοιτάσθαι. 333 *ὦ μοι μοι* L, as also in 336: but cp. 385.

337 *τ. τοῖς πάλαι...παρών*] Nauck conj. *τοῖς πάρος...πάλιν*, thinking that the vulgate arose from *πάρος* and *πάλιν* changing places, when *πάλιν* was altered to *πάλαι*, and *πάρος* to *παρών*.—*νοσήμασι* (without *ν*) MSS., Ald., and most edd.: Nauck writes *νοσήμασιν*.—For *παρών*, Linwood conj. *πάρα*: Blaydes, *φρονών*.

333 *ὦ μοι μοι*. Cp. *El.* 77, where a similar cry (behind the scenes) is a prelude to the heroine's entrance.

334 *μᾶλλον*: we understand *νοσήσει*, or the like.—*ἢ οὐκ*: the same crasis as in *O. T.* 555, 993, 1140.—*Αἰαντος, ὅταν κ.τ.λ.*: cp. 785 *ὅρα...τόνδ' ὅποι' ἔπη θροεῖ*. As in 308 *θώύεν* marked the first pangs of his despair, *θούσει* here denotes a fresh access.

337 *τ. τοῖς πάλαι νοσήμασι ξυνοῦσι* = *τοῖς πάλαι ξυνοῦσι ν.*: for the irregular order, cp. *Ph.* 1316 *τάς...ἐκ θεῶν | τύχας δοθείσας* (n.). The sense is *τοῖς ν. ἃ πάλαι ξυνήν*. If the order of words were normal, *ξυνοῦσι* would be predicate; 'vexed by his former maladies, as they haunt him,' *ὅτε ξύνεστιν*. But then (1) the alternative to *ἢ νοσεῖν* is less clearly marked, since the old *νοσήματα* are, in a sense, still with him; and (2) *ξυνοῦσι*, as referring merely to a *memory* of them, is somewhat forced.—*παρών*, being, as he is, in the presence of his own handiwork. The implied antithesis is with what he might feel if told of things which he had done elsewhere, but which he could not see. Cp. 1131, 1156.

339 *ὦ παῖ παῖ*. One of the signs

that he is resolved to die is the way in which his thoughts dwell upon his son; he cannot rest till he sees him (530—544). The child is the heir of his fame, and may live to clear it of the stain (556 f.). As Eurysaces is not at once brought to him, he next cries (342), *Τεῦκρον καλῶ*: Teucer is his *second* thought, for to Teucer he will commit the care of his son (562).

Prof. Campbell understands *ὦ παῖ* as meaning Teucer, whom an elder brother might so address. Tecmessa, at least, did not so take the words.

340 *τ. ἄμοι τάλαιν'*: the nom. as in 800, *El.* 788, and oft.—*Εὐρύστανες*, so named from the shield of Ajax (19): cp. 574 n. The first syll. of a dactyl in the third foot is usually either the last syllable of a word, or else a monosyllable; but proper names are exempt from the rule.—*ἄμφι σοι*: for the prep., cp. 303: in 562 the sense is different.

*ποῦ ποτ' εἰ*: She had sent the child out of the tent, in charge of servants (531—539), and now fears that he has not been removed to a sufficient distance.

342 *τ. Τεῦκρον*: the son of Telamon by Hesione (1302), and half-brother of

- ΧΟ. ἀνὴρ φρονεῖν ἔοικεν. ἀλλ' ἀνοίγετε.  
τάχ' ἂν τιν' αἰδῶ κάπ' ἐμοὶ βλέψας λάβοι. 345
- ΤΕ. ἰδόν, διοίγω· προσβλέπειν δ' ἔξεστί σοι  
τὰ τοῦδε πράγη, καὺτὸς ὡς ἔχων κυρεῖ.

στρ. α'. ΑΙ. ἰὼ

- 2 φίλοι ναυβάται, μόνοι ἐμῶν φίλων,  
3 μόνοι ἔτ' ἐμμένοντες ὀρθῶ νόμῳ, 350  
4 ἴδεσθέ μ' οἶον ἄρτι κύμα φοινίας ὑπὸ ζάλης →  
5 ἀμφίδρομον κυκλεῖται.

- ΧΟ. οἴμ' ὡς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν.  
δηλοῖ δὲ τοῦργον ὡς ἀφροντίστως ἔχει. 355

ἀντ. α'. ΑΙ. ἰὼ

- 2 γένος ναῖας ἀρωγὸν τέχνας,

344 L has the *v* of *εοικεν* from a later hand.—ἀνοίγετε] Wecklein writes ἀνοίγε δή.  
345 κάπ'] made in L from χάπ': this is explained by the false reading χῶπ' ἐμοῦ  
in Pal.—Blaydes conj. *κάς ἐμέ βλέψας*. 348 *ε*. ἰὼ... φίλων is one

Ajax, whose mother was Eriboea (569).—*τὸν εἰσαεῖ... χρόνον*: the phrase *τὸν αἰε χρόνον* is frequent. The separation of *τὸν εἰσαεῖ* from *χρόνον* deserves notice, as suggesting the possibility that *τὸν αἰε* may sometimes have been used (without *χρόνον*) as = 'for ever': a usage which, however, lacks proof: see on *El.* 1075.—*ληλατήσαι*: he had gone to the uplands of Mysia (720), 'in pursuit of foes' (564) to be despoiled. Cp. *Thuc.* 1. 11 § 1 (the Greeks at Troy) *φαίνονται... πρὸς γεωργίαν τῆς Χερσονήσου τραπέμενοι καὶ ληστειαν τῆς τροφῆς ἀπορία*. The *Iliad* glances at such predatory expeditions (e.g. 1. 366; 9. 328).—Note the light touch with which the poet accounts for the absence of Teucer—a necessity of the plot, since Teucer might have averted his brother's suicide.

344 *ε*. ἀνοίγετε: a usual form of summons, addressed to no particular person, but to the inmates of the house generally; Aesch. *Ch.* 877 ἀλλ' ἀνοίξατε: Ter. *Adelph.* 4. 4. 26 *aperite, aliquis*. Ajax had *πρόσπολοι*, though they were not at this time in the house (539).—We should not explain the plur. as addressed by the choregus to the choreutae and Tecmessae.

αἰδῶ... λάβοι: cp. *Ph.* 1078 φρόνησιν... λάβοι: *Tr.* 669 f. *προθυμῶν* | .. λαβεῖν.—

κάπ' ἐμοί: for this modest καί, cp. *Ph.* 192 *εἴπερ καὶ γὰρ τι φρονῶ*, and n. on *Ant.* 719. *βλέψας* should naturally go with κάπ' ἐμοί, though *βλέπειν ἐπὶ τινι* seems to occur nowhere else, and *ἐπιβλέπειν τινί* only in Lucian *Astr.* 20 καὶ σφίσι *γινόμενοι* τῷ μὲν ἢ Ἀφροδίτῃ τῷ δὲ ὁ Ζεὺς... *ἐπέβλεψαν* ('looked with favour'). The alternative is to take ἐπ' ἐμοί as = 'in my case,' and *βλέψας* as exegetical; but this is certainly harsh.

346 *ε*. διοίγω: cp. *O. T.* 1287 *διοίγειν κλῆθρα*, and *id.* 1295.—*πράγη*, deeds: cp. 21.

The *ἐκκύκλημα* is now pushed on through the central door. It was a small stage, but large enough to allow of Ajax being shown surrounded by some of the slaughtered animals. The word *πράγη* in 347, and the language of vv. 351 ff., show that the carnage was represented. The other plays in which Sophocles has used the eccyclema are the *Antigone* (1294, where see n.), and the *Electra* (1464 f., n.).

Ajax, sitting among his victims, and meditating his own destruction, was the subject of a famous picture by Timomachus of Byzantium. Philostratus (*Vit. Apoll.* 2. 22 § 5) thus describes it: *τὸν Αἰάντα τὸν Τιμομάχου... ἀπεκτονότα τὰν τῇ Τροίᾳ βοῦκόλῃα καθήσθαι ἀπειρηκότα* [cp. v. 325 *ἦσυχος θακεῖ*], *βουλὴν ποιοῦμενον καὶ*

CH. He seems to be sane. Come, open there! open—perchance e'en at the sight of me he may come to a more sober mood.

TE. Behold, I open: thou canst look on yon man's deeds, and his own plight.

*AJAX is discovered sitting amidst the slaughtered cattle.*

AJ. Alas, good sailors, alone of my friends, alone still constant to your loyalty, behold what a wave hath but now surged around me and hemmed me in, under stress of a deadly storm!

CH. Ah, lady, how sadly true seems thy report! The fact proves that no sane mind is here.

AJ. Alas, ye mates staunch in sea-craft,

1st anti-strophe.

v. in L.—*ναυβάται*] *νανάται* r, and Suidas s.v. *ὀρθὸν νόμον*.

Hermann: *μόνοι* r' MSS. (a few have *μοῦνοι* r').

verses in L, the first ending with *κύμα*: and so Ald.

Nauck.

*ἀκηδέστως*, from *ἀνηκέστως*.

350 *μόνοι* ἐτ'

351 *ἰδεσθὲ μ'...* *ῥάλη*. Two

354 *ὀμ'* is suspected by

Nauck. 355 *ἀφροντίστως*] Nauck thinks that this came, through a gl.

*ἐαυτὸν διαφθεῖραι*. The picture was at Cyzicus in 70 B.C. (Cic. *In Verr.* 2. 4. 60), but was afterwards bought by Julius Caesar for the Temple of Venus Genetrix in Rome (Plin. *N. H.* 7. 38 § 126). See Introduction § 20.

348—429 This kommos serves, like the last (201—262), as a lyric expression of tragic pathos; after which the situation is further developed, as in the former case, by iambic dialogue. But in one respect this kommos differs from its predecessor. In order to bring the mind of Ajax into fuller relief, the lyrics are given to him alone, while the Chorus and Tecmessa speak only trimeters.

The structure is as follows:—1st strophe 348—355=1st antistr. 356—363: 2nd str. 364—378=2nd ant. 379—393: 3rd str. 394—411=3rd ant. 412—429. For the metres see Metrical Analysis.

348 *ἦ ὦ φίλοι ναυβάται*: his first words mark the affection which was so deep in the rugged nature.—*ἐμμένοντες*: Cp. *O. T.* 351 (*τῷ κηρύγματι ἐμμένειν*).—*ὀρθὸν νόμον*, the right, sound rule of loyalty to friendship—which the Greek chiefs have forsaken.

351 *ἰδεσθὲ μ'*: for this midd. aor., cp. *Ph.* 351 n. The constr. is as in Aesch. *P. V.* 92 *ἰδεσθὲ μ' οἶα πρὸς θεῶν πάσχω θεός*.—*κύμα* is the bloodshed; *ῥάλη*, the storm of frenzy by which it was caused: cp. Pind. *O.* 12. 11 *ὁ δ'*

*ἀνιραῖς | ἀντικύρσαντες ῥάλαις ἐσλόν βαθὺ πῆματος ἐν μικρῷ πεδάμειψαν χρόνῳ*. The epithet *φοινίας*, denoting the effect of the ῥάλη (*i.e.*, really belonging, in sense, to *κύμα*), has a more vivid fitness than in *O. T.* 24, where by *βυθῶν... φοινίου σάλου* is meant the pestilence.

*ἀμφέδρομον*, 'running around' me.—*κυκλείται*: this rare midd. is read in *Her.* 8. 16, *μηροειδὲς ποιήσαντες τῶν νεῶν ἐκυκλείντο ὡς περιλάβαιεν αὐτοὺς*. But in *fr.* 787. 2 *κυκλείται* is pass.; and so Ellendt would take it here ('is rolled around me'),—needlessly, I think. *κυκλ-οῦνται* would be the more usual midd. form (*Her.* 3. 157, and oft.).

354 *ἰ. ὀμ'*: this elision occurs in 587; *Ani.* 320, 1270; *Ar. Ach.* 590. Though it breaks the rule of Tragedy against eliding diphthongs, it was doubtless too familiar to offend the ear. The *ὁ ἐμὲ δειλὴν* in *Ani.* 9. 408 does not warrant us in supposing that *ὀμ'*=*ὁ με*.

*ἀφροντίστως ἔχει*. Cp. *Tr.* 366 *πέμπων οὐκ ἀφροντίστως*: *Xen. Cyr.* 1. 6. 42 *μηδέποτε ὄν ἀφροντίστως ἔχει*, 'never be heedless.' For the pass. form of the word, cp. *δυσλόγιστον* (40 n.). It is not easy to decide whether the subject to *ἔχει* is Ajax, or *τοῦργων*: but the usage of the adverb rather favours the view that it is Ajax. The phrase is designedly euphemistic and reticent.

357 *ναῖας ὀρωγὸν τέχνας*, helpful of

- 3 ἄλιον ὃς ἐπέβας ἐλίσσων πλάταν, |  
 4 σέ τοι σέ τοι μόνον δέδορκα πημονὰν ἐπαρκέσονται· 360  
 5 ἀλλά με συνδαΐξον.

ΧΟ. εὐφημα φώνει· μὴ, κακὸν κακῇ διδοὺς  
 ἄκος, πλεόν τὸ πῆμα τῆς ἄτης τίθει.

- στρ. β. ΑΙ. ὀρᾶς τὸν θρασύν, τὸν εὐκάρδιον, ↓ *Καρδοκάρδιον*· 1  
 2 τὸν ἐν δατοῖς ἄτρεστον μάχαις, 365  
 3 ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας;  
 4 οἴμοι γέλωτος, οἶον ὑβρίσθην ἄρα.

ΤΕ. 5 μῆ, δέσποτ' Αἴας, λίσσομαί σ', αὔδα τάδε.

ΑΙ. 6 οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμεί πόδα;

7 αἰαῖ αἰαῖ.

370

358 ἄλιον δς ἐπέβας MSS. (δστ' for δς, ι). Hermann restored ἄλιον: but afterwards preferred δς ἄλιαν ἔβας.—[ἐλίσσων] Nauck writes ἐρέσσων, a conj. of Blaydes. 359 ε. σέ τοι σέ τοι...ἐπαρκέσονται'] Two verses in L, the first ending with δέδορκα.—ποιμένων ἐπαρκέσονται' L, with most MSS., and Ald. (ποιμαίνων Mosq. b.: ἐπαρκέσονται' Γ). Reiske restored πημονὰν (Vauvilliers πημονῶν), also proposing ἀπαρκέσονται'. Hermann wrote ποιμένων ἔτ' ἄρκος οὐν' (from Alcaeus fr. 15. 4 κνάμιδες, ἄρκος λοχύρου βέλεως).

the seaman's art, i.e., its ministers: the gen., as in Aesch. *Eum.* 486 ἀρωγὰ τῆς δίκης ὀρκώματα. Cp. 201.

358 ἄλιον δς ἐπέβας is the best correction of ἄλιαν δς ἐπέβας. The two short syllables δς ἐπ- then correspond with a long syllable (the first of ἐμμένοντες) in v. 350; as the dochmiac metre allows. Hermann's later emendation, δς ἄλιαν ἔβας, avoids, indeed, resolving the long syllable, but unwarrantably alters ἐπέβας: nor is there much force in his reason for preferring it, viz., that the gloss ἐπέβας τῶν νεῶν points to ἄλιαν.. πλάταν, and this to ἄλιαν (rather than ἄλιον) πλάταν. Cp. Eur. *Herac.* 82 ἄλιω πλάτα.

δς follows γένος, as in 760 ὅστις refers to σώματα in 758, and in *Ani.* 707 ff. ὅστις is resumed by οὗτοι.—ἐπέβας, absol., 'embarked' (as in Thuc. 7. 62 § 2 ἐπιβήσονται),—recalling the moment when they set forth from Salamis together; a point which is lost if ἐπέβας be taken as 'thou hast come hither.'—ἐλίσσων: cp. Eur. *Or.* 171 πόδα σὸν εἰλῆεις, i.e., 'move swiftly.'

360 πημονὰν ἐπαρκέσονται': cp. *Il.* 2. 873 οὐδέ τί οἱ τό γ' ἐπήρκεσε λυγρὸν δλεθρον: *Od.* 17. 568 οὔτε τι Τηλέμαχος τό γ' ἐπήρκεσεν οὔτε τις ἄλλος. Thus,

though ἐπαρκεῖν could not mean literally 'to ward off,' epic precedent warranted its use in an equivalent sense, which was strictly that of bringing one help against a danger. In lyrics, at least, where epic associations have a large scope, it seems needless to write ἀπαρκέσονται'.

The traditional reading ποιμένων is explained by the schol. in L, τῶν ἐμὲ ποιμαίνοντων καὶ θαλπόντων: i.e., the sense was taken to be, 'I see that thou, alone of my shepherds (= of those who care for me), canst help.' But ποιμένων, in such a context, would suggest rather the idea of chieftainship (cp. ποιμένα λαῶν, ναῶν ποιμένες in Aesch. *Suppl.* 767): and there can be little doubt that πημονὰν is right.

361 ἀλλά, appealing: cp. *O. T.* 14, etc.: Pind. *O.* 6. 22 ὦ Φνίτις, ἀλλὰ ζεύξων ἤδη μοι σθένος ἡμιόνων ('come, yoke').—For the enclitic με before its verb, cp. *El.* 1359 ἀλλά με | λόγοις ἀπώλλυς.—συνδαΐξον: ἄμα τοῖς βοροῖς.

362 ε. εὐφημα φώνει: cp. 591.—κακὸν κακῇ διδοὺς ἄκος: so fr. 74 ἐνταῦθα μέντοι πάντα τὰνθρώπων νοσεῖ, | κακοῖς θταν θέλωσιν ἰᾶσθαι κακά. *Her.* 3. 53 μὴ τῷ κακῷ τὸ κακὸν ἰῶ: *Thuc.* 5. 65 § 2 διανοεῖται κακὸν κακῷ ἰᾶσθαι: *Plat. Prot.* p. 340 Εἰώμενος μέizon τὸ νόσημα ποιῶ.—

ye who manned the ship and made the oar-blade flash upon the brine,—in you, in you alone I see a defence against misery: come, slay me also!

CH. Hush thy wild lips: cure not ill by ill, nor increase the anguish of the doom.

AJ. Seest thou the bold, the strong of heart, the daunt-<sup>and</sup>less in battles with the foe,—seest thou how I have shown my <sup>strophe.</sup> prowess on creatures that feared no harm? Alas, the mockery! How then have I been shamed!

TE. Ajax, my lord, I implore thee, speak not thus!

AJ. Hence! out with thee! avaunt—begone!—Woe is me! woe is me!

Blaydes (p. 318) conj. *ἐρ' ἀρκέσουν'*. *δεῶν χέρας*] *δεῶν θέντα χέρας* Ien.

ῥῆμα L: ῥῆμα r.

366 *τάδε*] *τόδε* r.

366 *ἀφόβοις* με] Blaydes writes *ἀφόβοισι*.—367 *οἶμοι* A, with most MSS., and Ald.: 369 *οὐκ ἐκτός*; *οὐκ ἀψορρον* MSS.: *οὐκ ἐκτός ἀψορρον* Neue, since in 384 the MSS. give *ἴδοιμι νῦν, καί περ* (where see n.): so Nauck and Wecklein.—*ἐκνεμεί*] Blaydes conj. *ἐκνεμείς*. 370 *αἰαί αἰαί* Dindorf:

*αἰ αἰ αἰ αἰ* (or *αἰ quater*) r: *αἰ αἰ αἰ* L, with some others: *αἰ, αἰ, αἰ* Ald.

τὸ πῆμα τῆς ἀτης: cp. *Ph.* 765 τὸ πῆμα.. τῆς νόσου: *Od.* 3. 152 ἐπὶ γὰρ Ζεὺς ἤρπυε πῆμα κακοῖο.—Not, 'make the present woe worse than the (original) plague': τῆς ἀτης would then need further definition.

364 *ε. θρασύν*, bold, enterprising; *εὐκάρδιον*, stout-hearted in facing danger; *ἀτρίστον*, intrepid in the critical stress of fight. The good sense of *θρασύς* is frequent in poetry from Homer onwards, though in Attic prose the bad sense predominates.

366 *ἀφόβοις*, fearing no harm from man;—a pathetic epithet, which is marred by taking it as = 'not formidable' to man. *ἀφόβοις*. *θηρῶ* is not an oxymoron (as if it meant, 'wild creatures which are not wild,' 'tame beasts'): *θηρῶ* is a generic term; he attacked beasts instead of men: cp. fr. 855. 12 ἐν θηρῶν, ἐν βροτοῖσιν, ἐν θεοῖς ἀνω.

*δεινὸν χέρας*: cp. *Il.* 7. 457 ἀφαιρότερος χεῖράς τε μένος τε.

367 *οἶμοι γέλωτος*: for the gen., cp. 908 ὦμοι ἐμᾶς ἀπας: *O. C.* 1399 οἶμοι κελεύθου κ.τ.λ.

368 *δέσποτ'*, as in 485: she is a δούλη (489).

369 *οὐκ ἐκτός*; *οὐκ ἀψορρον* κ.τ.λ. It seems more probable that in v. 384 the MSS. have lost a syllable (as *μήν*)

than that here we should omit the second *οὐκ*. Cp. *O. T.* 430 f.: *οὐκ εἰς ὄλεθρον*; *οὐχὶ θάσσαν*; *οὐ πάλιν | ἀψορροι οἰκων τῶνδ' ἀποστραφεῖς ἀπει*; If here we read, *οὐκ ἐκτός ἀψορρον ἐκνεμεί πόδα*; the verse becomes much tamer; while *ἐκτός*, taken with *ἀψορρον ἐκνεμεί*, is positively weak. It may be added that the first syllable of *ἀψορρον* here, and of *καί περ* in 384, must then be treated as having the time-value of —: whereas all the other trimeters in this kommos are normal.

For *ἐκτός* cp. *O. T.* 676 οὐκουν μ' ἐάσεις κακτός εἰ;—*ἀψορρον* is probably the adv., as in *Tr.* 902 ὅπως ἀψορρον ἀντὶ πατρί, *El.* 53 ἀψορρον ἤσομεν.—*ἐκνεμεί* here gives the notion, 'take forth into other pastures.' This rare compound occurs in Theophr. *Hist. Plant.* 9. 16 § 1 ὀλίγος ὁ τόπος ὃ φέρων, καὶ τοῦτον αἰ αἴγες ἐκνεμῶνται, *depassunt*, 'the region which bears (the plant *diclamnum*) is small, and is stripped of it by the browsing goats.' The analogy of *Pind. N.* 6. 15, *ἔχνευσιν ἐν Πραξιδάμαντος ἐὼν πόδα νέμων*, would certainly point to *ἐκνεμεί*, but we must allow for the poetical use of the middle voice, so frequent with Sophocles. Of the midd. fut., *Thuc.* 4. 64 § 5 has *νεμοῦμεθα*, *Dem. or.* 21 § 203 *νεμείσθαι*.

ΧΟ. 8 ὦ πρὸς θεῶν ὑπείκε καὶ φρόνησον ἐν.

ΑΙ. 9 ὦ δύσμορος, ὃς χερὶ μὲν

10 μεθήκα τοὺς ἀλάστορας, ἐν δ' ἐλίκεσσι

11 βουσι καὶ κλυτοῖς πεσὼν αἰπολίοις

375

12 ἐρεμνὸν αἶμ' ἔδευσα.

ΧΟ. 13 τί δῆτ' ἂν ἀλγοίης ἐπ' ἐξειργασμένοις;

14 οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν.

ἀντ. β. ΑΙ. 15 ἰὼ πάνθ' ὄρων, ἀπάντων τ' αἰεὶ

2 κακῶν ὄργανον, τέκνον Λαρτίου,

380

3 κακοπινέστατόν τ' ἄλημα στρατοῦ,

4 ἣ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγει.

ΧΟ. 5 ζῦν τῷ θεῷ πᾶς καὶ γελᾷ κώδύρεται.

371 ὦ πρὸς θεῶν. This v. is given to the Chorus in the MSS., and Ald.: Schneidewin was the first editor who, following O. Müller, gave it to Tecmessa. 372—

375 L divides the vv. thus:—ὦ δύσμορος—| μεθήκα—| ἐν δ'—| κλυτοῖς . . αἰπολίοις.

372 ὦ τ, and Ald.: ὦ L.—*χερὶ μὲν* Hermann: *χερσὶ μὲν* L, A, with most MSS., and Ald.: *χεροῖν* (without *μὲν*) Triclinius, r; which Hartung and Nauck prefer. 375 f. *πεσὼν*] G. Wolff would read *πέσον* (with *δέσας* in 376) for metre's sake, keeping the MS. *ὀλέσας* in the antistr., 390. For the same reason Nauck suggests, instead of *κλυτοῖς πεσὼν*, something like *δειλοῖσις ἐν*. 378 *ἔχειν*] In the citation of this v. by Suidas (s.v. τί δῆτα) a v. l. is *ἔχει*: and the schol. here (*ὅπως ταῦτα μὴ οὕτως σχολῇ*) possibly read *ἔχει*.—Blaydes writes *οὐ γὰρ γένοιτ' ἂν ταῦτά γ' ὥστ' οὐχ ὧδ' ἔχειν*. 379 *πάνθ' ὄρων*] Nauck reads *πάντα ὄρων*, a conj. of Wakefield (*Silv. Crit.* IV. p. 138).—*ἀπάντων τ' αἰεὶ* L, with most MSS., and Ald.: *ἀπάντων αἰεὶ* r. In L *ἀπάντων τ' αἰεὶ* has been

371 ὦ πρὸς θεῶν κ.τ.λ. The MSS. seem right in giving this verse to the Chorus. Just after so violent a rebuke, the timid Tecmessa would scarcely venture on praying her 'master' to be 'sane'; while the intercession of the Chorus is natural enough.

372 α. ὦ δύσμορος: cp. *Ant.* 1319 ὦ μέλεος, where ὦ is exclamatory, and stronger than the mere sign of the vocative (ὦ).—*δς*, with causal force; *El.* 160 n.—*χερὶ μὲν μεθήκα*, instead of *χερὶ μεθήκα μὲν*: for the irregular place of *μὲν*, cp. *Ph.* 279 ὄρῶντα μὲν ναῦς. . . βεβώσας, *ἀνδρα δ' οὐδέν' ἐντοπον* (instead of ὄρῶντα ναῦς μὲν). *χερὶ* belongs in sense to *ἔδευσα* no less than to *μεθήκα*.

τοὺς ἀλάστορας: in *O. C.* 788 and *Tr.* 1235 the word denotes 'avenging spirits'; here, 'accursed wretches,' as the polluted Orestes calls himself *ἀλάστορα* (Aesch. *Eum.* 236): cp. Dem. or. 18 § 296 *ἀνθρωποι μαροὶ καὶ κόλακες καὶ ἀλάστορες, ἡκρωτηριασμένοι τὰς ἐαυτῶν ἑκαστοὶ πατρίδας* ('who have crippled their respective cities'),—a passage which

suggests that *ἀλάστορα*, as said of a man, meant rather one who is a 'curse' or 'plague' to his neighbours, than one who is driven by an avenging spirit; indeed, such a passive sense is not easily conceived.

*κλυτοῖς*: from the Homeric *κλυτὰ μῆλα* (*Od.* 9. 308).—*αἰπολίοις*: *Il.* 11. 679 *αἰπόλια πλατέ' αἰγῶν*. This is the only express mention of goats among his victims; but there is no reason to think that *αἰπόλιον* could be used as merely = *πολμνιον*.—*ἐρεμνόν*: suggested doubtless by Aesch. *Ag.* 1390 *ἐρεμνῇ ψακάδι φοινίας δρόσου*.—*αἶμ' ἔδευσα*: cp. *Tr.* 848 *τέγγει δακρύων ἄχραν* (n.).

377 ἐπ' ἐξειργασμένοις: *ἐπὶ* denotes the condition: Aesch. *Ag.* 1379 *ἐσθρα δ' ἐνθ' ἔπαυσ' ἐπ' ἐξειργασμένοις*. (The phrase occurs also in *Pers.* 525.) Cp. *Ant.* 556 *ἐπ' ἀρρήτοις . . τοῖς ἐμοῖς λόγοις* (n.).

οὐ γὰρ γένοιτ' ἂν κ.τ.λ. Two modes of expression are here mixed: (1) *οὐκ ἂν γένοιτο τοῦτο οὐχ ὧδ' ἔχειν*, it could not come to pass that this should not be thus.

CH. For the gods' love, yield to counsel, and learn wisdom!

AJ. Wretch that I am, who suffered the accursed men to slip through my hands, but fell on horned kine and goodly flocks, and made their dark blood flow!

CH. Why grieve when the deed is past recall? These things can never be but as they are.

AJ. Ah, thou who watchest all things, thou ready tool of every crime, ah, son of Lartius, thou foulest knave in all the host, I warrant thou laughest loud and long for joy!

CH. As the god gives, so every man laughs or mourns.

made from πάντων δει by another hand, but not (apparently) a late one; indeed, it might well be that of the first corrector, S. Eustathius p. 415. 19 has ὁ δὲ παρὰ Σοφοκλεῖ Ὀδυσσεύς, ὡς πάντων δει κακὸν (sic) ὄργανον, ἐπιπόγως πάνθ' ὁρᾶν λέγεται: but this hardly warrants the conclusion that, in his text of the poet, he found πάντων rather than ἀπάντων τ'.—Elmsley wished to read either (1) πᾶν θ' ὄρων, ἀπάντων τ': or (2) πάνθ' ὄρων, ἀπάντων δ'.—Brunck gives ἀπάντων (without τ'): so, too, Lobbeck and Nauck. 380 Λαρίου Triclinius: λαερτίου L, with most MSS.: Λαερτίου Ald. 381 κοκοπιέστατον (sic) L.—Since ἀλῆμα recurs in 389, Schneidewin conj. here τε λῆμα: Burges, τε λῆμα. 382 ἢ που] ἢ (without που) τ.—γέλωθ'] γέλω Mosq. b, and the MSS. of Suidas (except A) s.v. ἀλῆμα.—ἀγεις] Nauck writes γέλας. 383 ξὺν τῷ θεῷ] ξὺν θεῷ Mosq. b. Schneidewin writes ξὺν τοι θεῷ.—Suidas s.v. ξὺν τῷ has γὰρ instead of πᾶς.

(2) οὐκ ἂν γένοιτο ὅπως τοῦτο οὐχ ᾧδ' ἔξει,—with the same meaning: cp. *O. T.* 1058f. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγώ... οὐ φανῶ τοῦμὸν γένος. In other words, the constr. would be plain if ὅπως were struck out. The irregular presence of ὅπως is due to its association with statements of impossibility in the formula οὐκ ἔστιν ὅπως οὐ (*O. C.* 97, *El.* 1479): its place is explained by the analogy of such a sentence as *O. T.* 1058 οὐκ ἂν γένοιτο τοῦθ', ὅπως κ.τ.λ., where τοῦτο is subject to γένοιτο. The declension of οὐδεὶς-δοττις-οὐ, as an integral equivalent for πᾶς τις, similarly illustrates the manner in which the associations of idiom could sometimes generate anomalies in grammar.

For the sentiment, cp. *Tr.* 742 τὸ γὰρ | φανθὲν τις ἂν δύναται | ἂν ἀγένητον ποιεῖν; (n.).

379 ε. πάνθ' ὄρων: as Philoctetes says to Odysseus, *Ph.* 1013 ἀλλ' ἢ κακὴ σὴ δια μυχῶν βλέπουσα' δει | ψυχὴ κ.τ.λ., 'thy base soul, ever peering from some ambush.' The conjecture πάντα ὄρων is not only weak, but incorrect, since the sense would require πᾶν ὄρων.

ἀπάντων τ'. It is needless to change τ' to δ': though δέ often occurs thus in 'epanaphora,' as *Ani.* 806 τὰν νεάταν ὀδὸν | στειχουσάν, νεάτων δὲ φέγγος λεύσ-

σουσαν (n.). Here the case for δ' would be stronger if ἀπανθ' (and not πάνθ') had preceded.

κακὸν ὄργανον: cp. *Ph.* 407 (of Odysseus) ἐξοῖδα γὰρ νιν παντὸς ἀν λόγων κακοῦ | γλώσση θιγόντα καὶ πανουργίας.

381 ἀλῆμα, 'fine meal' (ἀλέω), hence, 'a subtle knave,'—a word found only here and in 389. παιπάλῃ (reduplicated from πάλῃ) had the same senses, literal and figurative; and παιπάλῃμα was a current term (*Ar. Av.* 430, *Aeschin. or.* 2 § 40). In fr. 827 Odysseus is called πάνσοφον κρότῃμα, as in *Ph.* 927 πανουργίας | δεινὴς τέχνημ' ἐχθιστον.—For the early repetition of ἀλῆμα, in 389, cp. that of κείσομαι in *Ani.* 76 (n.).

382 ἢ που: cp. 176.—ἀγεις. The phrase ἀγειν γέλωτα denotes frequent or continued derision, as ἀγειν κτύπον = 'to keep up a noise': *Eur. Or.* 182 κτύπον ἡγάγετ' οὐχί σίγα κ.τ.λ. So νεῖκος ἀγειν, to sustain a conflict (*Pind. P.* 9. 33): σχολήν ἀγειν, etc.

383 ξὺν τῷ θεῷ. Those who write ξὺν τοι θεῷ here do so on the ground that σὺν θεῷ, not σὺν τῷ θεῷ, is the regular phrase when the sense is general, 'with the divine aid'; whereas in *O. T.* 146 σὺν τῷ θεῷ refers to a particular god (Apollo). But there is an arbitrary rigour in this



ΑΙ. 6 ἴδοιμι < μῆν > νιν, καίπερ ᾧδ' ἀτῶμενος.

7 ἰὼ μοί μοι.

385

ΧΟ. 8 μηδὲν μέγ' εἵπης· οὐχ ὀρᾶς ἴν' εἰ κακοῦ;

ΑΙ. 9 ᾧ Ζεῦ, προγόνων προπάτωρ,

10 πῶς ἂν τὸν αἰμυλώτατον, ἐχθρὸν ἄλῃμα,

11 τοὺς τε δισσάρχας ὀλέσσας βασιλῆς

390

12 τέλος θάνοιμι καὐτός;

ΤΕ. 13 ὅταν κατεύχῃ ταῦθ', ὁμοῦ κάμοι θανεῖν

14 εὐχου· τί γὰρ δεῖ ζῆν με σοῦ τεθνηκός;

στρ. γ'. ΑΙ. ἰὼ

2 σκότος, ἐμὸν φάος,

3 ἔρεβος ᾧ φαεννότατον, ὥς ἐμοί,

395

4 ἔλεσθ' ἔλεσθέ μ' οἰκήτορα,

**384** ἴδοιμι νιν, καίπερ ᾧδ' L, with most MSS., and Ald.: but a few of the later MSS. have ἴδοιμι νιν ᾧδ' (omitting καίπερ), and so most MSS. of Suidas s.v. ἀτῶμενος, though one at least (E) has ἴδοιμι νὴν καίπερ (Bernhardy's Suidas i. p. 843). Triclinius wrote ἴδοιμι δὴ νιν: Hermann, ἴδοιμι μὲν νιν (citing ἴδοιμενὶν from one MS., Aug. c): Dindorf (with L. Dindorf), ἴδοιμι μῆν νιν. Apitz conj. ἴδοιμι νὴν νιν: Elmsley, ἴδοιμ' ἐγὼ νιν.—Editors who omit the second οὐκ in 369 read ἴδοιμι νιν, καίπερ here. **385** ἰὼ μοί μοι L, made from ἰὼ μοι μοί: cp. 333. **386** εἴ] made in L from ἦι. **387**—

**390** L divides the vv. thus:—ᾧ ζεῦ—| πῶς ἂν—| ἐχθρὸν—δισσάρχας...βασιλῆς. **387** προπάτωρ] πρόπατορ γ: πάτερ Triclinius, and so Nauck (reading χερσὶν in 372, cr. n.). Dindorf conj. γένετορ. **389** δ. δισσάρχας] L has the second σ from a later hand. Blomfield conj. δισσάρχους.—ὀλέσας L, with most MSS., and Ald.: the correction ὀλέσσας is usu. ascribed to Turnebus (ed. 1552-3), but by Herm. to Triclinius. Suidas s.v. ἄλῃμα has βασιλεῖς ὀλέσας (in that order).—βασιλῆς L (sic, but the subscript may be from a later hand): βασιλεῖς most MSS., and Ald.: but a few have

doctrine. ὁ θεός often means 'the divine power' generally: e.g. frag. adesp. 471 ὁ γὰρ θεός μέγιστος ἀνθρώποις νόμος: and 496. 2 πόρρω γὰρ ἐστὼς ὁ θεός ἐγγύθεν βλέπει. And this very phrase, σὺν τῷ θεῷ, occurs once, at least, in a passage where the context plainly indicates that the sense is general, viz. Eur. fr. 490 σὺν τῷ θεῷ χρὴ τοὺς σοφούς ἀναστρέφειν | βουλεύματ' αἰ. There, indeed, as here, Nauck changes τῷ to τοι, but without any warrant.

ἴδοιμι κ.τ.λ. The question whether the MSS. have lost a syllable here depends on the view taken of 369. I have given reasons for thinking that the second οὐκ in that verse is genuine; from which it would follow that there is a defect here. Bellermann, indeed, is content to hold that Sophocles neglected an exact correspondence; but this seems very unlikely.

L. Dindorf's remedy ἴδοιμι < μῆν > νιν, has this advantage over the others (cr. n.), that it gives a light adversative force, and so fitly responds to v. 383, ξὺν τῷ θεῷ κ.τ.λ. 'Triumph, like defeat, is the gift of heaven.'—'Yet would that I could see him,' etc. The next best conjecture is perhaps that of Apitz, ἴδοιμι νὴν νιν.

**386** μηδὲν μέγ' εἵπης: cp. *El.* 830 μηδὲν μέγ' αἶψης (n.).

**387** δ. προπάτωρ, a word used by Pindar, Eur., and Herodotus. The reading πάτερ (requiring χερσὶν instead of χερὶ μὲν in 372) had an obvious and prosaic motive; viz., that Aeacus, the grandfather of Ajax, was the son of Zeus (*Il.* 21. 189), so that Zeus could not properly be called an 'ancestor' of the hero's 'ancestors.' But when the poet wrote προγόνων προπάτωρ, it was enough for him that it expressed the

AJ. Yet would that I could see him, shattered though I am! Ah me, ah me!

CH. Speak no proud word: seest thou not to what a plight thou hast come?

AJ. O Zeus, father of my sires, would that I might slay that deep dissembler, that hateful knave, and the two brother-chiefs, and lastly die myself also!

TE. When thou makest that prayer, pray therewith for me also that I die: wherefore should I live when thou art dead?

AJ. Alas, thou darkness, my sole light! O thou nether<sup>3rd</sup> gloom, fairer for me than any sunshine! take me, take me to strophe. dwell with you,—

*βασιλῆς*, which is confirmed by the grammarian Draco Stratonicensis (c. 125 A.D.) p. 115. 18, and Herodian (c. 240 A.D.) in Bekker *Anecd.* p. 1195: σημειοῦται δὲ ὁ Ἡρωδιανὸς παρὰ τῷ Σοφοκλεῖ τοὺς βασιλῆς διὰ τοῦ ἡ γραφομένου κατὰ τὴν αἰτιατικὴν, ὅλον τοὺς τε δι-σάρχας ὡλεσας (sic) βασιλῆς. 393 δέϊ' εἰ made in L from η. 394—400 L divides the vv. thus:—*ἴω—φαεν—νότατον ὡς ἐμοί, | ἔλεσθ' ἐμ'—οἰκῆτορα, | ἔλεσθ' ἐμ'—| γένος—| ἐτ' ἀξίος—εἰς | ὄνησιν ἀνθρώπων.* 395 *φαεννότατον*] In L the letters *τα* have been added by S. *φαεννότατον* γ.—ὡς ἐμοί] Suidas s.v. *ἴω σκότος* omits *ὡς*. 396 *ἔλεσθ' ἔλεσθ' ἐμ' Elmsley: ἔλεσθ' ἐμ' ἔλεσθ' ἐμ' L, A, with most MSS., Suid. s.v. ἴω σκότος, and Ald.: ἔλεσθ' ἐμ' ἔλεσθ' γ, and Brunck (cp. cr. n. on 414). ἔλεσθ' ἐμ' οἰκῆτορα | ἔλεσθ' οὔτε γὰρ Γ.*

thought, 'author of my line'; he did not trouble himself with this subtlety.—It was the nymph Aegina who bore Aeacus to Zeus (Plat. *Gorg.* p. 526 E: τὸν δικαστὴν τὸν τῆς Αἰγίνης υἱόν).

*πῶς ἂν . . θάνομι:* cp. *Ph.* 531 f. *πῶς ἂν ὑμῖν ἐμφανῆς | ἐργῷ γενόμεν* (n.).

399 f. *δισσάρχας* (found only here): see on 251 *δικρατεῖς—ὀλέσας:* cp. *Ph.* 1163 *πέλασσαν*. (Below, in 927, some edd. read *ἐξανύσσειν:* see n. there.) This epic licence in tragic lyrics is illustrated by their toleration of such forms as *τόσσον* (185), *μέσσος, ζῶειν* (*El.* 157, *O. C.* 1213), *πνεῖν* (*Ani.* 1146), etc.—*βασιλῆς* is the form which the grammarians Draco and Herodian read here (cr. n.). But, so far as Attic inscr. are available, they indicate that the acc. plur. from *eu* stems ended in *-έας*, always uncontracted; while the contraction in *-εῖς* (not *-ῆς*) was the rule from the Macedonian age onwards. (The earliest example of *τοὺς βασιλεῖς* quoted by Meisterhans, *Gramm. Att. Inscr.* § 39, belongs to 318—311 B.C.) We must regard the acc. *βασιλῆς* here, then, not as an old Attic, but as a poetical form. On the

other hand, *βασιλῆς* was the form of the *nom.* plur. in the older Attic (cp. 189). Herodian (*l. c.*, cr. n.) cites *νομήης* from Xenophon, as if it were an acc. pl. like *βασιλῆς* here: but in the place to which he apparently refers (*Cyr.* 1. 1 § 2) it is *nom.*, and the best recent edd. give *νομεῖς*. *θάνομι καὶ τὸς:* cp. Aesch. *Cho.* 438 *ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.*

394 f. *σκότος*, the darkness of death, as the gates of Hades are *σκότον πύλαι* (Eur. *Hec.* 1): *ἑρεβος*, as in *O. C.* 1389 *τὸ Ταρτάρου | στυγνόν...ἑρεβος*. So, too, in *Il.* 8. 368 it is merely a term for 'the nether gloom' (*ἐξ ἐρέβους ἀζοντα*), not a definitely named region, *Erebus*.—ὡς ἐμοί: for this limiting force of *ὡς*, cp. *O. C.* 20 *μακρὰν...ὡς γέροντι:* Plat. *Soph.* p. 226 c *ταχεῖαν, ὡς ἐμοί, σκέψιν.*

396 f. *ἔλεσθ' ἔλεσθ' ἐμ':* the most probable reading; see on 414. Here the midd. means, 'take to yourselves' (and not, as normally, 'choose'): it is thus more expressive than *ἔλετε:* cp. *O. T.* 887 *κακά νιν ἔλοιτο μοῖρα*. Conversely we find *εὐρεῖν* where *εὐρέσθαι* would be normal (*El.* 1061).

- 5 ἔλεσθέ μ'· οὔτε γὰρ θεῶν γένος οὔθ' ἀμερίων  
 6 ἔτ' ἄξιος βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων. 400  
 7 ἀλλὰ μ' ἂ Διὸς  
 8 ἀλκίμα θεὸς  
 9 ὀλέθριον αἰκίζει.  
 10 ποῖ τις οὖν φύγῃ;  
 11 ποῖ μολῶν μενῶ;  
 12 εἰ τὰ μὲν φθίνει, φίλοι, \*τοιοῖσδ' 405  
 13 ὁμοῦ πέλας, μώραις δ' ἄγραις προσκείμεθα,  
 14 πᾶς δὲ στρατὸς δίπαλτος ἄν με  
 15 χεῖρὶ φονεύει.  
 ΤΕ. 16 ὦ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον 410  
 17 φωνεῖν, ἂ πρόσθεν οὔτος οὐκ ἔτλη ποτ' ἄν.

398 γένος] Wecklein writes *τινος*. Hartung, *γένους*.

400 ὄνασιν Brunck:

ὄνησιν MSS.

401 Διὸς] Διὸς γ' 1, and so Hartung.—θεὸς] θεὰ 1, Hartung.

402 ὀλέθριον MSS.; keeping which, Hermann writes *ἐνφρονες* in 420: Dindorf, *ὀλέθρι*: Wunder, *ὀσλιον*: Campbell conj. *πάμμορον*: Blaydes, *ἄθλιον*.—αἰκίζει] Bergk (p. xliii) quotes Etym. Vindob. ined. *κῆδω ἐνεργητικῶς τὸ λυπῶ*. Σοφοκλῆς· ἀλλὰ με κῆδει Διὸς ἀλκίμα θυγάτηρ. Παθητικῶς δὲ κῆδομαι τὸ φροντίζω. Hence he conjectures *ὀλέθριον κῆδει*: while Wecklein (*Ars Soph. crit.* p. 51) suggests *ὀλέθρι*, αἰ,

398 ff. γένος, as well as ὄνασιν, is governed by εἰς: cp. *O. T.* 734 *Δελφῶν καπὸ Δαυλίας*: *ib.* 1205 *τίς ἄταις ἀγρίαις, τίς ἐν πόνοις*: *El.* 780 *οὔτε νυκτὸς...οὐτ' ἐξ ἡμέρας*.—ἄξιος. For the ellipse of *εἰμι*, cp. 813 n.—βλέπειν, to look for help; cp. *El.* 958 *ἐς τίν' ἐλπίδων | βλέψας' ἔτ' ὀρθήν*;

401 f. ἂ Διὸς...θεὸς: cp. 450: *O. C.* 623 *χὼ Διὸς Φοῖβος*.—ὀλέθριον should answer metrically to *ἐσφρονες* in 420. If it be sound, the first syllable must represent the anacrusis, which is omitted before *ἐσφρονες*: and the ε is long, as it is in 799 (*ὀλεθρίαν*), *O. T.* 1341 (*ὀλέθριον*), and *O. C.* 1683 (*ὀλεθρία*): though we find ε in *Tr.* 845 (*ὀλεθρίασι*), and *ib.* 878 (*ὀλεθρία*). The neatest emendation is *ὀθλιον* (cr. n.).

403 f. φύγῃ...μενῶ. For the delib. subjunct. combined with fut. indic., cp. *Tr.* 973 *τί πάθω; τί δὲ μήσομαι*;

405 ff. εἰ τὰ μὲν φθίνει κ.τ.λ. The conjectures of various critics are recorded and classified in the Appendix. Here I will briefly state what seem the main points of the problem.

(1) The antistrophic verses, 423—427 (*ἐξερῶ...πρόκειμαι*), appear sound. The changes which have been proposed in

them have all been designed to suit some emendation in 405 ff., and would have no probability if verses 423 ff. were considered simply on their own merits.

(2) There is only one real discrepancy of metre between the traditional text here and that of the antistrophe; viz., that τοῖσδ' in 406 answers to the *τινα* of *ὀθτινα* in 424, where the α, being the last syllable of a verse, could be either long or short, and is here long. (Some, indeed, read *ὀθτιν' α*: cr. n.) That is, instead of τοῖσδ', we require —. As to *ἐξερῶ* in 423, answering to *εἰ τὰ μὲν* in 405, we should write *ἐξερῶ*. With regard to the *diction* of 405 ff., the most suspicious point is the redundancy ὁμοῦ πέλας, suggesting that one of the words was a gloss upon the other.

(3) If, then, we assume that the antistrophe is sound, we may conclude that the fault in the strophe lies within the words *εἰ τὰ μὲν φθίνει, φίλοι, τοῖσδ' ὁμοῦ πέλας*. A very slight change will restore the metre, viz. τοιοῖσδ' for τοῖσδ': cp. the words of Ajax in 453 *ὥστ' ἐν τοιοῖσδε χείρας αἰμάζει βοττοῖς*. There he points to the slain cattle around him; and so he probably does here also. We could then understand the sense to

yea, take me; for I am no longer worthy to look for help to the race of the gods, or for any good from men, the children of *ἄ* day.

No, the daughter of Zeus, the strong goddess, torments me to the death. Whither then shall a man flee? Whither shall I go to find rest? If my past fame is destroyed, my friends, along with such victims as these near me—if I have set myself to win a madman's triumphs, and all the host, with sword uplifted in both hands, would strike me dead!

TE. Ah me unhappy, that a good man and true should utter such words,—words that, till now, he ne'er would have deigned to speak!

κῆδεi. **408** φύγη] schol. in L γρ. τράπη. **404** μὲνῳ MSS. and Ald. (L has μὲνῳ, made from μὲν ὦ.) The edd. generally give μὲνῳ: Blaydes, μὲνῳ. **405** *π.* εἰ τὰ μὲν φθίνει φίλοι | τοῖσδ' ὁμοῦ πέλας | μωραῖς (*sic*) δ' ἄγραις προσκείμεθα MSS. and Ald. (μωραῖς Elmsley). In the marg. of an Aldine ed. collated at Rome by Joannes Livineius in the 16th century he quotes τοῖσιδ', for τοῖσδ', from one of his two MSS. ('Liv. a': *Class. Journ.* XIV. p. 428 f.). No other variant occurs. For the conjectures see Appendix. **408** δίπαλτος] δίπλωτος L, with α added above the line. δίπλωτος Mosq. b: δίπαλ' Pal.

be: 'If those things (τὰ μὲν, his glories in the past) perish, my friends, ὁμοῦ τοῖσισδε, *along with* (*i.e.*, by the slaughter of) such creatures, πέλας, near me there.' But πέλας may have been a marginal gloss (on ὁμοῦ), which has displaced some other word: *e.g.*, the poet may have written τοῖσισδ' ὁμοῦ βοτοῖς (cp. v. 453).

(4) Whatever may have been the original *form* of the words εἰ τὰ μὲν φθίνει, φίλοι, τοῖσδ' ὁμοῦ πέλας, it is at least highly probable that their general sense was, 'If my old renown is perishing.' This is suggested by the other passages where we find the same sequence of ideas,—*i.e.*, the thought of his past glory closely followed by that of his present disgrace; see (1) 421—427: (2) 437—456: (3) 612—621.

(5) Those who believe that the antistrophic verses 423—427 are corrupt have a freer hand for emendation here; and, as will be seen in the Appendix, some of the proposed restorations have been very bold. But such remedies pass into the region of pure guess-work.

**407** προσκείμεθα, 'addicted' to them. Her. 3. 34 φιλονίη... προσκείσθαι. The word can also denote, in a good sense, that to which the attention is given, as Thuc. (I. 93 § 7) says of Themistocles, ταῖς

γὰρ ναυὶ μάλιστα προσέκειτο.—μωραῖς. L has μωραῖς (as it has μωρὰν in *El.* 890), that being the later accent, according to the general rule that adjectives in -ρος are oxytone. But the grammarians attest that the Attic accent was μῶρος. See, *e.g.*, Eustath. p. 245. 17 μῶρος παρ' Ἀττικοῖς, ὁ παρὰ τοῖς ὑστερον μῶρος: and Chandler, *Greek Accentuation*, § 404 (2nd ed.).

**408** δίπαλτος, in active sense (cp. ἀψανστος ἔγχους, *O. T.* 969 n.), wielding their swords with both hands, *i.e.*, with their utmost force. Eur. *I. T.* 323 ὡς δ' εἶδομεν δίπαλτα πολεμίων ξίφη. That the word had passed into a figurative sense (in which δι- was merely equiv. to 'fiercely'), is indicated by τριπάλτων πημάτων in Aesch. *Th.* 985, woes hurled on one with crushing force. δίπαλτος should not be explained with ref. to the *two spears* of the Homeric warrior (*Il.* 5. 495 πᾶλλον δ' ὄξέα δούρε).

**411** φωνεῖν, exclamatory: Aesch. *Eum.* 837 ἐμὲ παθεῖν τάδε. It was common in colloquial Attic; see *e.g.* Ar. *Vesp.* 835 βάλλ' ἐς κόρακας τοιουτοῖ τρέφειν κόνα. For this inf. with the article added, see *Ph.* 234 φεῖ τὸ καὶ λαβεῖν (n.).—ἐτλη, of what one *brings oneself* to do; here, 'deigned.' Cp. 528, *Tr.* 158.

ἀντ. γ. ΑΙ. ἰὼ

2 πόροι ἀλῖρροθοι

3 πάραλά τ' ἀντρα καὶ νέμος ἐπάκτιον,

4 πολὺν πολὺν με δαρὸν τε δῆ|

5 κατείχετ' ἀμφὶ Τροίαν χρόνον· ἀλλ' οὐκέτι μ', οὐκ →<sup>415</sup>

6 ἔτ' ἀμπνοὰς ἔχοντα· τοῦτό τις φρονῶν ἴστω. |

7 ὦ Σκαμάνδριοι

8 γείτονες ῥοαί, |

9 εὐφρονες Ἀργείοις,

420

10 οὐκέτ' ἄνδρα μὴ →

11 τόνδ' ἴδῃτ', ἔπος

12 ἔξερῶ μέγ', οἶον οὔτινα

13 Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπὸ →<sup>425</sup>

14 Ἑλλανίδος· τανὺν δ' αἶτιμος

15 ὧδε πρόκειμαι.

ΧΟ. 16 οὔτοι σ' ἀπείργειν οὐδ' ὅπως ἐῷ λέγειν

17 ἔχω, κακοῖς τοιοῖσδε συμπεπτωκότα.

429

**412 f.** ἰὼ is omitted in L, as in most MSS., and Ald.: it was added by Brunck. Γ has ὦ.—L divides the vv. thus:—πόροι—| νέμος ἐπάκτιον.—L has the τ of ἀντρα in an erasure (from δ?). **414** πολὺν πολὺν με δαρὸν τε δῆ L, with most MSS., and Ald. A few of the later MSS. give πολὺν με πολὺν—, or πολὺν με πολὺν με—: or omit με: or substitute με for δῆ. **415 f.** L divides the vv. thus:—κατείχετ'—| χρόνον· ἀλλ' οὐκέτι μ'· οὐκέτι (sic) | ἀμπνοὰς ἔχοντα. τοῦτό τις φρονῶν ἴστω. **416** ἀμπνοὰς] Wecklein writes ἀμπνοὰς γ', as Morstadt too had proposed. **417—425** L divides the vv. thus:—ἰὼ σκαμάνδριοι—| εὐφρονες—| οὐκέτ'—| τόνδ'—| ἔξερῶ—| οὐ τινα | τροία—| δέρχθη—ἀπὸ. **417** ὦ Triclinius: ἰὼ L, with most MSS., and Ald. **420** εὐφρονες] Thiersch conj. δύσφρονες. **423 f.** ἔξερῶ

**412** πόροι ἀλῖρροθοι: probably 'paths or straits of the sounding sea,' as in Aesch. *Pers.* 367 ἐκπλοῖς φυλάσσειν καὶ πόρους ἀλῖρρόθους: meaning here the waters of the Hellespont. His thought passes from those waters to the **πάραλα ἀντρα** beside them, and thence to the neighbouring woodlands. For the form of the phrase, cp. *O. C.* 1062 ῥιμφορμάτοις...ἀμύλλαις.—The other version, 'paths by the sounding sea,' is possible, but less probable.

**413** νέμος, properly pasture simply; but associated with trees in *Il.* 11. 480 ἐν νέμει σκιερῷ (a phrase repeated in *Anth.* 7. 55). In the Lat. *nemus* the notion of 'woodland' is seen dominant.

As I have noted in writing on the Troad elsewhere, 'nearly all the plains and hills are more or less well-wooded. Besides the valonia oak, the elm, willow, cypress and tamarisk shrub abound. Lotus,

galingale, and reeds are still plentiful, as in Homeric days, about the streams in the Trojan plain.' (*Encyc. Brit.*, art. 'Troad,' vol. XXIII. p. 578.)

**414** πολὺν πολὺν με κ.τ.λ. This order of words has the best authority, and is confirmed by the metre. Cp. 396.—δῆ merely emphasises **δαρὸν**.

**416** ἀμπνοὰς ἔχοντα = ἐμπνοὺν ὄντα. The proper sense of ἀναπνοή is (1) 'recovery of breath'; or (2) = εἰσπνοή as opp. to ἐκπνοή, the drawing in of breath. Here, however, it means merely πνοή, as = 'the breath of life.' Cp. Eur. *Or.* 421 μητρὸς οὐχονταί πνοαί.

**417 f.** Σκαμάνδριοι...ῥοαί: cp. *Il.* 2. 467 ἐν λειμῶνι Σκαμανδρίῳ ἀνθεμύεντι. The Scamander, still called the *Mendere*, is the most important river of the Troad. Rising in Ida, it flows through the central plain which now bears the name of the town Bairamitch, and thence passes

AJ. Alas, ye paths of the sounding wave, ye sea-caves<sup>3rd anti-strophe.</sup> and wooded pastures by the shore, long time, long time and very weary have ye known me tarrying at Troy; but no more shall ye know me,—no more with the breath of life: of so much let sane men be sure.

Ah, streams of Scamander near us, kindly to the Greeks, never shall ye look on Ajax more; whose peer in the host—for I will utter a proud word—never hath Troy seen come from the land of Hellas: but now, behold, he hath been humbled to the dust!

CH. In sooth I know not how to restrain thee, or how suffer thee to speak, whom woes so grievous have befallen.

MSS., Suidas s.v. *ολον*, and Ald.: *ἐξερῶ* Porson.—*οὐ τινα* *οὐτιν'* á Gleditsch, and so Wecklein.

425 *δέρχθη* MSS., and Ald.: *'δέρχθη* Hartung.—Eustathius p. 1131. 51 loosely quotes thus; | *ολον οὐτινα στρατοῦ ἐδέρχθη Τροία*.—For conjectures, see Appendix on 405 f.

427 *πρόκειμαι* L has *μ* in an erasure from *τ*. Some of the later MSS., including T, have *πρόκειται*, perhaps due to Triclinius.

428 *ε* *οὔτοι σ'* *οὔτοι σ'* L, and Ald.—*οὐδ'* *ὅπως* Elmsley: *οὔθ'* *ὅπως* MSS., retaining which Hermann suggests *οὔτ' οὖν*, and G. Wolff *οὔθ' ὥς*, instead of *οὔτοι*.—These two vv. are given to the Chorus by the MSS. and Ald., as by most edd., but to Tecmessa by Hermann.

northward into the plain of Troy. On the confines between the two plains, where the river winds in large curves through deep gorges in limestone rocks, its scenery is striking. From the south border of the Trojan plain to the Hellespont, the Mendera has a course of between seven and eight miles.

420 *εὐφρονες Ἀργεῖοις*: as supplying them with water. So in 863 the *ποταμοί* of the plain are called *τροφῆς*.—Not: 'friendly to my Greek *foes*, but hostile to me.' Nor should the words be taken adverbially with *οὐκέτ' ἀνδρα μὴ τόνδ' ἴδῃ*, as meaning, 'No longer, allies of the Greeks, will ye see me,'—i.e., 'You will no longer see me victorious beside your favouring stream.'

421 *ε* *οὐκέτ' ἀνδρα μὴ τόνδ' ἴδῃ*: *οὐ μὴ* with subjunct. gives a strong emphasis; cp. 83, 560.

423 *ε* *ἐξερῶ* gives an exact correspondence with *εἰ τὰ μὲν* in 405. The *ἐξερῶ* of the MSS. might, indeed, be compared with *Ελ. 178 ὑπεράχθεο*, *Ο. C. 227 ὑπέρχθεο*, *id. 1244 κλονέουσιν*. (In *Τρ. 639 καλόνται* should be *κλέονται*.) But *ἐξερῶ* was so familiar as the Homeric form that it could easily have displaced *ἐξερῶ* here. It is not likely that the poet would have written *ἐξερῶ* if he had meant the word to be scanned — — by synizesis.

Join *οὐτινα* with *στρατοῦ*: cp. 1175

*κεῖ τινα στρατοῦ*.—*χθονὸς μολόντ' ἀπὸ* | *'Ἑλλαντίδος*: for the place of *ἀπὸ*, and for the hiatus, cp. *Τρ. 510 Βακχίας ἀπὸ* | *ἦλθε...Θήβας*.

This vaunt of Ajax (modified only by the half-apologetic *ἔπος ἐξερῶ μέγα*) is epic in tone; thus Achilles says of himself (*Il. 18. 105*), *τοῖος ἔων οἷος οὐτις Ἀχαιῶν χαλκοχιτώνων*: Odysseus, (*Od. 9. 19*), *ὅς πᾶσι δόλοισιν | ἀνθρώποισι μέλω, καί μιν κλέος οὐρανὸν ἵκει*. Such a tone is better suited, indeed, to epos (in which speech is sometimes little more than audible thought) than to drama. But here, at least, as in the case of Heracles (*Τρ. 1101 f.*), it has the excuse of being prompted by the anguish of a sudden overthrow. (Cp. n. on *O. T. 8*, where Oedipus speaks of himself as *ὁ πᾶσι κλεινός*.)

427 *πρόκειμαι*: lie prostrate (323 ff.): cp. 1059.—The *ν. ἴ. πρόκειται* was caused by *ἀνδρα...τόνδε*: but cp. *O. C. 1329*, where *τῷδ' ἀνδρὶ (= ἐμοί)* is immediately followed by *τούμου*, as in *O. T. 534 τοῦδε τάνδρος* by *τῆς ἐμῆς*. See also below, 865.

428 *ε* *οὔτοι...οὐδ'*. There can be little doubt that the *οὔθ'* of the MSS. should be *οὐδ'* here. In *Ελ. 1197* and *1412* L has *οὔθ'*, where *οὐδ'* is right; as in *O. C. 496 μὴθ'* instead of *μῆθ'*. As to the conditions under which *οὐ...οὔτε* was

- ΑΙ. αἰαῖ· τίς ἄν ποτ' ᾤεθ' ὧδ' ἐπώνυμον 430  
 τοῦμόν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;  
 νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοὶ  
 καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω·  
 ὅτου πατὴρ μὲν τῆσδ' ἀπ' Ἰδαίας χθονὸς  
 τὰ πρῶτα καλλιστεῖξ ἀριστεύσας στρατοῦ 435  
 πρὸς οἶκον ἦλθε πᾶσαν εὐκλειαν φέρων·  
 ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον  
 Τροίας ἐπελθὼν οὐκ ἐλάσسونι σθένει,  
 οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμῆς,  
 ἄτιμος Ἀργείοισιν ὧδ' ἀπόλλυμαι. 440  
 καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ,  
 εἰ ζῶν Ἀχιλλεὺς τῶν ὅπλων τῶν ὧν πέρι  
 κρινεῖν ἐμελλε κράτος ἀριστείας τινί, 443

430 αἰαῖ] αἰ αἰ L. 433 τοιούτοις] τοσοῦτοις r.—Nauck brackets this v., following Morstadt, who thought that καὶ δις in 432 had led an interpolator (who took καὶ as = 'both') to add καὶ τρίς κ.τ.λ. 435 καλλιστεῖξ] Morstadt conj. καὶ κάλλιστ'.—Nauck brackets the verse. 437 εἰς τόπον MSS., and Ald.: ἐς τόπον Brunck.

admitted in Attic poetry, see on *Tz.* 1058 f.

ὅπως ἔω (subjunct.), the indirect form of the 'deliberative' πῶς ἔω; ('how am I to allow...?') Cp. *O. T.* 1367 οὐκ οἶδ' ὅπως σε φῶ βεβουλεύσθαι καλῶς: Dem. or. 9 § 54 οὐκ ἔχω τί λέγω.

430 f. ἄν.. ᾤεθ', 'could have thought'; cp. 119 τίς ἄν.. ἠύρεθ;—ἐπώνυμον here goes closely with ξυνοίσειν, 'would agree so significantly' with my woes. Hence in 914 he is called δυσώνυμος. For the verb, cp. Ar. *Eg.* 1232 καὶ μὴν σ' ἐλέγξει βούλομαι τεκμηρίω, | εἰ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφάτοις, i.e., 'agree' with the description of the person mentioned in them. For the adj., cp. *Od.* 7. 54 Ἀρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον: *ib.* 19. 409 τῷ δ' Ὀδυσσεὺς ὄνομ' ἔστω ἐπώνυμον: where in each case ἐπώνυμον means that the name is significant (the queen was the 'desired one'; the child was to be 'a man of wrath'). This usage of ἐπώνυμος, with ref. to the aptness of a name (or surname), is different from that in which a person or thing is said to be ἐπώνυμος τινος, either as (1) being named from it, or (2) giving a name to it. Cp. 574.

Pindar adopts the derivation of *Alas* from *aleiós*: *I.* 5. 53 καὶ νῦν ὀρνιχος

φανέντος κέκλετ' ἐπώνυμον εὐρύβιαν Ἀλάντα. This was the popular etymology (schol. Apoll. Rh. 1. 1289; schol. Theocr. 13. 37: Apollod. 3. 12 § 7). But the association of *Alas* with αἰ appears in the legend that a hyacinth (on whose petals the letters AI were supposed to be legible, Moschus 3. 6) sprang from the blood of Ajax, as it had sprung from that of Hyacinthus: Ov. *Met.* 13. 397: *Littera communis mediis pueroque viroque | Inscripta est foliis; haec nominis (Ajax), illa guerelae (the wail of Hyacinthus).*

So Odysseus was associated with ὀδύσσομαι (*Od.* 1. 62 τί νύ οἱ πόσον ὀδύσσαο, Ζεῦ; imitated by Soph., fr. 880): Pen-theus, with πένθος (Eur. *Bacch.* 507): Polyneices, with νεῖκος (Aesch. *Th.* 577, etc., Soph. *Ant.* 110 f.): Meleager, with μελέα ἄγρα (Eur. fr. 517): Sidero with σίδηρος (Soph. fr. 597): and Helen is ἐλένας, etc. (Aesch. *Ag.* 689).

Such play on names did not seem to the Greeks unworthy of grave poetry, because to them the omens conveyed by words (ὀμφαί, κληδόνες) were so serious. In modern poetry, too, it has sometimes been used with tragic pathos. Thus Dante *Purg.* XIII. 109 *Savia non fui, annuegna che Sapla Fossi chiamata*: and

AJ. Ay me! Who could e'er have thought that my name would chime so meetly with my doom? For well may I now mourn,—yea, twice and three times mourn,—in those sad syllables that shape my name; such heavy griefs are mine, whose sire by his prowess won the fairest prize of all the host, and brought all glory home from this land of Ida; but I his son, who came after him in might not less to this same ground of Troy, and proved the service of mine hand in no meaner deeds, thus perish, dishonoured of the Greeks. Yet, methinks, of thus much am I sure; if Achilles lived, and had been called to decree the first place in valour to any claimant of his arms,

438 Τροίας ἐπελθὼν] Heimsoeth conj. ἄπωθεν ἐλθὼν: Dindorf, ἐλθὼν σὺν ἄλλοις.  
439 ἀρκέσας] O. Hense conj. ἐκπράξας: Blaydes, ἐνδεΐξας. 441 τοσοῦτον γ' L,  
with most MSS., and Ald.: τοσοῦτον τ.

Shakesp. *Rich. II.* act 2 sc. 1. 73 (Gaunt)  
*O how that name befits my composition!*  
*Old Gaunt indeed; and gaunt in being*  
*old etc.* The king asks, *Can sick men*  
*play so nicely with their names?* No,  
is the reply, *misery makes sport to mock*  
*itself.*

The real etymology of *Atas* is uncertain. Vase-inscriptions show that the original form was *Atfas*, and Sonne (in Kuhn's *Zeitschr.* 10 p. 126) compares Indog. *aiva*, Skr. *eva* ('course')—a derivation which Brugmann approves (*Stud. z. griech. u. lat. Gramm.* 4. 180). The sense, 'swift runner,' would suit Οἰλῆος ταχὺς *Atas* better than the son of Telamon: and it is not improbable (as Fleischer suggests in Roscher's *Lex.* p. 139) that the names of the two heroes, though identical in form, were of distinct origin.

432 ε. καὶ δις..καὶ τρίς: cp. *Ph.* 1238 δις ταῦτά βούλει καὶ τρίς ἀναπολεῖν μ' ἔπη:—τοιούτους γάρ: for γάρ in two successive sentences, cp. 186.

434 ε. πατήρ: Telamon, whom Heracles brought with him to the war at Troy, as Pindar relates (*Isthm.* 5. 27 ff.), and rewarded with the hand of Hesione (1300 ff.).—τὰ πρῶτα καλλιστεῖ ἀριστεύσας, a free poetical mode of saying, 'having won by prowess the first meed of honour.' The word καλλιστεῖα (properly 'prize for beauty') may have been chosen because the prize was Hesione. Cp. 1300 στρατοῦ τὰ πρῶτ' ἀριστεύσας.

437 ε. τόπον Τροίας, i.e. Τροίαν: a periphrasis like τὸν Κιθαιρώωνος τόπον (*O. T.* 1134). Here Τροία is used in the

Homeric manner, to denote not only the city but the country; ἡ Τρωάς, as='the Troad,' occurs first in Herodotus (5. 122).—ἐπελθὼν, after Telamon; cp. ἐπιγίγνομαι.

439 ἀρκέσας has here (though not elsewhere) a sense which ἐπαρκεῖν with acc. often bears, viz., 'to furnish at need': Aesch. *Ag.* 1170 ἄκος δ' οὐδὲν ἐπήρκεσαν. The strict meaning is then, 'having rendered no less service by the deeds of my hand.'

441—444 τοσοῦτον γ' ἐξέπιστασθαι: cp. *O. T.* 1455 καίτοι τοσοῦτον γ' οἶδα (and *El.* 332). *Her.* 7. 152 ἐπίσταμαι δὲ τοσοῦτο, ὅτι κ.τ.λ. Here the omission of δὲ τι adds vigour to εἰ ζῶν κ.τ.λ.

εἰ...κρίνειν ἔμελλε, 'if he had been going to award,' 'if it had devolved upon him to award.' The imperfect (here referring to an unreal condition in past, not in present, time) is rightly used, because it expresses the constraint of a supposed situation. But in the apodosis, the aor., οὐκ ἂν τις ἔμαρψεν, is used, because the taking of the prize is an act done at a given moment.

ὀπλων τῶν ὧν πέρι, i.e. in a case where they were the prize. Sophocles has ὅς, *suus*, (epic ἑός,) in *O. T.* 1248 (ὄσιν), *O. C.* 1639 and *Tr.* 266 (ὦν), *ib.* 525 (ὅν). Here it is emphatic: 'his own arms,'—of which he could dispose with the best right.

κρίνειν...κράτος ἀριστείας, to award the first place for prowess; cp. *Pind. I.* 7. 5 ἀέθλων...κράτος, victory in them. For the pres. inf. κρίνειν with ἔμελλε, cp. *O. C.* 1774 n.



οὐκ ἂν τις αὐτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.  
 νῦν δ' αὐτ' Ἀτρεΐδαι φωτὶ παντουργῶ φρένας 445  
 ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.  
 κεῖ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι  
 γνώμης ἀπήξαν τῆς ἐμῆς, οὐκ ἂν ποτε  
 δίκην κατ' ἄλλου φωτὸς ᾧδ' ἐψηφίσαν.  
 νῦν δ' ἡ Διὸς γοργῶπις ἀδάματος θεᾶ 450  
 ἦδη μ' ἐπ' αὐτοῖς χεῖρ' ἐπεντύνοντ' ἐμῇ  
 ἔσφηλεν, ἐμβαλοῦσα λυσσώδη νόσον,  
 ὥστ' ἐν τοιοῖσδε χεῖρας αἰμάξαι βοτοῖς,  
 κεῖνοι δ' ἐπεγγελῶσιν ἐκπεφειγότες,  
 ἐμοῦ μὲν οὐχ ἐκόντος· εἰ δέ τις θεῶν 455  
 βλάπτοι, φύγοι τὰν χῶ κακὸς τὸν κρείσσονα.  
 καὶ νῦν τί χρή δρᾶν; ὅστις ἐμφανῶς θεοῖς  
 ἐχθαίρομαι, μισεῖ δέ μ' Ἑλλήνων στρατός,

447 ὄμμα] made in L from *ὄνομα*, by erasing the *ν* and altering the second *ο* into *μ*. Conversely in *Tr.* 379 *ὄνομα* became *ὄμμα*.—Blaydes, with Burges and Wunder, writes τό τ' ὄμμα καὶ φρένες. 448 γνώμης ἀπήξαν] Blaydes writes γνώμης μ' ἀπείρξαν. 449 ᾧδ' Sinentis conj. ᾧδ'. 450 ἀδάματος Elmsley, and edd. since Herm.: ἀδάματος MSS., Suidas s.v., and Ald. 451 ἐπενθύνοντ' was written by the 1st hand in L, but altered to ἐπεντύνοντ' either by the scribe himself, or by an early corrector. (Valckenaer had conjectured ἐπενθύνοντ', on Eur. *Hipp.* 1183.) No other trace of ἐπενθύνοντ' seems to occur in the

ἔμαρψεν, *praeripuisset*; the prize due to Ajax was snatched from him.—ἀντ' ἐμοῦ: so Aesch. *P. V.* 467 οὕτως ἄλλος ἀντ' ἐμοῦ.

445 ε. νῦν δ', with ref. to a past moment ('but as it was'); so in 450, *Tr.* 88, *El.* 1334.—παντουργῶ occurs only here as = πανούργω: cp. παντόλομος as = πάντολμος. Cp. Aesch. *Th.* 671 φωτὶ παντόλμω φρένας.

ἔπραξαν. Though πράσσειν oft. denotes intrigue (*O. T.* 125), the phrase πράσσειν τί τιμῇ ('to procure a thing for one by intrigue') is peculiar. Cp. Plut. *Rom.* 51 πράττειν μὲν ἑαυτοῖς ἐπαρχιών καὶ στρατοπέδων ἡγεμονίας.—ἀπώσαντες, 'having thrust out of account,' = ἀτιμάσαντες. The midd. is usual as = 'to reject' (*Tr.* 216); but the act. here is not a mere equivalent for it.—κράτη: cp. *El.* 689 οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.

447 ε. τόδ' ὄμμα: some force and τῶς, either lost by reading τό τ' ὄμμα or (2) giving Cp. Athena's words (51) Pindar *adornasai* | γνώμης βαλοῦσα.—from αλετός: *Lch. P. V.* 673 (to speak-

ing of herself) εὐθὺς δὲ μορφή καὶ φρένες διάστροφοι | ἦσαν.—τῆς ἐμῆς is emphatic: my true purpose: so 100 τὰμ': 442 τῶν ὧν.

οὐκ ἂν ποτε..ἐψηφίσαν: i.e., they would have died before they could repeat such a villainy. See on v. 100, *θανόντες* .. ἀφαιρείσθων. The midd. ψηφίζομαι δίκην means 'to decide a cause by one's vote'; Isae. or. 3 § 7 τοῖς περὶ αὐτοῦ τοῦτον τὴν δίκην μέλλουσι ψηφιεῖσθαι. And for κατ' ἄλλου φωτὸς cp. Plat. *Gorg.* p. 515 ε οὐδεμὴν ἀσχαρὰν δίκην κατεψηφίσαντο αὐτοῦ. The act. ψηφίζω usu. = 'to count' (as Polyb. 5. 26 κατὰ τὴν τοῦ ψηφίζοντος βούλησιν, 'at the reckoner's will'). Here, δίκην ἐψηφίσαν has the general sense of δίκην ἐψηφίσαντο: but it is not directly modelled on that prose idiom: rather it is a new poetical phrase, meaning strictly, 'get a cause decided by ψήφοι.' It implies that the votes against Ajax were secured by the intrigues of the chiefs: cp. Pind. *N.* 8. 26 f. κρυφαῖαι γὰρ ἐν ψάφοις Ὀδυσσῆ Δαναοὶ θεράπευσαν· | χρυσέων δ' Ἄλας

no one would have grasped them before me. But now the Atreidae have conveyed them to a villain, and thrust away the high deeds of Ajax.

And if these eyes, if this warped mind had not swerved from the purpose that was mine, never would they have procured such a judgment against another man. As it was, the daughter of Zeus, the fierce-eyed, unconquerable goddess, foiled me at the instant when I was making ready my hand against them,—struck me with a plague of frenzy,—made me imbrue my hands in the blood of these poor cattle. And yon men exult to have escaped me,—by no good-will of mine; but if a god send harm, verily e'en the base man can elude the worthier.

And now what shall I do; who plainly am hateful to the gods, abhorred by the Greek host,

MSS. Most (including A) have *ἐπεντύνοντ'*, and so Ald. But some (as E and T) have *ἐπεντείνοντ'*: and a few (as Lips. a and b, Dresd. a) notice a *v. l.* *ἐπεκτείνοντ'*. (*ἐπαντείνοντ'* was merely a conj. of Musgrave, who reads *ἐπεντύνοντ'*.) Brunck wrote *ἐπεντείνοντ'*. Hermann kept the vulgate, *ἐπεντύνοντ'*, and this stands in the later edd. of Dindorf's text. In his ed. of 1860 Dindorf gave *ἐπευθύνοντ'*, the reading preferred by Bergk (1858), and by most of the subsequent editors, except Paley. 452 *λυσσώδη* *λυσσώδη* L.—*νόσον* made in L from *νόσων*.—*λυσσώδει νόσῳ* Suidas s.v. *ἀδάμαστος*. 455 *οὐχ ἐκόντος*] schol. in L γρ. οὐκ ἐχοντοσ. 456 *βλάπτοι* MSS., and Ald.: Reisig and Morstadt conj. *βλάπτει*.—*τᾶν* Erfurd and Elmsley: *τ' ἂν* r: γ' ἂν L, with most MSS., and Ald.

*στερηθεὶς ὅπλων φόνῳ πάλαισεν*. [*ἐψήφισαν* certainly has not the technical sense of *ἐπεψήφισαν*, as if the Atreidae were the *ἡγεμόνες δικαστηρίου*, who put the issue to the vote. Even if the simple *ψηφίζω* could be so used, this would be too technical and prosaic.]

450 *ἡ Διὸς . . .* ed.: cp. 401.—*γοργώπης*, as in fr. 760. 2 the poet calls her *τὴν Διὸς γοργώπην Ἐργάνην*. Cp. *Il.* 1. 199, where Athena appears to Achilles: *αὐτίκα δ' ἔγνων | Παλλὰδ' Ἀθηναίην δεινὴν δέ οἱ ὅσσοι φάανθεν*.—*ἀδάματος* is the form required by metre in *O. T.* 205, 1315, and *O. C.* 1572; though in all three passages L gives the epic form *ἀδάματος*.

451 *ἐπεντύνοντ'*, 'making ready': schol. *εὐτρεπίζοντα*. *Il.* 8. 374 *ἀλλὰ σὺ μὲν νῦν νῶν ἐπέντευε μώνυχας ἵππους*. Oppian *Hal.* 5. 562 *ἦδη γὰρ δελφίσιεν ἐπεντύνουσιν Ἀρῆα*.—The reading *ἐπευθύνοντ'* seems less fitting in reference to the *purpose* which the goddess foiled. It rather pictures him as already in the *act* of stretching forth his hand against his foes. But Athena had not suffered him to arrive in their presence; he had only

reached their doors (49). If, however, *ἐπευθύνοντ'* is to mean merely, 'preparing for use against them,' then it is decidedly less vivid than *ἐπεντύνοντ'*. The chief recommendation of *ἐπευθύνοντ'* is the fact that it was first written by the scribe of L, though corrected either by him or by an early hand. But (since *εὐθύων* was so familiar) it may easily have been a mere slip for the rarer and more exquisite word *ἐπεντύνοντ'*.

452 *λυσσώδη νόσον*: cp. 59: fr. 855. 4 *λύσσα μαινάς*. In *Il.* 13. 53 Hector is *λυσσώδης, φλογὶ ἐκκελος*.

454 *ἐπεγγελῶσιν*. A compound used in Attic prose, but otherwise peculiar to this play; it recurs in vv. 969, 989.

455 f. *ἑμοῦ μὲν*: the particle merely emphasises the pron.: cp. 121 n.—*βλάπτοι*: cp. *El.* 696 *ὅταν δέ τις θεῶν | βλάπτῃ, δύναται ἂν οὐδ' ἂν ἰσχύων φυγεῖν* (n.).

457 α. *ὅστις*, causal. It is needless to read *δρᾶν μ'*. See on *O. C.* 263 *κἀμοιγε ποῦ ταῦτ' ἐστίν; οἵτινες κ.τ.λ.* (i.e. *ἐπεὶ ὑμεῖς*).—*μοῖσι δέ μ'*: the relative clause passes into an independent sentence; see appendix on *O. C.* 424.—

ἔχθει δὲ Τροία πάντα καὶ πεδία τάδε.  
 πότερα πρὸς οἴκους, ναυλόχους λιπὼν ἔδρας 460  
 μόνους τ' Ἀτρείδας, πέλαγος Αἰγαῖον περῶ;  
 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανεῖς  
 Τελαμῶνι; πῶς με τλήσεται ποτ' εἰσιδεῖν  
 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,  
 ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν; 465  
 οὐκ ἔστι τούργον τλητόν. ἀλλὰ δῆτ' ἰὼν  
 πρὸς ἔρυμα Τρώων, ξυμπεσὼν μόνος μόνους  
 καὶ δρῶν τι χρηστόν, εἶτα λοίσθιον θάνω;  
 ἀλλ' ὧδέ γ' Ἀτρείδας ἂν εὐφράναιμί που.  
 οὐκ ἔστι ταῦτα. πείρά τις ζητητέα 470  
 τοιάδ', ἀφ' ἧς γέροντι δηλώσω πατρί  
 μή τοι φύσιν γ' ἄσπλαγχνος ἐκ κείνου γεγώς.  
 αἰσχρὸν γὰρ ἄνδρα τοῦ μακροῦ χρήζειν βίου,  
 κακοῖσιν ὅστις μηδὲν ἐξαλλάσσεται.  
 τί γὰρ παρ' ἡμάρ ἡμέρα τέρπειν ἔχει 475

461 μόνους] Morstadt conj. δισοῦς: Musgrave, σεμνοῦς: Nauck, μελέους. Mekler writes προδοῦς. 465 μέγαν] Nauck conj. λαβών. 467 μόνος μόνους] Bergk (Gr. Lit. Gesch. III. 370) conj. μόνος μόνως (μόνῳ Mekler): J. Geel, πᾶσιν μόνος: Nauck, with Morstadt, writes πολλοῖς μόνος. 469 ὧδέ γ'] ὧδ' ἂν r.—εὐφράναιμι

πεδία: for the tribrach in the 5th foot, consisting of a single word, cp. *O. T.* 719 ἄβατον ὄρος (n.), *ib.* 1496 πατέρα πατήρ.

460 ε. πότερα: cp. 265 n.—ναυλόχους.. ἔδρας. Cp. Eur. *Hec.* 1015 Ἀχαιῶν ναυλόχοι περιπνυχαί (the Greek camp at the ships, with its τείχος).—μόνους τ' Ἀτρείδας (λιπών), i.e., leaving them bereft of my aid. Eur. *Med.* 52 πῶς σοῦ μόνῃ Μήδεια λείπεσθαι θέλει; Cp. *Il.* 9. 437, where Phoenix imagines himself remaining with the army at Troy after Achilles has gone home,—πῶς ἂν ἔπειτ' ἀπὸ σείο, φίλον τέκος, αὐτὸ λιπομένη | οἴοις;

462 καὶ ποῖον..; for καὶ in questions, cp. *O. C.* 263 (n.), *El.* 236.—ὄμμα: so *O. T.* 1371 ἐγὼ γὰρ οὐκ οἶδ' ὁμμασιν ποίοις βλέπων | πατέρα ποτ' ἂν προσείδον; *Ph.* 110 πῶς οὖν βλέπων τις ταῦτα τολμήσει λακείν;

464 ε. γυμνὸν is defined by τῶν ἀριστείων ἄτερ: cp. *Ph.* 31 κενὴν οἴκησιν ἀνθρώπων διχα: *O. T.* 57 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω: *Ani.* 445 ἐξω βαρείας αἰτίας ἐλευθερον.

ἂν...εὐκλείας στέφανον ('a glory-crown of which'..): both genitives define the quality of the στέφανος, but εὐκλείας goes more closely with it: cp. 308 f. ἐρείπιοις | νεκρῶν...ἀρνείου φόνου.

466 ε. ἀλλὰ δῆτ', introducing another alternative, as in *El.* 537 (n.).—ἔρυμα, their city-wall; cp. *Her.* 7. 223 τὸ ἔρυμα τοῦ τείχεος.—μόνος μόνους: for the doubled adj., see on 267. The point of μόνους is that the Trojans will not have their attention distracted by any other Greek foe. The phrase is thus an expression of the warrior's proud self-reliance (cp. 423 f.): it is marred by reading πολλοῖς μόνος (cr. n.).

δρῶν τι χρηστόν: for the order of words, cp. *Ar. Ach.* 128 ἀλλ' ἐργάσσομαι τι δευρὸν ἔργον καὶ μέγα. The sense of δρῶν τι alone is often similar: *El.* 305 n. The pres. part., not δράσας, because he would die in the act.—There was a legend, which the poet glances at here, that Ajax, in his madness, attacked the Trojans with success; *manu restituit praelium insaniens* (Cic. *Tusc.* 4. 23); and that his death

hated by all Troy and all these plains? Shall I forsake the station of the ships, and leave the Atreidae forlorn, and go homeward across the Aegean? And what face shall I show to my father when I come,—to Telamon? How will he find heart to look on me, when I stand before him ungraced—without that meed of valour whereby *he* won a great crown of fame? 'Tis not to be endured.

But then shall I go to the stronghold of the Trojans,—attack alone, where all are foes,—and, in doing some good service, lastly die? Nay, thus I might haply gladden the Atreidae. It must not be. Some emprise must be sought whereby I may prove to mine aged sire that in heart, at least, his son is not a coward.

'Tis base for a man to crave the full term of life, who finds no varying in his woes. What joy is there in day following day,

L: conversely some of the later MSS. (as Ienensis, Aug. c, etc.) have εὐφράνομαι: but no MS. seems to have εὐφραίνομαι. 470 οὐκ ἔστι ταῦτα] Reiske conj. οὐκ ἔστιν· ἀλλὰ. 472 φύσιν γ' L has ω in an erasure of one letter.

was caused by an arrow from the bow of Paris: see n. on the Argument to the play, line 33.

469 Ἀτρεΐδας...εὐφράνομαι· του. Verg. Aen. 2. 104 Hoc Ithacus velit et magno merceretur Atreidae.

470 οὐκ ἔστι ταῦτα, as in Tr. 449: but οὐκ ἔστι simply, *ib.* 709, *Ant.* 289, *El.* 448.

471 ε. δηλώσω...γεγώς: cp. Thuc. 1. 21 § 2 δηλώσει...μείζων γεγενημένος: Andoc. or. 4 § 14 ἐδήλωσε τῶν νόμων καταφρονῶν.—μή τοι φύσιν γ': for μή τοι...γε, see on *El.* 518. τοι ('at any rate,' Lat. *sane*) limits, while γε emphasises the word which it follows. Note that οὐ τοι could be used here, if the result were viewed simply as a fact; *O. C.* 1353 (ἀκούσας) τοιαῦθ' ἃ τὸν τοῦδ' οὐ ποτ' εὐφρανεῖ βίον. But μή τοι is used, because the result is viewed as an aim; i.e., the relative clause is virtually a final clause: cp. Isocr. or. 11 § 49 τοιαῦτα ζητήσεις λέγειν, ἐξ ὧν μήτ' αὐτὸς χείρων εἶναι δοκεῖν μήτε τοὺς μμουμενούς λυμανεῖ μήτε τὴν περὶ τοὺς λόγους παίδευσιν διαβαλεῖς.—ἀσπλαγχνος, only here in this sense; but cp. κακόσπλαγχνος (Aesch. *Th.* 237), θρασύσπλαγχνος: and εὐσπλαγχνία [*Eur.*] *Rhes.* 192.

472 ε. τοῦ μακροῦ...βίου, i.e., the normal span of life; cp. *O. T.* 518 οὗτοι βίου μοι τοῦ μακράωνος πόθος.

κακοῖσιν...μηδὲν ἐξαλλάσεται, 'finds no variation in respect to his woes'; for

the dat. cp. *O. T.* 25 φθίνουσα μὲν κάλυξιν: Xen. *Cyr.* 4. 1. 8 διεφθάρθαι...ταῖς γνώμας. The generic negative μηδὲν is used, because δοτις refers to a class or type. (Cp. *Ant.* 178 f. δοτις...μη...ἄπτεται.) For the sentiment, cp. *Ant.* 463 δοτις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς | ζῇ, πῶς δδ' οὐχὶ κατανῶν κέρδος φέρει; fr. 866 δοτις γὰρ ἐν κακοῖσιν λμείρει βίου, | ἡ δειλὸς ἔστιν ἡ δυσάλητος φρένας.

475 ε. παρ' ἡμᾶρ ἡμέρα, 'the successive' (not, 'alternate') 'days': the series formed by placing each new day at the side of its predecessors, as ἀνὴρ παρ' ἀνδρα could be said of forming men in rank. The sense is: 'When a man's miseries are unbroken, τί τέρπειν ἔχει ἡμέρα παρ' ἡμᾶρ, what power to please him has each successive day, προσθεῖσα (αὐτὸν) τῷ κατανεῖν, when it has brought him close up to death, κἀναθεῖσα τοῦ κατανεῖν, and then again moved him back from death?' Death is the boundary-line (γραμμὴ) on the field of life: *Eur. El.* 955 πρὶν ἂν πέλας | γραμμῆς ἱκῇται καὶ τέλος κάμψῃ βίου (*mors ultima linea rerum*). The man who is captive to evil fortune is like a πεσὸς on the draughtboard, at one moment moved close up to the line, and then again withdrawn from it a little; but it is death, after all,—death and nothing else,—that awaits him (τοῦ γε κατανεῖν). This is not the platitude, 'all men must die', but a thought sug-

- προσθεῖσα κἀναθεῖσα τοῦ γε κατθανεῖν; — 476  
 οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,  
 ὅστις κεναῖσιν ἐλπίσιν θερμαίνεται.  
 ἀλλ' ἢ καλῶς ζῆν ἢ καλῶς τεθνηκέναι  
 τὸν εὐγενῇ χρῆ· πάντ' ἀκήκοας λόγον. 480
- XO. οὐδεὶς ἐρεῖ ποθ' ὥς ὑπόβλητον λόγον,  
 Αἴας, ἔλεξας, ἀλλὰ τῆς σαντοῦ φρενός.  
 παῦσαι γε μέντοι καὶ δὸς ἀνδράσιν φίλοις  
 γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.
- TE. ὦ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης 485  
 οὐκ ἔστιν οὐδὲν μείζον ἀνθρώποις κακόν.  
 ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυν πατρός,  
 εἶπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν·  
 νῦν δ' εἰμὶ δούλη, θεοῖς γὰρ ὧδ' ἔδοξέ που 490  
 καὶ σῇ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ  
 τὸ σὸν λέχος ξυνήλθον, εἰ φρονῶ τὰ σά,  
 καί σ' ἀντιάζω πρὸς τ' ἐφεστίου Διὸς  
 εὐνῆς τε τῆς σῆς, ἣ συνηλλάχθης ἐμοί,  
 μὴ μ' ἀξιώσης βάξιν ἀλγεινὴν λαβεῖν  
 τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἐφείς τινί. 495  
 \* ἦ γὰρ θάνης σὺ καὶ τελευτήσας| ἀφῆς,

**476** κἀναθεῖσα L (with ε written above the second α by a late hand), A (also with ε superscr.), Γ, with most MSS., and Ald. A few of the later MSS. (as Aug. c, Vat. c) have κἀνεθείσα in the text.—τοῦ γε κατθανεῖν] γε made in L from δέ. **477** πριαίμην] Nauck conj. ποιοίμην.—βροτόν] C. E. Palmer writes βροτῶν. Nauck would prefer οὐδενὸς λόγον βροτοῦ. **481** ὑπόβλητον] ἀπόβλητον τ

gested by the case of the man 'whose woes are unvarying.' *Life* has nothing in store for him; the question is merely whether he is to die at once, or to have a short and wretched reprieve. This is brought out by v. 479: καλῶς ζῆν is denied to him; and that being so, the next best thing is to die honourably and quickly—καλῶς τεθνηκέναι.

**προσθεῖσα**: cp. Eur. *I. A.* 540 πρὶν "Αἰδῇ καὶδ' ἐμὴν προσθῶ λαβών: *Hec.* 368 "Αἰδῇ προστιθείς ἐμὼν δέμας. The dat. τῷ κατθανεῖν is easily supplied from the genitive, which is adapted to the nearer participle.—κἀναθεῖσα. Cp. ἀνατίθεσθαι, to 'take back' a move, to 'retract' an opinion (Xen. *Mem.* 1. 2 § 44, etc.).

**477** πριαίμην: cp. Eur. fr. 934 φίλον πρίασθαι χρημάτων πολλῶν σαφῆ.—λόγον here = 'estimate,' 'rate of value': cp. O.

C. 1225 μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον (n.).

**479** τεθνηκέναι: for the perf., cp. 275 n.: for the sentiment, *El.* 1320, ἢ γὰρ ἂν καλῶς | ἔσωσ' ἐμαυτήν, ἢ καλῶς ἀπωλόμην.—πάντ' ἀκήκοας λόγον: cp. *Tr.* 876 πάντ' ἀκήκοας: *Ph.* 241 οἶσθα δὴ τὸ πᾶν: Aesch. *Ag.* 582 πάντ' ἔχεις λόγον.

**481** ὑπόβλητον: see on 188 ὑποβαλόμενοι. Eustath. p. 106. 7 Σοφοκλῆς ὑποβολιμαίους εἶπε λόγους τοὺς μὴ γνησίους. (In *O. C.* 794, ὑπόβλητον στόμα, the sense is, 'suborned'.)

**483 f.** γε μέντοι: *O. T.* 442 n.—κρατῆσαι, aor., as the sense is, 'to gain a victory.' Cp. 1353.

**485** τῆς ἀναγκαίας τύχης. The phrase means simply, 'a fortune imposed by ἀνάγκη,'—by necessity, fate; but it has different shades of meaning according

—now pushing us forward, now drawing us back, on the verge—<sup>2</sup> of death? I rate that man as nothing worth, who feels the glow of idle hopes. Nay, one of generous strain should nobly live, or forthwith nobly die: thou hast heard all.

CH. No man shall say that thou hast spoken a bastard word, Ajax, or one not bred of thy true soul. Yet forbear: dismiss these thoughts, and suffer friends to overrule thy purpose.

TE. Ajax, my lord, the doom given by fate is the hardest of evils among men. I was the daughter of a free-born sire, wealthy and mighty, if any Phrygian was; and now I am a slave: for so the gods ordained, I ween, and chiefly thy strong hand. Therefore, since wedlock hath made me thine, I wish thee well; and I do entreat thee, by the Zeus of our hearth, by the marriage that hath made us one, doom me not to the cruel rumour of thy foes,—abandon me not to the hand of a stranger! On what day soever thou die and leave me lonely by thy death,

(as Γ).—λόγον] made in L from λον, by an early hand, perh. that of the first corrector, S. 482 Αίας] Αίαν Suidas s. v. ὑπόβλητον. σαυτοῦ] made in L from αὐτοῦ (the reading of Γ) by an early hand. 486 κακόν] L has the letters κακ in an erasure.

488 ἐπερ τινός] ἐλ πέρ τινος L, with εσ written over σσ by a later hand. Most MSS., and Ald., have ἐλ πέρ τινος: but a few, as Lips. a and b, ἐλ πέρ τινες. 498 συν-

ηλλάχθης] συναλλάχθησθ L. 495 ἐφελς L (with a above from a late hand), Γ, T, etc., and Suidas s. v. χειρίαν. ἀφελς A, with most of the later MSS., and Ald.

496 (i) L has ἐλ γὰρ θανησὺ (sic) καὶ τελευτήσας (not -ης) ἀφῆις: but θανησ has been made from θάνεισ by erasure, and τελευτήσας from τελευτήσεισ. Most of the

to the context. Here, it is the fortune by which ἀνάγκη has doomed her to be a slave; but there is no *direct* reference to slavery in the words. Cp. 803. In *El.* 48 ἀναγκαίης τύχης is the 'fatal chance' by which Orestes was killed. In *Il.* 16. 836 ἡμῶν ἀραγκαίων is 'the day of doom' hanging over Troy.

488. ἐπερ τινός σθένοντος, = σθένοντος, ἐλ τις ἐσθενε: cp. *O. C.* 733 πρὸς πόλιν δ' ἐπίσταμαι | σθένουσαν ἦκων, ἐλ τιν' Ἑλλάδος, μέγα (n.).—ἐν πλοῦτι, lit., *amid* wealth; i.e., the phrase = 'strong and rich,' rather than, 'strong *in* riches.' Cp. Aesch. *Eum.* 996 χαίρειν ἐν αἰσιμαῖσι πλοῦτον.

489 ε. θεοῖς: for the synizesis, cp. 1129: *El.* 1264 n.—μέλιστα: i.e., as the immediate and visible agent of the gods.

490 ε. τοιγαροῦν, 'So then'—marking that she turns away from the mournful past.—τὸ σὺν λέχος ξυνῆλθον: λέχος is acc., as after a verb of motion: Eur. *Phoen.* 817 ἡ δὲ ξύναιμιον λέχος ἦλθεν. (In

*Tr.* 28 λέχος is rather nom., 'as bride.')

—τὰ σά, acc. of respect, instead of σοι. 492 ἐφεστῖον Διός, the god of the domestic ἐστία. In *Her.* i. 44 the Ἐπίστιος Ζεὺς is the god who punishes a wrong done to the hearth by an abuse of hospitality. Cp. Eustath. p. 1930. 28 ἐν τῇ καρ' οἶκον ἐστία Διτ' ἐγένοντο θυσία, δι' οἱ μὲν ἄλλοι ἐφέστιον, Ἡρόδοτος δὲ Ἰωνικῶς λέγει ἐπίστιον.

493 συναλλάχθης: cp. Eur. *Andr.* 1245 Ἑλένη συναλλαχθεῖσαν εὐναίος γάμοις,—where, as here, the bride became such by the fortune of war.

494 ε. βῆεν λαβεῖν.. ὑπ' ἐχθρῶν: cp. *Her.* 9. 78 ἐπαῖνον ἔξεις.. ὑπὸ πάντων: Eur. *Phoen.* 576 κλέος | τοῖονδε.. ὑφ' Ἑλλήνων λαβεῖν.—χειρίαν=ὑποχείριον: Eur. *Cycl.* 177 ἐλάβετε Τροίαν τὴν Ἑλένην τε χειρίαν.—ἐφελς, having yielded up: *Thuc.* i. 95 § 6 οἱ οὐκέτι ἐφέλεσαν οἱ ἐγμῆραχαι τὴν ἡγεμονίαν.

496 ἡ γὰρ θάνης σὺ κ.τ.λ. The reason for preferring Bothe's ἡ to εἰ is that it brings out her thought with greater

ταύτῃ νόμιζε καὶ τῇ τόθ' ἡμέρᾳ  
 βία ξυναρπασθείσαν Ἀργείων ὑπο  
 ξύν παιδί τῷ σῶ δουλίαν ἔξεν τροφήν,  
 καὶ τις πικρὸν πρόσφθεγμα δεσποτῶν ἔρει 500  
 λόγοις ἰάπτων· ἴδετε τὴν ὁμουνέτιν  
 Αἶαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,  
 οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει,  
 τοιαυτ' ἔρει τις· καὶ μὲν δαίμων ἑλῶ,  
 σοὶ δ' αἰσχροῦ τᾶπη ταῦτα καὶ τῷ σῶ γένει. 505  
 ἀλλ' αἰδεσθαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ  
 γήρᾳ προλείπων, αἰδεσθαι δὲ μητέρα  
 πολλῶν ἐτῶν κληροῦχον, ἧ σε πολλάκις  
 θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν·  
 οἴκτιρε δ' ὦναξ, παῖδα τὸν σόν, εἰ νέας 510

later MSS. agree with L. (2) A, ἣν γὰρ θάνῃς σὺ καὶ τελευτήσας ἀφῆς, and so Ald. (3) A third type of reading is Γ's, εἰ γὰρ θανεί σὺ καὶ τελευτήσας ἀφῆς,—an attempt to avoid the subjunct. with εἰ.—For εἰ, Bothe conj. ἦ. For ἀφῆς, Wecklein writes ἀπῆς (as Gomperz too proposed): Meineke conj. φανῆς or ταφῆς: Bergk, (τελευτήσας) ἀ φῆς. Pal. and L<sup>2</sup>=Lb have ἀφ' ἧς. Brunck wrote μ' ἀφῆς. 499 δουλίαν] made in L from δούλιον. The lemma of the schol. in L has δούλιον ἔξεν τροφήν, and so Ald.

force: the last day of his life will be the first of her misery. There is no objection to εἰ with the subjunctive, even in trimeters; cp. *O. C.* 1443 εἰ σου στερηθῶ, and see *O. T.* 198 n. Either εἰ or ἦ would have been written EI by Sophocles.

ἀφῆς, sc. με: but it is needless to write μ' ἀφῆς with Brunck. For the omission of the pron. in acc., cp. *Ph.* 801 ἐμπρησον ('burn me'): *ib.* 769 ἐκπλον εὔδειν (sc. αὐτόν): *ib.* 1368 πέμψον (sc. με): *O. T.* 461 κἄν λάβῃς ἔψευσμένον.—For the sense of ἀφῆς, cp. *Ani.* 887 ἀφετε μόνην, ἐρημον: *Her.* 8. 70 ἀπέντες τὴν ἐωντῶν ἀφύλακτον.

498 ε. ξυναρπασθείσαν. Ajax being now viewed as a public enemy (1132), his property, including the δούλη and her son, would be seized by the Greek chiefs.—δουλίαν: the comparative rarity of the fem. form led to δούλιον displacing it in some MSS. (cr. n.); but cp. *Aesch. Ag.* 1084 δουλίᾳ.. φρενί: *Her.* 3. 14 ἐσθῆτι δουλίῃ (or δουληίῃ). The Attic prose word would be δουλικήν.—τροφῆ, mode of life; *El.* 1183 δυσμόρου. τροφῆς: *O. C.* 1687 ὄσοιστον ἔξομεν τροφάν.

500 ε. καὶ τις κ.τ.λ. A reminiscence of *Il.* 6. 459 ff. (where Hector forebodes the fate of Andromachè) καὶ ποτὲ

τις εἴπῃσιν, ἰδὼν κατὰ δάκρυ χέουσιν | "Ἐκτορος ἦδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι | Τρώων ἱπποδάμων, ὃτε Ἴλιον ἀμφεμάχοιτο."—πικρὸν πρόσφθεγμα. ἔρει describes what will be said, not to her, but of her; cp. *Plat. Polit.* p. 287 ε ἀγγείον δ δὴ μᾶ κλήσει προσφθεγγόμεθα (call by that name). Cp. *El.* 1213 οὐ σοι προσήκει τήνδε προσφωνεῖν φάτιν (sc. αὐτόν), i.e., to speak of him as dead. The reference of πικρὸν is not only to the scornful word ὁμουνέτιν, but also to οἷας λατρείας κ.τ.λ.

λόγοις ἰάπτων, lit. 'shooting with words,'—launching taunts like missiles. The instrum. dat. λόγοις marks the figurative sense of ἰάπτων, just as τόξοις defines its literal sense in *Aesch. Ag.* 510 (τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη): the object answering to the literal βέλη (such as οὐεῖδη) is left to be understood. Cp. *Rhianus* (3rd cent. B.C.) *ap. Stobaeus Flor.* 4. 34. 9 μακάρεσσιν ἐπὶ ψόγον αὐτὸν ἰάπτει (by tmesis for ἐπιάπτει). This seems truer than to suppose that the constr. is λόγοις ἰάπτων (με), 'assailing me with taunts,' though the latter view might be supported by the rare use of ἰάλλω in *Od.* 13. 142 πρεσβύτατον καὶ ἀριστον ἀτι-

on that same day, be sure, I also shall be seized forcibly by the Greeks, and, with thy son, shall have the portion of a slave. Then shall some one of my masters name me in bitter phrase, with keen taunts: 'See the concubine of Ajax, his, who was the mightiest of the host; see what menial tasks are hers, who had such bliss!' Thus shall men speak; and destiny will afflict me; but these words will be shameful for thee and for thy race.

Nay, have thought for thy father, whom thou forsakest in a drear old age; for thy mother,—and hers are many years,—who oft prays to the gods that thou come home alive; and pity, O king, thy son, if, bereft of fostering care, he must spend his

A has δουλίαν: the later MSS. vary between δουλίαν, δούλιον, δούλειον, δουλειαν, δουλίαν γ'. Seyffert conj. δούλιον μ' ἔξειν τροφήν: Schneidewin, δούλιον στέρξειν τροφήν. 501 *ἀπ' αὐτῶν*] Schol. in L γρ. ἀπ' αὐτῶν. *ἀπ' αὐτῶν* is read by Suidas s. v., and Eustath. p. 17, 5. 503 *δοῦναι* Suidas s. v. *ἡλός*, but *δοῦναι* s. v. *λατρεῖα*. 505 *σοὶ* δ' made in L from τ'. 507 *προλείπων* MSS. (*προλιπὼν* Pal.), and Ald.: *προλείπειν* G. Wolff and Nauck. 508 *σε*] σ made in L from μ. 509 *ἀράται*] In L: has been erased after α. 510 *εὖ νέας* | *τροφῆς*] Nauck conj. *νέος* | *πατρὸς*.

*μῆτρυν ἰάλλειν*. As to the root of *ἰάπτω*, Curtius holds that *λα-π* is expanded from *λα* (=Skt. *jd*, 'go'), in a causative sense, by the determinative *π*, just as the Lat. 'a-c is by *k*. (*Greek Verb*, p. 167 Eng. ed.) Cp. 700.

502 *π. ἰσχυσε* would usu. be an 'ingressive' aor. ('became powerful'), like *ἐνέσθησε* etc. Here, however, it refers to the past *period* of his pre-eminence; as the reign of a king is summed up in retrospect by *ἦρξε*, *ἐβασίλευσε*. Cp. the aor. in *El.* 1144 (*τροφῆς*) *τὴν ἐγὼ θάμ' ἀμφὶ σοὶ* | *πῶν γλυκεῖ παρ' ἐσχον*: where Electra looks back on a closed chapter of her life.

*οἷας...δοῦναι*: for this double relative in contrasts, cp. 923, *El.* 751, *Tr.* 1045, etc.; Thuc. 5. 7 § 2, 7. 75 § 6.—*ἡλόν*, 'envious happiness'; cp. Dem. or. 23 § 64 *αὐ καὶ ἡλόν τινα καὶ τιμὴν φέρεται τῇ πόλει*.—*τρέφει*, only a stronger *ἐχει*,—has around her in her daily life. Cp. 503: *Tr.* 817 *ὄγκον...νόματος...τρέφειν*: *Ph.* 795 *τρέφουτε...νόσον*.

504 *εὖ καμὲ μὲν κ.τ.λ.* The chief emphasis is on the clause *σοὶ δ' αἰσχροὶ κ.τ.λ.*: she merely glances at the results to herself; 'while I shall suffer, thou and thine will be disgraced.' *ἐλῶ, vexabit*, as in 756; cp. also 275.—*αἰσχροὶ*: Ajax had said that it was *αἰσχρόν*, in such a case as his, to go on living (473). Tecmessa wishes him to feel that it would be *αἰσχρόν* to die. But Ajax believes that

Teucer's care will avert the evils which she fears (562).

506 *π. αἰδεσθαι...προλείπων*. The participle, when used with *αἰσχύνομαι* or *αἰδοῦμαι*, implies that the person is doing, or has done, the act which causes shame. The infinitive implies that he has not yet done it. Cp. Xen. *Cyr.* 5. 1 § 21 *καὶ τοῦτο μὲν οὐκ αἰσχύνομαι λέγων* τὸ δ' *ἐὰν μὲν γὰρ παρ' ἐμοί, ἀποδώσω*,.. *αἰσχυνομένην ἂν εἰπεῖν*: ('I am not ashamed of saying this; but I should be ashamed to say that.') Here, *προλείπων* is more forcible than an infinitive. Since his words pointed to a fixed resolve (479 f.), she speaks as if he were already engaged in the deed.

*κληροῦχον* is not elsewhere thus used, but the fact that a word had a technical (and prosaic) sense was no bar to its figurative use in Attic poetry; cp. *πράκτωρ* and *εὐθνος* (*El.* 953 n.). Isocr. or. 5 § 136 has the phrase *εὐνόας...κληρονόμους* ('heirs').

*ἀράται*, in a good sense, as in *O. C.* 1445, where see n.

510 *εὖ οἰκτιρεῖ. εἰ κ.τ.λ.* A clause with *εἰ* and fut. indic. often denotes an object of pity or indignation (*El.* 1210, *Ph.* 988). Cp. Lys. or. 13 § 15 *οὐκ ἐλεοῦντες...τὰ τεῖχη, εἰ πεσείται, οὐδὲ κηδόμενοι τῶν νεῶν, εἰ...παράδοθ' ἑσονται*.—*νέας τροφῆς*, 'the nurture suitable to the young': *O. C.* 345 *ἐξ ἑσθου νέας* | *τροφῆς* ἔλῃξε (n.).



τροφῆς στερηθεῖς σοῦ διοίsetai μόνος 511  
 ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν  
 κείνω τε κάμοι τοῦτ' ὅταν θάνῃς, νεμεῖς.  
 ἐμοὶ γὰρ οὐκέτ' ἔστιν εἰς ὃ τι βλέπω  
 πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ἦστωσας δορί, 515  
 καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε  
 καθεῖλεν Ἀιδου θανασίμους οἰκήτορας.  
 τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς;  
 τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σῶζομαι.  
 ἀλλ' ἴσχε κάμου μνήστιν· ἀνδρί τοι χρεὼν 520  
 μνήμην προσεῖναι, τερπνὸν εἶ τί που πάθοι.  
 χάρις χάριν γάρ ἐστιν ἡ τίκτους' αἰεί·  
 ὅτου δ' ἀπορρεῖ μνήστις εὖ πεπονθότος,  
 οὐκ ἂν γένοιτ' ἔθ' οὗτος εὐγενὴς ἀνὴρ. 5

518 νεμεῖς] νέμεις or νεμεῖ γ.

514 ἔστιν] ἔστιν L (the ν from a later hand), and Ald.

515 σοὶ L.—μοι] μου γ.—ἦστωσας L.—δορί] δόρει Dindorf.  
 516 ἄλλη Aug. b: ἄλλ' ἢ L, with most MSS., and Ald. (a comma or colon being placed after μητέρ'). Hermann writes ἀλαή: Hartung, ὁλοή: Nauck, ὠμή: Mekler, ἡδῆ: Apitz conj. ἄλλ' ἢ (i.e. ἄλλο ἢ, *aliud quam fatum*): Herwerden, ἀνῆ: Schneidewin and Meineke, ἀμῆν: Blaydes, Αἰδου.—τὸν φύσαντά τε] L has τὸν φύσαντά με, but με is from a later hand, and τε has been erased before it (part of τ still

διοίsetai, sc. βίον, 'pass his life': schol. διαίει, βιώsetai. The midd. has this absolute sense in Hippocr. *De artic.* p. 823 ὑγινοὶ τᾶλλα.. διαφέρονται ('they pass through life'): Xen. *Mem.* 2. 1. 24 σκοπούμενος διοίσει (a correction of διέση). We find also διαφέρειν βίον or αἰῶνα (Her. 3. 40, Eur. *Helen.* 10), or διαφέρειν only ([Eur.] *Rhes.* 982).—Others explain διοίsetai as pass., *diripietur*, ('if) he shall be plundered.' In this sense the usual word is διαφορεῖν, though Eur. *Bacch.* 754 has διέφερον in a kindred sense, and Arist. *Poet.* 8 § 4 the pass. διαφέρεσθαι: but such a meaning, which would fix attention on the boy's property, is utterly out of place here. [Lobeck, and Blaydes after him, cite Dion or. 41 p. 506 C ὑπ' ὀρφανιστῶν διασπασθήsetai: but the correct reference is or. 43 p. 506 C, and the words, ὑπὸ τῶν συγγενῶν καὶ ἐπιτρόπων διασπασθήηαι.]—σοῦ..μόνος: cp. O. C. 1250 ἀνδρῶν γε μόνος: Eur. *Med.* 52 σοῦ μόνῃ.

512 ὑπ' ὀρφανιστῶν (διοίsetai), if he shall have his life controlled by them: cp. ὑπὸ with the midd. πορεύεται in 1253 f.: O. C. 681 θάλλει δ'..ὑπ' ἀχνας. The sense is not merely, 'live under them,' as if ὑπὸ with the genitive here took the

sense of ὑπὸ with the dative (*subditus illorum imperio*, Ellendt).

The word ὀρφανιστής (found only here) = ἐπίτροπος, 'guardian.' Eustathius (p. 533. 30), on *Il.* 5. 158 χηρωσται δὲ διὰ κτήσων διατέοντο, explains χηρωσται as those who administered the property of persons who left no direct heirs (τοὺς χηρευόντας διαδόχων); adding, οἵτινες κατὰ λόγον ἄλλον καὶ ὀρφανισται ἐκαλοῦντο, ὡς ὀρφανῶν ὑπεριστάμενοι, καθὰ καὶ Σοφοκλῆς δηλοῖ. Apparently, then, he knew the word only from this verse. (The verb ὀρφανίζω usu.=to make ὀρφανός.)

μὴ φίλων (the generic μὴ), of no friendly kind; for the order, cp. Aesch. *Eum.* 903 ὅποια νίκης μὴ κακῆς ἐπίσκοπα. [The μὴ could also be explained by εἰ in 510: but this is less simple.]

Compare Andromachè's description, in her lament over Hector, of the lot in store for her child, ἡμᾶρ δ' ὀρφανικὸν παναφίλικα παῖδα τίθησιν, 'the day of orphanhood makes a child companionless,' etc.: *Il.* 22. 490—498.

514 ε. βλέπω, pres. subjunct.: this is the indirect form of εἰς τί βλέπω; Cp. 428 ἐῷ (n.).—ἦστωσας. There is no

days forlorn of thee, the ward of unloving guardians; think how great is this sorrow, which at thy death thou wilt bequeath to him and me.

I have nothing left whereunto I can look, save thee. Thou didst ravage my country with the spear, and another doom hath laid low my mother and my sire, that they should dwell with Hades in their death. What home, then, could I find, if I lost thee? What wealth? On thee hangs all my welfare. Nay, have thought for me also: a true man should cherish remembrance, if anywhere he reap a joy. 'Tis kindness that still begets kindness. But whosoever suffers the memory of benefits to slip from him, that man can no more rank as noble.

remaining). Most MSS., and Ald., have *με*: Γ and a few others have *τε*. (The change of *τε* into *με* followed from that of *ἄλλη* into *ἄλλ'* ἢ, when *μητέρ'* was taken as depending on *ἦστωσας*.) **518** *γένου'* ἄν ἀντι] In L the 1st hand wrote *γένου'* ἀντι: an early corrector has added *ἀν* above the line. **519** *πᾶσ'* πᾶ-σ' L, the σ in an erasure: *πᾶσιν* has been written above by a late hand. *πᾶσ'* A, with most MSS., and Ald.: *πᾶσιν* r (as Γ and T). **521** *πάθοι* A, with most MSS., and Ald.: *πάθῃ* L (*πά-θη*), with Γ (*πάθῃ*), L<sup>2</sup> (=L b), Aug. b.—Badham conj. *εἰ τι προῦπαθεν*. **522** *χάρης* κ.τ.λ. 'An delendus versus?' Dobree *Adv.* II. p. 43. **524** *γένου'* ἐθ' L, with a few others (as L<sup>2</sup>, Aug. b, Mosq. b): *γένουτό* ποθ' A, with most MSS., and Ald.: *γένου'* οὔτος Γ, and some MSS. of Suidas s. v. *μνήστis*, where other MSS. have *οὐτως* *γένου'* ἄν (see Bernhardt's ed., vol. II. p. 868).—Wecklein (*Ars Soph. em.* p. 49) conj.

other certain instance of *ἄστω* for *ἄστω*. (In fr. 493, *κόνον δίστωσας πυρή*, Kuster's conjecture *κηνόν*, if right, would point to *ἄστωσας*.) The ordinary form occurs in *Tr.* 881 *αὐτὴν διήλτωσε*.—*δορέ*. As to this form *versus* *δορέ*, see on *O.C.* 1304.

**516** *ἄλλη μοῖρα*. Destiny, working through Ajax, ravaged her country. Destiny in some other form brought her father and mother to the grave. The poet did not wish to represent Tecmessa as living with the man who had slain her parents; and so followed, or invented, a legend which ascribed their deaths to a different agency? Throughout this speech, the Homeric scene between Hector and Andromachē is present to the mind of Sophocles. Andromachē's father had been slain by Achilles; her mother, by the visitation of Artemis (*Il.* 6. 414—428).

**517** *καθεῖλεν..οικήτορας* (proleptic), brought them low, so that they should be dwellers, etc. After "*Αἰδου, θανάσιμους* is redundant; but cp. *Tr.* 1161 *ἄλλ' ὅστις Αἰδου φθίμενος οκλήτωρ πέλοι*: though *ἰδ.* 282 we have simply, "*Αἰδου πάντες εἰς οκλήτορας*. For *θανάσιμους* said of the dead, cp. *O.T.* 959, *Ph.* 819.

**518** *πατρίς*; Cp. Xen. *An.* 1. 3 § 6

*νομίζω γὰρ ὑμᾶς ἐμοὶ εἶναι καὶ πατρίδα καὶ φίλους καὶ συμμαχούς*.

*ἐν σοι..σφίζομαι*: cp. *O.T.* 314 *ἐν σοὶ γὰρ ἐσμέν* (n.). The prep. expresses that her safety is in his power,—depends on him. *πᾶσ'*, adverbial: cp. 275.

**520** *εἰ κέμοι*: as well as of his parents and his son.—*προσείναι*, of a quality or attribute; cp. 1079, *Ant.* 720.—*τερπνὸν εἰ τί που πάθοι*: cp. Dido's words to Aeneas (*Aen.* 4. 316 ff.) *Per conubia nostra, per inceptos hymenaeos, | Si bene quid de te merui, fuit aut tibi quicquam | Dulce meum, miserere*. For the optat., marking the generality of the statement, cp. 1344: *Ant.* 666 *ἄλλ' ὅν πόλις στήσσει, τοῦδε χρὴ κλέων* (n.).

**522** *χάρης χάριν γάρ*: Eur. *Helena*. 1234 *χάρης γὰρ ἀντι χάριτος ἐλθέτω*. For the place of *γάρ*, cp. Aesch. *P.V.* 29 *θεὸς θεῶν γάρ κ.τ.λ.*: for that of the art., *O.T.* 139 *ἐκεῖνον ὁ κτανῶν*.—*τίκτουσ'*: cp. the proverb in Zenobius 3. 328 *δικὴν δίκην ἐτίκτε καὶ βλάβῃ βλάβῃ*.

**523** *εἰ ἄπορρεῖ*: cp. 1267: *El.* 1000 n.—*γένου'*: cannot 'become' such, in the sense, 'cannot finally be ranked as such.' Whatever his other merits may be, their sum will not amount to true nobleness.

- XO. Αἶας, ἔχειν σ' ἂν οἶκτον ὥς κἀγὼ φρενὶ 525  
 θέλομ' ἂν· αἰνοίης γὰρ ἂν τὰ τῆσδ' ἔπη.  
 AI. καὶ κάρτ' ἐπαίνου τεύξεται πρὸς γοῦν ἐμοῦ,  
 ἔαν μόνον τὸ ταχθὲν εὖ τολμᾷ τελεῖν.  
 TE. ἀλλ', ὦ φίλ' Αἶας, πάντ' ἔγωγε πείσομαι.  
 AI. κόμιζέ νύν μοι παῖδα τὸν ἐμόν, ὥς ἴδω. 530  
 TE. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.  
 AI. ἐν τοῖσδε τοῖς κακοῖσιν, ἧ τί μοι λέγεις; — τοῦδε ?  
 TE. μὴ σοί γέ που δύστηνος ἀντήσας θάνοι.  
 AI. πρέπον γέ ταν ἦν δαίμονος τοῦμοῦ τόδε.  
 TE. ἀλλ' οὖν ἐγὼ φύλαξα τοῦτό γ' ἀρκέσαι. 535  
 AI. ἐπῆνεσ' ἔργον καὶ πρόνοϊαν ἦν ἔθον.  
 TE. τί δῆτ' ἂν ὥς ἐκ τῶνδ' ἂν ὠφελοίμ' σε;  
 AI. δός μοι προσειπεῖν αὐτὸν ἐμφανῇ τ' ἰδεῖν.

πελοι ποθ'. Blaydes writes, οὐκ ἂν γένοιθ' οὗτός ποτ'. Elmsley conj. οὐκ ἂν γένοιτ' ἂν οὗτος. 530 νυν] νῦν L (as usual), and Ald. 531 φόβοισί γ' Blaydes writes φόβω σφ γ'. Ellendt (*Lex.* p. 354) would write φόβοισιν (without γ').—ἐξελυσάμην]

525 ε. ἔχειν σ' ἂν. θέλομ' ἂν: the first ἂν, as well as the second, belongs to θέλομαι: cp. 537: *O. T.* 339 n.—ὥς κἀγὼ, sc. ἔχω. Cp. *Il.* 6. 476 δότε δὴ καὶ τόνδε γενέσθαι | παῖδ' ἐμόν, ὥς καὶ ἐγὼ περ, ἀριπρεπέα Τρώεσσιν: this also illustrates the use of καί, on which see *O. C.* 53 δσ' οἶδα κἀγὼ (n.).

527 ε. καὶ κάρτ'. Here καί = 'and.' But where καὶ κάρτα replies to a question (*O. C.* 65 and 301), the verb being understood, καί merely emphasises ('Yea, surely'), and καὶ κάρτα is then equiv. to ἡ κάρτα (*El.* 312). Similarly in καὶ μάλα, καί sometimes = 'and,' but sometimes merely strengthens the adv. (*vel maxime*): *El.* 1178 n.

τὸ ταχθὲν = δ ἂν ταχθῇ: he has not yet given his command. Cp. *Tr.* 1187 ἡ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν, i.e. δ ἂν λεχθῇ.—τολμᾷ, bring herself to do it: cp. 411: *Ph.* 481 τόλμῃσιν, 'make the effort.' Instead of agreeing to take her advice (ἔπη), Ajax replies that he will be ready to praise her obedience.

For the alliteration (παρήχησις) cp. 1112: *O. T.* 371 τυφλὸς τὰ τ' ὤτα τὸν τε νοῦν τὰ τ' ὅμματ' εἰ (n.).

529 ἀλλ', in assent; cp. *Ph.* 48 n.

530 ὥς ἴδω: cp. 538. The words express his impatient yearning.

531 καὶ μὴν φόβοισί γ'. The formula καὶ μὴν (lit. 'and verily') introduces a new fact or thought; as in Tragedy it often announces a new comer (1168). When this new fact or thought raises a difficulty in the way of something proposed by the last speaker, then καὶ μὴν acquires an adversative force. Thus here, its literal sense, 'and verily,' 'indeed,' is tinged by the context with the sense, 'oh, but,' or 'nay, but.' The effect of γε is to place a slight stress on φόβοισι. The combination καὶ μὴν... γε is very frequent with Sophocles: cp. 539: *O. T.* 290, 345, 836, 987, 1004, 1066: *O. C.* 396: *Ant.* 221: *Ph.* 660: *El.* 1045, 1188. In all these passages the effect of γε is the same; i.e., it does not modify the sense of καὶ μὴν, but emphasises the word or phrase with which it is immediately connected.

φόβοισι, causal dat.: the plur. as in *O. T.* 585 ξὺν φόβοισι. Her fears were indicated at v. 340.—ἐξελυσάμην, lit. 'released': i.e., allowed him to leave the tent. The midd. ἐκλύομαι means to 'release,' 'set free,' in *O. T.* 1003, *Ant.* 1112, *Tr.* 21: Xen. *H.* 7. 1. 25 ἐξελύσαντο τοὺς Ἀργεῖους. The choice of the word seems to be prompted by a wish not to say more than is implied in φόβοισι, or to imply that she had rescued the child from a

CH. Ajax, I would that pity touched thy soul as it doth mine: so wouldst thou approve her words.

AJ. Verily she shall have approval on my part, if only she take heart to do my bidding well.

TE. Nay, dear Ajax, I will obey in all things.

AJ. Then bring me my son, that I may see him.

TE. Oh, but in those fears I released him from my keeping.

AJ. During these troubles of mine? Or what meanest thou?

TE. Yea, lest haply the poor child should meet thee, and die.

AJ. Aye truly, that would have been worthy of my fortune.

TE. Well, at least I was watchful to avert *that* woe.

AJ. I praise thy deed, and the foresight which thou hast shown.

TE. How, then, can I serve thee, as the case stands now?

AJ. Let me speak to him, and see him face to face.

*ἐξεργασμένη* Hermann, from the schol. (*ρύσασθαι θέλουσα ἐξήγαγον*). So too Nauck and Wecklein. 533 *θάνοι* *θάνη* r. 534 *τῶν ἡν* *τ' ἂν ἡν* L, Γ, etc.: *τ' ἡν* *ἂν* A, with most mss., and Ald.—Naber conj. *τὰρ' ἡν*. 535 *φύλαξα* *φύλαξα* L, made from *φυλάξω*. 537 *ἐκ τῶνδ' ἂν* Schneidewin conj. *ἐκ τῶνδ' ἐτ'*. 538 *αὐτὸν*, omitted by the scribe of L, has been added above the line by a later hand.

danger. She speaks merely as if (in her undefined 'fears') she had left the care of the child to others. Then the blunt and impatient question of Ajax—*ἐν τοῖσδε τοῖς κακοῖσιν κ.τ.λ.*—startles her into speaking plainly,—*μὴ σοὶ γέ που δύστηνος κ.τ.λ.*

The conjecture *ἐξεργασμένη* (cr. n.), 'rescued,' would efface this trait of reticence. It is inferred from the scholiast's phrase, *τῶν φόβων χάριν ρύσασθαι θέλουσα ἐξήγαγον*. But *ἐξήγαγον* is there the important word, while the words *ρύσασθαι θέλουσα* are merely the scholiast's expansion of the motive implied in *φόβοισι*.

532 *κακοῖσιν*: a half-euphemistic phrase, as in 272, 431, 433.

533 *μὴ σοὶ γέ κ.τ.λ.* Here γέ replies to his question ('Yes, lest...'), and qualifies the whole sentence (cp. *Ant.* 648 n.): but it also adds to the emphasis on *σοὶ*.

534 *πρέπον γέ τῶν ἡν*. For γέ τοι cp. *Ph.* 813 n.—*δαίμονος*, fortune: *El.* 1306 *τῷ παρόντι δαίμονι*. A gen. after *πρέπον* is very rare, but analogous to the gen. after *ἄξιος*: Plat. *Menex.* p. 239 c *πρεπόντως τῶν πραξάντων*. [In Plat. *Rep.* p. 400 B *ὕβρεως ἢ μανίας καὶ ἄλλης κακίας*

*πρέπουσαι βάσεις*, the gen. seems to depend on *πρέπουσαι*: but might be possessive.]

535 *ἀλλ' οὖν* ('well, at any rate'), followed by γέ (emphasising the word before it), occurs also in *Ant.* 84, *Ph.* 1305, *El.* 233, 1035, etc.—*φύλαξα*: cp. 308 *ῥώξεν*.—*ἀρκέσαι*, infin. of purpose: cp. *O. T.* 198 n. For the sense, *defendere*, cp. *Il.* 20. 289 *ἡ κόρυθ' ἧε σάκος, τό οἱ ἤρκεσε λυγρὸν ὄλεθρον*: Eur. *El.* 1300 (*πῶς*) *οὐκ ἤρκεσσαν κήρας μελάρθοις*;

536 *ἐπὶ νῆσδ'* for the aor., cp. *El.* 668 n.—*ἔθου*: cp. 13 n.

537 *ὡς ἐκ τῶνδ'*: i.e., seeing that the child has been sent away, and that Ajax approves of her precaution (536). She wishes to divert him from the desire of seeing his son. But he instantly recurs to it.—For *ἐκ τῶνδ'*, 'under these conditions,' cp. *Tr.* 1109 (n.). *ὡς* gives a limiting force (as in *ὡς ἐμοί*, 395): Eur. *Andr.* 1184 *οὗτος τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾶτ' ἂν, γέρον, | θανών*. Thuc. 4. 17 § 1 *ὡς ἐκ τῶν παρόντων*. There is a verbal likeness to *Ant.* 552 *τί δὴτ' ἂν ἄλλα νῦν σ' ἐτ' ὠφελοῖμ' ἐγώ*;

- TE. καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.  
 AI. τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν; 540  
 TE. ὦ παῖ, πατὴρ καλεῖ σε. δεῦρο προσπόλων  
 ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.  
 AI. ἔρποντι φωνεῖς, ἣ λελειμμένῳ λόγων;  
 TE. καὶ δὴ κομίζει προσπόλων ὃδ' ἐγγύθεν.  
 AI. αἶρ' αὐτόν, αἶρε δεῦρο. ταρβήσει γὰρ οὐ 545  
 νεοσφαγῇ που τόνδε προσλεύσσω φόνον,  
 εἴπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν,  
 ἀλλ' αὐτίκ' ὠμοῖς αὐτὸν ἐν νόμοις πατρὸς  
 δεῖ πωλοδαμνεῖν κάξομοιοῦσθαι φύσιν.  
 ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, 550  
 τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός.  
 καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,  
 ὁθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.

539 φυλάσσεται] In L the first σ has been added by a corrector. 543 λελειμ-  
 μένω (sic) L.—λόγων L, with 8 written above by a later hand: λόγου r, and Ald.  
 544 δδ' r, and Ald.: ὦδ' L. 546 (1) που τόνδε A, and Ald.: (2) τοῦ τόνδε L:  
 (3) τοῦτον γε l' (τοῦτον γε). The other mss. are divided between these readings.—  
 Hermann and Dindorf read τοῦτον γε: Wecklein (*Ars* p. 136), του τόνδε: Morstadt  
 (whom Nauck and Blaydes follow), μου τόνδε: Mekler, ταῖνδε.—προσλεύσσω] προσ-

539 καὶ μὴν here announces a fact which favours the last speaker's wish, and not, as in 531, a fact opposed to it; here, therefore, it becomes an expression of assent.—γε emphasises πέλας.—προσ-  
 πόλοις, dat. of agent; rare, except with the *perf.* pass.; but cp. *Ani.* 1218 θεοῖσι κλέπτομαι, and *id.* 504 f. (n.).

540 μὴ οὐ, since τί μέλλει is equiv. to μὴ μελλέτω: cp. *Aesch. P. V.* 627 τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;—παρου-  
 σίαν ἔχειν=παρεῖναι: a periphrasis like θήραν ἔχων (564), ἔχει στίβον (*Ph.* 157).

542 εὐθύνων: cp. *Eur. Heracl.* 728 εὐθύνων πόδα.

543 ἔρποντι φωνεῖς...; the partic. expresses the leading idea; cp. *O. C.* 1038 χωρῶν ἀπειλεῖ νῦν (n.).—λελειμμένῳ λόγων, unable to catch the sound of thy words; schol. in L, οὐκ ἀκούοντι. Cp. *Eur. Or.* 1085 ἣ πολλὸν λείπειν τῶν ἐμῶν βουλευμάτων ('laggest far behind them,'—failed to comprehend them): *Helan.* 1246 λέλειμαί τῶν ἐν Ἑλληνισιν νόμων ('am not versed in them').

544 καὶ δῆ, 'already': *O. C.* 31 n.

545 αἶρε δεῦρο. The child is led in

by an attendant: Ajax means, 'lift him' (from the ground) 'to my arms.' Some take αἶρε as 'bring,' comparing *Il.* 6. 264 μή μοι ὄνον αἶρε, *Ar. Pax* 1 αἶρ' αἶρε μάζαν ὡς τάχιστα καθάρῳ: but this is less simple, and less fitting.—ταρβήσει γὰρ οὐ: for οὐ placed after the verb, see on *Ani.* 96. This passage recalls *Il.* 6. 466—470, where Hector is about to take his little son from the nurse's arms, but the child shrinks back, frightened by the helmet,—ταρβήσας χαλκῶν τε ἰδὲ λόφον ἱπποχαίτην.

546 νεοσφαγῇ..φόνον, the adj. compounded with a word akin in sense to the subst.; cp. *Ani.* 1283 νεοτόμοισι πλῆγ-  
 μασιν.—There is no reason to doubt the genuineness of που, which gives a touch of grim irony. L's reading, τοῦ, certainly points to τοῦτον γε: but this is very inferior to the vulgate. Wecklein, reading του, thinks that Ajax wishes to avoid saying μου.

547 δικαίως, in a full and true sense: cp. *O. T.* 852 οἷτοι ποτ', ὦναξ, τὸν γε Δαῖτον φόνον | φανεῖ δικαίως ὀρθόν, i.e. 'properly fulfilled.'—τὰ πατρόθεν is το-

TE. Oh yes—he is close by, in charge of attendants.

AJ. Then wherefore is his coming delayed?

TE. My child, thy father calls thee.—Bring him hither, servant, whosoever of you is guiding his steps.

AJ. Comes the man at thy call? Or hath he failed to hear thy words?

TE. Even now one of the servants there draws near with him.

*Enter Attendant with EURYSACES.*

AJ. Lift him, lift him to mine arms. He will feel no dread, I ween, in looking on this newly shed blood, if he is indeed my true-born son. But he must at once be broken into his father's rugged ways, and moulded to the likeness of his nature. Ah, boy, mayest thou prove happier than thy sire, but in all else like him; and thou wilt prove not base. Yet even now I may well envy thee for this, that thou hast no sense of these ills.

λέσων L: but a later hand has faintly indicated a second σ.—Dindorf thinks the verse spurious. 547 δικαίως] L has the κ in an erasure (from χ?).—Priscian (*Inst. Gr.* 11. p. 193. 308) cites δικαίος γόνος from this play. Nauck suggests that he read, *ἐπερ δικαίος γόνος ἐμὸς τὰ πατρώθεν*: F. W. Schmidt, *ἐπερ δικαίος μούστῃ πατρώθεν γόνος*.

552 σε] σέ L and r.—τούτῳ γε] Blaydes conj. τοῦδέ γε. 553 δὲ οὐνεκ' L. Cp. 123.

ἐμὸς τὰ πατρώθεν ἔμῳ, ὡς  
dandant, but not pointless; the qualities  
derived from the father will prevail over  
any weaker qualities derived from mother.

548 ε. ὡμοῖς.. ἐν νόμοις, the rugged  
usages of a warrior inured to the sight of  
bloodshed. For the adj., cp. 205 ὡμο-  
κρατής, n. In saying νόμοις rather than  
τρόποις, he speaks with a certain heroic  
grandeur (μεγαλοφρονῶν, as the schol. re-  
marks). Cp. Hor. C. 2. 15. 11 *non ita*  
*Romuli | Praescriptum et intonsi Catonis |*  
*Auspiciis veterumque norma.*

πωλοδαμνείν, to break him in like a  
colt. The word was familiar in Attic  
(Xen. Oec. 3. 10, etc.). Cp. Plut. Mor.  
13 ε οὕτω σκιρτώσα νεότης πωλοδαμνείται.  
Lucian Amor. 45 τὴν νεότητα πωλοδαμνή-  
σας. For the metaphor implicit in the  
compound verb, cp. Ant. 994 ἐναυκλήρεις  
πόλιν.

καξομοιοῦσθαι is passive, and αὐτόν  
(the object of πωλοδαμνείν) is its subject,  
φύσιν being acc. of respect. For the  
infinitives, linked by καί, yet having  
different subjects, cp. Plat. Rep. p. 359 ε  
(λέγουσιν) αὐτὸν ἀφανῆ γενέσθαι τοῖς  
παρακαθημένοις, καὶ διαλέγεσθαι [sc.  
αὐτοῖς] ὡς περὶ οἰχομένου.

550 ε. ὁ παῖς κ.τ.λ. Paraphrased by

Attius, *Armorum Iudicium* fr. 10, *Virtutis*  
*par, dispar fortunae patris*: and imi-  
tated by Verg. *Aen.* 12. 435 (Aeneas to  
Ascanius), *Disce, puer, virtutem ex me*  
*verumque laborem, | Fortunam ex aliis.*

τὰ δ' ἄλλ' ὁμοῖος: so Hector prays for  
Astyanax that he may be like his father,  
—ὣδε βλην τ' ἀγαθὸν καὶ Ἰλίου Ἰφι ἀνάσ-  
σειν: but adds the nobler prayer that men  
may say, πατὴρ γ' ὅδε πολλὸν ἀμείνων.  
(Il. 6. 476 ff.)

552 ε. καίτοι.. καὶ νῦν: nay, even  
now—while that prayer still awaits fulfil-  
ment—the child is happier than his father,  
in unconsciousness of evil.—σε is better  
here than σὺ (which L has), though the  
emphasis could be defended ('I, the man,  
might envy thee, the child').—τούτῳ γε:  
this acc. of respect (instead of the ordi-  
nary genitive) with ζηλοῦν is unusual; but  
the same constr. sometimes occurs with  
words of a like sense, e.g. Ar. *Vesp.* 588  
τοῦτ' ἔγωγε τοὶ σε μόνον.. μακαρίζω.

οὐδὲν is best taken as acc. governed by  
ἐπαισθάνει: cp. 996: O. T. 424 ἄλλων δὲ  
πλήθος οὐκ ἐπαισθάνει κακῶν. It might,  
however, be adv. (cp. Ant. 1183 τῶν  
λόγων ἐπρησθόμην).

ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος,  
 [τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν,]  
 ἕως τὸ χαίρειν καὶ τὸ λυπέσθαι μάθης. 555  
 ὅταν δ' ἱκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς  
 δείξεις ἐν ἐχθροῖς οἷος ἐξ οἴου ἑράφης.  
 τέως δὲ κούφους πνεύμασιν βόσκου, νέαν  
 ψυχὴν ἀτάλλων, μητρὶ τῇδε χαρμονήν.  
 οὔτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίσῃ 560  
 στυγναῖσι λάβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ,  
 τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφί σοι  
 λείψω τροφῆς ἄοκνον ἔμπα κεῖ τανῦν  
 τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχων.  
 ἀλλ', ἄνδρες ἀσπιστῆρες, ἐνάλιος λεώς, 565  
 ὑμῖν τε κοινὴν τήνδ' ἐπισκῆπτω χάριν,  
 κείνῳ τ' ἐμὴν ἀγγείλατ' ἐντολήν, ὅπως

**554** *b* [τὸ μὴ φρονεῖν...κακόν] This v. is twice quoted by Suidas, viz. (1) s. v. *ἡλούν*, where he cites vv. 552—555: and (2) s. v. *κάρτα*, where he cites only vv. 554 *b*, 555 (with *φρονεῖν δὲ* instead of *φρονεῖν γὰρ*). The schol. in L also read it. But Stobaeus (c. 480 A.D.), quoting vv. 550—555 (*Flor.* 78. 9), ignores it. Valckenār (on Eur. *Hipp.* 247) supposed it to be a marginal quotation from some other play of Sophocles. Brunck removed it from the text. Nearly all subsequent editors either omit or bracket it. **557** *δείξεισ* made in L from *δείξιμσ*. The later mss. are

**554** *ἐν τῷ φρονεῖν μηδὲν*: i.e., before there is any intelligent consciousness of joy or sorrow (555).

**554** *δ* [τὸ μὴ φρονεῖν γὰρ κ.τ.λ.] Such an unconsciousness is an 'evil,' as excluding τὸ χαίρειν, but 'painless,' as exempt from τὸ λυπέσθαι. This verse was probably written in the margin, as a parallel passage to v. 554, and then crept into the text. It may come (as Valckenār thought) from some other play of Sophocles; its tone seems less suggestive of Euripides. That it was a familiar quotation, may be seen from the way in which it is brought in by the novelist Eustathius (or Eumathius), in τὸ καθ' Ὑσμίνην καὶ Ὑσμίναν δρᾶμα (c. 1100 A.D.?), ch. 2 § 7 (*Erot. Scriptores* vol. II. p. 174 ed. Hercher), τοῦ ἔπους ἐμνήσθη ὡς τὸ μὴ φρονεῖν κάρτ' ἀνώδυνον κακόν. It is translated, along with v. 553, in the sentences of Publilius Syrus (c. 45 B.C.), 876f., *Suavissima haec est vita, si sapias nihil: | Nam sapere nil doloris experts est malum*. But those two verses are doubtless later interpolations in the text of Publilius: they are wanting in the best ms. (Monac. lat. 6292).

**555** *ἕως*, without *ἀν*: so *Ph.* 764, *Tr.* 148.

**556** *ε* *ἱκη πρὸς τοῦτο*, i.e. πρὸς τὸ μαθεῖν. Cp. 1365.—*δεῖ σ' ὅπως...δείξεις*: see on *Ph.* 54 f. τὴν Φιλοκτήτην σε δεῖ | ψυχὴν ὅπως λόγους ἐκκλέψεις λέγων.—*τράφης* suggests the inbred qualities of the race; cp. *Ph.* 3 *κρατίστον πατρός Ἑλλήνων τράφεις*. For the prodelision of the augment in the 6th foot of the v., cp. *Ant.* 457 *ῥάνη*; Eur. *Helen.* 263 (*εἶθε*) *αἰσχίον εἶδος ἀντὶ τοῦ καλοῦ ἵλαβον*.

**558** *τέως*, 'meanwhile,' referring to the limit of time marked by v. 556. So in *Od.* 15. 127, *τῆρος δὲ φίλῃ παρὰ μητρὶ | κείσθω*, the ref. is to the limit marked by *ἐς γάμον ὥρην* just before. And *ib.* 230 *εἰς ἐνιαυτὸν | εἶχε βίην ὁ δὲ τῆρος...δέδετο*. Other usages of *τέως* are: (1) when it answers to *ἕως*: Ar. *Pax* 32 *τέως ἕως λάθοις σαντὸν διαρραγείς*; and (2) when it means, 'for a time' (or, 'hitherto'), and is followed by a clause with *δέ* or *ἀλλὰ*: Her. 1. 82 *τέως μὲν δὴ...τέλος δὲ κ.τ.λ.*

*κούφους πνεύμασιν*, light airs, gentle breezes, such as nourish young plants. Lobbeck quotes Dion Chrysostomus or. 12 p. 202 B *τρεφόμενοι τῇ διηγεκῇ τοῦ*

Yea, life is sweetest before the feelings are awake, [for lack of feeling is a painless ill,]—until one learns to know joy or pain. But when thou shalt come unto that knowledge, then must thou see to prove among thy father's foes of what mettle and what sire thou art.

Meanwhile feed on light breezes, and nurse thy tender life, for this thy mother's joy. No fear, I wot, lest any of the Greeks assail thee with cruel outrage, even when thou hast me no more. So trusty is the warder whom I will leave to guard thee, even Teucer; who will not falter in his care for thee, albeit now he is following a far path, busied with chase of foes.

O my warriors, seafaring comrades! On you, as on him, I lay this task of love; and give ye my behest to Teucer, that

divided between δέλξεις, δέλξης, δείξης. The Ald. has δέλξης.—'τράφης] τράφησ L: the η has been re-touched, but does not seem to have been ε. 559 χαρμονήν Morstadt conj. χαρμονή, and so Nauck reads. 560 οἶδα is suspected by Reiske, Blaydes, and Nauck.—ὕβρισι] ὕβρισι τ, and Brunnck. 563 ἔμπα κ' εἰ L, A, etc.: ἔμπακ' εἰ τ, Ald., Brunnck. 564 τηλωπὸς] In L the first corrector (S) has noted, γρ. τηλουργὸς (which, as Musgrave saw, should be τηλourός): and above τηλωπὸς a later hand has written ὡς τηλουρὸν.—θήραν] L has γρ. φρουράν, from S. 565 ἐνάλιος A, etc., and Ald.: ἐινάλιος L, Γ, and others.

πνεύματος ἐπιρροή ἀέρα ὑγρὸν ἔλκοντες ὥσπερ νήπιοι παῖδες. Pliny *H. N.* 18. 34 *Zephyrum dicit in plantas nutrimentum exercere*. Lucian *Bis accus.* § 1 τοὺς ἀνέμους φυτουργοῦντας. We might add Catull. 62. 39 *ut flos.. | Quem mulcent aurae, firmat sol, educat imber.*—νέαν ψυχὴν ἀτάλλων. Cp. *Tr.* 144 τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκειται | χώροισιν αὐτοῦ etc. (n.). The word ἀτάλλω (which in *Il.* 13. 27 means 'to gambol') bears the sense of 'cherishing' in *Hom. epigr.* 4. 2 νήπιον αἰδοίης ἐπὶ γούνασι μητρὸς ἀτάλλων, and Pind. fr. 214 γλυκεῖά οἱ καρδίαν ἀτάλλοισα...|ἐλπίς. The Homeric form in this sense is ἀτιτάλλω, *Od.* 18. 323 παῖδα δὲ ὡς ἀτιτάλλε.

The word ἀτάλλω may have been suggested to Sophocles by a trait in the scene between Hector and Andromachē: *Il.* 6. 400 παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον αἰδώς.

χαρμονήν might be acc. in appos. with ψυχὴν only; but is better taken as acc. in appos. with the whole sentence (see on *El.* 130 ἦκετ' ἐμῶν καμάτων παραμύθιον).—The conjecture χαρμονή is no gain.

560 It is strange that exception should have been taken to the parenthetic οἶδα, which is not rare; cp. 938, *O. C.* 1615, *El.* 354.—οὔτοι...μή: cp. 83, 421.

562 τοῖον: cp. 164, 218, 251.—πυλωρὸν, warder, guardian; Eur. *Tro.* 956 (πύργων), *I. T.* 1227 (ναῶν).

563 τροφῆς δοκνον: any adj. compounded with a *privativum* can take a genitive; and here the gen. is the more natural since *doκnos* suggests the notion of ἀφειδής.—ἔμπα: this form occurs in Pind. *N.* 4. 36, and Callim. *Epigr.* 13 (καὶ σφιν ἀνιερὸν μὲν εἰρεῖς ἔπος, ἔμπα δὲ λέξον). A Doric form ἔμπαν is used by Pind. *P.* 5. 51. In 122 and 1338, as in *Anf.* 845, we have ἔμπας. (The form ἔμπακ', once read here, was a mere blunder: see cr. n.)—καὶ stands here (as in 692 and 962) where εἰ καὶ would be normal, since the reference is to an actual fact: cp. *O. T.* appendix on v. 305, p. 224.

564 τηλωπὸς, properly 'of distant aspect' (ὥψ), here merely 'distant,' as in *Ph.* 216 βοά τηλωπὸν ἰωάν.—οἰχνεῖ: cp. *El.* 165 n.—θήραν ἔχων: for the periphrasis, cp. 540: *Ph.* 839 θήραν | τήνδ' ἄλλως ἔχομεν. He had gone on a foray (343) in the highlands of Mysia (720).

565 ε. ἀσπιστήτες. The Salaminian followers of Ajax are at once seamen and warriors; as Thuc. (1. 10 § 4) says of the Greeks who went against Troy, αὐτερέται... ἦσαν καὶ μάχιμοι πάντες.—χαρίν, this act of kindness; viz., care for the child.

567 ε. δπως..δείξαι is the object-



τὸν παῖδα τόνδε πρὸς δόμους ἐμοὺς ἄγων  
 Τελαμῶνι δείξει μητρὶ τ', Ἐριβοία λέγω,  
 ὥς σφιν γένηται γηροβοσκὸς εἰσαεῖ 570  
 [μέχρ' οὐ μυχὸς κίχῳσι τὸν κάτω θεοῦ].  
 καὶ τὰμὰ τεύχη μήτ' ἀγωνάρχαι τινὲς  
 θήσουσ' Ἀχαιοῖς μήθ' ὁ λυμεὼν ἐμός,  
 ἀλλ' αὐτό μοι σύ, παῖ, λαβὼν ἐπώνυμον,  
 Εὐρύστακες, ἴσχε διὰ πολυρράφου στρέφω 575  
 πόρπακος ἐπτάβοιον ἄρρηκτον σάκος·  
 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.

569 δείξει A, etc.: δείξη L (e in an erasure, from ο?); δείξη r, and Ald.—'Εριβοία MSS. (ἐριβοία L), and Ald.: 'Ερίβοιαν Schaefer. 570 In L the σ of ὥς is from a corrector. 571 μέχρ' οὐ L, with most MSS., and Ald.: μέχρ' ἂν r, and Suidas

clause to ἀγγεῖλατ' ἐντολήν. A final clause, ὅπως... δείξη, would be less fitting here.—'Εριβοία λέγω. The dat. is more forcible than the acc. would be, as it keeps the command, ὅπως δείξει μητρὶ, before the mind; cp. Aesch. fr. 175 τῆς Ἀντικλείας ἄσπον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. Dem. or. 19 § 152 περὶ . . μειζόνων, λέγω δὲ Φωκῶν καὶ Πυλῶν. Ajax adds these words to show that he does not mean Teucer's mother, Hesione (1300). Eriboea was the daughter of Alcathoüs, king of Megara; Pindar mentions her as the mother of Ajax (*I.* 5. 45). She is called Periboea by Apollodorus (3. 12 § 7) and Pausanias (1. 42. 1).

571 μέχρ' οὐ. This verse is doubtless due to an interpolator who wished to limit εἰσαεῖ. It has three marks of spuriousness. (1) μέχρ', not μέχρ'ος, is the Attic form. (2) The anapaest in the first foot is a needless harshness, when either ἔως or ἔστ' ἂν was available. (3) The division of an anapaest (in the first foot) between two words has no Sophoclean parallel except in *Phil.* 795 τὸν ἴσον χρόνον τρέφεται τήνδε τὴν νύσον: and the *Philocletes* was one of the latest plays (409 B.C.).—It might be added that μυχὸς κίχῳσι is a somewhat strange phrase; though we may compare *Il.* 21. 128 ἄστυ κιχέομεν. The use of κίχῳ in 657 is slightly different.

572 ε. μήτ' . . θήσουσ': depending on ὅπως in 567. Cp. *Od.* 11. 546 (referring to the contest from the arms), ἔθηκε δὲ πόντια μήτηρ (Thetis), 'offered them as a prize.'—ἀγωνάρχαι (a word found only here)=ἀγωνοθέται, the presidents of the

games, such as the Amphictyons were at the Pythian festival. The presidents appointed the ἐπιμεληταί who actually supervised the contests, such as the Ἐλλαροδίκαι at Olympia. (Cp. *El.* 690 n.)

μήθ' ὁ λυμεὼν ἐμός. Only two parallels for the place of ἐμός are brought from classical Greek literature. (1) Eur. *Hipp.* 683 Ζεὺς σ' ὁ γεννητὴρ ἐμός: where G. Wolff would omit ὁ. (2) Theocr. 27. 58 τῶμπεχονον ποιήσας ἐμὸν ῥάκος: where Schaefer's remedy, ἐμοί, is quite admissible; Hermann wrote ἀμπεχόναν . . ἐμάν. The nearest analogy to such a license as ὁ λυμεὼν ἐμός is afforded by such instances as τὸν ἐμὸν πατέρ' ἄθλιον (*El.* 133 n.), where ἄθλιον is a mere epithet, but ought, by position, to be a predicate. Remembering the originally pronominal sense of the art., we may hesitate to affirm that an Attic poet could not have ventured to write ὁ λυμεὼν ἐμός, meaning, 'that destroyer of mine.'

No correction is very probable. We cannot read μήθ' ὁ λυμεὼν ἐμοῦ, since, though μου can represent the possessive pron., such a use of ἐμοῦ would be unexampled. (See Krüger, *Gr. Sprachlehre*, § 47. 9. 13.) The dat. ἐμοί is also untenable. It is possible that the poet wrote μήτε λυμεὼν ἐμός: but the article, if not indispensable, is at least very desirable here.

574 αὐτό, ἵαται,—with an emphasis due to the place of the word.—ἐπώνυμον, 'that gives thee thy name'; as at Athens the ἐπώνυμοι were the heroes who gave names to the Attic tribes. Cp. 430 n.

575 ε. πολυρράφου . . πόρπακος. This

he take this child to mine own home, and set him before the face of Telamon, and of my mother, Eriboea, that so he may prove the comfort of their age evermore [until they come unto the deep places of the nether god]. And charge him that no stewards of games, nor he who worked my ruin, make mine arms a prize for the Greeks. No,—*this* take thou, my son,—the broad shield from which thou hast thy name,—hold and wield it by the well-wrought thong, that sevenfold, spear-proof targe! But the rest of my armour shall be buried in my grave.

s. vv. γηροτροφῶ and μυχός. For μέχρις οὐ, Herm. wrote ἐστ' ἄν: Elmsley proposed ἔως, but rejected the whole v. 578 Ἀχαιοὶς τ, and Ald.: ἀχαιοῦς Ἰ.—μήθ' ὁ λυμεῶν ἐμός MSS.: J. W. Donaldson conj. μήθ' ὁ λυμεῶν ἐμοί: Schaefer, μήτε λυμεῶν ἐμός.

must be interpreted by the usage of the poet's day, not by Homeric practice. The *πόρπαξ* may be seen on shields depicted in Greek vase-paintings; an example is reproduced in Smith's *Dict. of Antiquities* (3rd ed., vol. I. p. 459, art. *clipeus*). It was a leathern thong, running round the inner edge of the shield, and fixed at intervals of six inches or so by pins or nails, so as to form a succession of loops. The name, *πόρπαξ*, was derived from these pins (*πόρραι*), which could be taken out, when it was wished to remove the *πόρπαξ* and so to unfit the shield for immediate use. (It is made a charge against Cleon in Ar. *Eg.* 849 that he had dedicated the shields taken at Pylos αὐτοῖσι τοῖς πόρραξιν.)

But a loop at the edge of the shield, such as the *πόρπαξ* offered to the warrior's hand (Eur. *Helen.* 1376 ἐμβαλὼν πόρρακι γενναίαν χέρα), would not suffice to give him control. Hence, in the vase-painting noticed above, we see the *πόρπαξ* combined with another contrivance, viz., a *band* (of metal, or wood), placed vertically across the inside of the shield, and furnished at the middle with an arrangement of small bars, forming a support for the arm just below the elbow. This band was the *δχανον* or *δχάνη*.—See Appendix.

*πολύρραφον* ('much, or well, stitched') is a general epithet for elaborate leather-work, and is again illustrated by the vase-painting cited above, where ornamental tassels hang from the pins which divide the loops of the *πόρπαξ*. In Theocr. 25. 265, *πολύρραπτόν τε φαρέρρη*, the epithet prob. refers to braiding;

quivers were often made of hide or leather.

*ἐπτάβοιον*=epic *ἐπταβόειον*: see n. on 19. The second part of the compound is not *βοῦς*, but *βοεία*, ox-hide (*Il.* 12. 296). The shield was the work of Τυχίος, *σκυτοτόμων δχ' ἄριστος*,—so essentially was the currier's art that which it chiefly demanded (*Il.* 7. 220). Τυχίος dwelt at Τλη,—probably the Boeotian (*Il.* 2. 500). The number of *seven* layers of hide was probably exceptional; in *Il.* 15. 479 Teucer has a *σάκος τετραθέλυμον*, i.e., with four such layers.

577 *τεθάψεται*. Here, as at 1141, the fut. perf. gives a peremptory tone. Athena uses it in Eur. *I. T.* 1464: οὐ καὶ τεθάψει. (Cp. Ar. *Nub.* 1436 *τεθνήξεις*.) The ordinary fut. pass. was *ταφήσομαι*. The practice of burying a warrior's arms with him was a primitive Aryan custom; witness the swords found in the graves at Mycenae. Sophocles in this play follows the legend that the body of Ajax was *interred*, and not, as was the ordinary practice in the heroic age, burned (cp. 1166 n.). The reference to the burial of the arms is thus perfectly fitting. There was less meaning in the practice, noticed by Homer, of *burning* a warrior's armour with him; *Il.* 6. 418 ἀλλ' ἄρα μιν κατέκησεν ἐννέσσι δαιδαλέοισιν: *Od.* 11. 74 ἀλλά με κακκῆσαι σὺν τεύχεσιν. It may have come down from the earlier days when interment was the rule. No arms are burned on the pyre of Patroclus (*Il.* 23. 165 ff.), Hector (24. 785 ff.), or Achilles (*Od.* 24. 65 ff.).

*κοῖν' ἐμοί*: *κοινά* is here adv.: cp. *Ant.* 546 μή μοι θάνης σὺ κοινά.

ἀλλ' ὡς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,  
καὶ δῶμα πάκτου, μηδ' ἐπισκήνους γόους  
δάκρυε. κάρτα τοι φιλοίκτιστον γυνή.  
πύκαζε θάσσον· οὐ πρὸς ἱατροῦ σοφοῦ  
θρηνεῖν ἐπώδᾳς πρὸς τομῶντι πῆματι.

ΧΟ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν·  
οὐ γάρ μ' ἀρέσκει γλώσσά σου τεθηγμένη.

ΤΕ. ὦ δέσποτ' Αἴας, τί ποτε δρασταίεις φρενί; 585

ΑΙ. μὴ κρίνε, μὴ ἔταζε· σωφρονεῖν καλόν.

ΤΕ. οἴμ' ὡς ἀθυμῶ· καὶ σε πρὸς τοῦ σοῦ τέκνου  
καὶ θεῶν ἰκνοῦμαι μὴ προδοὺς ἡμᾶς γένῃ.

ΑΙ. ἄγαν γε λυπείς, οὐ κάτοισθ' ἐγὼ θεοῖς  
ὡς οὐδὲν ἀρκεῖν εἴμ' ὀφειλέτης ἔτι; 590

ΤΕ. εὖφημα φώνει.

ΑΙ. τοῖς ἀκούουσιν λέγε.

ΤΕ. σὺ δ' οὐχὶ πείσεις;

ΑΙ. πόλλ' ἄγαν ἤδη θροεῖς.

ΤΕ. ταρβῶ γάρ, ὦναξ.

ΑΙ. οὐ ξυνέρξεθ' ὡς τάχος; 593

579 δῶμα πάκτου Eustathius (who quotes these words thrice, p. 742. 43, p. 1532. 59, p. 1937. 62): δῶμ' ἀπάκτου L (a letter erased above π), with most MSS. (δῶμ' ἀπάγου r) and Suidas s. v. ἀπάκτου (where a gl. in E has ταῦτ' ὅν τῷ ἀπαγε). In Ald. it is printed thus, καὶ δῶ μ' ἀπάκτου. [In the superscrip. gl. in L, κατὰ τῶν σκηνῶν ἀπαγε, the last word is from a later hand, and the first three words probably refer to ἐπισκήνουσ.] 582 θρηνεῖν L, with most MSS., and Ald.: Eustath. p. 648. 19, and

579 π. πάκτου. πακτώ (πακτός = πηκτός) is used by Her. 2. 96 (in the compound ἐμ-), and by Ar. *Vesp.* 128, of 'stopping up' holes, 'caulking,' and this may have been its special sense. But the general sense, 'to make fast,' occurs in Ar. *Lys.* 264 μοχλοῖς τε καὶ κλήθροισι τὰ προπύλαια πακτοῦν. Eustathius, who explains it by ἀσφαλίσσθαι (p. 742. 43); seems to regard the use of the word with ref. to closing doors as peculiarly Attic (p. 1937. 62 τὸ συγκλείσαι, πακτώσαι παρ' Ἀττικοῖς). According to Pollux 10. 27, however, Archilochus had used πακτώσαι as = κλείσαι.

ἐπισκήνους = ἐπὶ τῇ σκηνῇ, at the tent, i.e., in front of it. Cp. *Ant.* 1247 ἐς πόλιν γόους | οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω, κ.τ.λ.

φιλοίκτιστον; schol. on *Il.* 22. 88 φίλοιον χορήμα ἡ γυνή. Eur. *H. F.* 536 τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων.

For the neut., cp. Eur. *El.* 1035 μῶρον μὲν οὖν γυναῖκες: O. C. 592 n. The adj. is formed from the midd. οἰκτίζομαι as = 'to lament' (Eur. *I. T.* 486, etc.).

581 πύκαζε the vague word ('to close,' 'cover up') is explained by the preceding δῶμα πάκτου. Cp. Hes. *Op.* 622 νῆα δ' ἐπ' ἡπείρου ἐρύσαι, πυκάσαι τε λίθοισι | πάντοθεν ('protect' it): perh. the nearest approach to the use of the word here, in ref. to shutting the door of a dwelling.

οὐ πρὸς ἱατροῦ: for the prep., cp. 319. —θρηνεῖν ἐπώδᾳς: as to the medical use of ἐπώδαί, see on O. C. 1194 φίλων ἐπώδαῖς ἐξεπᾶδονται φύσιν. The transition from gentle incantations to drastic surgery is similarly implied in *Tr.* 1000 τίς γὰρ δοῖδος, τίς δ' χειροτέχνης | λατορίας, δς τῆρδ' ἄτην | χωρὶς Ζητὸς κατακλήσει; (n.) τομῶντι means here, not ἐπιθυμοῦντι τέμνειν, but δεομένη τομῆς: cp. Lucian

(*To Tecmessa.*) Come, tarry not; take the child straightway, make fast the doors, and utter no laments before the house: in sooth a woman is a plaintive thing. Quick, close the house! It is not for a skilful leech to whine charms over a sore that craves the knife.

CH. I am afraid when I mark this eager haste: I like not the keen edge of thy speech.

TE. Ajax, my lord, on what deed can thy mind be set?

AJ. Ask not, inquire not; 'tis good to be discreet.

TE. Ah, my heavy heart! Now, by thy child,—by the gods,—I implore thee, be not guilty of forsaking us!

AJ. Nay, thou vexest me over much: knowest thou not that I no longer owe aught of service to the gods?

TE. Hush, hush! AJ. Speak to those who hear.

TE. And wilt *thou* not hearken? AJ. Already thy words have been too many.

TE. I am afraid, O prince! AJ. (*To the Attendants.*) Close the doors, I say, this instant!

1147. 8: and Suidas s. v. *θρηνείν*. T has *θροεῖν*, which is noted as a v. l. in A, and is the reading of some MSS. of Suidas s. vv. *ἐπώδης* and *πύκαζε*, where, however, the best have *θρηνείν*.—*πῆματι* L (*γρ. τραύματι* above, from S), A, with most MSS., and Ald.: *τραύματι* r, which Nauck adopts. E. Werth conj. *φύματι* ('tumour'). 535 *δρασεῖας* or *δρασεῖς* r: *δρασεῖς* Ald.—*φρενί* Nauck conj. *φράσον*. 537 *καὶ σε* Blaydes writes *ναὶ σε*. 539 *ἄγαν γε λυπεῖς* For *γε*, Nauck writes *με*. F. W. Schmidt conj. *μάτην αὐτεῖς*. 591 *τοῖς* made in L from *τοῖσ*.—*ἀκούουσιν* L. 593 *ξυνέρξεθ'* A (*συν-*), etc., Ald., Suidas s. v.: *ξυνέρξεσθ'* L (the second ξ made from χ): *ξυνέρχεσθ'* T.

*Lexiphanes* 4 τὰ δμμάτ' μοι φαρμακῶ, = δέεται φαρμάκων. *On. Met.* i. 190 *Cuncta prius tentata; sed immedicabile vulnus | Ense recidendum est, ne pars sincera trahatur.*

535 ε. *προθυμίαν*, the eagerness expressed by *πύκαζε θάσσον*.—*ἀρέσκει* with acc., as often in Attic: *Eur. Hipp.* 185 οὐδέ σ' ἀρέσκει τὸ παρὼν (and *id.* 106 οὐδέλ μ' ἀρέσκει): *Ar. Vespr.* 776 τοῦτ' μ' ἀρέσκει: *Th.* 406, *Ran.* 103, *Pl.* 353. *Cr. El.* 147 ἐμέ γ'... ἀραρεν (n.).—*τεθηγμένη*: cp. *Aesch. P. V.* 311 *τραχεῖς καὶ τεθηγμένους λόγους*.

536 *δρασεῖας*: cp. 326.—*φρενί* is not weak, because his wish for seclusion was not in itself disquieting.

536 κρίνε = ἀνάνηκε: *Ant.* 399 *καὶ κρίνε κάξ' ἐλεγχε*.

537 ε. οἶμ' ὥς: 354.—*μη προδοῦς γένῃ*: *Ph.* 773 (*μη*) *κτεῖνας γένῃ* (n.).

539 ε. *ἄγαν γε λυπεῖς*: cp. 951: *Ant.* 573 *ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος*.—*ἀρκεῖν*, to render service (439 n.).

—*ὀφελήτης*: the gods hate him (457); he has no hope from them,—they are doing their worst (399—403): he owes them no duty. When *Hermes* reproaches *Prometheus* with not wishing to conciliate *Zeus*, the sufferer ironically answers, *καὶ μὴν ὀφείλων γ' ἂν τίνοιμ'* αὐτῷ χάριν (*Aesch. P. V.* 985).

591 *εὐφημα φώνει*, as in 362.—*τοῖς ἀκούουσιν λέγει*: cp. *Theocr.* 15. 90 *πεισομένοισιν ἐπίτασσε*. *Euripides* has what seems an echo of this verse in the *Heracles Furcens* (a play referable to 421—416 B.C., and so later than the *Ajax*), 1184 *ΘΗ. εὐφημα φώνει. ΑΜΦ. βουλομένοιον ἐπαγγέλλει*.

The division of the verse between two speakers (*ἀντιλαβή*) is here used for the first time in the play, to mark the tension of feeling.

593 *ξυνέρξεθ'* = *συγκλείσετε*, fut. of *ξυνείργω*: but in *Ph.* 1407 we find *είρξω*, a form which the poet may have preferred there, because in the verse before

TE. πρὸς θεῶν, μαλάσσον.

AI. μῶρά μοι δοκεῖς φρονεῖν,  
εἰ τοῦμόν ἦθος ἄρτι παιδεύειν νοεῖς.

595

στρ. α'. XO. ὦ κλεινὰ Σαλαμίς, σὺ μέν

2 πον ναίεις ἀλίπλακτος εὐδαί-

3 μων, πᾶσιν περίφαντος αἰεί·

4 ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος

600

5 Ἰδαία μίμνων λειμώνι \*ἔπαυλα \*μηνῶν

6 ἀνήριθμος αἰὲν \*εὐνώμαι,

7 χρόνῳ τρυχόμενος,

605

8 κακὰν ἐλπίδ' ἔχων

9 ἔτι μέ ποτ' ἀνύσειν τὸν ἀπότροπον ἀτδήλον Ἴαιδαν.

594 δοκεῖς] ο made in L from ω, and κ from ξ.—φρονεῖν] γρ. λέγειν S in L.  
596—608 L divides the vv. thus:—ὦ κλεινὰ—| ναίεις—| πᾶσι—| ἐγὼ δ'—|  
παλαιδσ—| ἰδαία—| λειμωνία—| ἀνήριθμος—| χρόνῳ—| ἐλπίδ'—| τὸν ἀπότροπον |  
ἀτδήλον ἴαιδαν. The division in the antistrophe (609—621) corresponds. 597 ἀλί-  
πλακτος I, with a few others: ἀλίπλακτος L, with most MSS., and Ald. 598 πᾶσιν]  
πᾶσι L—αἰεί L, with most MSS., and Ald.: αἰεί r. 601—608 ἰδαία (sic)  
μίμνων | λειμωνία (sic, not λειμώνια) ποῖα μήλων | ἀνήριθμος αἰὲν εὐνώμαι L. The iota

he had used ἔρξεις as fut. of ἔρδω. (In Tr. 83 ξυνέρξων is fut. of ξυνέρδω.) The command is given to the πρόσπολοι (544).

595 ἄρτι: i.e. this new hope (if such she has) is one of which long experience might have taught her the vanity.

Ajax is now withdrawn into the tent on the eccyclema (εἰσκυκλείται), and the entrance is closed. Tecmessa and her child retire by another door into the part of the dwelling which is supposed to represent the γυναικῶν. They re-enter after the Choral ode, and are present while Ajax speaks (see 684 ff.). Some, indeed, suppose that they remain on the scene during the ode; but the command of Ajax to Tecmessa in 579 εἰ, μὴδ' ἐπισκήνους γόους | δάκρυε, is against this.

Welcker thinks that not only Tecmessa (with the child), but Ajax also, remain present during the ode. (Rhein. Mus. for 1829, part 3, p. 87.) It is clear, however, from v. 593 that Ajax withdraws into the tent.

596—645 First stasimon. 1st strophe, 596—608=1st antistr., 609—621: 2nd str. 622—634=2nd ant. 635—645. For the metres see Metrical Analysis.

597 ναίεις: cp. Il. 2. 626 νήσων, αἶ ναλοῖσι πέρην ἄλδς.—ἀλίπλακτος (πλήσ-

σω), not ἀλίπλακτος (πλάζω), is right here; the latter has the better MS. authority, but could mean only, 'wandering on the sea,' as in 695 Πᾶν ἀλίπλακτε. Cp. Pind. P. 4. 14 τᾶσδ' ἐξ ἀλιπλάκτου.. γᾶς (the island of Thera). Aesch. Pers. 307 θαλασσοπληκτον νήσων Διαντος.

πᾶσιν περίφαντος αἰεί does not allude to the victory at Salamis, but, for Athenian ears, would necessarily be tinged with the thought of it.

600 παλαιὸς ἀφ' οὗ χρόνος: cp. Ph. 493 ὅν δὴ παλαιὸν ἐξ ἔστων δέδοικ' ἐγὼ | μή μοι βεβήκη (n.).

601—608 Ἰδαία κ.τ.λ. If this passage cannot be restored with certainty, at least the doubt lies within narrow limits. Three points should be noted.

1. The metre (logaedic) is clear: no suspicion rests on the antistrophic verses, 613—615 κρατοῦντ' ... ἠβρηται. Metre proves, then, that (a) instead of L's ἰδαία, we require ---, which is given by Ἰδαία. (b) Instead of λειμωνία ποῖα we require ---, which is satisfied by λειμώνι ἔπαυλα. (c) Instead of εὐνώμα, we require ---.

2. εὐνώμαι, as a correction of εὐνόμα, may be regarded as certain. Sophocles would have written ΕΥΝΟΜΑΙ. It is

TE. For the gods' love, be softened! AJ. 'Tis a foolish hope, methinks, if thou wouldst begin now to school my temper.

[AJAX is shut into the tent.—Exit TECMESSA with EURYSACES.

CH. O famous Salamis, thou, I ween, hast thy happy seat <sup>1st</sup> among the waves that lash thy shore, the joy of all men's <sup>strophe.</sup> eyes for ever; but I, hapless, have long been tarrying here, still making my couch, through countless months, in the camp on the fields of Ida,—worn by time, and darkly looking for the day when I shall pass to Hades, the abhorred, the unseen.

subscript of *λειμωνία* is from a corrector's hand, and the α, which seems to have been re-touched, is linked to the π of *πάλαι*. Over *ἰδαία* is written *τῇ τρώϊκι*. The only variants from L in the other MSS. are: (1) *Ἰδαίῃ μίμνω* in A and most MSS. (though Γ has *μίμνω*, with ω superscript): so Ald. (2) *πῶς* for *πάλαι* in Γ and a few others: so Ald. (3) *εὐνώμα*, *εὐνώμα* (or -φ, or -ψ), *εὐνώμα*, for *εὐνώμα*. Triclinius wrote *εὐνώμα*.—In the reading given above, *λειμώνι ἐπαυλα* is due to Lobbeck: *μυῖων*, to Hermann: *εὐνώμαι*, to Bergk.—See comment. and Appendix. 606 *χρόνῳ*] Martin conj. *πόνῳ*, which Nauck reads. 607 *τὸν ἀπώτροπον*] Paley conj. *ἀνυπώτροπον* ('from whom there is no return').

confirmed by the fact that our best MS., L, has *μύμων*, not *μίμνω*.

3. *μυῖων*, as a correction of *μήλων*, is (to my mind) not less certain. For *μυῖων ἀνθρώπων*, cp. *Tr.* 247 (*χρόνον*) *ἡμερῶν ἀνθρώπων*. In no other way can *ἀνθρώπος* be justified.

What remains doubtful, then, is only how we should correct the words, *ἰδαία... λειμωνία πόλῃ*. Now, in favour of *Ἰδαία... λειμώνι ἐπαυλα*, let it be noted that, if *ἐπαυλα* was the genuine word, then the corruption of *μυῖων* into *μήλων* is at once explained; for *ἐπαυλα* meant properly a fold for cattle, as in *O. T.* 1138, where it is synonymous with *σταθμά*. Here, however, it would have the general sense which it bears in *O. C.* 669, *ἴκον τὰ κράτιστα γᾶς ἐπαυλα*, 'dwellings,'—a sense in which *σταθμά* too was poetically used. No other conjecture accounts for the origin of *μήλων*.

The construction then is, *εὐνώμαι Ἰδαίᾳ λειμώνι ἐπαυλα*, 'I am encamped in quarters on the fields of Ida,' *μυῖων ἀνθρώπων*, 'through countless months.' For the acc. with *εὐνώμαι*, cp. such phrases as *ἔνγόν εἶμαι* (249 n.), *κέμαι τόπον* (*Ph.* 144 f.). For *εὐνώμαι* with ref. to camping, cp. *Il.* 10. 408 *Τρώων φυλακαὶ τε καὶ εἶναι*: Aesch. *Ag.* 559 *εὐναὶ γὰρ ἦσαν δαῖτον πρὸς τελευσιν* | *ἔξ οὐρανοῦ δὲ κάπῳ γῆς λειμώνιαι* | *δρόσοι κατεψάκαζον*—a passage which Sophocles may have had in mind.

For other views of the passage, and other emendations, see Appendix.

606 *χρόνῳ*, notwithstanding *χρόνος* in 600. Tennyson's poem, *The Lotus-Eaters*, begins thus:—"Courage!" he said, and pointed toward the land, | "This mounting wave will roll us shoreward soon." | In the afternoon they came unto a land | In which it seemed always afternoon.' The repetition of the word 'land' there was deliberate, being designed to suggest languor. Sophocles doubtless had no such conscious aim here; he was simply indifferent, as so often, to the recurrence (*O. C.* 554 n.); but something of a like effect is actually produced. The conjecture *πόνῳ* for *χρόνῳ* is not probable.

606 *ἀπ᾽*, the neutral 'expectation,' is here coloured by *κακάν*: below, in 1382, it stands alone as a foreboding of evil: cp. 799 *ἐλπίζει*.

607 *ἔ. ἔν*: i.e., before the campaign is over.—*μα*, though the pron. refers to the subject of the inf.: *Tr.* 706 n.—*ἀνέσταν*. *Ἄιδαν*, as Eur. *Suppl.* 1142 *ποτανοὶ δ' ἦνυσαν τὸν Ἄιδαν*. Cp. *O. C.* 1562 *ἐξανύσαι τὰν παγκυεσθὴ κάτω* | *νεκρῶν πλάκα*. But in *Tr.* 657 *πρὸς πόλιν ἀνέσσει*.

*τὸν ἀπώτροπον*, the god from whom mortals shrink in horror, *ὃν ἀποτρέπονται*: cp. *O. T.* 1313 *ὡς σκότου* | *νέφος ἐμὸν ἀπώτροπον* (n.).

*ἄιδηλον Ἄιδαν*: the etymology of Hades was so far forgotten in the per-

ἀντ. α΄.

καί μοι δυσθεράπευτος Αἴ-

2 ας ξύνεστιν ἐφεδρος, ὦ μοι

3 μοι, θεία μανία ξύναυλος.

4 ὃν ἐξεπέμψω πρὶν δὴ ποτε θουρίῳ

5 κρατοῦντ' ἐν Ἀρεῖ, νῦν δ' αὖ φρενὸς οἰοβώτας

6 φίλοις μέγα πένθος ἡϋρηται,

7 τὰ πρὶν δ' ἔργα χεροῖν

8 μεγίστας ἀρετάς

9 ἀφιλα παρ' ἀφίλοις ἔπεισ' ἔπεςε μελέοις Ἀτρεΐδαίς. 620

στρ. β΄.

ἧ που παλαιᾷ μὲν \* σύντροφος ἀμέρα,

2 λευκῷ δὲ γήρᾳ μάτηρ νιν ὅταν νοσοῦντα

3 φρενομόρως ἀκούσῃ,

610

615

625

610 ὦ μοι μοι Brunck: ἰὼ μοι μοι L: ἰὼ μοι μοι r, and Ald.

611 θεία L.

612 πρὶν δὴ] πρὶν εἰ Liv. b., an attempt to obtain a short syll. answering to the first of παλαιὸς in 600 (where Nauck suggests ἀρχαῖος): Blaydes conj. πρὸ τοῦ, πάλαι, or πάρος.

614 οἰοβώτας] L has the ι of οἰ from a later hand. οἰοβώτας A, with most MSS., Suid. s.v. οἰοβώτης (where a corrector has restored οἰοβώτας), and Ald.

616 f. χεροῖν | μεγίστας Triclinius: χερσὶν μέγιστ' L, A, with most MSS.: χερσὶ μέγιστ' r, Suidas s.v. τὰ δὲ πρὶν, and Ald.

620 παρ' ἀφίλοις r, and Ald.: παρὰ φίλοις L. The scholium in L has παρὰ φίλοις in the lemma, and explains, παρὰ τοῖς πρῶτῃ αὐτοῦ φίλοις, but adds ἡ ἀφιλα παρ' ἀφίλοις, ἐχθρὰ παρ' ἐχθροῖς. [In Suid. s.v. τὰ

sonification that the tautology of this phrase would not be felt. Cp. *Il.* 2. 758 *Πρόθοος θοδὸς ἡγεμόνευεν*. The Homeric sense of ἀδῆλος is active, 'destroying' (ἀφανίζων): but Hes. *Op.* 754 has ἀδῆλα as = ἀφανῆ.

610 ἐφεδρος was said of an athlete who 'sat by' at a match between two other men, prepared to engage the winner (cp. *suprositicius* in Mart. 5. 24. 8). Thus in *Ran.* 792 Sophocles proposes ἐφεδρος καθεδεῖσθαι, while the two other poets contend, and to encounter Euripides if the latter should vanquish Aeschylus. To the Chorus (χρόνῳ τρυχόμενος), Ajax is an ἐφεδρος, as being a fresh trouble in reserve. Schol.: πρὸς τοῖς πρώτοις κακοῖς ὥσπερ δευτέρῳ ἐστὶ μοι κακὸν τὸ τοῦ Αἰάντος ἐνεσθηκός: where the last word is happily chosen to mark that ἐφεδρος implies a trouble with which they have to grapple: see on *O. C.* 514 ἀλγηδόνας, ᾧ ξυνέστας. For the fig. sense, cp. Philo vol. 2 p. 527 μετὰ πάσας τὰς αἰτίας... αὐτοῖς ἡ τελευταία καὶ ἐφεδρος τιμωρία σταυρὸς ἦν, 'after all their torments, the final doom reserved for them was the cross.' The technical sense of the word was so familiar (cp. Pind. *N.*

4. 96, Aesch. *Cho.* 866) that it would be understood here without direct help from the context.

Prof. Campbell pronounces this interpretation 'untenable,' and renders ἐφεδρος 'fixed at my side,' because 'Ajax had remained sitting throughout the previous scene,' and had now apparently relapsed into sullen inaction within his tent.

611 θεία, as in 186 θεία νόσος.—ξύναυλος (αὐλή), dwelling with: cp. *O. T.* 1205 f. ἄταις... | ξύνοικος.

612 f. ἐξεπέμψω... θουρίῳ: a reminiscence of Aesch. *Pers.* 137 (ἐκάστα, each Persian wife) τὸν αἰχμάντα θούρον εὐνατήρα προπεμψάμενα: where, as here, the midd. = 'from herself.'—πρὶν δὴ ποτε, 'in some bygone day.'—Ἀρεῖ with α, as in 254 (n.).

614 φρενὸς οἰοβώτας, 'a lonely pasturer of his thoughts,'—i.e., one who nurses lonely thoughts. They allude to the gloomy and ominous despair which has replaced his frenzy. The ending -βώτης could mean either βοσκόμενος, as in *Ph.* 1148 οὐρεσιβώτας (θῆρας), or βόσκων. The latter seems best here; his φρήν represents the flock; he is the shepherd. Cp. Aesch. *Suppl.* 304 ποῖον

And now I must wrestle with a new grief, woe is me!—<sup>1st anti-</sup>the incurable malady of Ajax, visited by a heaven-sent frenzy; <sup>strophe.</sup> whom in a bygone day thou sentest forth from thee, mighty in bold war; but now, a changed man who nurses lonely thoughts, he hath been found a heavy sorrow to his friends. And the former deeds of his hands, deeds of prowess supreme, have fallen dead, nor won aught of love from the loveless, the miserable Atreidae.

Surely his mother, full of years and white with eld, will <sup>2nd</sup>uplift a voice of wailing when she hears that he hath been <sup>strophe.</sup>stricken with the spirit's ruin:

δὲ πρῶν, Bernhardy gives ἀφίλοις: but παρὰ φίλοις used to be read.] **621** ἔπεσ' ἔπεσε r: ἔπεσ' ἔπεσεν L, A, etc., and Ald. **622—624** L divides the vv. thus:—ἦ που—| λευκῶ—| μάτηρ—| φρενομόρως—| αἰλινον αἰλινον | οὐδ' οἰκτρᾶς—| ἦσει—ἀλλ' ὀξυτόνου—| θρηνησεί· χερσὶ πληκτοῖ | δ' ἐν στέροισι—| δούποι...χαίτας. The division in the antist. (635—645) corresponds. **623** ἦ που] ἦ τοῦ L.—παλαιᾷ] Dindorf conj. ταλαίνα. **623** σύντροφος Nauck, and so J. H. Heinrich Schmidt, Wecklein, Blaydes, Mekler. ἔντροφος MSS.—ἀμέρα r, and Ald. (ἀμέρα A): ἡμέραι L. **624** λευκῶ MSS.: λευκὰ Schneidewin. **626** φρενομόρως r, and schol. in L: φρενομώρως L (the first ω made from o by an early hand), A, etc., and Ald.: Dindorf conj. φρενοβόρως: Meineke, φρενομανῶς:

πανόπτην οἰοβουκόλον λέγεις; (Argus,—Io being his sole charge.) Simonides fr. 133 Ὅσσα, Κιθαिरῶνός τ' οἰονόμος σκοπίαί. Other compounds in which οἶος has a like force are οἰόφρων (πέτρα, Aesch. *Suppl.* 795), οἰόζωνος (O. T. 846).

**615** ἡρῆται. ἡρῆμαι is usually pass.; but sometimes midd., as in Dem. or. 19 § 17, or. 55 § 31, Aeschin. or. 3 § 162. Here the pass. sense is more forcible: Ajax is himself the πένθος.

**616** f. ἔργα χεροῖν..ἀρετᾶς, hand-deeds of valour: both genitives define ἔργα, but χεροῖν belongs to it more closely: cp. 308 f. ἐρείκιοις | νεκρῶν..φόνου.

**620** f. ἀφίλα παρ' ἀφίλοις: for the doubled adj., cp. 267 n. παρὰ with dat. = 'in their estimation': Tr. 589 δοκεῖς παρ' ἡμῖν οὐ βεβουλεύεσθαι κακός: Dem. or. 2 § 3 θανυμαστρότερος παρὰ πᾶσι νομίζεται.—ἀφίλα..ἔπεσε, have fallen, have turned out, so as to win no kindness. The adj. is proleptic: ἔπεσε is a metaphor from dice: cp. Pind. O. 12. 10 πολλὰ δ' ἀνθρώποις παρὰ γυνῶν ἔπεσεν.—ἔπεσ' ἔπεσε: for the iteration, cp. 1205: fr. 686 βαρὺς βαρὺς ξύνοικος, ὧ ξένοι, βαρὺς. Elsewhere Sophocles usu. iterates a word only after a slight break, as in *Ph.* 1462 λείπομεν ὑμᾶς, λείπομεν ἦδη (cp. *El.* 221).

**622** f. σύντροφος is strongly recommended by metrical reasons, for the short μέν (=the 1st syll. of κεῦθων in 635) is very difficult to defend. Sophocles has, indeed, used the other compound in O. C. 1362 μόχθω..έντροφον. Here, however, the εν of μέν might have led to έντροφος. Similarly in *Ani.* 837 ἐγκληρα is probably a corruption of σύγκληρα. For σύντροφος, cp. 611 ξύναυλος, n.

παλαιᾷ..ἀμέρα, the day of old age; cp. Eur. *Ion* 720 νέαν δ' ἀμέραν ἀπολιπὼν θάνα. Ar. *Ran.* 347 χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτούς.

λευκῶ, the general epithet of γῆρας, seems slightly more poetical here than λευκᾷ, though the latter may be supported by Eur. *H. F.* 909 ὦ λευκὰ γῆρας σώματ'. Cp. *Bacch.* 258 γῆρας πολίων. The use of μέν and δὲ here is the same as in 'epanaphora,' where the ideas represented by the formally opposed clauses are often closely akin; e.g. Hes. *Theog.* 656 ἴδμεν δ τοι πέρι μέν πρᾶτιδες πέρι δ' ἐστὶ νόημα, Her. 7. 9 τῶν ἐπιστάμεθα μέν τῇ μάχῃ ἐπιστάμεθα δὲ τῇ δυνάμει.

**625** f. νοσούντα φρενομόρως, suffering from a calamity (μῆρος) to the mind. The adv. (a somewhat strange compound) may have been suggested by the Aeschylean φρενώλης (*Theb.* 757), φρενομανῆς



4 αἶλινον αἶλινον,

5 οὐδ' οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς

6 ἦσει δύσμορος, ἀλλ' ὀξυτόνους μὲν ᾤδ'ας

630

7 θρηνησεί, χερόπλακτοι δ' >

8 ἐν στέρνοισι πεσοῦνται

9 δοῦποι καὶ πολιᾶς ἄμνυμα χαίτας.

ἀντ. β.

κρείσσω γὰρ Ἄιδα κεύθων ὁ νοσῶν μάταν,

635

2 ὃς ἐκ πατρώας ἦκων γενεᾶς ἄριστος

3 πολυπόνων Ἀχαιῶν,

4 οὐκέτι συντρόφοις

5 ὀργαῖς ἔμπεδος, ἀλλ' ἐκτὸς ὀμιλεῖ.

640

Nauck, (νοσοῦντ') αἰνιδήτως (cp. 636). 628 οὐδ' οἰκτρᾶς] Wecklein (*Ars Soph. cm.* p. 59) conj. οὐκ οἰκτρᾶς: Nauck, φεῦ, οἰκτρᾶς. 630 ἦσει] ἀσει r, and Suidas s.v. ἀηδῶν, who omits μὲν after ὀξυτόνους. 631 χερόπλακτοι Erfurdt (cp. 597 ἀλτπλακτος): χερόπλακτοι MSS. 632 στέρνοισι Triclinius: στέρνοισ L, with most MSS., and Ald.: Suidas s.v. ἀηδῶν has χερόπλακτοι δὲ στέρνοισ (without ἐν). 634 ἄμνυμα Bothe: ἀμύγματα MSS., and Eustathius (p. 567. 31, p. 651. 47).—Meineke conj. κὰν πολιᾶς ἄμνυμα χαίταις: Blaydes, καὶ πολιᾶν ἀμύγματ' ἔσται. 635 ε. κρείσσω L (made from κρέσσω): κρέσσω r.—γὰρ MSS.: παρ' Elmsley, and so Dindorf.—Ἄιδα] αἶδα L (not αἶδα). αἶδα Ald.—ὁ νοσῶν Lobbeck: ἡ νοσῶν MSS.—μάταν] μάτην r. 636 ε. ὃς ἐκ] For ἐκ Burges conj. εὔ, which Wecklein receives.—ἦκων made in L from ἦκον.—ἄριστος is found in T (which exhibits the recension of Triclinius), and in two other late MSS., both of which may have derived it from that recension, viz., Dresd. a (attributed to 14th century), and Laud. 54 in the Bodleian

(Ag. 1140). It recalls also the paraphrase of *μανία* in Eur. *H. F.* 1024 by λυσάδι...μοῖρα.

627 ε. αἶλινον, a loud, wild cry of grief, which for the Greeks had barbaric associations; cp. Eur. *Or.* 1395 αἶλινον αἶλινον ἀρχὰν θανάτου | βάρβαροι λέγονσιν, αἰαῖ, | Ἀσιάδι φωνῇ κ.τ.λ. The mother's passionate grief will break forth in a cry of shrill anguish,—not in more subdued and plaintive accents, like those of the nightingale's lament. The contrast meant here is plain enough; though in some other places, where the bitter grief of the nightingale is the foremost thought, the bird's note is sometimes described as 'piercing'; e.g. *Tr.* 963 προσκλαῖον, ὀξύφωνος ὡς ἀηδῶν (cp. *El.* 107 ff.).—ἀηδοῦς in apposition with ὄρνιθος: cp. Eur. *H. F.* 465 στολήν τε θηρὸς ἀμφέβαλλε σφ' κάρφ' | λέοντος. For the form, cp. voc. ἀηδοί (*Ar. Av.* 679), χελιδοί (*Ar. Av.* 1411 etc.), εἰκῶ acc. (*Eur. Med.* 1162 etc.), εἰκῶ acc. pl. (*Tr.* 1178). No nom. ἀηδῶ, χελιδῶ, or εἰκῶ occurs. Conversely γοργῶ is the regular nom., but the genit. either γοργοῖς (*Il.* 8. 349) or γοργῶος,

and the pl. always γοργῶες. Schol. in L: ἡ ἀηδὼ δὲ κατὰ Μιτυληναίους.

630 ὀξυτόνους: *El.* 243 ὀξυτόνους γόων: *Ani.* 1316 ὀξυκώκυντο πάθος.

631 ε. χερόπλακτοι...δοῦποι, the sound of beating hands: cp. 55 πολυκερων φόνον (n.): *O. C.* 1464 κτύπος.. διόβολος.

634 ἄμνυμα, here 'rending,' would ordinarily mean 'a scratch'; cp. Aesch. *Ch.* 24 πρέπει παρηγίς φονίους ἀμνυμοῖς. The more natural word here would have been σπάραγμα: cp. *Eur. Andr.* 826 σπάραγμα κόμας δνύχων τε δαί' ἀμύγματα θήσομαι: *ib.* 1209 οὐ σπαράξομαι κόμαν.

635 ε. κρείσσω...κεύθων, the personal constr., instead of κρείσσω ἐστὶ κεύθων αὐτῶν: cp. *O. T.* 1368 κρείσσω γὰρ ἦσθα μηκέτ' ὧν ἡ ζῶν τυφλός: *Lys.* or. 26 § 4 κρείττων ἦν ὁ πατήρ αὐτοῦ μὴ λειτουργήσας: *Dem.* or. 3 § 34 οἱκοὶ μένων βελτίων: *Dionys.* *Ani.* 6. 9 κρείττων γὰρ ἀν... γένοιτο ὁ τοιοῦτος πολέτης ἀποθανών.

Elmsley's emendation, παρ' Ἄιδα, instead of γὰρ Ἄιδα (the reading of the MSS.), is specious; for Sophocles has that phrase in *O. T.* 972 and in *O. C.* 1572;

not in the nightingale's plaintive note will she utter her anguish : in shrill-toned strains the dirge will rise, with sound of hands that smite the breast, and with rending of hoary hair.

Yes, better hid with Hades is he whom vain fancies vex ; <sup>2nd anti-</sup>strophe. he who by the lineage whence he springs is noblest of the war-tried Achaeans, yet now is true no more to the promptings of his inbred nature, but dwells with alien thoughts.

(early 15th cent.): it is also superscript in Mosq. b. In L, as in the other MSS., and in Ald., it is wanting, so that there is a defect of ~ = ~, = νοσοῦντα in the strophe, v. 625. The schol. in L on 636 has: *ὅς ἀνωθεν κατὰ πατρώας γενεὰς ἄριστος ἦκων* (λείπει γὰρ τὸ ἄριστος); and again below, *λείπει τὸ ἄριστος*. Triclinius: *ἦκων γενεὰς ἄριστος γράφε, ἵνα ᾗ ὁμοιον τῷ τῆς στροφῆς κύλῳ* (v. 625) *οὕτω γὰρ εὐρέθη καὶ ἐν τινι τῶν πᾶν παλαιῶν*. Triclinius may have inferred this 'very old' authority for *ἄριστος* from the schol. in L. At any rate, the appearance of *ἄριστος* in the text is due to him. Liv. b. (one of the two MSS. collated by J. Livineus in the 16th cent., cp. cr. n. on 405 ff.) has *ἄριστα*: and so Wecklein reads. Seyffert writes *τὰ πρῶτα*. Burges conj. *ἀνωθεν* (from schol. in L quoted above). Nauck, marking a lacuna after *γενεὰς*, suggests *πρώτος* (= his *νοσοῦντ'* in 625, cr. n.). **638 πολυπόνων**] *πουλοπόνων* Liv. a, which Meineke would read. Nauck conj. *δουριπόνων*. **640 ὁμιλεῖ**] Reiske conj. *ὁμίλου*: Blaydes (*inter alia*) *ἀλάται*.

but here he may have been thinking of *Il.* 23. 244 *εἰς δ' κεν αὐτὸς ἐγὼν Ἀἰδὶ κεῦθωμαι*. The personal sense of Hades easily passes into the local; thus we have not only *εἰς Ἀΐδου* (*Tr.* 4), but *εἰς Ἀΐδαν* (*El.* 833). For the simple dat., cp. *El.* 174 *οὐρανῷ* (n.).—*κεῦθων*, as in *O. T.* 968 *κεῦθει κάτω δὴ γῆς*. *Ani.* 911 *ἐν Αἰδου... κεκευδόντων*.

*ὁ νοσῶν μάταν*: here the adv. = 'foolishly,' *i.e.*, insanely. Cp. *Ar. Pax* 95 *τί πέτει; τί μάτην οὐχ ὀνύχαις*; *Aesch. Cho.* 288 *καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος*. For the order of words, instead of *ὁ μάταν νοσῶν*, cp. *El.* 792 *τοῦ θανόντος ἀρτίως* (n.).

**636 π.** *ἐκ πατρώας ἦκων γενεὰς ἄριστος*. *Ἀχαιῶν*, lit., 'noblest of the Achaeans by his descent (*ἦκων*) from the line of his fathers': *i.e.*, having a prouder lineage than any other Achaean can claim. *ἦκων* here, going with *ἄριστος*, has nearly the same force as (*e.g.*) in *O. T.* 1519 *θεοὺς ἐχθίστος ἦκω*, 'I have become most hateful to them': *i.e.*, it denotes the *outcome* of an illustrious ancestry. Though *ἄριστος* (see cr. n.) cannot be regarded as certain, and may be a mere conjecture, it is at least far better than anything else that has been suggested.

The ingenious conjecture of Burges, *ὅς ἐκ πατρώας ἦκων γενεὰς ἀνωθεν*, would mean, 'fortunate (*ἐκ ἦκων*) in his descent (*ἀνωθεν*) with regard to paternal lineage'

(the gen. *γενεὰς* as in *χρημάτων ἐδ ἦκοντες*, *Her.* 5. 62, etc.). But this is tame; and *ἐκ ἦκων* is also prosaic: nor does it account for the gen. *Ἀχαιῶν*. Wecklein, reading *ἐκ πατρώας ἦκων γενεὰς, ἄριστα... Ἀχαιῶν*, understands, 'fortunate in his lineage,—most so, indeed, of the Achaeans': so that *ἄριστα* defines *ἐκ*.

*πολυπόνων* refers to warlike toils: cp. *Aesch. Pers.* 320 *πολύπονον δόρυ*. *Her.* 9. 27 *ἐν τοῖσι Τρωικοῖσι πόνουσι*.

**639 ε.** *συντρόφοις ὀργαῖς*, the dispositions that have grown with his growth, his natural *τρόποι*: for the subst., cp. *Ani.* 355 *ἀστυνόμεους ὀργαῖς* (n.): for the adj., *Ph.* 203 (κτύπος) *φωτὸς σύντροφος ὡς τειρομένου του*. With *ἐμπειδος* supply *ἐστί*: he is not stable, constant, in respect to them (= *οὐκ ἐμμένει αὐταῖς*).—*ἐκτὸς ὁμιλεῖ*, is conversant (with thoughts) *outside of the ἐντροφῶν ὀργαῖ*. The only peculiarity is that from *ἐντροφῶν ὀργαῖς* we are left to supply *ἄλλαις ὀργαῖς* (suggested by *ἐκτὸς*) with *ὁμιλεῖ*. (We cannot, surely, understand *ἐκτὸς ὁμιλεῖ ἐντροφῶν ὀργαῖς*, as if it were an oxymoron, = *οὐχ ὁμιλεῖ*.) The expression is of the same stamp as that in *Eur. Bacch.* 331 *οἰκεῖ μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων*, ('dwell with us, forsaking not the pale of our customs,' etc.): *ib.* 853 *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*. For *ὁμιλεῖ*, cp. *Ar. Nucl.* 1399 *ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιόις ὁμιλεῖν*.

6 ὦ τλάμων πάτερ, οἶαν σε μένει πνέσθαι  
 7 παιδὸς δύσφορον ἄταν, —  
 8 ἂν οὐπω τις ἔθρεψεν  
 9 αἰὼν Αἰακιδᾶν ἀτερθε τοῦδε.

645

ΑΙ. ἄπανθ' ὁ μακρὸς κἀναρίθμητος χρόνος  
 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται.  
 κούκ ἔστ' ἀελπτον οὐδέν, ἀλλ' ἀλίσκεται  
 χῶ δεινὸς ὄρκος χαί περισκελεῖς φρένες.  
 κὰγὼ γάρ, ὅς τὰ δειν' ἐκαρτέρουν τότε,  
 βαφῇ σίδηρος ὥς, ἐθελύνθην στόμα  
 πρὸς τῆσδε τῆς γυναικὸς, οἰκτίρω δέ νιν  
 χήραν παρ' ἐχθροῖς παιδὰ τ' ὄρφανὸν λιπεῖν.

650

641 τλάμων 1: τλάμων L, A, with most MSS., and Ald. 645 αἰὼν] γρ. ἐὼν  
 Γ.—Reiske conj. δῖων. Dobree would read acc. αἰών, to be fem., as in Eur.  
*Ph.* 1484 etc., = οἶον βίον οὐδεὶς Διὰκ. ἐτλη (*Adv.* II. p. 44).—ἀτερθε] ἀτερθέ γε  
 1 (due perh. to Triclinius), on account of the corrupt ἀνώματα in 633. 647 φύει]  
 Herwerden conj. φαίνει, which Nauck reads. ποιεῖ Stobaeus *Ecl. Phys.* I. 9. 23,  
 where he quotes vv. 646–649. 648 κούκ] οὐκ Stobaeus *l. c.* and Suidas  
*s. v.* ἀελπτον. 649 ὄρκος] Bothe conj. ὄγκος.—χαί Brunn (χ' αἰ): καὶ MSS.,

641 τλάμων. Sophocles has this voc.  
 in *Tr.* 1112 (ὦ τλήμων Ἑλλάς), and in  
*O. C.* 978. In the latter place, as here,  
 L has the nom., which may perh. be due  
 to the fact that the nom. τλήμων so often  
 occurs in exclamations; e.g. 893: *O. C.* 185  
 ὦ τλάμων: *Ant.* 229: *Ph.* 1102: *Tr.* 986.

643 δύσφορον: cp. 51.

644 εἰ ἔθρεψεν: cp. 503, n. on τρέφει.  
 αἰὼν (if sound) means 'life,' not merely  
 as = 'living man,' but in the sense of  
 'life-destiny': cp. *Tr.* 34 τοιοῦτος αἰὼν εἰς  
 δόμους τε καὶ δόμων | αἶψά τ' ἄνδρ' ἐπεμπε.  
 The strict meaning would be then, 'no  
 life-destiny which the line of Aeacus has  
 known.' There is a certain pathos in  
 this which may plead for it as against  
 Reiske's very plausible emendation δῖων  
 (Δ for Δ), which may be right, though,  
 as compared with αἰών, it is perhaps a  
 little weak. Cp. *Il.* 5. 451 δῖοι Ἀχαιοί.

646–652 Second ἐπεισόδιον. Ajax  
 comes forth from the tent, and addresses  
 his faithful friends. The speech translates  
 his unshaken purpose into the terms of  
 his altered mood; yet so as to veil his  
 meaning from the hearers, and to make  
 them think that not only the mood, but  
 the purpose, is changed. (See Introduc-

tion, § 12.) Tecmessa who left the scene  
 at 595, now returns, entering on the right  
 of the spectators, and leading her child.  
 Their presence adds effect to v. 653; and  
 Ajax addresses her at v. 684.

646 εἰ ὁ μακρὸς χρόνος: see Her.  
 5. 9, quoted in n. on 86.—φύει τ' κ.τ.λ.:  
 the emphasis is on the power of time to  
 enfeeble and destroy, rather than to pro-  
 duce; but the first clause serves to bring  
 the second into relief, and is co-ordinated  
 with it, as in *Ant.* 1112 αὐτὸς τ' ἔδησα καὶ  
 παρὼν ἐκλύσομαι.—The rash change of  
 φύει to φαίνει overlooks the poet's ten-  
 dency to vary his phrase in such cases;  
 e.g. *O. C.* 1501 σαφὴς μὲν ἀστών ἐμφα-  
 νῆς δὲ τοῦ ξένου: *O. T.* 54 ἀρξῆς... κρατεῖς.  
 —κρύπτεται, properly, 'hides in its own  
 bosom' (midd.): cp. Aesch. *Cho.* 127  
 γαῖαν... ἣ τὰ πάντα τίκτεται, 'produces  
 from herself.' The midd., of the simple  
 κρύπτω is rare: but cp. 246, and *Tr.* 474  
 κρύβομαι (n.).

648 εἰ ἀελπτον: Archil. fr. 76 χρη-  
 μάτων ἀελπτον οὐδὲν ἐστὶν οὐδ' ἀνώμοτον.  
 Cp. *Ant.* 388.—ἀλίσκεται, absol., 'is  
 captured,' 'is proved weak': cp. 1267.—  
 δεινός: cp. *Tr.* 476 ὁ δεινὸς ἡμερος: *El.*  
 770 δεινὸν τὸ τίκτεται ἐστίν.—περισκελεῖς:

Ah, hapless sire, how heavy a curse upon thy son doth it rest for thee to hear, a curse which never yet hath clung to any life of the Aeacidae save his!

*Enter AJAX, with a sword in his hand.*

AJ. All things the long and countless years first draw from darkness, then bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

Stob. *l. c.*, Suid. s. vv. *δελπτον* and *περισκελῆς*, and Ald. 650 f. The punctuation in the text (a comma after *τότε*, and another after *ὥς*) is the traditional one, as seen in L, and in the Aldine.—*ἐκαρτέρουν τότε*] γρ. *ἐπηκέλησ' ἐπη* S in marg. of L (cp. 312).—*βαφή*] Tournier conj. *βαφῆς*: Musgrave, *ἀβαφῆς*: R. Paehler, *βαύνη* ('furnace').—*ἐθελύνθη*] H. Blümner conj. *ἐθελγάνθη*. 652 *δέ νυν*] H. Blümner conj. *δὲ νύν*. 654 *παῖδά τ'] παῖδα δ'* T. F. Benedict.

*Ant.* 475 *σίδηρον ὅππῃ ἐκ πυρὸς περισκελῆ* (n.). Thus the associations of the word lead naturally to his next thought.

650 f. *τὰ δὲν*, adv., 'so wondrously': cp. 312 n. *τότε*, *olimi*: cp. 1240: 1377: *Ant.* 391: *El.* 278.

*βαφή σιδήρος ὥς*, sc. *καρτερός γίνεται*, supplied from *ἐκαρτέρουν*. The *βαφή* is the cold bath (*iacus*) into which the hot iron is plunged, and from which it receives the temper of steel. Cp. *Od.* 9. 391 *ὥς δ' ὅτ' ἀνὴρ χαλκεὺς πέλεκυν μέγαν ἤε σκέπαρον | εἰν ὕδατι ψυχρῷ βάπτη με-γάλα λάχοντα | φαρμάσσων· τὸ γὰρ αὐτε σιδήρου γε κράτος ἐστίν*: where Eustathius says, *στομοῦται σιδήρος τοιαύτη βαφή καὶ κράτος ἔχει, ὃ ἐστὶ κρατερός γίνεται πυκνούμενος εἰς πλεον*. So Galen compares the tonic effect of a cold bath on the human body with the effect of the *βαφή* upon iron (*Meth. Med.* x. 10, vol. x. 717 Kuhn), καὶ γὰρ *ψυχόμεθα καὶ τοιούμεθα, καθάπερ ἐκεῖνος (iron) ἐπειδὴν διάπυρος γενόμενος ἐμβάπτηται τῷ ψυχρῷ*. Lucr. 6. 968 *umor aquae ferrum porro condurat ab igni* (i.e., 'after fire'). Hence *βαφή*=the 'temper' of steel, and is often used figuratively. Arist. *Pol.* 4. (7.) 14 § 22 *τὴν γὰρ βαφὴν ἀφάσσω, ὥσπερ ὁ σιδήρος, εἰρήνην ἀγοντες*: Plut. *Mor.* p. 988 D *τῆς μὲν ἀνδρείας ὁλον βαφή τις ὁ θυμὸς ἐστὶ καὶ στόμωμα* ('wrath gives, as it were, a temper and an edge to courage').—

This passage has been discussed by R. Paehler, in an essay on ancient steel (1885), and by Prof. H. Blümner in his work on Greek and Roman technology (1887): see Appendix.

*ἐθελύνθη* *στόμα*. The aor. is like *ἐπήνεσα* in 536 (n.): i.e., it refers, like *οἰκτίρω*, to the present, not to the time at which Tecmessa spoke. (Verses 594 f. suffice to prove this.) *στόμα*, standing so close to *βαφή σιδήρος ὥς*, necessarily suggests the sense of a sharp, hard edge. At the same time, it refers, in its literal sense, to the *γλώσσα τεθηγμένη* (584) by which his purpose was announced. Just so the father in Aristophanes (*Nub.* 1107), who wishes his son to be made both acute and fluent, says, *μέμνησ' ὅπως | εἰ μοι στομώ-σεις αὐτόν*. Hence *στόμα* cannot be completely translated; and it is the literal sense which should here be sacrificed to the other. For the verb, cp. *Anth.* 5. 251. 6 *οὐπώ ἐθελύνθης* ('softened'), οὐδὲ *μαραινομένη*.

652 f. *οἰκτίρω*. *λεπεῖν* naturally suggests the meaning, 'pity forbids me to leave her'; cp. *Od.* 20. 202 *οὐκ ἐλεείρεις ἀνδρας*. . | *μισογέμναι κακότητι*. But the words could also mean, 'I feel pity at the thought of leaving her,' implying that he does intend to leave her, though with pain; which would usually be *οἰκτίρω ἐλ-λεῖψω*.

ἀλλ' εἶμι πρὸς τε λουτρά καὶ παρακτίους  
 λειμῶνας, ὡς ἂν λύμαθ' ἀγνίσας ἐμὰ, 655  
 μῆνιν βαρεῖαν ἐξαλύξωμαι θεᾶς.  
 μολὼν τε χῶρον ἐνθ' ἂν ἀστιβῇ κίχῳ,  
 κρύψω τόδ' ἐγχος τοῦμόν, ἐχθιστον βελῶν,  
 γαίας ὀρύξας ἐνθα μὴ τις ὄψεται;  
 ἀλλ' αὐτὸ νῦν Ἄιδης τε σφίζοντων κάτω. 660  
 ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην  
 παρ' Ἑκτορος δῶρημα δυσμενεστάτου,  
 οὐπω τι κεδνὸν ἔσχον Ἀργείων πάρα·  
 ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία,  
 ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα. 665  
 τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς  
 εἴκειν, μαθησόμεσθα δ' Ἀτρεΐδας σέβειν.  
 ἄρχοντές εἰσιν, ὥσθ' ὑπείκτεον. τί \*μῆν;  
 καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα  
 τιμαῖς ὑπέικει· τοῦτο μὲν νιφοστιβεῖς 670

656 ἐξαλύξωμαι Hesych. (φυλάξωμαι· Σοφοκλῆς *Διαντι* μαστιγοφόρῳ), Brunck, and most edd. since. ἐξαλεύσσωμαι L (φυλάξωμαι ἐκκλίνω superscr.), with most mss., Suidas s.vv. ἐχθρῶν ἄδωρα and εἶμι, and Ald. (ἐξαλεύσομαι, ἐξαλέξομαι, ἐξαλλάξωμαι, etc., r). Lobeck retains ἐξαλεύσσωμαι.

657 μολὼν r: μολῶν L.—χῶρον made in L from χῶραν.

658 ἐχθιστον] L has an erasure before this word; the scribe had begun to write *αίσχιστον*.

659 γαῖας L. Morstadt conj. *γαῖα*

654 π. πρὸς τε λουτρά=πρὸς λουτρά τε: 53 n.—λύμαθ' ἀγνίσας refers ostensibly to his washing off (with sea water) the stains of the slaughter. Such an act might be symbolical of purging oneself from a sin; as it is in *Il.* i. 313 λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἄνωγεν· | οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματα ἔβαλλον: where the meaning is that, by washing in the sea, they cast off their stains upon it (*Eur. I. T.* 1193 θάλασσα κλύει πάντα τάνθρώπων κακά). So here the thought in the mind of Ajax is that he will purge himself of his stains by death.—ἐξαλύξωμαι: on the question between this form and ἐξαλεύσσωμαι, see note in Appendix.

657 π. μολῶν.. ἐνθ' = μολῶν ἐκεῖσε ἐνθα, as often: cp. *O. T.* 796, *Ph.* 1466, *El.* 1495.—κίχῳ, 'find,' as in *O. T.* 1257: not merely 'reach,' as in the spurious v., 571. The pres. *κιγχάνει* occurs in *O. C.* 1450.

κρύψω: cp. 899 κείται κρυφαίῳ φασγάνῳ περιπτυχής.—γαίας, partitive gen. with ἐνθα.—ἐνθα μὴ τις ὄψεται: cp. *O. T.*

1412 ἐκρίψατ', ἐνθα μήποτ' εἰσὶν ὄψεσθ' ἔτι: *Tr.* 800: *El.* 380, 436.

660 ἀλλ' αὐτὸ κ.τ.λ. So Clytemnestra's gifts to Agamemnon's tomb are to be laid up for her with the gods below: *κειμήλι' αὐτῇ ταῦτα σφίξεσθω κάτω* (*El.* 438). An ingenious critic, J. Geel, writing on vv. 646—692 in *Mnemotryne* (ii. pp. 200—208, 1853), wishes to omit this verse, because it implies the only direct falsehood in the speech; Ajax was not going to bury his sword *under ground*. But why should not Ajax think of the sword as destined to be buried in his grave? The shield alone was excepted from the direction which he gave in 577: τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.

661 π. *χειρὶ* adds a certain emphasis, as if he said, 'from the day that this sword came into my hand.' Cp. *Eur. Hec.* 527 πλῆρες δ' ἐν χερσὶν λαβὼν δέπας | πάγχρυσον αἶρει χειρὶ παῖς Ἀχιλλεύς | χῶας θανόντι πατρί.

The exchange of gifts between the two heroes is told in *Il.* 7. 303 ff.: Hector

But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hatefullest of weapons, digging in the earth where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true: *The gifts of enemies are no gifts, and bring no good.*

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn

ἐνορούξας. 660 Geel would omit this v.: see comment. 666 τὸ λοιπὸν] In L the accent on τὸ has been partly deleted (to make τολαιπόν). 667 ἀτρεΐδας βεῖν L (σ for σσ, as often). 668 τί μῆν; Linwood (1846) and Herwerden (1868): so Nauck, Blaydes, Wecklein.—τί μὴ mss. The Aldine has, ὥσθ' ὑπεκτέον τί μῆ (= τιμῇ!). 669 τὰ δεινὰ] Wilamowitz-Möllendorf (*Hermes* XIV. p. 176). 670 τιμαῖς ὑπέλκει] Mekler writes ἐτοίμ' ὑπέλκει.

gave 'his silver-studded sword (ξίφος ἀργυρόσθλον), with scabbard and well-cut baldric; and Ajax gave his girdle bright with purple.'—ἔσχον in its normal sense, 'obtained.'

664 ε. ἡ βροτῶν παροιμία: for the absence of a second art., cp. 118.—ἐχθρῶν ἔδωρα δῶρα: cp. Menander *Scnt.* 166 ἐχθροῦ παρ' ἀνδρὸς οὐδέν ἐστι χρήσιμον. Verg. *Aen.* 2. 49 *timeo Danaos et dona ferentes.* The γνώμη with which Medea rejects Jason's offers is different: κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει (*Med.* 618).

666 ε. τοιγάρ prefaces the announcement of a purpose, as in *Tr.* 1249 τοιγάρ ποήσω: *El.* 29 τοιγάρ τὰ μὲν δέξαντα δηλώσω.—τὸ λοιπὸν, 'henceforth.' The hearers would infer that he had renounced his purpose of suicide. But in his own thought the phrase refers merely to the brief space before his death.—εἰσόμεσθα, by the experience itself; μαθησόμεσθα, by the self-discipline which such an experience recommends. But the principal antithesis is between θεοῖς and Ἀτρεΐδας, rather than between the verbs. We sometimes find, in good writers of this age, even synonymous verbs placed in apparent contrast, though the real antithesis lies elsewhere: e.g. Lys. or. 25 § 22 ἡγοῦμενοι διὰ τὴν τῶν τριάκοντα ποτηρίαν πολλὸ μᾶλλον σωθῆσεσθαι ἢ διὰ τὴν τῶν φευγόντων δύναμιν κατιέναι.

668 τί μῆν; *quid vero?* 'what then?' i.e., 'of course we must yield.' Cp. Aesch. *Ag.* 672 λέγουσιν ἡμᾶς ὡς ἀλωλότας: τί μῆν; (i.e., it is only natural that they should do so.) So in Aesch. *Suppl.* 999, *Eum.* 203. With Plato τί μῆν is frequent in assenting replies, as *Phaedr.* p. 229 A, *PhAl.* ὁρᾷς οὖν ἐκέλευν τὴν.. πλάτανον; *Σλ.* τί μῆν; Cp. *Phileb.* p. 17 B and 44 B, *Polit.* 258 B, etc. The reason for preferring τί μῆν to τί μὴ here is that the former is well attested, whereas there seems to be no certain example of τί μὴ in the Attic of this period. With τί μὴ (*quidni?*) we should supply ὑπέλκωμεν; cp. Plat. *Theaet.* p. 161 E πῶς μὴ φῶμεν; Dem. or. 21 § 35 ο τοιοῦτος πότερα μὴ διῶ διὰ τοῦτο δίκην;

669 ε. τὰ δεινὰ, the dread elemental forces of nature. The word *deinós* might be called the key-note of the earlier part of this speech (cp. 648 f., 674): it comes readily to the mind of the strong man, full of the thought how strength can become weakness.

τιμαῖς, 'dignities,' 'prerogatives,' here, the provinces assigned to these elemental forces in the order of nature. Plat. *Apol.* p. 35 B ἐν τε ταῖς ἀρχαῖς καὶ ταῖς ἄλλαις τιμαῖς. Cp. *Troilus* and *Cressida* 1. 3. 83 (Ulysses tracing the ill-success of the siege to the bad discipline of the Greeks):—*Degree being visarded, | The unworthiest shows as fairly in the mask.* |

χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·  
 ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος  
 τῇ λευκοπῶλῳ φέγγος ἡμέρᾳ φλέγειν·  
 δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε  
 στένοντα πόντον· ἐν δ' ὁ παγκρατῆς ὕπνος 675  
 λυεῖ πεδήσας, οὐδ' αἰεὶ λαβὼν ἔχει·  
 ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν;  
 ἔγωγ'· ἐπίσταμαι γὰρ ἀρτίως ὅτι  
 οὐκ ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,  
 ὥς καὶ φιλήσων αὐθις, ἔς τε τὸν φίλον 680  
 τοσαυτ' ὑπουργῶν ὠφελεῖν βουλήσομαι,

672 αἰανῆς L (schol. ὁ σκοτεῶνδς κύκλος ἡ ἀδιάλειπτος): αἰανῆς most MSS., Stobaeus *Flor.* 44. 7, and Suidas s.v. λευκὴ ἡμέρα (who, however, s.v. αἰανῆς κύκλος, recognises the other form), and Ald.—For κύκλος, Nauck conj. σκότος. 673 λευκοπῶλῳ In L the first ω has been made from α.—φλέγειν] made in L from φέγγειν.—Nauck conj. φέρειν. 674 δεινῶν] made in L from δεινόν.—Musgrave conj. λείων τ': F. W. Schmidt, λήγον τ'. 675 ἐν δ'] ἐν δ' (sic) L.—Bothe conj. ἐκ δ': Nauck writes ἡδ'. 677 γνωσόμεσθα] Nauck conj. τλησόμεσθα. 678 ἐγὼ δ' MSS. (ἐγὼδ' Lips. a. b., acc. to Hermann *praef.* *Aj.* p. xi), and Ald.: Brunck writes ἔγωγ' ἐπίσταμαι κ.τ.λ.: Blaydes, ἔγωγ'· ἐπίσταμαι: Wecklein, λέγω δ', ἐπίσταμαι γὰρ ἀρτίως, ὅτι κ.τ.λ.: Porson and Boissonade conj. ἐγὼδ'· ἐπίσταμαι κ.τ.λ., and so Campbell reads. Seyffert, ἐργοῖς ἐπίσταμαι κ.τ.λ. (without δ'). Dindorf (deleting ἐγὼ δ'), ἐπίσταμαι γὰρ ἀρτίως <μαθὼν>

*The heavens themselves, the planets and this centre | Observe degree, priority and place, | Insisture, course, proportion, season, form, | Office and custom, in all line of order.*

τοῦτο μὲν, followed by δέ (instead of τοῦτο δέ), as in O. C. 440 f. (n.).—*νιφοστιβεῖς χειμῶνες*, probably 'winters with snowy paths,' 'snow-strewn.' *στίβος*, 'path,' is the notion present in other like compounds; O. T. 301 οὐράνιά τε καὶ χθονοστιβῇ ('walking the earth'): Aesch. *Suppl.* 1000 καὶ κνώδαλα περὸντα καὶ πεδοστιβῇ: P. V. 791 πρὸς ἀντολὰς φλογώπας ἡλιοστιβεῖς, 'where are the paths of the Sun.'—Some understand, 'storms that range over snow': but such a personification of the *χειμῶνες* seems harsh. A third version is, 'storms dense (or piled) with snow,' from *στειβω* in the sense of 'pressing down,' 'packing.'

672 *Ξ.* ἐξίσταται κ.τ.λ.: cp. Eur. *Ph.* 543 νυκτὸς τ' ἀφεργγῆς βλέφαρον ἡλίου τε φῶς | Ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον, | κούδτερον αὐτῶν φθόνον ἔχει νικώμενον. Plut. *Mor.* p. 604 A καίτοι τῶν πλανήτων ἕκαστος ἐν μᾶθ σφαίρᾳ, καθάπερ ἐν νήσῳ, περιπολῶν διαφυλάττει τὴν τάξιν. "Ηλιος

γὰρ οὐχ ὑπερβήσεται μέτρα, φησὶν ὁ Ἡράκλειτος· εἰ δὲ μή, Ἑρινύες μιν δίκης ἐπικούρου ἐξευρήσουσι. (*Frag.* xxix of Heraclitus, ed. Bywater.)

αἰανῆς has L's support here, as in *El.* 506, where see n. The prevalence of αἰανῆς in the texts of this passage may be partly explained by a desire of symmetry, since in v. 673 an epithet is given to ἡμέρα. Both αἰανῆς and αἰανός were probably classical. Reading αἰανῆς here, we may best take κύκλος with ref. to the course or 'round' of night; cp. *El.* 1365 πολλὰ κικλοῦντα νύκτες.

τῇ λευκοπῶλῳ: Aesch. *Pers.* 386 λευκόπῳλος ἡμέρα | πᾶσαν κατέσχε γαῖαν εὐφεργγῆς ἰδεῖν, where the last two words suggested φέγγος.. φλέγειν here,—epexegetic of ἐξίσταται ('makes room for her, so that she may kindle,' etc.). As to the ascription of white horses to deities or heroes, see on *El.* 706.

674 *Ξ.* ἐκοίμισε, gnomic aor., followed by the pres. λυεῖ: cp. *El.* 26 θυμὸν οὐκ ἀπώλεσεν, | ἀλλ' ὀρθὸν οὖς ἴστησιν. The *ἄημα πνευμάτων* is personified as an elemental power (like τὰ δεινὰ etc. in 669). That power can either vex the

winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service,

δτι, and so Nauck. 679 δ τ' ἐχθρὸς ἡμῶν] δ τ' ἐχθρὸς ἡμῶν (with ἡμῶν above from a late hand) L: δτ' ἐχθρὸς ἡμῶν most mss., and Ald.: but L<sup>2</sup> (=Lb) has ἡμῶν, with γρ. ἡμῶν. Suidas s.v. ἀημα has ἡμῶν, but s.v. ἐχθραντέος the best ms. of Suid. (A) has ἡμῶν.—ἐχθαρτέος L<sup>2</sup> and Pal. In L the scribe wrote ἐχθαρτέος, but a late hand has altered it to ἐχθραντέος, the reading of most mss. and Ald., as of Suidas s.vv. ἀημα and ἐχθραντέος. Porson on *Med.* 555 replaced ἐχθαρτέος here from the margin of the second Juntine ed.; observing that Suidas too must have read this, 'as is proved by the order of the letters' (meaning that ἐχθραντέος stands in his lexicon between ἐχῆς and ἐχθαίρει). 681 τοσαῦθ'] τοιαῦθ' Suidas s.v. ἐχθραντέος.

sea, or give it rest; as Aeolus, the ταμὴς ἀνέμων, has the prerogative, ἡμῶν πανέμεναι ἡδ' ὀρνύμεναι, ὃν κ' ἐθέλησι (*Od.* 10. 22). So in 706 Ἀρης is a giver of peace. Cp. *Hor. C.* 1. 3. 15 (Notus), *quo non arbiter Hadriae | Maior, tollere seu ponere vult freta*. Vergil may have had Sophocles in mind when he wrote *placataque venti | Dant maria* (*Aen.* 3. 69): but when he says, *placidi straverunt aequora venti* (*Aen.* 5. 763), the epithet makes all the difference (= ἀνεμοὶ λήξαντες).

Lobeck, though he refrains from changing δεινῶν to λείων, thinks that the vulgate can be defended only by supposing that the foregoing verbs, ὑπέλκει, ἐκχωροῦσιν, ἐξίσταται, tinge ἐκοίμισε with the sense, 'cease from troubling the sea': otherwise some addition to ἀημα, such as λήξαν, would be needed; cp. *Pind. I.* 7. 12 δέμα... παροικόμενον | καρτερὰν ἔπαυσε μέριμναν. But this difficulty vanishes if ἀημα is a personified agency.

ἐν δ', 'and among them'; i.e., like the other powers of nature (669). ἐν δέ is similarly used in *O. T.* 27, 181, *Tr.* 206.

677 γινώσκουσα, 'come to know,' 'learn,' with inf., as in *Ant.* 1089 καὶ γινῶ τρέφειν τὴν γλώσσαν ἡσυχωτέραν. In *Ant.* 779 γινώσεται = 'she will learn' (by bitter experience).

678 ἔγωγ'. sc. γινώσκουμαι: 'I, at least, will so learn.' For this elliptical ἔγωγ', cp. 1347, 1365, *Tr.* 1248.

The vulgate ἐγὼ δ' may have come from ἡμεῖς δὲ in 677. It requires us to suppose that the poet was going to write ἐγὼ δ', ἐπίσταμαι γὰρ ἀρίτως (τοῦτο), τὸν τ' ἐχθρὸν ἐχθαρώ, κ.τ.λ.,—and then changed the constr. This is awkward. On the other hand, with ἐγὼ δ', we could not supply γινώσκουμαι.

679 δ τ' ἐχθρὸς ἡμῶν κ.τ.λ. The maxim is two-edged. φιλεῖν ὡς μισήσονται is the side of it which is really in the mind of Ajax:—he dies hating the Greeks whom he had served so nobly (839—844). But the other side—μισεῖν ὡς φιλήσονται—is that which he wishes his hearers to conceive as foremost in his thoughts.

Anst. *Rhet.* 2. 13 § 4 (old men) κατὰ τὴν βίαντος ὑπόθεσιν καὶ φιλοῦσιν ὡς μισήσονται καὶ μισοῦσιν ὡς φιλήσονται. Bias, of Priēnē in Ionia, one of the ἐπὶ τὰ σοφοί, is said to have flourished about 550 B.C. For other references to this famous maxim, see Appendix.

680 εἰς τε τὸν φίλον: these words do not go closely with ὑπουργῶν, but rather indicate generally the line of conduct in this case:—'while, in relation to a friend,' etc. Cp. *Tr.* 411 ἐς τὴνδε μὴ δίκαιος ὢν: *El.* 24 ἐσθλὸς εἰς ἡμᾶς γεγώς.

βουλήσομαι, as in *O. T.* 1077 (n.), *O. C.* 1289: cp. below, 825, αἰτήσομαι: *O. T.* 1446 προστρέψομαι.



ὡς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ  
 βροτῶν ἄπιστός ἐσθ' ἑταιρείας λιμήν.  
 ἀλλ' ἄμφι μὲν τούτοισιν εὖ σχήσει· σὺ δὲ  
 εἴσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι, 685  
 εὐχου τελεῖσθαι τοῦμόν ὦν ἐρᾷ κέαρ.  
 ὑμεῖς θ', ἑταῖροι, ταῦτά τῇδέ μοι τάδε  
 τιμᾶτε, Τεύκρω τ' ἣν μόλη, σημήνατε  
 μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα.  
 ἐγὼ γὰρ εἴμ' ἐκεῖσ' ὅποι πορευτέον· 690  
 ὑμεῖς δ' ἂ φράζω δρᾶτε, καὶ τάχ' ἂν μ' ἴσως  
 πύθοισθε, κεῖ νῦν δυστυχῶ, σεσσωσμένον.

στρ. ΧΟ. ἔφριξ' ἔρωτι, περιχαρὴς δ' ἀνεπτάμαν. ἰὼ ἰὼ Πὰν Πάν,  
 2 ὦ Πὰν Πὰν ἀλίπλαγκτε Κυλλανίας χιονοκτύπου 695  
 3 πετραίας ἀπὸ δειράδος φάνηθ', ὦ θεῶν χοροποῖ ἄναξ,

682 πολλοῖσι] πολλοῖς L.

683 ἑταιρείας L, with most MSS., and Suidas s.vv. *ἄημα* and *λιμήν*. But a few of the later MSS. have *ἑταιρίας*, which Lobbeck prefers; and this was the common reading of the edd. from the Aldine onwards, till Erfurd replaced *ἑταιρείας*.

685 διὰ τέλους] Above these words a schol. in L has written *διὰ τάχους*, which seems, as Dindorf says, to be a *v. l.* rather than an explanation. Hartung reads *διὰ τάχους* in the text: so, too, Nauck, Wecklein, Blaydes, Mekler. —*διὰ τέλους* Ald.

687 ὑμεῖς θ'] Blaydes writes *ὑμεῖς δ'*. 689 ὑμῖν A, etc., and Ald.: *ὑμῶν* L, Γ, etc. In L, γρ. *ὑπέρμεγα*, from S. 691 ἴσως] Herwerden conj. *ἔτι*.

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682 f. τοῖς πολλοῖσι γὰρ κ.τ.λ. This is a ground for τὸ φιλεῖν ὡς μισήσονται, but not (directly, at least) for the converse; and betrays what is really uppermost in his mind. Bias, acc. to Diogenes Laertius (i. 5. § 87), gave a similar reason, — τοὺς γὰρ πλείστους εἶναι κακοῦς. — *ἑταιρείας* has better authority here than *ἑταιρίας*. Some have supposed that *ἑταιρεία* was the form used in the sense of *factio*, or party 'association,' and *ἑταιρία* in that of *amicitia*; but there is really no good evidence for this. In Thuc. 3. 82 § 5, where the word has its political sense, the best MSS. give *ἑταιρίας* *διαλυτήs*.

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on the notion of *end*, given by *διὰ τέλους* *τελεῖσθαι*, suits the inmost thought of Ajax. The *v. l.* *διὰ τάχους* is much feebler.

687 f. ταῦτά τῇδε=τὰ αὐτὰ δ' ἦδε *τιμᾶ*: cp. *O. T.* 839 *λέγων | σοὶ ταῦτ'*. — *μοι* ethic dat. (*O. C.* 1475 n.), 'I pray you.' — *τάδε τιμᾶτε*, respect these wishes. The use of *τιμᾶν* is not exactly like that in *Ant.* 514 *πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν* (where see n.), but more like that in *Eur. Tro.* 1210 *νόμους | τιμῶσιν*.

689 μέλειν, probably personal (= *ἐπιμελεῖσθαι*), as in *El.* 342 *κείνου λελήσθαι τῆς δὲ τικτούσης μέλειν* (n.).

690 ἐκεῖσ'. At first sight we might desire *κεῖσ'* (810), as giving a better rhythm; but the slower movement of the verse may here be designed.—*Op. O. T.* 1458 *ἀλλ' ἣ μὲν ἡμῶν μοῖρ', ὅποι περ εἴσ'*, *ἴτω*.

691 f. τάχ' ἄν..ἴσως: a formula used by Thucydides to express a *strong* probability (6. 10 § 4, 34 § 2, 78 § 3). — *σεσσωσμένον*: contrasted in *El.* 1229 with *θανόντα*: cp. *ib.* 59 *ὅταν λόγῳ θανῶν |*

as knowing that he will not always abide. For to most men the haven of friendship is false.

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he comes, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace. [Exit AJAX.]

CH. I thrill with rapture, I soar on the wings of sudden Strophe. joy! O Pan, O Pan, appear to us, O Pan, roving o'er the sea, from the craggy ridge of snow-beaten Cyllenè, king who makest dances for the gods,

693—705 L divides the vv. thus:—*ἔφριξ'—| ἰὼ ἰὼ πὰν πὰν | ὦ πὰν—κυλ- | λανίας χιονοτύπτου | πετραλασ—φάνηθ' ὦ | θεῶν—δπως μοι | νύσια—αὐτοδαή | ξυνὼν* *λάψες.* | *ἱκαρίων δ' ὑπὲρ πελαγέων | μολὼν— | ὁ δάλιος— | ἐμοί—εὐφρων.* The division in the antistr. (706—718) corresponds. 693 *ἀνεπτάμαν* L, with most MSS. and Ald.: *ἀνεπτάμην* r, and some MSS. of Suidas s.v. *ἔφριξα*, where, however, the best MS. of Suid. (A) has *ἀνεπτόμην*. Eustathius quotes *ἀνεπτόμην* six times (p. 452. 11, 473. 10, 527. 1, 961. 42, 1419. 44, 1679. 51). *ἀνεπτόμαν* L<sup>2</sup> (=Lb). 695 *ἀλί- | πλαγκτε* | *ἀλίπλακτε* r: cp. 597. 696 *χιονοκτύπου* r: *χιονοτύπτου* L (others *χιονοτύπου*). 698 *χοροποιέ ἀναξ* L.

*ἐργοισι σωθῶ.* The word was thus well-chosen for his aim here.

693—718 A joyous dance-song, *ὑπόρχημα*, which holds the place of the second stasimon. Strophe 693—705 = antistr. 706—718. For the metres see Metrical Analysis.

The effect is to prepare for the catastrophe by a contrast. A joyous ode is introduced with a similar purpose in *O. T.* 1086—1109; *Ant.* 1115—1154; and *Tr.* 633—662.

693 *ἔφριξ'*: for the aor., cp. 536: *Ar. Eq.* 696 *ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπταῖς.* *Aesch. fr.* 387 *ἔφριξ' ἔρωσ δὲ (ἔρωτι Brunck) τοῦδε μυστικού τέλους.*

cp. 686 ζ Here *ἔρωσι* seems to mean a *transport of joy*; it cannot be explained of their yearning for the bright future of which they are dreaming. I do not know any exactly similar use of *ἔρωσ*. Cp. Statius *Theb.* 1. 493 *lætusque per artus | Horror* *iii.*—*ἀνεπτάμαν*: for the form, see on 182 *προσέπτωτο*. Cp. *Ant.* 1307 *ἀνέπτω φάβω*: *Eur. Helen.* 632 *γέγηθα, κρατὶ δ' ὀρθλούς εὐείρας | ἀνεπτέρωκα.*

694 ζ. Pan was a domestic deity to Salaminians, since one of his reputed haunts was the islet of Psyttaleia, lying

between *Κυνόσουρα*, a tongue of land on the E. side of Salamis, and the Peiraeus. *Aesch.* mentions it (*Pers.* 448 f.): *βαῖά, δύσορμος ναυσίν, ἦν ὁ φιλόχορος | Πὰν ἐμ- βατεύει, ποντίας ἀκτῆς ἐπι.—ἀλίπλαγκτε,* though separated from *φάνηθ'*, is perhaps best taken with it, since, as merely a general epithet of the god, it would here be less fitting; but then there must be no comma after it. Cp. *Ph.* 760 *δύστηνε... φανέλς*: *ib.* 828 *εὐαῖς ἡμῶν ἔλθοις* (n.): *Theocr.* 17. 66 *δλβιε κῶρε γέννοιο.* Nonnus 43. 214 describes Pan as *ἀβά- τοισιν ἐν ὕδασι κοῦφος ὀδίτης.*

*Κυλλανίας... δειράδος.* Mount Cyllenè, in the N.E. of Arcadia, a great isolated peak, was sacred (as his birth-place) to Hermes, the father of Pan,—whose own birth was associated by legend with Cyllenè. But, of the Arcadian hills, the well-wooded Maenalus, in the interior, was more especially beloved of Pan (*Verg. Geo.* 1. 17 *tua si tibi Maenala curae*).—*χιονοκτύπου* (only here): cp. *Ar. Nub.* 270 *Ὀλύμπου κορυφαῖς... χιονοβλή- τοις*: *Eur. Ph.* 206 *ὑπὸ δειράσι νιφο- βόλοις | Παρνασοῦ.* Cyllenè attains a height of about 8000 feet.

699 ζ. *θεῶν χοροποιέ ἀναξ*: the gen.

ὡς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ  
 βροτῶν ἄπιστός ἐστ' ἑταιρείας λιμήν.  
 ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει· σὺ δὲ  
 εἰσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι,  
 εὖχου τελείσθαι τοῦμὸν ὦν ἐρᾷ κέαρ.  
 ὑμεῖς θ', ἑταῖροι, ταῦτ' αὖτ' ἐγὼ μοι τάδε  
 τιμᾶτε, Τεύκρῳ τ', ἣν μόλῃ, σημήνατε  
 μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα.  
 ἐγὼ γὰρ εἴμ' ἐκεῖσ' ὅποι πορευτέον.  
 ὑμεῖς δ' ἂ φράζω δρᾶτε, καὶ τάχ' ἂν μ' ἴσως  
 πύθοισθε, κεῖ νῦν δυστυχῶ, σεσσωμένον.

στρ. ΧΟ. ἔφριξ' ἔρωτι, περιχαρὴς δ' ἀνεπτάμαν. ἰὼ ἰὼ Πάν Πάν,  
 2 ὦ Πάν Πάν ἀλίπλαγκτε Κυλλανίας χιονοκτύπου  
 3 πετραίας ἀπὸ δειράδος φάνηθ', ὦ θεῶν χοροποι' ἀναξ,

682 πολλοῖσι] πολλοῖς L.

683 ἑταιρείας L, with most MSS., and Suidas s.vv. *ἄημα* and *λιμήν*. But a few of the later MSS. have *ἑταιρίας*, which Lobeck prefers; and this was the common reading of the edd. from the Aldine onwards, till Erfurd replaced *ἑταιρείας*.

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—*διατέλους* Ald.

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Herwerden conj. *ἐτι*.

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as knowing that he will not always abide. For to most men the haven of friendship is false.

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ἐργοῖσι σωθῶ. The word was thus well-chosen for his aim here.

693—718 A joyous dance-song, ὑπόρχημα, which holds the place of the second stasimon. Strophe 693—705 = antistr. 706—718. For the metres see Metrical Analysis.

The effect is to prepare for the catastrophe by a contrast. A joyous ode is introduced with a similar purpose in *O. T.* 1086—1109; *Ant.* 1115—1154; and *Tr.* 633—662.

693 ἐφριξ': for the aor., cp. 536: *Ar. Eq.* 696 ἦσθην ἀπειλαίς, ἐγέλασα ψολοκομπίας. *Aesch. fr.* 387 ἐφριξ' ἔρως δὲ (ἔρωτι Brunck) τοῦδε μυστικού τέλους. Here ἔρωτι seems to mean a *transport of joy*; it cannot be explained of their yearning for the bright future of which they are dreaming. I do not know any exactly similar use of ἔρως. Cp. *Statius Theb.* 1. 493 *laetusque per artus* | *Horror iii.*—ἀνεπτάμαν: for the form, see on 282 προσέπατο. Cp. *Ant.* 1307 ἀνέπτω φόβω: *Eur. Helen.* 632 γέγηθα, κρατὶ δ' ὀρθίους ἐθείρας | ἀνεπτέρωκα.

694 π. Pan was a domestic deity to Salaminians, since one of his reputed haunts was the islet of Psyttaieia, lying

between Κυνόσουρα, a tongue of land on the E. side of Salamis, and the Peiraeus. *Aesch.* mentions it (*Pers.* 448 f.): βαΐδ, δύσορμος ναυσίν, ἥν ὁ φιλόχορος | Πᾶν ἐμβατεύει, ποντίας ἀκτῆς ἐπι.—ἀλίπλαγκτε, though separated from φάνηθ', is perhaps best taken with it, since, as merely a general epithet of the god, it would here be less fitting; but then there must be no comma after it. Cp. *Ph.* 760 δύστηνε... φανείς: *ib.* 828 εὐαῆς ἡμῖν ἔλθοις (n.): *Theocr.* 17. 66 ὀλβιε κῶρε γένοιο. *Nonnus* 43. 214 describes Pan as ἀβάτοισιν ἐν ὕδασι κοῦφος ὀδίτης.

Κυλλανίας... δαιρῆδος. Mount Cyllenè, in the N.E. of Arcadia, a great isolated peak, was sacred (as his birth-place) to *Hermes*, the father of Pan,—whose own birth was associated by legend with Cyllenè. But, of the Arcadian hills, the well-wooded Maenalus, in the interior, was more especially beloved of Pan (*Verg. Geo.* 1. 17 *tua si tibi Maenala curae*).—χιονοκτύπου (only here): cp. *Ar. Nub.* 270 Ὀλύμπου κορυφαῖς... χιονοβλήτοισι: *Eur. Ph.* 106 ὑπὸ δειράσι νιφობόλοις | Παρνασοῦ. Cyllenè attains a height of about 8000 feet.

698 π. θεῶν χοροποιεῖ ἀναξ: the gen.

4 ὅπως μοι Νύσια Κνώσι' ὀρχήματ' αὐτοδαῇ ξυνὼν  
 ἰάψης. 700

5 νῦν γὰρ ἐμοὶ μέλει χορεῦσαι.

6 Ἰκαρίων δ' ὑπὲρ πελαγέων μολὼν ἄναξ Ἀπόλλων ὁ  
 Δάλιος εὐγνωστος

7 ἐμοὶ ξυνείη διὰ παντὸς εὐφρων. 705

ἀντ. ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης. ἰὼ ἰὼ. νῦν αὖ,

2 νῦν, ὦ Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάος

3 θοᾶν ὠκνάλων νεῶν, ὅτ' Αἴας λαθίπονος πάλιν, 710

699 κνώσι' r, and Ald.: κνώσια δ' L.

Both conj. ξυνάψης: Blaydes, ξὺν ἡμῖν ἀψης.

700 ἰάψης r, and Ald.: ἰάψεισ L.

Bothe conj. ξυνάψης: Blaydes, ξὺν ἡμῖν ἀψης. 702 L has πελαγέων (not πελάγεων), only the accent is written slightly to the left of ε, and not immediately over it.

703 ἀναξ] In L a letter has been erased after this word. The next is written thus, ἀπόλλων: the o may have been made from ω, but this is not clear.

704 εὐγνωστος L, with most MSS., and Ald.: εὐγνωτος r.

705 ξυνείη, Γ: ξυνείης A, with most MSS., and Ald. In L the scribe wrote ξυνείη, but a late hand has added σ.—διὰ παντὸς] διαπαντός Ald. In L the letters ατ

θεῶν seems to be possessive rather than partitive; i.e. the precise sense seems to be, 'divine dance-maker of the gods,' rather than, 'among the gods, that god who makes dances.' For such a partitive gen., we may, indeed, compare *O. C.* 868 θεῶν | ὁ πάντα λείψων Ἥλιος (unless θεός should be read there). But here the meaning seems to be that Pan represents the gods in this function. Pan was to rustic χοροί, those of nymphs and satyrs, what Apollo Μουσαγέτης was to the Olympians; and the province denoted by χοροποιός here is thus limited by the context. So Pindar fr. 75 calls Pan χορευτὰν τελεώτατον θεῶν: and an Attic σκολίων greets him as ὀρχηστά, βρομῖαισ ὁπαδὲ νύμφαισ.

**Νύσια:** such dances as the worshippers of Dionysus—with whom Pan is closely associated through the satyrs—hold in his honour at Nysa. As to the various places so called, see on *Ant.* 1131.

**Κνώσια:** such dances as the Cretan Corybantes hold at Cnosus in honour of Zeus and Apollo. Both the epithets Νύσια and Κνώσια denote a character of wild enthusiasm.—Cnosus, the chief city of Crete, was situated in the north of the island, in one of the plains at the foot of Ida. The form Κνωσός has older and better authority than Κνωσσός. It was there that Daedalus was said to have made the χορός (dancing-place) for

Ariadnè (*Il.* 18. 590 ff.). Crete was the part of Hellas in which an art of ὀρχηστική was first elaborately cultivated. The hyporcheme itself was originally Cretan (schol. on Pind. *P.* 2. 127).

**αὐτοδαῇ** is best explained, with the schol. in L, αὐτομαθῇ, δ σὺ σαντὸν ἐδιδάξας. Pan is the inspired and inspiring χοροποιός. The dances will be joyous as those of Nysa or Cnosus, but due to his prompting alone. So the minstrel Phe-mius says, αὐτοδιδάκτος δ' εἰμὶ, θεός δέ μοι ἐν φρεσὶν οἶμας | παντοίας ἐνέφυσεν, *Od.* 22. 347.

**ἰάψης** (cp. 501) here denotes properly the act of *putting forth* the feet or the arms in lively movement; so that ἰάπτειν ὀρχήματα means strictly, 'to dance with lively gestures.' The musician Aristoxenus (c. 300 B.C.) mentioned the Κρητικαὶ ὀρχήσεις among those which he admired διὰ τὴν τῶν χειρῶν κίνησιν (*Athen.* 1. p. 22 B). How ἰάπτω could be associated with swift *motion*, appears from the intrans. use in Aesch. *Suppl.* 547 ἰάπτει δ' Ἀσίδος δὲ αἶας ('rushes').—Pan might possibly be said ἰάπτειν ὀρχήματα as '*impelling*' the dance, i.e., 'setting it in movement'; but this seems less probable.

**701 χορεῖσαι**, aor., because a particular occasion (or act) of dancing is in view: but in *O. T.* 896 τί δέ με χορεῦειν; because the sense is, 'why should sacred dances continue?'

that with me thou mayest move blithely in the measures that none hath taught thee, the measures of Nysa and of Cnosus! For now am I fain to dance. And may Apollo, lord of Delos, come over the Icarian waters to be with me, in presence manifest and spirit ever kind!

The destroying god hath lifted the cloud of dread trouble <sup>Anti-</sup>from our eyes. Joy, joy! Now, once again, now, O Zeus, <sup>strophe.</sup> can the pure brightness of good days come to the swift sea-cleaving ships; since Ajax again forgets his trouble,

are blotted, and π seems to have replaced another letter (θ?). **706** *ἔλυσεν*] *ἔλυσεν* (not *ἔλυσε*) γάρ L: but γάρ has been added above the line by the first corrector, S. (Compare the long γ with the τ of his τὸν in 726, a similar case.) The second ε of *ἔλυσεν* has also been inserted above the line. *ἔλυσε* γάρ is the reading of most MSS., and Ald.; but a few have *ἔλυσεν* γάρ. γάρ was deleted first by Heath, then by Hermann. Elmsley conj. *ἔλυσε* δ': Purgold, *ἔλυσ'* ἄρ'. **709** *πελάσαι*] *πελᾶ* σαι L. There has been no attempt to correct ᾶ to ᾷ. After ᾶ, ι has been partially erased. That is, the scribe meant *πελᾶ*, fut. indic. (Aesch. *P.V.* 282 *πελῶ*: cp. *Ph.* 1150 cr. n., where L has *πελᾶτ'* made from *πελᾶιτ'*.) The final αι is in an erasure, perh. from *συν*.—*πάρα* MSS. In L a line is drawn through the accent. **710** *θοᾶν* made in L from *θοῶν*: *θοᾶν* Γ, etc.: *θοῶν* A, etc., and Ald.

**702 ε.** *Ἰκαρίων . . πελαγίων*: the island of Icaria, w. of Samos and E. of Myconos, gave its name to the 'Icarian sea': *Il.* 2. 145 *πόντου Ἰκαρίοιο*. Hor. *C.* 3. 7. 21 *scopulis surdior Icarī*. Ov. *Met.* 8. 229 (describing how Icarus, son of Daedalus, was drowned) *Oraque caerulea, patrium clamantia nomen, | Excipiuntur aqua, quae nomen traxit ab illo*.

*πελαγίων*: the plur. as in *Od.* 5. 335 *ἄλς ἐν πελάγεσσιν*. For the synizesis, cp. 718 *νεκίων*: *Ph.* 697 *ἐλκίων*.—For *ὑπὲρ* with gen., cp. *Ant.* 105 *Διρκίων ὑπὲρ βέεθρων μολοῦσα*.

*Ἀπόλλων* was, like Pan, a lord of the dance; cp. Pind. fr. 148 *ὄρχηστ' ἀγλαῖας ἀνάσσων, εὐρυφάρετ' Ἀπόλλων*: fr. 116 *ὁ Μοισαγέτας με καλεῖ χορεύσαι*. Here, however, the words *νῦν γὰρ ἐμοὶ μέλει χορεύσαι* seem to close the reference to dancing. Apollo, who in 187 was invoked as *ἀποτρόχαιος*, is here invited more especially as the healer,—to crown, by his bright presence, their joy at the recovery of Ajax.—*Δάλιος*: cp. *O. T.* 154 *Δάλιε Παιῖν* (n.).

*εὐγνωστός*, 'easily recognised,' i.e., in a visible shape, *ἐναργής*: cp. *Tr.* 11 n.: *Od.* 3. 420 (Athena) *ἤ μοι ἐναργής ἦλθε*. On *γνωτός* and *γνωστός*, see *O. T.*, appendix on 361, p. 225. Some editors read *εὐγνωστός*, though the form with σ

is here the better attested.—*διὰ παντός*, with ref. to time (the regular sense of the phrase in Thuc.; see Classen on 1. 38 § 1).

**706** *ἔλυσεν . . Ἄρης*. Ares, the god of bloodshed and violent death (253 n.), is said to have 'cleared away' the cloud of dread trouble which darkened their eyes, because Ajax has renounced his purpose of suicide. Cp. *Tr.* 654 (*Ἄρης*) *ἔξελυσ' ἐπίπονον ἡμέραν*, 'has cleared away the day of trouble' (n.).—*αἰνὸν ἄχος*: *Il.* 17. 83 *Ἐκτορα δ' αἰνὸν ἄχος πύκασε φρένας*.—*ᾄπ' ὀμμάτων*: Aesch. *Theb.* 228 (θεός) *κᾶκ χαλεπᾶς δῖας ὕπερ θ' ὀμμάτων | κρημαμενᾶν νεφελᾶν ὀρθοῖ*.

**709 ε.** *πάρα* = *πάρεστι*:—*λευκὸν . . φῶς*, acc., subject to *πελάσαι*. Cp. Aesch. *Pers.* 301 *καὶ λευκὸν ἡμᾶρ νυκτὸς ἐκ μελαγχίμου*. For *εὐήμερον φῶς* cp. 138 *λόγος κακὸθροῦς* (n.).—*πελάσαι* with gen., as *Ph.* 1327 *πελασθεὶς φύλακος*: *Tr.* 17 *κοίτης ἐμπελασθήναι*.—*θοᾶν* describes the ship as a thing of life (*velox navis*), *ὠκνάλων* rather as a swift vehicle over the sea (*celeris*): cp. *Od.* 7. 34 *νηυσὶ θοῇσι πεποιθότες ὠκέεσσι*. For the double epithet, cp. also *Ph.* 516 *εὐστόλου ταχείας νεῶς*.

**711** *λαθίπινος* (sc. ἐστὶ) = *λανθάνεται πίνων*: the word occurs only here and in *Tr.* 1021 (*λαθίπονον δ' ὀδυνᾶν*).

- 4 θεῶν δ' αὖ πάνθ' ἐξήνυσ' εὐνομία σέβων  
     μεγίστα.  
 5 πάνθ' ὁ μέγας χρόνος μαραίνει.  
 6 κούδ' ἀναύδατον φατίσαιμ' ἄν, εὐτέ γ' ἐξ ἀέλπτων  
     Αἴας μετανεγνώσθη 715  
 7 θυμοῦ τ' Ἀτρεΐδαις μεγάλων τε νεικέων.

## ΑΓΓΕΛΟΣ.

ἄνδρες φίλοι, τὸ πρῶτον ἀγγεῖλαι θέλω,  
 Τεύκρος πάρεστιν ἄρτι Μυσίων ἀπὸ 720  
 κρημνῶν· μέσον δὲ προσμολῶν στρατήγιον  
 κυδάζεται τοῖς πᾶσιν Ἀργείοις ὁμοῦ.

712 ἐξήνυσ' τ, and Brunnck: ἐξήνυσεν L, with most MSS., and Ald.: ἐξήνυσε Suidas s.v. πάνθ' α. 713 εὐνομία σέβων μεγίστα] Hartung writes Εὐνομίαν σέβων μεγίσταν ('die hohe Gesetzlichkeit verehrend'). 714 πάνθ' ὁ μέγας χρόνος μαραίνει τε καὶ φλέγει MSS., Suidas s.v. φλέγει, and Ald. (In L τε has been made from γε: the ei of μαραίνει, and τ, are in a blot, and ε has been written above, having become illegible in the text. Over φλέγει is written ζωπυρεῖ.) Stobaeus *Ecl. Phys.* i. 9. 24 (p. 234 ed. Heeren) quotes the words πάνθ' ὁ χρόνος | ὁ μέγας μαραίνει (sic), without τε καὶ φλέγει. They come immediately after his quotation of vv. 646—649. Brunnck omitted τε καὶ φλέγει, as Heath had suggested. Hermann and Lobbeck keep them, supposing a lacuna in the strophe (701) after χορεύσαι.—μέγας] Nauck conj. πολὺς. 715 ἀναύδατον Lobbeck (from Hesych. ἀναύδακτον· ἀνεξήγητον); ἀναύ-

712 f. πάνθ' α. ἐξήνυσ'. As Ajax had announced his purpose of 'purging his stains' (655) and 'submitting to the gods' (666 f.), the Chorus assume that he has now duly performed all the rites of καθαρμός and ἱλασμός. By θεῶν πάνθ' α. θέσμις is meant, 'the ordinances of the gods, with all the θυσίαι which they enjoin'; since the ablutions of Ajax would be followed (as the Chorus conceive) by sacrifices to the deities whom he had offended, esp. to Athena and Artemis. There is thus a tragic irony in πάνθ' α., since a θυσία is indeed about to be offered.—εὐνομία, 'loyalty' to these θέσμις.

714 μαραίνει. Dionys. *Ant.* 2. 3 ὁ πάντα μαραινὺν τὰ κατὰ χρόνος. The reading of the MSS., μαραίνει τε καὶ φλέγει, clearly betrays an interpolation. The schol. in L has, τὰ ὑπὸ Αἰάντος διὰ πολλῶν εἰρημῆνα διὰ βραχέων διεξήλθεν: vague words which obviously do not require us to suppose that the φανέντα κρύπτεται of v. 647, as well as the φύει τ' ἄδηλα, found an echo here. But it is possible that this very scholium may have led a prosaic reader to surmise a loss, and to

supply it. (Another possibility is that μαραίνει was corrupted to μαραίνεται, and this to μαραίνει τε, when a defect would be inferred.) Compare the undoubted interpolations in *O. T.* 896 and *Ph.* 1407.

715 ἀναύδατον is not here 'unutterably dreadful' (as in *Eur. Ion* 782), but 'not to be spoken of,' in the sense, 'not to be affirmed as possible': cp. *Ant.* 388 βροτοῖσιν οὐδὲν ἐστ' ἀπώμοτον. Thus ἀνέλπιστον (schol.) gives the meaning correctly.

716 ἐξ ἀέλπτων: Aesch. *Suppl.* 357 ἐξ ἀέλπτων κάπρομηθήτων.

717 μετανεγνώσθη is prob. passive; 'has been converted from his anger.' I cannot find an example of ἐγνώσθη (simple or compound) in any but a pass. sense. ἀνεγνώσθη is regularly pass. in *Herod.*; e.g. 4. 154 ἀναγνωσθεὶς ὑπὸ τῆς γυναικός (cp. 6. 50; 7. 7, etc.). The schol. in L took the word to be pass.; he explains it by μετεκείσθη (as Hesychius does), and μετεβλήθη. The other view—that μετανεγνώσθη is midd. in sense—appears in the glosses μετέγνω and μεταβεβούλενται: but no proof is brought. If it be passive, however, it does not mean

and hath turned to perform the law of the gods with all due rites, in perfectness of loyal worship.

The strong years make all things fade: nor would I say that aught was too strange for belief, when thus, beyond our hopes, Ajax hath been led to repent of his wrath against the Atreidae, and his dread feuds.

*Enter Messenger from the Greek camp.*

ME. Friends, I first would tell you this—Teucer is but now returned from the Mysian heights; he hath come to the generals' quarters in mid camp, and is being reviled by all the Greeks at once.

δητον MSS., Suidas s.v. *ἄναδος*, and Ald.: and so Lobeck in his second ed.—*φατίσαιμ'* Lobeck: *φατίξαιμ'* L (ξ made from ζ), with most MSS., Suidas s.v. *ἄναδος*, and Ald.: *φατίξαιμ'* γ. 716 *ἐδέτ' γ' ἐξ]* *ἐδτ' ἐξ* Γ, etc., and Suidas s.v. *μετανεγνώσθη*.

717 *μετανεγνώσθη* L, with most MSS., and Suidas s.v.: *μετανεγνώθη* Wecklein (Hesych. *μετανεγνώθη' μετανεπέισθη*): *μετεγνώσθη* τ, and Ald.: so Brunck.

718 *θυμού τ'* Hermann: *θυμὸν* (without τ') L, with most MSS., Suidas s.v. *μετανεγνώσθη*, and Ald.; *θυμὸν τ' Α*: *θυμὸν* Γ (as a v. l.), and Triclinius. 719 *φίλοι, τὸ πρῶτον* Musgrave conj. *φίλον τὸ πρῶτον*: Dobree, *φίλοισι πρῶτον*: Blaydes writes *φίλοι, πρῶτον τῶδ'*.—τὸ πρῶτον L: *τοπρῶτον* τ, and Ald. 721 *προσμολών]* ω made in L from ὦ.

that the Chorus suppose Ajax to have been converted by themselves or Tecmessa: the cause is left indefinite.—The form *μετανεγνώσθη* is preferred by Wecklein: Hesychius is, however, our only witness for it.

718 *θυμού τ'*. *θυμὸν* (cr. n.) is indeed nearer to the *θυμὸν* of the MSS., since Sophocles would write it *ΘΥΜΟΝ*: but, though the plur. *θυμοί* is common enough in prose (as = 'fits of passion'), it never occurs in Tragedy. The gen. depends on *μετανεγνώσθη* as a verb of 'desisting' or 'withdrawing' from (cp. *μεταστῆναι* τινος). The dat. *Ἀτρεΐδαις* depends on *μετανεγνώσθη* *θυμού* as implying *κατηλλάχθη* or *ξυνέγνω*. Cp. 774: *II. i. 283* Ἀχιλλῆϊ μεθέμεν χόλον: *Od. 21. 377* μέθιεν χολεποῖο χόλοιο | Τηλεμάχῳ.—*ναϊκίων*: for the synizesis, cp. 702 *πελαγέω*.

719—865 The third *ἐπεισόδιον* consists of two scenes. (1) 719—814. The messenger from Teucer excites the fears of the Chorus and Tecmessa. (2) 815—865. The soliloquy of Ajax, and his death.

719 *τὸ πρῶτον*, adv., in the first place. The omission of *οὔτι* after *ἀγγεῖλαι* marks the speaker's eager haste: cp. *O. T. 1234 f.* ὁ μὲν τάχιστα τῶν λόγων εἰπεῖν τε καὶ | μαθεῖν, τέθηκε θεῖον Ἰοκάστης κάρα. For *τὸ πρῶτον*, compare also

*Ani. 238, Tr. 232*: *At. Eg. 642* λόγους ἀγαθοὺς φέρων | εὐαγγελισσασθαι πρῶτον ὑμῖν βούλομαι.

720 *Ἰ. Μυσίων . . κρημνῶν*. The eastern boundary of the ancient Mysia, dividing it from Bithynia and Phrygia, is formed by the range of Olympus, which attains a height of about 8500 ft. The *κρημοί* meant here are the lower spurs of Olympus, in the region of Ida. Teucer had gone on a foray (343 n.) to some of the upland towns or villages of the enemy.

*στρατήγιον*, the *κλισία* of Agamemnon. So in *II. 7. 382* an agora is held *νῆϊ πάρα πρυμνῇ Ἀγαμέμνονος*. He was stationed near Odysseus, whose post, at the middle point of the naval camp (*II. 11. 6*), is mentioned as being near the place of assembly, judgment, and sacrifice; *ἵνα σφ' ἀγορῇ τε θέμις τε | ἦν, τῇ δὴ καὶ σφί θεῶν ἐτετεύχματο βωμοί* (*II. 11. 807 f.*). Hence *μέσον* here. The chiefs of the army had now met in front of these headquarters to hold a *βουλή* on the deed of Ajax; while the *λαοί* were gathered in *ἀγορά* around them. In Attic prose *στρατήγιον* means the council-chamber of the ten *στρατηγοί* (Aeschin. or. 2 § 85; or. 3 § 146).

722 *κυδᾶσθαι*. The word from which this verb comes is written *κύδος* by the schol. in L here (*ἀρρενικῶς δὲ ὁ κύδος*



στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ  
 μαθόντες ἀμφέστησαν, εἴτ' ὀνειδέσιν  
 ἤρασσον ἔνθεν κᾶνθεν οὔτις ἔσθ' ὃς οὔ, 725  
 τὸν τοῦ μανέντος κἀπιβουλευτοῦ στρατοῦ  
 ξύναιμον ἀποκαλοῦντες, ὥς οὐκ ἀρκέσοι  
 τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν.  
 ὥστ' εἰς τοσοῦτον ἦλθον ὥστε καὶ χεροῖν  
 κολεῶν ἔρυστὰ διεπεραιώθη ξίφη. 730  
 λήγει δ' ἔρις, δραμούσα τοῦ προσωτάτω,  
 ἀνδρῶν γερόντων ἐν ξυναλλαγῇ λόγου.  
 ἀλλ' ἡμῖν Αἴας ποῦ ἔστιν, ὥς φράσω τάδε;  
 τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον.  
 XO. οὐκ ἔνδον, ἀλλὰ φροῦδος ἀρτίως, νέας 735  
 βουλὰς νέοισιν ἐγκαταζεύξας τρόποις.

726 τὸν] added in L, above the line, by S: cp. 706 cr. n.—στρατοῦ MSS., Suidas s.v. οὔτις, and Ald.: στρατῷ Schaefer, Hartung, Dindorf. 727 ὥς] ὥστ' r. Blaydes writes ὥς τ', with Musgrave.—ἀρκέσοι] ἀρκέσει r (from Triclinius), and Brunck. 729 ὥστ'] Thiersch conj. ἔστ', which Nauck adopts: Bothe, οἱ δ': Meineke, κᾶτ': Hartung writes ἔως (as a monosyllable).

ἐπὶ τῆς ὄψεως), and by the schol. on Apoll. Rhod. 1. 1337 κύδος ἀρσενικῶς ἡ λοιδορία παρὰ Συρακουσίοις. The schol. in L illustrates the verb by two quotations: (1) from the Ἀμυκος of Epicharmus: Ἀμυκε μὴ κύδαζέ μοι τὸν πρεσβύτερον ἀδελφόν: (2) from the *Iphigenia* of Aeschylus: οὐ τοι γυναιξὶ κυδάσθαι· τί γάρ;—where Elmsley inserts δέι, and Blomfield χρῆ, after γυναιξί. The verb having ὄ, the noun must have been ὁ κύδος (ῶ).—For the dat. of the agency, Ἀργείοις, cp. 539.

723 ε. στείχοντα κ.τ.λ. They saw him coming while he was still far off; when he drew nearer, they gathered round him in a threatening crowd; and now, having arrived at the στρατήγιον, he is being reviled by them. Notwithstanding the position of ἐν κύκλῳ, the poet may have meant πρόσωθεν to go with μαθόντες, which certainly suits the sense better than to take it with στείχοντα. The order of words, though somewhat awkward, is not bolder than that in *Ani.* 944 f. ἔλα καὶ Δανάας οὐράνιον φῶς | ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς. Cp. also *El.* 1349 f., *Ph.* 598, 1163.

725 ἤρασσον, as in *Ph.* 374 χολωθείς εὐθύς ἤρασσον κακοῖς | τοῖς πᾶσιν. Cp.

1244: Aesch. *Theb.* 382 θέλπει δ' ὀνειδεῖ μάστιγιν. Ar. *Nub.* 1373 εὐθύς ἐξαράττω | πολλοῖς κακοῖς κᾶσχροῖσι.—ἐνθεν κᾶνθεν: cp. Verg. *Aen.* 4. 447 *ad siduis hinc atque hinc vocibus heros | Tunditur.*—οὔτις ἔσθ' ὃς οὔ: cp. *O. T.* 372 ἄ σοι | οὐδεὶς δὲ οὐχὶ τῶνδ' ὀνειδεῖ τάχα.

726 ε. τὸν τοῦ μανέντος κ.τ.λ.: the art. τὸν marks a quotation of the phrase which they used: 'calling him "that kinsman of the maniac," etc. Cp. Xen. *Anab.* 6. 6. 7 ἐπιχειροῦσι βάλλειν τὸν Δέξιππον, ἀνακαλοῦντες τὸν προδότην.—κἀπιβουλευτοῦ στρατοῦ. The MSS. agree in στρατοῦ, which is correct; as one could say ἀνταγωνιστῆς τινος. The dat. στρατῷ would also be tenable (cp. *Tr.* 668 τῶν σὺν Ἑρακλεῖ δωρημάτων n.), and is strongly recommended by euphony. But euphony is not a sure guide in such cases (cp. *Ph.* 1354 n.).—ἀποκαλοῦντες, in a bad sense, as usu.: Dem. or. 19 § 305 ἀλάστορα τὸν Φίλιππον ἀποκαλῶν. The good sense is rare in Attic of this age; Xen. *De re equestri* 10. 17 τὸν ἵππον τοιοῦτον ἀποκαλοῦσιν ἐλευθέριον: but may have been less rare later (cp. Arist. *Eth.* N. 2. 9: Plut. *Mor.* 776 k).

ὥς οὐκ ἀρκέσοι τὸ μὴ οὔ..θανεῖν: that he should not avail to save himself from

They knew him from afar as he drew near,—gathered around him,—and then assailed him with taunts from this side and from that, every man of them,—calling him ‘that kinsman of the maniac, of the plotter against the host,’—saying that he should not save himself from being mangled to death by stoning. And so they had come to this, that swords plucked from sheaths were drawn in men’s hands; then the strife, when it had run well-nigh to the furthest, was allayed by the soothing words of elders. But where shall I find Ajax, to tell him this? He whom most it touches must hear all the tale.

CH. He is not within; he hath gone forth but now; for he hath yoked a new purpose to his new mood.

**730** κολῶν] κουλῶν γ.—διεπαιρώθη] The scribe of L wrote διεπαιρώθη (transposing ε and αι): S has corrected ε to αι, but the αι after π has been allowed to remain: a later hand has placed dots over it.

**733** πού στω L, with the mark of aphaeresis (') just over π, not in front of σ: a curious error, suggestive of mechanical copying.

**735** ζ. Nauck, objecting to ἐγκαταζεύξας, would write, οὐκ ἔδωκε ἀνὴρ, ἀλλὰ φρούδος ἀρτίως, | βουλὰς νέας νέουσιν ἀρμύσας τρόποις.

dying: schol. ὡς οὐκ ἀρκέσει εἰναυτῷ τὸ μὴ λιθόλευστος γενέσθαι. Cp. Aesch. P. V. 918 οὐδὲν γὰρ αὐτῷ ταύτ' ἐπαρκέσει τὸ μὴ οὐ | πεσεῖν ἀτίμως. For the fut. optat., cp. 313.—καταξανθεῖς, carded (like wool), torn to shreds; Eur. imitates this (*Suppl.* 503) πέτροις καταξανθέντες ὁστέων ῥαφάς. Cp. Ar. *Ach.* 319 τί φειδόμεσθα τῶν λίθων, ὦ δημόται, | μὴ οὐ καταζαίνειν τὸν ἀνδρα τοῦτον εἰς φοινικίδα;

**729** ζ. ὥστ' ('and so') has been suspected on account of the second ὥστε: but the latter, going with τοσοῦτον, does not offend the ear, since its sense is different and subordinate; cp. *Ant.* 735 ὁρᾷς τὸδ' ὡς εἰρηκας ὡς ἄγαν νέος; *Tr.* 1241 τάχ', ὡς εἰοικας, ὡς νοσεῖς φράσεις. So in Xen. *Anab.* 2. 2. 17 κραυγὴν.. ἐποιοῦν, ὥστε καὶ τοὺς πολεμικοὺς ἀκούειν ὥστε οἱ μὲν ἐγγυτάτω.. ἐφυγον: where the first ὥστε= 'so that,' while the second = 'and so.'

κολῶν.. ξίφη. The swords διεπαιρώθη κολῶν, were drawn through (and out of) the scabbards, ἑρυστά, by a sharp, quick pull,—i.e. with angry haste.—Not, 'swords plucked from the sheaths were crossed': as if Teucer actually crossed swords with one or more of his assailants. The whole scene has been suggested by that in the first book of the *Iliad*, as the schol. in L saw:—ἐκ τῆς Ἀχιλλεύως δὲ πρὸς Ἀγαμέμνονα ἀρχῆς (read ὀργῆς) παραγέγραπται. There, Achilles was drawing his sword—ἔλκετο δ' ἐκ κολοῖο μέγα ξίφος—when Athena came to him

(*Il.* 1. 194): ἂν δ' ἐς κουλῶν ὥσε μέγα ξίφος (*ib.* 220).—Some of the later mss. here have κουλῶν, which was a current form in late Greek (Eustathius p. 1604. 58 τὸ κολῶν κοινότερον κουλῶν λέγεται).

**731** ζ. δραμοῖσα τοῦ προσωτάτω: for the partitive gen., cp. Xen. *Anab.* 1. 3. 1 οὐκ ἔφασαν λέναι τοῦ πρόσω: Ar. *Ran.* 174 ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.—ἐν ξυλλαγῇ λόγων.. γερόντων, by means of the conciliatory words of elders: for the double gen., cp. 308 f.: for ἐν, denoting the instrument, *Ph.* 60 ἐν λιταῖς στείλαντες, *ib.* 1393 ἐν λόγοις | πείσειν.

**733** ζ. ἡμῖν, ethic dat.: O. C. 81 ἡ βέβηκεν ἡμῖν ὁ ἔνος;—τοῖς κυρίοις, i.e., Ajax himself, who is the κύριος or 'principal person' in this matter, as being most nearly concerned in it. For the poet. plur., cp. Aesch. *Ch.* 688 (Orestes to Clytaemnestra) εἰ δὲ τυγχάνω | τοῖς κυρίοις καὶ προσθήκουσιν λέγων | οὐκ οἶδα.

**735** ζ. νέας βουλὰς, his new 'counsels,' in respect of his supposed resolve to propitiate gods and men; νέουσιν.. τρόποις, the new 'dispositions,' the character of greater gentleness and docility, which the resolve implies. ἐγκαταζεύξας: he has 'harnessed' the new resolve, as it were, to the new character,—brought it under the yoke of his chastened will. The word conveys more than the idea of *subjugating* (Pindar's ἐργασίην νικαδόρῳ ἐγκώμιον ζεύξαι μένος; *N.* 1. 7). It further implies self-conquest.

ΑΓ. *ιοῦ ιοῦ.*

*βραδεῖαν ἡμᾶς ἄρ' ὁ τήνδε τὴν ὁδὸν  
πέμπων ἔπεμψεν, ἢ 'φάνην ἐγὼ βραδύς.*

ΧΟ. *τί δ' ἐστὶ χρείας τῆσδ' ὑπεσπανισμένον;*

740

ΑΓ. *τὸν ἄνδρ' ἀπηύδα Τεύκρος ἔνδοθεν στέγης  
μὴ 'ξω παρήκειν, πρὶν παρὼν αὐτὸς τύχη.*

ΧΟ. *ἀλλ' οἴχεται τοι, πρὸς τὸ κέρδιστον τραπέις  
γνώμης, θεοῖσιν ὡς καταλλαχθῇ χόλου.*

ΑΓ. *ταῦτ' ἐστὶ τᾶπη μωρίας πολλῆς πλέα,  
εἵπερ τι Κάλχας εὖ φρονῶν μαντεύεται.*

745

ΧΟ. *ποῖον; τί δ' εἰδὼς τοῦδε πράγματος \*πάρει;*

ΑΓ. *τοσοῦτον οἶδα καὶ παρὼν ἐτύγχανον.*

*ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου*

*Κάλχας μεταστὰς οἶος Ἀτρειδῶν δίχα,*

750

*εἰς χεῖρα Τεύκρου δεξιὰν φιλοφρόνως*

*θεῖς, εἶπε κάπεσκηψε παντοῖα τέχνη*

**737** *ιοῦ ιοῦ* T (Triclinius), and Turnebus: *ιοῦ ιοῦ ιοῦ* L, with most MSS., and Ald. **738** *βραδεῖαν*] F. W. Schmidt conj. *ἀχρεῖον*: Nauck and Blaydes, *μάταιον*.

**740** *ἐστὶ* L: *ἐστι* Ald.

**741** *ἀπηύδα* made in L from *ἀπηύδα*.

**742** *τύχη*

L, A, with most MSS., and Ald.: *τύχοι* Γ, and as a *v. l.* (superscript) Mosq. b, Lips. b.

**743** *κέρδιστον* L, with most MSS., and Ald.: *κέρδιον* Pal., and so Nauck and

**737 ff.** *ιοῦ ιοῦ*, a cry of despair. In *O. T.* 1071, 1182, *Tr.* 1143, and *Ph.* 38, *ιοῦ ιοῦ* stands within the trimeter.—*βραδεῖαν*, predicate. 'Either Teucer was too late in sending me, or I have been too long upon the road,'—though he had come, of course, with all speed. *ἡμᾶς.. πέμπων ὁδόν*: for the cogn. acc., cp. *El.* 1163 *πεμφθεὶς κελεύθους*. With *πέμπω*, the second acc. usu. denotes the place *to which* (*O. T.* 761 *ἀγρούς σφε πέμψαι*).—*'φάνην*: cp. 308 *'θώξεν*: 557 *'τράφης*.

**740** *χρείας τῆσδ'*, 'this urgent matter' (as they infer it to be from the speaker's distress). So *χρεῖα* sometimes = 'a request': *O. T.* 1435 *καὶ τοῦ με χρεῖας ὠδε λιπαρεῖς τυχεῖν*;—*ὑπεσπανισμένον*, 'scanted,' i.e., 'imperfectly done.' With Aesch. this partic. means 'scanted of' a thing, 'insufficiently provided' with it: e.g. *βορᾶς* (*Pers.* 490), *φόνου* (*Ch.* 577). Cp. Shakesp. *Othello* i. 3. 267 *You think I will your serious and great business scant* (i.e. 'neglect').

**741 ff.** *ἀπηύδα*: cp. *O. T.* 236 *ἀπανδῶ.. | μήτ' εἰσδέχεσθαι κ.τ.λ.*: Xen. *Cyr.*

i. 4. 14 *ἀπηγόρευε μηδένα βάλλειν*.—*παρήκειν*. When verbs of motion compounded with *παρά* mean to 'go forward,' that sense comes through the notion of going into the presence of others (*παρά τινα*): so *οἱ παρόντες* are those who come forward to address the ecclesia. Teucer was anxious that Ajax should not go forth into public (*ἔξω παρήκειν*). In *O. T.* 1241, *Tr.* 900, and *El.* 1337, as often elsewhere, *παρελθεῖν* is said of *entering* a house.

*τύχη* represents the 'vivid construction,' by which the subjunct. of the 'direct discourse' can be retained, though the principal verb is in a secondary tense: *Thuc.* i. 45 § 3 *προεῖπον.. μὴ ναυμαχεῖν.. ἦν μὴ.. πλέωσι* (instead of *εἰ μὴ πλέοιεν*). For *πρὶν* and subjunct., without *ἄν*, cp. 965. *τύχοι* would mark more clearly that he is merely repeating what Teucer said: but the weight of ms. authority is on the side of *τύχη*.

**743 ff.** *οἴχεται*, an unconsciously ominous word.—*τὸ κέρδιστον*, i.e. the

ME. Alas! Alas! Too late, then, was he who sent me on this errand,—or I have proved a laggard.

CH. And what urgent business hath been scanted here?

ME. Teucer enjoined that the man should not go forth from the house, until he himself should come.

CH. Well, he is gone, I tell thee,—intent on the purpose that is best for him,—to make his peace with the gods.

ME. These are the words of wild folly, if there is wisdom in the prophecy of Calchas.

CH. What doth he prophesy? And what knowledge of this matter dost thou bring?

ME. Thus much I know,—for I was present. Leaving the circle of chiefs who sat in council, Calchas drew apart from the Atreidae: then he put his right hand with all kindness in the hand of Teucer, and straitly charged him that, by all means in his power,

Wecklein. 747 *πάρε* Schneidewin (first in *Philol.* 4. 466, 1849: Reiske had long before conjectured *τί δεδιώς... πάρε*); *περί* MSS. 748 *οἶδα καὶ* Blaydes writes *οἶδ' ἐπελ*. 752 *κάπεσκέψεν* L, with two dots over *ν*, which a later hand has scored out.

most advantageous course which he could possibly take. Cp. *Ant.* 1113 *δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους | ἀριστον ἢ σφύοντα τὸν βίον τελεῖν*. There is no more reason for desiring *τὸ κέρδιον* here than *ἀμεινον* there. For *τὸ κέρδιον... γνώμης*, cp. *Thuc.* 1. 90 § 2 *τὸ... βουλόμενον καὶ ὑποπτον τῆς γνώμης*.

*θεοῖσιν... χόλον*: cp. 717 f.

746 *εὖ φρονῶν*, 'with intelligence' (cp. 1252): not 'with good will,' as in *Il.* 1. 73 (*Calchas*) *εὖ φρονέων ἀγορήσατο*.

747 *πάρε*, as a correction of *περί*, is irresistibly commended by the answer, *τοσοῦτον οἶδα*. Moreover, the question, 'what does Calchas know of this matter?' is strange in reference to the inspired seer, *ὅς ἦδη τὰ τ' ἔοντα τὰ τ' ἐσόμενα πρό τ' ἔοντα* (*Il.* 1. 70).

748 *τοσοῦτον*. Schol. *ἀντὶ μέγρι τοῦτον*: meaning that the word goes not only with *οἶδα*, but also adverbially with *παρὼν*: 'thus much I know, and thus far was I an eye-witness.' Rather the clause *καὶ παρὼν ἐτύγχανον* is independent of *τοσοῦτον οἶδα*, as an independent sentence is often subjoined to a relative clause: see on *O. C.* 424 *ἥς νῦν ἔχονται κάπαν αἱρονται δόρυ*. It is equiv. to a participial phrase giving the ground for *οἶδα*,

such as *αὐτὸς ἰδὼν*: cp. *Ant.* 1192 *παρὼν ἐρῶ*.

749 *συνέβρου καὶ τυρ. κύκλου*, = *κύκλου τῶν συνεδρευόντων βασιλέων*: cp. *Il.* 18. 503 *οἱ δὲ γέροντες | εἰατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ* (of judges). The Homeric *βουλή* consists, not of all the chiefs, but of a select number, specially summoned: cp. *Il.* 10. 195 *Ἀργείων βασιλῆες, ὅσοι κεκλήατο βουλήν*. In *Il.* 10. 108 ff. the number indicated is about nine.

750 Calchas is present at this council, as he is at that in the first book of the *Iliad* (*Il.* 1. 69). He knew by inspiration that, if Ajax could be kept in his tent for that one day, all would be well. Leaving the circle of the chiefs, he went to Teucer, who was awaiting the result in the neighbourhood. They sat down apart (cp. 780). The messenger was near them, and heard what Calchas said to Teucer.—*οἶος Ἀτρεδὼν δῖχα*: cp. 464 n.

751 *φιλοφρόνης*: for the *ο* before *φρ*, cp. *Ant.* 1104 *τοὺς κακόφρονας*: *ιδ.* 336 *περιβρυχίσαι* (n.).

752 *παντοία τέχνη*: *Her.* 1. 112 *ἐχρήριζε μηδεμὴ τέχνη ἐκθελίναί μιν*. *Xen. Anab.* 4. 5. 16 *εἰδεῖτο αὐτῶν πάση τέχνῃ καὶ μηχανῇ μὴ ἀπολείπεσθαι*.

εἶρξαι κατ' ἡμαρ τοῦμφανές τὸ νῦν τόδε  
 Αἴανθ' ὑπὸ σκηναῖσι μῆδ' ἀφέντ' ἔαν,  
 εἰ ζῶντ' ἐκείνον εἰσιδεῖν θέλοι ποτέ. 755  
 ἔλα γὰρ αὐτὸν τῇδε θῆμέρα μόνῃ  
 δίας Ἀθάνας μῆνις, ὡς ἔφη λέγων.  
 τὰ γὰρ περισσὰ κἀνόνητα σώματα  
 πίπτειν βαρείαις πρὸς θεῶν δυσπραξίαις  
 ἔφασχ' ὁ μάντις, ὅστις ἀνθρώπου φύσιν 760  
 βλαστῶν, ἔπειτα μὴ κατ' ἀνθρώπον φρονῇ,  
 κείνος δ' ἀπ' οἴκων εὐθύς ἐξορμώμενος  
 ἀνους καλῶς λέγοντος ἡγρέθη πατρός.  
 ὁ μὲν γὰρ αὐτὸν ἐννέπει· τέκνον, δορὶ  
 βούλου κρατεῖν μὲν, σὺν θεῷ δ' αἰεὶ κρατεῖν; 765  
 ὁ δ' ὑψικόμπως κἀφρόνως ἡμεύσατο·

**755** εἶρξαι L, and Ald.: and so the word has generally been written here. Cp. 795. εἶρξαι Hermann and Lobeck. **755** θέλοι] θέλει r.—ποτέ] Wecklein writes πέρα. Mekler conj. βούλου? εἶ. **756** τῇδε θῆμέρα] τῇδεθ' ἡμέρα L: τῇδεθ' ἡμέραι r: τῇδε θ' ἡμέρα Ald. Cp. 778, 1362: O.T. 1283. Erfurdt writes τῇδ' ἐν ἡμέρα (once approved by Lobeck, who, however, in his 2nd ed. gives τῇδε θῆμέρα). Bothe and Schaefer, τῇδ' ἐθ' ἡμέρα. **757** ὡς] ὡς r, and Ald. (with a colon after μῆνις). **758** κἀνόνητα MSS., and Ald. This reading is given also by Didymus of Alexandria (4th cent. A.D.) περὶ Τριᾶδος 3. 6, p. 358 (quoted by Lobeck), Stobaeus *Flor.* 22. 21

**755** εἶρξαι. The primitive sense of the root (*ἔργω*) was to 'press': whence come both the meanings of this verb, 'to shut out,' and 'to shut in.' Acc. to Eustathius (p. 1387. 3) the Attic form was *ἐργω* as = κωλύω ('shut out' or 'hinder'), but *ἐργω* as = ἐγκλείω. Curtius (*Elym.* § 142) thinks that this distinction was of comparatively late origin. Our MSS. consistently give *εἰρκτή*, *εἰργμός*, 'a prison.' Andoc. or. 4 § 27 has *εἰργνώνων* ('imprisoning'): Plat. *Tim.* p. 45 E *καθεργνῶσι* (indeed, the forms from *εἰργνῶ* are always aspirated). But in regard to the other forms the evidence of MSS. is often conflicting, and the practice of editors has varied. In Thuc., Bekker always writes *ἐργω*: Classen and Stahl, always *ἐργω*, even (e.g.) in 8. 74 § 3 *ἐρξεν* and 4. 47 § 3 *κατεῖρξαν*, where the ref. is to imprisonment; though in the latter place the MSS. seem to agree on *καθεῖρξαν*. On the other hand in Eur. *Bacch.* 443 the best editions give *εἶρξαι*. It may be noted that Lobeck could find no instance of *ἀφείργειν* earlier than Aelian (*Hist. An.* 12. 21 *ἀφείργμένη*): as to *ἀφερκετός*

in Aesch. *Ch.* 446, he justifies it as meaning, 'shut in (apart),' not 'shut off.' Recent editors are generally agreed in writing *εἶρξαι* here, and *ἐργεω* in 795. This is justifiable in any case, the sense being 'to restrain,' rather than definitely 'to shut in.'

*ἡμαρ τοῦμφανές τὸ νῦν τόδε*: the cumulative phrase marks the seer's anxiety to impress the fact upon his hearer; it is like the precise fulness of 741 f., *ἐνδοθεν στέγης | μὴ 'ξω παρήκειν*.

**754** ὑπὸ σκηναῖσι = σκηνῆς ὕψαυλον (796).—*μῆδ' ἀφέντ' ἔαν*: not to release him (*ἀφέντα*), and leave him to himself.

**755** ἐκείνον, where we might have looked for the less emphatic *αὐτόν*, since *Αἴαντα* has so lately preceded; an Attic idiom: cp. Andoc. or. 1 § 60 *ἐλέγξει Διοκλεῖδην ψευδόμενον, καὶ τιμωρήσασθαι ἐκείνον*.—*ποτέ* has been suspected, but needlessly; it refers to *μῆδ' ἀφέντ' ἔαν*: if Ajax were let out, Teucer would *nevermore* see him alive.

**756** ἔλα: cp. 504.—*τῇδε θῆμέρα*. The fact that Aristophanes uses this crasis (*Av.* 1071, *Thesm.* 76) proves that

he should keep Ajax within the house for this day that now is shining on us, and suffer him not to go abroad,—if he wished ever to behold him alive. This day alone will the wrath of divine Athena vex him;—so ran the warning.

‘Yea,’ said the seer, ‘lives that have waxed too proud, and avail for good no more, are struck down by heavy misfortunes from the gods, as often as one born to man’s estate forgets it in thoughts too high for man. But Ajax, even at his first going forth from home, was found foolish, when his sire spake well. His father said unto him: “My son, seek victory in arms, but seek it ever with the help of heaven.” Then haughtily and foolishly he answered:

and *Ecl. Phys.* 1. 4. 20 (ed. Heeren), and Eustath. p. 415. 13. For *κάνονητα* the only authority cited is that of Suidas s.v. τὰ γὰρ: but there Bernhardt (vol. II. p. 1012) gives *κάνονητα* (the best MS., A, having *κακνόνητα*). Here most edd. now read *κάνονητα*. —*σώματα*] Morstadt conj. *γνώματα*: Nauck writes *λήματα*. 759 *δυσπραξίας*] *δυσπραγίας* Stobaeus in *Flor.* 22. 21, but *δυσπραξίας* in *Ecl. Phys.* 1. 4. 20. 761 *βλαστῶν*] ὡ made in L from ὦ: *βλαστῶν* γ.—*φρονήμ* L: but a later hand has sought to make η into q (ei): *φρονεί* A, etc., and Ald. 764 *δορί*] *δῶρει* Dindorf.

it was familiar to Athenian ears. There is no good reason for excluding it from Tragedy, when αμ’ is allowed in tragic verse on the ground that Comedy proves it to have been common.

757 *ὡς ἔφη λέγων*, lit., as he said in the course of his statement, i.e., ‘as he went on to say.’ So Her. 3. 156 (Zopyrus) *νῦν τε, ἔφη λέγων, ἐγὼ ὑμῶν ἦκω μέγιστον ἀγαθόν* (‘he went on to say’—in continuation of his story. So too in Her. 5. 36. Cp. Dem. or. 18 § 51 *καὶ νῦν εἰπέ που λέγων, ὃ τὴν Ἀλεξάνδρου ξενίαν ὀνειδίζω ἐμοί* (‘he has said in some discourse or other’).

758 *τὰ γὰρ περισσὰ κ.τ.λ.* To judge the text aright here, we must remember that these are the words of the μάντις, who speaks as the prophet of the gods. *περισσὰ κανόνητα σώματα* are mortals whose over-great strength and success have made them wax too proud, so that they no longer serve the gods with due piety. Such mortals are *άνονητοι*,—their lives can yield no worthy fruit. Compare the words of warning addressed to Xerxes (Her. 7. 10): *ὅρας τὰ ὑπερέχοντα ζῶα ὡς κεραυνοὶ ὁ θεὸς οὐδὲ ἐξ φαντάσθαι... φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦναι*. See also v. 1077, *κάν τις σώμα γεννήσῃ μέγα κ.τ.λ.*: and Athena’s phrase in 129, *μηδ’ ὄγκον ἀρῃ μηδέν*.

It is not without reason, then, that

the reading *κάνονητα* is supported by the general consensus of ancient testimony. *κάνονητα* is adopted by several recent editors, because the *folly* of Ajax is elsewhere recognised (763 *άνους*, 766 *ἀφρόνως*), whereas he could not, they think, be called *άνονητος*. But that depends on the point of view. In the sight of the gods, the greatest warrior would be *άνονητος*, if he ceased *κατ’ ἀνθρωπον φρονεῖν*. Observe, too, that the word *σώματα* confirms *άνονητα*: the idea is that of greatness which, swollen beyond the human limit, has ceased to fulfil the proper function of mankind. Such *σώματα* are *άνονητα* because *περισσὰ*.

760 *ἔ. δστις*, referring to *σώματα*: cp. *El.* 1505 *τοῖς πᾶσιν δίκην, | δστις κ.τ.λ.* (n.).—*φύσιν βλαστῶν*: *Tr.* 1062 *θῆλος κοῦκ ἀνδρὸς φύσιν*.—*φρονή*] has the authority of the first hand in L, though here there is little to choose between indic. and subjunct.: cp. *O. T.* 1231 *αὐ φανώσ’*: *O. C.* 395 *ὅς νέος πέση*: Eur. *Ion* 855 *δοῦλος δστις ἐσθλὸς ᾖ*.

762 *ἔ. κένος δ’*. All this, down to v. 779, is still what Calchas said, as v. 780 shows.—*καλῶς λέγοντος*: gen. absol.

764 *αὐτὸν ἐννέπει*: *Il.* 12. 210 *ὃη τότε Πουλυδάμας θρασὺν Ἴκτορα εἶπε παραστάς*: *O. C.* 991 *ἐν γὰρ μ’ ἀμεινῶναι μόνον*: *Ph.* 1065 *μή μ’ ἀντιφώνει μηδέν*.

765 *σὺν θεῷ*, with the help of the gods (generally): cp. 383 (n.).

πατέρ, θεοὶς μὲν κὰν ὁ μῆδὲν ὦν ὁμοῦ  
 κράτος κατακτήσασαί· ἐγὼ δὲ καὶ δίχα  
 κείνων πέποιθα τοῦτ' ἐπισπάσειν κλέος.<sup>2</sup>  
 τοσόνδ' ἐκόμπει μῦθον. εἶτα δεύτερον 770  
 δίας Ἀθάνας, ἥνικ' ὀτρύνουσά νιν  
 ἠὺδ'ατ' ἐπ' ἐχθροῖς χεῖρα φοινίαν τρέπειν,  
 τότ' ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·  
 ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας  
 ἴστω, καθ' ἡμᾶς δ' οὐποτ' ἐκρήξει μάχη.<sup>2</sup> 775  
 τοιοῖσδέ τοι λόγοισιν ἀστεργῇ θεᾶς  
 ἐκτήσασα ὀργήν, οὐ κατ' ἄνθρωπον φρονῶν.  
 ἀλλ' εἴπερ ἔστι τῇδε θῆμέρα, τάχ' ἂν  
 γενοίμεθ' αὐτοῦ σὺν θεῷ σωτήριοι.<sup>2</sup>  
 τοσαύθ' ὁ μάντις εἶψ'· ὁ δ' εὐθὺς ἐξ ἔδρας 780

768 κατακτήσασαί] L has the second α above the line, and the second κ written large in an erasure; the 1st hand prob. wrote καταστήσασαί, which is in L<sup>2</sup> (with κ superscr.) and M.

770 εἶτα δεύτερον] Wecklein (*Ars Soph. em.* p. 26) conj. εἶτα δ' εἰς

ἔρην. 771 δίας Ἀθάνας] Mehlhorn (*Gr. Gramm.* p. 139) conj. διαν Ἀθάναν,

which is received by Wecklein and Blaydes. 772 ἐχθροῖς] ἐχθρῶν r. Reiske

767 ὁ μῆδὲν ὦν: he who is as nought,—a mere nonentity. Cp. 1231.

768 καὶ δίχα κείνων. In *Il.* 17. 620 ff. Ajax says that Zeus is manifestly on the side of the Trojans; and adds, ἀλλ' ἄγετ', αὐτοὶ περ φραζόμεθα μῆτιν ἀρίστην,—i.e., without his aid. But in these words there is no impiety—a trait foreign to the Ajax of the *Iliad*: see Introduction § 1.

769 ἐπισπάσειν κλέος. Hesych. 2, p. 168 ἐπισπάσει· ἐπιτεύχεται. Σοφοκλῆς Ἀτρεΐῃ Μυκήνας (= Μυκηναίος: fr. 137). 'Draw to,' or 'on,' oneself: so here, 'achieve.' Cp. Aesch. *Pers.* 477 τοσόνδε πλῆθος πημάτων ἐπέσπασεν, which recalls *Od.* 18. 73 ἐπισπαστον κακὸν ἔξει. Neophron fr. 3. 2 (Nauck, *Trag. Gr. Fragm.* p. 731) βροχῶν ἀγχόνην ἐπισπασας δέρη (where δέρη should prob. begin the verse). The middle voice would seem fitter in all these places: cp. Apollod. 2. 1 ἐπισπᾶσθαι τὴν ἀπὸ τῶν θεῶν ὀργήν. This seems an instance in which metrical necessity accounts for the use of the active voice; as, conversely, a metrical motive so often induced the use of middle forms.

771 δίας Ἀθάνας. The genitive, if sound, is best taken as depending on

ἀντιφωνεῖ in the sense of ἀντίον λέγει, 'says to her face.' In *Ph.* 1065, however, this verb takes an acc. of the person, μή μ' ἀντιφωνεῖ μῆδεν: and no verb of 'accosting' affords a parallel to such a constr. as ἀντιφωνεῖν τινος. Such phrases as those in Aesch. *Pers.* 694 f. ἀντία λέξαι | σέθεν ('in thy presence'), *Od.* 15. 377 ἀντία δεσποίνης φάσθαι, are not relevant. (In *Il.* 1. 230, ὅστις σέθεν ἀντίον εἶπῃ, the sense is, 'against thee.')

Other explanations are the following. (1) The poet meant to add something to the effect of ἤτιμασε τὴν παραίνεσιν, but changed the form of the sentence. (2) Ἀθάνας, ἥνικα.. ἠὺδ'ατο stands for a gen. absol., Ἀθάνας αὐδωμένης. (3) The gen. depends on ἔπος in 773, 'a saying about her,' like μῶθος.. φίλων (*Ant.* 11).

The most attractive remedy is Mehlhorn's, διαν Ἀθάναν, so that the verb shall have the same constr. as in *Ph.* 1065. But, if this be right, how did the genitive arise? Possibly some annotator, who thought that after ἠὺδ'ατ' in 772 the subject of ἀντιφωνεῖ might be obscure, wrote ΔΙΑΣ in the margin, and this, mistaken for ΔΙΑΣ, led to ΔΙΑΣ ΑΘΑΝΑΣ supplanting ΔΙΑΝ ΑΘΑΝΑΝ in the text. The occurrence of the same

"Father, with the help of gods e'en a man of nought might win the mastery; but I, even without their aid, trust to bring that glory within my grasp." So proud was his vaunt. Then once again, in answer to divine Athena,—when she was urging him onward and bidding him turn a deadly hand upon his foes,—in that hour he uttered a speech too dread for mortal lips: "Queen, stand thou beside the other Greeks; where Ajax stands, battle will never break our line." By such words it was that he brought upon him the appalling anger of the goddess, since his thoughts were too great for man. But if he lives this day, perchance with the god's help we may find means to save him.'

Thus far the seer: and Teucer had no sooner risen from

conj. ἐχθροῦς. **773** τότ' ὁ δ' Γ, Δ, and Hartung. Musgrave conj. τόδ' or τοῦτ'.—ἀντιφώνει Δ (as imperf.?). **776** τοιοῖσδέ τοι Hermann: τοιοῖσδε τοῖς MSS. **778** τῇδε θ' ἡμέραι L (made from τῇδ' ἐν ἡμέραι): τῇδε θ' ἡμέρα A (with τ above), T, Ald.: τῇδ' ἐν ἡμέρα L<sup>2</sup>, Pal., Aug. c. **779** αὐτοῦ L, with most MSS., and Ald.: αὐτῷ Γ. **780** εἰφ' made in L from εἴπεν.

words in 757 may have helped. [The Homeric fem. is δία, διάν. But διὰ occurs in *Rhes.* 226 Ἀπολλών, ὦ δία κεφαλὰ.]

If, on the other hand, δίας Ἀθάνας be genuine, then corruption may lurk in δέυτερον: e.g. the poet may have written εἶτα δ' ἀντίον.

**774 ε.** τοῖς ἄλλοισιν Ἀργείων: a somewhat unusual phrase, instead of τοῖς ἄλλοις Ἀργείοις, or τοῖς ἄλλοις τῶν Ἀργείων. The dat. with πέλαις is rare, but cp. Pind. O. 7. 18 Ἀσίας.. νῆσον πέλας | ἐμβόλῳ ναίοντας: Aesch. *Suppl.* 208 θέλ-  
λ' αὖν ἦδη σοὶ πέλας θρόνους ἔχειν. Aesch. fr. 102 ἀμφωτίδες τοι τοῖς ἐνωτίοις πέλας.

καθ' ἡμᾶς, 'over against' the place in the line of battle where Ajax is stationed. Xen. *Cyr.* 7. 1 § 16 (with ref. to an army arrayed for battle) τὰ μὲν καθ' ἡμᾶς ἐμοιγε δοκεῖ.. καλῶς ἔχειν.. ἀλλὰ τὰ πλάγια (the flanks) λυπεῖ με.

οὐποτ' ἐκρήξα μάχη. The only natural sense of these words is, 'battle will never break forth.' This may mean, 'the enemy wll never be able to break forth (like a torrent bursting through a barrier), and carry confusion into our ranks.' Ajax will suffice to stem the tide.—The words could not mean, 'the battle (on our side) will never break up.' For the verb, cp. Arist. *Meteor.* 2. 8 (p. 366 b 32) ἐκρήξας εἰς τὸν ὑπὲρ γῆς τόπον φανερώς ὥσπερ ἐκ νεφείας ἐξῆλθεν ὁ κυνήσας ἀνεμος.

**776 ε.** τοιοῖσδέ τοι: cp. *El.* 984 τοι-

αὐτὰ τοι νῦν πᾶς τις ἐξερεῖ βροτῶν: fr. 25 τοιαῦτά τοι σοι.. λέγω: Aesch. *Ag.* 903 τοιοῖσδέ τοι νῦν ἀξιώ προσφθέγμασιν. With the τοῖς of the MSS., τοιοῖσδε would be predicative ('such were the words by which..'). But τοι suits the final comment.

δσπεργῇ, pass., 'not to be desired,' as in O. T. 228 πείσεται γὰρ ἄλλο μὲν | ἀσπεργές οὐδέν (the only other place where it occurs). The mildness of the word gives it a peculiar force: cp. *Tr.* 745 ἀζηλον.. ἔργον.—ἐκτήσας ὄργην: cp. *El.* 1003 κακὰ | κτησώμεθ': *Tr.* 793 κατακτήσαιο λυμαντήν βίον: fr. 101. 3 εὐκλειαν ἀν κτήσαιο μᾶλλον ἢ ψόγον.—οὐ κατ' ἀνθρωπον φρονών: *Ant.* 768 φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἴων.

**778 ε.** ἔστι=εἴη: cp. 783, *Ph.* 422.—αὐτοῦ.. σωτήριοι: the dat. of the person is usual with σωτήριος: but cp. Aesch. *Ag.* 1156 γάμοι.. ὀλέθροι φίλων: *Her.* 2. 74 ἀνθρώπων.. δηλήμονες.—σὺν θεῷ, qualifying the augury: cp. *Eur. Med.* 915 πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν: *Ar.* *Pl.* 114 ἐν θεῷ δ' εἰρήσεται. O. T. 145 εὐτυχεῖς | σὺν τῷ θεῷ φανούμεθ' (=σὺν Ἀπόλλωνι).

**780** ὁ δ'.. Τεύκρος: cp. *Ph.* 371 ὁ δ' εἰπ' Ὀδυσσεύς (n.).

εὐθὺς ἐξ ἔδρας, immediately on rising from his seat beside Calchas (750 n.). No sooner had Calchas finished, than Teucer rose, and sent the messenger, who was close by,—sitting among the λαοί.



- πέμπει με σοὶ φέροντα τάσδ' ἐπιστολάς  
 Τεύκρος φυλάσσειν. εἰ δ' ἀπεστερήμεθα,  
 οὐκ ἔστιν ἀνὴρ κείνος, εἰ Κάλχας σοφός. 78
- XO. ὦ δαῖτα Τέκμησσα, δύσμορον γένος,  
 ὅρα μολοῦσα τόνδ' ὅποι' ἔπη θροεῖ. 785  
 ξυρεῖ γὰρ ἐν χρῶ τοῦτο μὴ χαίρειν τινά.
- TE. τί μ' αὖ τάλαιναν, ἀρτίως πεπαυμένην  
 κακῶν ἀτρύτων, ἐξ ἔδρας ἀνίσταται;
- XO. τοῦδ' εἰσάκουε τάνδρ' ὅς, ὥς ἦκει φέρων  
 Αἴαντος ἡμῖν πράξιν ἣν ἤλγησ' ἐγώ. 790
- TE. οἴμοι, τί φῆς, ἄνθρωπε; μὲν ὀλώλαμεν;
- AG. οὐκ οἶδα τὴν σὴν πράξιν, Αἴαντος δ' ὅτι,  
 θυραῖος εἴπερ ἔστιν, οὐ θαρσῶ πέρι.

**782** Τεύκρος] Blaydes conj. αὐτὸν: Wecklein, κείνον. ἀπεστερήμεθα] ἀπεστηρή-  
 μεθα L, the first η from a corrector; under it is another letter (ω? not ε). Wakefield  
 conj. ἀφυστερήμεθα: Badham, ἀρ' ὑστερήσαμεν: Schenkel, ἀρ' ὑστερήμεθα: Bergk, εἰ  
 δ' ἀπεστ', ἤρημεθα. **783** οὐκ ἔστιν ἀνὴρ κείνος L: οὐκ ἔστιν ἀνὴρ κείνος most MSS.,  
 and Ald. For οὐκ ἔστιν, Heimsoeth and Blaydes conj. οὐκ ἔστ' ἔτ'. **784** δύσμορον  
 γένος] Schenkel and Blaydes conj. δύσμορος γέναι. **785** ὅρα L. In L the δ' of τόνδ'

(Cp. *Il.* 2. 96 λαὼν ἱζόντων, —in the  
 agora.) Some take εὐθὺς ἐξ ἔδρας as =  
 'immediately, from his seat,' —i.e., with-  
 out rising (so that he would beckon or  
 call the man to him): cp. *Il.* 19. 77 αὐτ-  
 ὄθεν ἐξ ἔδρας, οὐδ' ἐν μέσσοισιν ἀναστὰς:  
*Od.* 13. 56 (ἐσκεισαν) αὐτόθεν ἐξ ἔδρων,  
 'even there as they sat.' But in those  
 phrases αὐτόθεν helps to fix the sense:  
 whereas ἐκ following εὐθὺς regularly de-  
 notes the point from which the further  
 action sets out (εὐθὺς ἐξ ἀρχῆς, εὐθὺς ἐκ  
 νέου, etc.). Hence εὐθὺς ἐξ ἔδρας ought  
 to mean, 'immediately after sitting.' —  
 Other explanations of ἐξ ἔδρας are: (1)  
 'from where I (the messenger) sat.'  
 (2) 'After the sitting of the council.'  
 But Teucer would not wait for that.  
 (3) 'Leaving the council' (or strictly, its  
 neighbourhood, since Calchas had come  
 apart from it, 750). This would imply  
 that Teucer had been included in the ξύν-  
 εδρος κύκλος: but the tone used towards  
 him by Menelaüs (1120 ὁ τοξότης) and  
 Agamemnon (1235 δούλων) makes this  
 very unlikely.

Teucer sends a messenger, instead of  
 going himself, probably because he hopes  
 that his mediation with the chiefs may  
 do some good. What he dreads is simply  
 that Ajax should leave the tent; and a

message could prevent that. He has no  
 cause to suspect that Ajax meditates  
 suicide.

**781 f.** ἐπιστολάς: *Tr.* 493 n.—φυ-  
 λάσσειν, (these mandates) for you to  
 observe; cp. Aesch. *Suppl.* 179 αἰνῶ  
 φυλάξαι τὰμ' ἐπη δελτομένας: and for  
 the epexegetic inf., *O. C.* 231 πόνον . .  
 ἀντιδίδωσκ' ἔχειν.—φυλάσσειν should not  
 be taken as governing Αἴαντα understood.  
 —ἀπεστερήμεθα: 'deprived' (of the power  
 to obey the command); hence, 'frus-  
 trated.' Cp. *O. T.* 769 ff., where Iocasta  
 says, ἀξία δέ που μαθεῖν | κάγω κ.τ.λ.,  
 and Oed. replies, κοῦ μὴ στερηθῆς (sc. τοῦ  
 μαθεῖν). Eur. *Andr.* 913 κἀκτενας, ἥ τις  
 συμφορά σ' ἀφελετο; (i.e., τὸ κτείνειν, —  
 'prevented' or 'baffled' thee).—Wake-  
 field's ἀφυστερήμεθα is a perf. pass. which  
 nowhere occurs: a better conjecture is  
 Badham's εἰ δ' ἀρ' ὑστερήσαμεν: but the  
 text appears sound.

**784 f.** δαῖτα, pass., 'afflicted' (δαῖω,  
 to burn), as in Aesch. *Pers.* 280, etc.  
 For the act. sense, 'hostile,' which is  
 more frequent, see above, 365. The epic  
 form δῆϊος (which never means 'wretched')  
 is foreign to Tragedy, which, however,  
 admits ἀδρος (*O. C.* 1533) and δροῦν (*ib.*  
 1319).—γένος, 'being,' 'creature,' an epic  
 use: *Il.* 9. 538 (Artemis) ἡ δὲ χολωσα-

where they sat than he sent me with these mandates for thy guidance. But if we have been foiled, that man lives not, or Calchas is no prophet.

CH. Hapless Tecmessa, born to misery, come forth and see what tidings yon man tells; this peril touches us too closely for our peace.

*Enter TECMESSA.*

TE. Why do ye break my rest again, ah me, when I had but just found peace from relentless woes?

CH. Harken to yon man, and the tidings of Ajax that he hath brought us, to my grief.

TE. Alas, what sayest thou, man? Are we undone?

ME. I know not of thy fortune, but only that, if Ajax is abroad, my mind is ill at ease for him.

has been added above the line. **786** ξυρεῖ.. τινά. Leeuwen would substitute this verse for 812 (σφῆιν.. θανείν). **789** ὥς made in L from δσ. **790** πράξιν] Reiske conj. βάξιν (because πράξιν recurs in 792), which Bothe and Hartung adopt. **791** ἀνθρώπῃ] L seems to have ὠνθρώπε, though it might be read as ὠ'νθρώπε, in which case the accent would be a trace of an original ᾤ: the ω, however, does not seem to have been made from α. Cp. 1154. ὠνθρώπε A, etc., and Ald.: ἀνθρώπε Γ, T, and others. **792** Αἰαντος δ' ὅτι] Nauck conj. Αἰαντος δέ τοι.

μήν δ' ἴον γένος λοχέαιρα: *ib.* 6. 180 (the Chimæra) ἡ δ' ἀρ' ἐν θεῶν γένος οὐδ' ἀνθρώπων.—*Throet*: 67 n.

**786** ξυρεῖ.. ἐν χρῶ. The metaphor from close shaving (*Her.* 4. 175 κείροντες ἐν χρῶ) means that the moment is critical: παροιμία ἐπὶ τῶν ἐπικινδύνων πραγμάτων. The razor grazes the surface of the flesh. It would convey a different notion if we said, 'the knife cuts to the quick.' (The Lat. *tondere ad vivam cutem* is used of 'fleecing' a person in Plaut. *Bacch.* 2. 3. 8.) Thus the different image in *Ant.* 996, ἐπὶ ξυροῦ τύχης, is yet kindred in purport. For ἐν χρῶ, cp. Lucian *Adv. Indoct.* 3 τῆς ἐν χρῶ πρὸς τὰ βιβλία συνουσίας.—The dat. χρῶ occurs only in this phrase. Sophocles has χρωτὶ in *Ant.* 246, *Tr.* 767, and the Ion. χρῶ in *Tr.* 605. Cp. γέλω (*Od.* 18. 100), ἔρω (*ib.* 212), ἰδρῶ (*Il.* 17. 385), φῶ ('light,' *Eur.* fr. 534).

μὴ χαίρειν τινά: inf. of result, without ὥστε: 822: *Ant.* 63 ἀρχόμεσθ' ἐκ κρείσσων, | καὶ ταῦτ' ἀκούειν κ.τ.λ. (n.).

**787 f.** Tecmessa, who, at the desire of Ajax (684), had withdrawn into the tent (692), now re-enters, with Eurysaces (cp. 809).—ἀτρώτων: *Pind. P.* 4. 178 ἀτρωτον πόνον: *Moschus* 4. 69 ἀτρώτοισιν | ἀλγεσι μοχθίζουσιν.

**790** πράξιν, 'fortune,' 'plight,' the

usual sense of the sing. in Sophocles (*O. C.* 560 n.). The word is somewhat strange, since the message announces nothing new which has befallen Ajax, but merely points to an imminent crisis in his fate. This is the true recommendation of the conjecture βάξιν,—not the fact that πράξιν recurs in 792. But φέρων.. πράξιν may be a reminiscence of *Pers.* 248 (a play of which there are several echoes in the *Ajax*): καὶ φέρει ('announces') σάφες τι πρᾶγος ἐσθλὸν ἢ κακὸν κλύειν.—*ήλγησ'*: for the aor. cp. 693 n.

**791** ἀνθρώπε: cp. 1154. These seem to be the only examples of this voc. in Tragedy, as Elmsley observed. If we add ὦ, ὠνθρώπε is the correct form (by the rule that, in crasis, the accent of the second word is kept: cp. ὦγαθέ). But the absence of ὦ makes the voc. a little less familiar and colloquial. In 1154, on the other hand, ὠνθρώπε is suitable.—ὀλόλαμεν: like *Deianeira's* σεοῶμεθα (*Tr.* 83).

**792 f.** Αἰαντος is governed by πέρι; but, coming immediately after πράξιν, it would necessarily strike the ear as if opposed to τὴν σήν: 'I do not know thy plight, but (I do know) that of Ajax,—viz., that, if he is abroad, I fear for him.' It would not be well, however, to omit the comma after πράξιν, and so bind it

- TE. καὶ μὴν θυραῖος, ὥστε μ' ὠδίνειν τί φῆς.  
 AF. ἐκείνον εἶργειν Τεῦκρος ἐξεφίεται 795  
 σκηνῆς ὕπαυλον μῆδ' ἀφιέναι μόνον.  
 TE. ποῦ δ' ἐστὶ Τεῦκρος, καπὶ τῷ λέγει τάδε;  
 AF. πάρεστ' ἐκεῖνος ἄρτι· τήνδε δ' ἐξοδον  
 ὀλεθρίαν Αἴαντος ἐλπίζει φέρειν.  
 TE. οἴμοι τάλανα, τοῦ ποτ' ἀνθρώπων μαθῶν; 800  
 AF. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν  
 τὴν νῦν, ὅτ' αὐτῷ θάνατον ἢ βίον φέρει.  
 TE. οἱ ἄγῳ, φίλοι, πρόσστητ' ἀναγκαίας τύχης,  
 καὶ σπεύσαθ' οἱ μὲν Τεῦκρον ἐν τάχει μολεῖν, 811

794 θυραῖος] θυραῖος γ' Elmsley.—μ' made in L from κ'. 796 ἀφιέναι] In L a letter (μ?) has been erased between α and φ.—μόνον] Schneidewin conj. δόμων. 799 ἐλπίζει φέρειν] Bothe conj. ἐλπίζειν φέρεi ('metuere nos facit'): Bergk, ἐλπίζει φρεσίν: F. W. Schmidt, ἐλπίζει ῥέπειν: Badham, ἐλπίζει φθάνειν: Enger, ἐλπίζει κυρεῖν (adopted by Nauck and Wecklein). Blaydes writes, *δλεθρον eis Αἴαντος ἐλπίζει φέρειν*. He also suggests (with *δλεθρίαν*) *ἐλπίζει πέλειν*, or *ἐλπίζειν θροεῖ*. Paley conj. *ἐλπίζω φέρειν* (with λέγεις for λέγει in 797): or *ἐλπίζειν φέρω*.

strictly to Αἴαντος. That slight pause helps to prepare the ear for the coming construction with *πέρι*.

794 καὶ μὴν in assent: cp. *El.* 556 καὶ μὴν ἐφίμ'. The conjectural insertion of γ' after θυραῖος is plausible (cp. 531 n.), but needless.—ὠδίνειν τί φῆς: *Eur. Heracl.* 644 πάλαι γὰρ ὠδίνουσα τῶν ἀφικμένων | ψυχὴν ἐτήκου νόστος εἰ γε-νήσεται.

795 εἶργειν: 753 n.—ἐξεφίεται: the only instance of this compound, except *Eur. I. T.* 1468, where ἐξεφίεμαι has a like sense. But ἐξαφίεναι (*Tr.* 72) was current in prose. Cp. the unique ἐξαπίδομεν in *O. C.* 1648.—σκηνῆς ὕπαυλον: *El.* 1386 δωμάτων ὑπόστεγοι (n.).

797 καπὶ τῷ: 'by reason of what?' Here ἐπὶ with dat. denotes cause or occasion (rather than aim, 'with a view to what?'). Cp. *El.* 333 ἀλγὼ 'πὶ τοῖς παροῦσιν (and *ib.* 1230): *Ph.* 174 ἀλύει δ' ἐπὶ παντὶ τῷ | χρεῖας ἰσταμένῳ.

798 τήνδε δ' ἐξοδον.. φέρειν. There is strong reason to think that φέρειν is genuine, and has the sense of 'tending towards.' For (1) Sophocles has thus used φέρω in *O. T.* 517 *eis* βλάβην φέρων: *ib.* 519 f. οὐ γὰρ *eis* ἀπλοῦν | ἡ ζημία μοι τοῦ λόγου τούτου φέρεi: *ib.* 991 *ἐς* φόβον φέρων. Cp. *Her.* 1. 10 *ἐς* ἀσχύνην φέρεi. (2) This sense precisely suits the context here, where the apprehension is *vague*;

Calchas had not said *how* the ἐξοδος was to be fatal, but merely that it was to be prevented, on pain of never again seeing Ajax alive. But *δλεθρίαν*.. φέρειν could not mean, 'is of fatal tendency.' Such a fusion of *δλεθρίαν εἶναι* with φέρειν *eis* δλεθρον is impossible.

Nor can we render: 'He (Teucer) forebodes that this going-forth, which he announces, will be fatal to Ajax.' φέρειν could be said only of the messenger—not of the man who sends him. Paley's conjecture, *ἐλπίζω φέρειν*, meets the point as to φέρειν, but the change to the first person is too harsh. Bothe's *ἐλπίζειν φέρεi* ('Teucer announces that he forebodes, etc.) strains both verbs. Enger's *ἐλπίζει κυρεῖν* is somewhat tame, and does not seem very probable.

Could δλεθρίαν Αἴαντος have come from Αἴαντος *eis* δλεθρον? Easily, doubtless, if *eis* had been lost after -ος. I incline to this solution. Αἴαντος *eis* δλεθρον is not only intrinsically better, but also slightly more probable, than δλεθρον *eis* Αἴαντος (the reading of Blaydes in his text), since then *eis* follows -ον, and its unusual position would also tend to prevent its being overlooked. But the place of *eis* after its case is no objection, since Αἴαντος is an attributive gen.: see *O. T.* 178 n.

801 τῷ Θεστορείου μάντεως. *Il.* 1. 69 Κάλχας Θεστορίδης, ὠανοπόλων δχ'

TE. He is abroad indeed, so that I am in anguish to know thy meaning.

ME. Teucer straitly commands that ye keep Ajax under shelter of the roof, and suffer him not to go forth alone.

TE. And where is Teucer, and wherefore speaks he thus?

ME. He hath but now returned; and forbodes that this going forth is fraught with death to Ajax.

TE. Unhappy me! from whom can he have learned this?

ME. From Thestor's son, the seer, this day,—when the issue is one of life or death for Ajax.

TE. Ah me, my friends, protect me from the doom threatened by fate! Speed, some of you, to hasten Teucer's coming;

Canter, *ὀλεθρίως Αἶαντος ἐλπίζει φέρειν*: Musgrave, *ὀλεθρίως Αἶαντ' ἐς ἐλπίζει φέρειν*. 802 δτ' L, with most MSS., and Ald.: *ἦτ', ἦτ', or ἦ τ' r*. Blaydes conj. *ὁ δ'*. The conjecture *δς* was made first by Fr. Jacobs (1790), but also by Wunder and by a writer in *Class. Journ.* VII. p. 246.—*φέρει*] Wecklein and Blaydes write *θροεί*. 808 οὐ γὰρ: οὐ ἐγὼ L with most MSS. and Ald.:—*τύχης*] *τύχας* L<sup>2</sup> (=Lb), with *η* written above *α*.

*ἄριστος*. Cp. above, 134, *Τελαμῶνιε παῖ*: and n. on *Ο. T.* 267. According to one legend, Thestor was the son of Idmon (*Ἰδμων*), the seer who accompanied the Argonauts, and whose father was Apollo (schol. Apoll. Rhod. i. 139). The name *Θέσ-τωρ* is from the root *thes*, 'desire,' 'pray,' whence *θεσσάμενος* (= *αἰτησάμενος*, Archil. fr. 11, etc.), *πολόθεστος* 'much besought' (Curt. *Etym.* vol. II. p. 137): meaning, 'one who prays to the gods.' *Κάλχας* is prob. from *καλχαίνω*, one who 'darkly broods' on futurity (*Ant.* 20 n.).

*δτ' αὐτῷ... φέρε*. The traditional *δτ'* (*δτε*) seems right. Tecmessa has already heard that the *ἐξοδος* is perilous. The new fact which she is now to learn is that 'this day' must decide the fate of Ajax. If, however, *δτ'* be changed to *δς*, then this new fact will not be told, unless the words *καθ' ἡμέραν τὴν νῦν* be taken with what follows (*δς... φέρε*). But they go more naturally with what precedes them (*τοῦ... μάντεως*, sc. *μαθῶν*).

If *φέρει* be sound, the subject to it is *ἡ ἐξοδος* (798). There is nothing harsh in this, since the *ἐξοδος* is the matter uppermost in the minds of the speakers. *φέρει... θάνατον ἢ βίον* then means, 'is fraught with death or life': cp. *Ph.* 109 *εἰ τὸ σωθῆναι γε τὸ ψεύδος φέρε*: *El.* 84 *ταῦτα γὰρ φέρε* | *νίκην*: *id.* 1042 *χὴ δίκη βλάβην φέρε*. The subject to *φέρει* is certainly not *ἡμέρα ἡ νῦν*. If Calchas were subject

to *φέρει*, the verb would mean *ἀγγέλλει*: but, for this sense, the subject must be the *ἀγγελος* himself, not the sender. There is no parallel for *φέρει* as = merely 'portends.'

It is possible that *ΦΕΡΕΙ* came, under the influence of *ΦΕΡΕΙΝ* in 799, from *ΘΡΟΕΙ* (the subject being Calchas): but we should not be warranted in altering the text. Wecklein and Blaydes, reading *θροεί*, compare *O. C.* 1425 (*τὰ τοῦδε μαρτεύμαθ'*, *δς σφῶν θάνατον ἐξ ἀμφοῖν θροεί*).

808 οὐ γὰρ: rare in Tragedy: in *El.* 674, 1115 *τάλαινα* is added: but cp. *Eur. Ph.* 1274 οὐ γὰρ, *τί λέξεις*;—*προστήτ'*, place yourselves (as it were) *in front of it*, i.e., 'interpose between it and me,' 'defend me from it.' Cp. *Her.* 9. 107 οὐ δορυφόροι οὐ Μασιστῶ πρόστησαν (sc. αὐτοῦ). For the usage of *προστήναι*, see on *El.* 980.—*ἀναγκάας τύχης*, the fortune impending over Tecmessa from that *ἀνάγκη*, or destiny, which Calchas has expounded. Cp. 485.—Not, 'avert the fatal chance' which threatens Ajax (as if they were to place themselves between *him* and the *τύχη*).

804 π. οὐ μὲν, the messenger, and the *πρόσπολοι* of Ajax, who are to hasten to the camp: οὐ δὲ... οὐ δὲ, the two divisions of the Chorus, who are to search the coast.—*Τεκκρον μολεῖν*, depending on *σπεύσατε*: cp. *Her.* i. 74 *ἐσπευσαν... εἰρήνην ἐνωτοῖσι γενέσθαι*.

οἱ δ' ἐσπέρους ἀγκῶνας, οἱ δ' ἀντηλίου  
ζητεῖτ' ἰόντες τάνδρὸς ἔξοδον κακὴν.

805

ἐγνοκα γὰρ δὴ φωτὸς ἡπατημένη  
καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.  
οἴμοι, τί δράσω, τέκνον; οὐχ ἰδρυτέον·  
ἀλλ' εἶμι καγὼ κεῖσ' ὅποιπερ ἂν σθένω.

810

χωρῶμεν, ἐκονῶμεν, οὐχ ἔδρας ἀκμή,  
σῶζ' εἰν θέλοντας ἄνδρα γ' ὃς σπεύδῃ θανεῖν.

XO. χωρεῖν ἔτοιμος, κοῦ λόγῳ δεῖξω μόνον.

τάχος γὰρ ἔργου καὶ ποδῶν ἅμ' ἔψεται.

815

805 ἐσπέρους] L has an erasure at ου: it is not clear whether it was α or α.—ἀγκῶνας] Blaydes conj. αὐλῶνας.—ἀντηλιος L, etc., and Suidas s.v. ἀγκῶν: ἀνθελιους Γ, and Ald. 806 τάνδρὸς L, with most MSS., and Ald.: ἀνδρὸς Α, Γ, and others.—κακὴν] Wecklein writes λαβεῖν. 810 κεῖσ' κείσε L.—ὅποιπερ] δη περ Ien. 811 ἐκονῶμεν] ο made in L from ω. 812 σῶζ' εἰν θέλοντες] (made

ἐσπέρους...ἀντηλίου. So in Eur. *Or.* 1258 ff. the Chorus is divided into two ἡμυχόρια, which, by Electra's direction, guard respectively the east and the west side of the palace at Mycenae:—HM. χωρεῖτ', ἐπειγώμεσθ'· ἐγὼ μὲν οὖν τρίβον | τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βοάας. | HM. καὶ μὲν ἐγὼ τόνδ', ὃς πρὸς ἐσπέραν φέρεται. There, the 'eastward path' is the παράδος of the spectator's left; the 'westward,' that on his right. In the *Orestes*, however, the hemichoria do not leave the orchestra. The Ionic form ἀντήλιος was used in Tragedy: so ἀπηλώτης, even in Attic prose. ἀνθελίος occurs first in the comic poet Theopompus (*circa* 390 B.C.).—ἀγκῶνας, the bends or bays of the coast, as in Her. 2. 99 ἀγκῶν is a bend of the Nile. The acc. depends on ἰόντες (*O. T.* 637 οὐκ εἰ σύ τ' οἴκος).—ζητεῖτ', a new finite verb, instead of an inf. ζητεῖν, parallel with μολεῖν. This is a tendency of Greek idiom: cp. *Ph.* 216 (βοᾷ), *O. C.* 351 (ἡγεῖται), *Tr.* 267 (φωνεῖ), *ib.* 677 (φθίνει).

807 ε. φωτὸς ἡπατημένη, deceived by him: schol. καταφρόνησας ἡπάτησε με. Cp. Eur. *Or.* 497 πλῆγεις θυγατρὸς. Others understand, 'deceived concerning (or in) him': but the genitive will hardly yield that sense.—She refers esp. to his words in 684—692.—χάριτος: cp. 212 (στέρξας ἀνέχει), and her words in 520 ff.—ἐκβεβλημένη: for the assonance (after ἡπατημένη) with the end of the last v., cp. 1085 f.: *Ph.* 121 f.: *Tr.* 1265 f.

809 ε. τί δράσω, τέκνον; She shrinks from leaving the child, but decides that she must, and leaves him at the tent (cp. 985), where she rejoins him after v. 973.

ὅποιπερ ἂν σθένω. These words, implying that she has no strength to go far, are significant, because she is to find the body of Ajax near the tent (891), while the Chorus have been vainly seeking him further off.

811 ε. ἐκονῶμεν: cp. 988: *Tr.* 1255 (n.).—οὐχ ἔδρας ἀκμή: cp. *El.* 22 ἔργων ἀκμή: *Ph.* 12 ἀκμή γὰρ οὐ μακρῶν ἡμῶν λόγων. Verse 812 seems genuine. The fear which had haunted Tecmessa from the moment when Ajax regained his sanity (326), and which his words had lulled, has been revived by the message of Calchas. The definite expression of that fear, by σπεύδῃ θανεῖν, is a fitting close to this scene, and prepares for the next.

As to the diction of the verse, three points claim notice. (1) The γε after ἄνδρα emphasises, not that word, but the whole clause, ἄνδρα ὃς σπεύδῃ θανεῖν. Cp. *Ant.* 213 f., 648 f.: *El.* 1506: *O. C.* 1278. It contrasts ἔδρας with his σπουδή. (2) σπεύδῃ is the original reading to which L's points (cr. n.). It generalises the statement. (3) θέλοντας, which was written by the first hand in L, is in its turn supported by σπεύδῃ as against θέλοντας: for, if the sentiment is general, it will depend on οὐχ ἔδρας ἀκμή more fitly than on χωρῶμεν. In

let others go to the westward bays, and others to the eastward, and seek the man's ill-omened steps. I see now that I have been deceived by my lord, and cast out of the favour that once I found with him. Ah me, my child, what shall I do? We must not sit idle:—nay, I too will go as far as I have strength. Away—let us be quick—'tis no time to rest, if we would save a man who is in haste to die.

CH. I am ready, and will show it in more than word;—speed of act and foot shall go therewith.

from -ας) ἀνδρά (sic) γ' ὅς ἂν σπεύδει (made from σπεύδῃ) θανεῖν L. (A later hand has sought to delete ἂν.) θέλοντες or θέλοντος r: θέλοντες Ald. The later mss. are divided between ἀνδρα γ' ὅς ἂν σπεύδῃ (Δ, Aug. c, etc.), and ἀνδρα γ' ὅς σπεύδει (A, etc., and Ald.).—Hermann once wrote θέλοντας (the acc. to depend on οὐχ ἔδρας ἀκμή), and ἀνδρα γ' ὅς σπεύδῃ: but later θέλοντες, and ἀνδρ' ὅς ἐκσπεύδει.—Dindorf and others reject the verse. §18 χωρεῖν] χωρεῖν γ' Γ.

this case, the acc. θέλοντας depends on οὐχ ἔδρας ἀκμή as = οὐχ ἰδρύντον, a constr. quite possible for poetry: cp. *El.* 479 f. ἔπεστί μοι θράσος... κλύουσιν (n.).

§182. ἔτοιμος, without the verb εἰμί, as in *O. T.* 92: *Eur. El.* 796: *Dem.* or. 9 § 4: *Plat. Polit.* 277 E, and often.—ἔργον, the usual antithesis to λόγῳ, is defined by ποδῶν.

Tecmessa now leaves the scene by the entrance on the spectator's left, leading to the open country. The Messenger, with the servants of Ajax, goes out on the spectator's right, as being bound for the Greek camp.

The Chorus leave the orchestra in two ἡμιχόρια, one by the πάροδος on the right, the other by that on the left. The withdrawal of the Chorus from the orchestra during the course of a play was called μετάρσσις: their return, ἐπιπάρσσις. The other extant examples are:—(1) *Aesch. Eum.*: μετάρσσις at v. 231: ἐπιπάρσσις at v. 299. (2) *Eur. Alc.*: μ., 746: ἐ., 872. (3) *Eur. Helen.*: μ., 385: ἐ., 515. (4) *Ar. Eccl.*: μ., 310: ἐ., 478.

A change of scene is now supposed to take place, from the ground in front of the tent of Ajax to a lonely spot on the sea-shore, with trees or bushes (νάπος, 892). We do not know how this change was managed. (1) It may have been indicated merely by removing the hangings on the back-wall which represented the σκηνή of Ajax. This is A. Müller's view (*Gr. Bühnenalterthümer*, p. 162). (2) Wecklein supposes that a back-wall, representing the σκηνή, was drawn back

on right and left, disclosing the new scene.—We cannot assume the use of περιακτοῖ in the poet's time (cp. note at the beginning of the play). Had they been in use, the περιακτος on the spectator's left could have turned, so as to represent a new locality (τόπος). The right-hand περιακτος, indicating the region in which the whole action takes place (χώρα), would not have been changed.

The only other Greek play in which a change of scene is certain is the *Eu-menides*, where the action begins at the temple of the Delphian Apollo, and passes at v. 235 to that of Athena Polias at Athens. This may have been marked merely by substituting a statue of Athena for one of Apollo.

§18 Ajax is standing at the side of the scene on the spectator's right, near the underwood which screens him when he falls—so that his body is not at first visible to the Chorus when they return to the orchestra, but could be seen by Tecmessa, when she comes on the scene from the left. The point of the sword could probably be seen by the audience. Hesychius quotes Polemon, the sophist in Hadrian's age, as saying that the συσπαστὸν was used ἐν Αἰάντος ὑποκρίσει. It was a short stage-sword, of which the blade ran back; otherwise called ἀνδρόμητον (Hesych., which some refer to ἀναδραμεῖν), or ἀνδρομητόν. Cp. Achilles Tatius 3. 20 ὁ σίδηρος εἰσω καταδύεται, τοῦτω δ'... ἐν τοῖς θεάτροις ἐχρήτο πρὸς τὰς κιβδηλοῦς σφαγὰς.

The antithesis to ὁ μὲν σφαγεὺς κ.τ.λ.

- ΑΙ. ὁ μὲν σφαγεὺς ἔστηκεν ἢ τομώτατος 815  
 γένοιτ' ἂν, εἴ τῳ καὶ λογιζέσθαι σχολή,  
 δῶρον μὲν ἀνδρὸς Ἑκτορος, ξένων ἐμοὶ  
 μάλιστα μισηθέντος ἐχθίστου θ' ὄραν.  
 πέπηγε δ' ἐν γῇ πολεμία τῇ Τρῳάδι,  
 σιδηροβρῶτι θηγάνῃ νεηκονής. 820  
 ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγώ,  
 εὐνούστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.  
 οὕτω μὲν εὐσκευοῦμεν. ἐκ δὲ τῶνδ' ἐμοὶ  
 σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκός, ἄρκεσον.  
 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν. 825  
 πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν  
 Τεύκρῳ φέροντα, πρῶτος ὥς με βαστάσῃ  
 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,  
 καὶ μὴ πρὸς ἐχθρῶν του κατοπτευθεὶς πάρος  
 ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ. 830  
 τοσαυτά σ', ὦ Ζεῦ, προστρέπω. καλῶ δ' ἅμα

817 ξένων] ω made in L from α.

818 θ' ὄραν] δ' ὄραν γ. 820 σιδηρο-  
 βρῶτι] In L the final ι has been made from η, and ω from ὦ. σιδηροβρῶτι γ.—Nauck  
 would write νεακονής.

821 αὐτὸν] Morstadt conj. αὐτός. 822 θανεῖν]  
 Wecklein writes κτανεῖν, with Morstadt. Mekler conj. θενεῖν. 825 λαχεῖν L  
 (made from λαβεῖν), with most MSS., and Ald.: λαβεῖν Pal., T., etc., and as a *v. l.* in Γ.  
 For γέρας λαχεῖν, Γ and others have λαχεῖν γέρας.

827 φέροντα Τεύκρῳ Γ.—ὥς  
 made in L from ὥς.—ὥς με βαστάσει Pal. 828 πεπτῶτα] In L a blot covers  
 the space of the letters τῷ, which have been written large by a corrector in the place

is delayed: it is given by ἐκ δὲ τῶνδ' in 823. Meanwhile, the reasons why the weapon should prove deadly have been developed in three clauses (δῶρον μὲν—πέπηγε δ'—ἐπηξα δ'). Hence ὁ μὲν σφαγεὺς κ.τ.λ. is resumed in 823 by οὕτω μὲν εὐσκευοῦμεν.

σφαγεὺς here is simply 'the slayer.' In Eur. *Andr.* 1134 σφαγῆς are sacrificial knives.—τομώτατος: Plat. *Tim.* p. 61 E σφοδρὸν ὄν καὶ τομῶν.

816 εἴ τῳ καὶ λογιζέσθαι σχολή: lit., 'if one has leisure *εἴ* to reason about it,'—when it is *ἐργου ἀκμή*. He is not, indeed, hurried now: he has secured solitude. But in a man like Ajax, who has a deed to do, any words that delay it move a kind of scorn, which gleams through his phrase here: cp. 852 f.

817 δῶρον μὲν κ.τ.λ. The sword should do its work well, because (1) it is the gift of a foe, (2) it is fixed in hostile

soil, and (3) Ajax has planted it with care.—ἀνδρὸς: cp. *El.* 45 ἀνδρὸς Φανότης (n.).—ξένων, because the sword itself had been a ξένιον (661 n.). He means: 'No one ever had such cause to rue the relationship of ξενία as I in the case of Hector—a foe whom I had hated; for his gift has been my bane.' See his words in 661—663. The point is missed if ξένων is taken as merely = βαρβάρων.

819 ε. πολεμία: cp. 459: the soil itself is his enemy.—σιδηροβρῶτι: the word occurs only here.—θηγάνῃ = ἀκόνῃ, Aeschylean (*Ag.* 1536).—νεηκονής, not νεακονής, is now read here by all edd.: cp. νεηκής (Hom.), νεηλιφής (Arist.).

821 ε. περιστείλας denotes merely the careful handling which he gave to it when fixing it in the ground.—θανεῖν, 'so that I should die': its εὐνοια will appear in his *speech* death. For the inf. of result, without ὥστε, cp. 786 n.

828 ε. εὐσκευοῦμεν: 'I am well

*The scene changes to a lonely place on the sea-shore.*

*Enter AJAX.*

AJ. The slayer stands so that he shall do his work most surely,—if leisure serves for so much thought,—the gift of Hector, that foeman-friend who was most hateful to my soul and to my sight; 'tis fixed in hostile soil, the land of Troy, with a new edge from the iron-biting whet; and I have planted it with heedful care, so that it should prove most kindly to me in a speedy death.

Thus on my part all is ready; and next be thou, O Zeus—as is meet—the first to aid me: 'tis no large boon that I will crave. Send, I pray thee, some messenger with the ill news to Teucer, that he may be the first to raise me where I have fallen on this reeking sword, lest I be first espied by some enemy, and cast forth a prey to dogs and birds. For thus much, O Zeus, I entreat thee; and I call also

of some other letters (perh. ταῖς, as Dübner and Campbell think; but there was room for τακό). 880 κυσίν] κυσί L.—θ' ἔλωρ r, and Ald.: τ' ἔλωρ L. 881 τού-

αὐτὰ σ', αἰ] schol. in L, γρ. τσαυτὰ σοι. Some of the later MSS. have τσαυτ', ὦ (omitting σ'), but none has τσαυτὰ σοι.—προστρέπω schol. in L (προστρέπω δὲ ἱκετευτικῶς λέγω· προστρέπαισι γὰρ οἱ ἱκέται). προτρέπω L (made from προστρέπω), with apparently all the MSS., Suidas (s.v. προτρέπω), and Ald.—καλῶ δ' L, with most MSS., Suidas l. c., and Ald.: καλῶ θ' r.

equipped': the preparations are complete. The verb occurs nowhere else; nor is εὐσκενος found.—ἐκ δὲ τῶνδε, in the next place: cp. 537 n.—Ζεῦ. He invokes (1) Zeus, to apprise Teucer: (2) *Hermes*, to be his guide to the shades: (3) the *Erinyes*, to avenge him: (4) *Helios*, to give tidings at Salamis: (5) *Thanatos*, to bring the end.

καὶ γὰρ εὐκός: since Zeus is the ancestor of the *Acacidæ* (387).—αἰτήσομαι: for the fut., cp. 681 n. The verb takes a double acc., and λαχεῖν (sc. αὐτό) is epexegetic inf.: cp. *O. T.* 1255 φοιτᾷ γὰρ ἡμᾶς ἔγχος ἑξαίτων πορεῖν ('that we should give it'): *Ant.* 1098 εὐβουλὰς δέ... λαβεῖν.—μακρόν=μέγα (130 n.).

826 π. ἡμῖν, ethic dat. ('I pray thee'), with imperat. (*O. C.* 1475).—ἄγγελον: the fulfilment of this prayer is related in vv. 998 f.—βαστάσῃ, take in the hands, 'lift' (920). Cp. *Eur. Alc.* 724 βαστάζων νεκρὸν=ἐκφέρων. Cp. *Ant.* 43 νεκρὸν...κουφίεις.—πεπνῶτα περιξίφαι: cp. 899, 907: *Od.* 11. 424 ἀποπνῆσκων περὶ φασγάνῳ: *Il.* 13. 570 περὶ δουρὶ | ἥσπαιρ: *ib.* 8. 86 κυλινδόμενος περὶ χαλκῷ (said of a wounded horse, 'writhing about'

the barb of an arrow): *ib.* 23. 30 (βῆες) ἀμφὶ σιδήρῳ | σφαζόμενοι. See on 899.

880 πρόβλητος goes closely with the datives: *Her.* 9. 112 τοῖς μαζοῦς κυσί προέβαλε. Cp. *Hor. Epod.* 6, 10 *pro- iectum odoraris cibum*.—ἄλωρ, an epic word, once used (in the plur.) by Aesch., *Suppl.* 800 κυσίν δ' ἐπειθ' ἔλωρα κάπι- χωρίοις | ὄρνισι δέϊπνον οὐκ ἀναίνομαι πέλ- ει. Cp. *Il.* 1. 4 αὐτῶν δὲ ἐλώρια τεύχε κύνεσσιν | οἰωνοῖσι τε πᾶσι.

Ajax forebodes that, as a public enemy, he will suffer the doom which Achilles assigns to Hector (*Il.* 22. 354), Creon to Polyneices (*Ant.* 205), and Electra to Aegisthus (*El.* 1487). The *Atreidae*, in fact, so intended (1064 f.).

881 τσαυτὰ σε..προστρέπω: the constr. is the same in *O. C.* 50 (μὴ μ' ἀτιμάσῃς) ὧν σε προστρέπω φράσαι, where ὧν=τούτων αἰ, and the inf. is epexegetic. The midd. προστρέποιμαι is ordinarily used for this sense, as in fr. 760. 3; but the act. occurs also in *Eur. Suppl.* 1195, κακῶς ὀλέσθαι πρόστρει' Ἀργείων χθόνα ('pray that...').

καλῶ δ' seems better than καλῶ θ', in turning to a new invocation.



πομπάιον Ἑρμῆν χθόνιον εὖ με κοιμίσαι,  
 ξὺν ἀσφαδάστω καὶ ταχεῖ πηδήματι,  
 πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.  
 καλῶ δ' ἄρωγους τὰς αἰεὶ τε παρθένους 835  
 αἰεὶ θ' ὀρώσας πάντα τὰν βροτοῖς πάθη,  
 σεμνὰς Ἑρινὺς τανύποδας, μαθεῖν ἐμὲ  
 πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας·  
 καὶ σφας κακοὺς κάκιστα καὶ πανωλέθρους  
 ξυναρπάσειαν, ὥσπερ εἰσορῶσ' ἐμὲ 840  
 [αὐτοσφαγῇ πίπτοντα, τὼς αὐτοσφαγεῖς  
 πρὸς τῶν φιλίστων ἐκγόνων ὀλοῖατο].

**833** ἀσφαδάστω] L. Dindorf writes ἀσφαδάστω, as Herodian *περὶ μονήρους λέξεως* 23. 6 prescribes σφαδάξω, τεράξω, ματάξω: and so Nauck. **834** διαρρήξαντα] Schol. in L on 833, quoting this v., ἀναρρήξαντα. **835** f. Mekler brackets the words ἄρωγους... αἰεὶ θ', so as to make one verse, καλῶ δ' ὀρώσας... πάθη. **835** αἰεὶ τε παρθένους] Blaydes conj. αἰεὶ τ' ἐπηκόους: Meineke, αἰεὶ τ' ἐπαργέμους. **836** αἰεὶ θ' r: αἰεὶ δ' L, with most MSS., and Ald. **839—842** καὶ σφας... ὀλοῖατο.

**832** The sense of πομπάιον (=ψυχοπομπὴν) is defined by χθόνιον, just as in *O. C.* 1548 the context defines a like epithet.—Ἑρμῆς ὁ πομπὸς ἢ τε νερετέρα θεός. See n. there, and on *Ph.* 133 (*Ἑρμῆς ὁ πέμπων*).

**833** ἀσφαδάστω, 'without convulsion.' σφαδάξω is from rt. σφαδ, denoting sudden, violent movement: whence σφεδανός, σφοδρός, σφενδόνη (a sling): Curt. *Etym.* § 296. The verb was often used with ref. to a convulsive death-struggle; Eur. fr. 1020 ὁ δ' ἐσφάδαζεν, οὐκ ἔχων ἀπαλλαγάς: Plut. *Anton.* 76 σφαδάζοντος (cp. *δυσθανατῶν* *ib.*). Aesch. *Ag.* 1292 ἐπείχομαι δὲ καιρίας πληγῆς τυχεῖν, | ὡς ἀσφάδατος, αἱμάτων εὐθησίμων | ἀπορρύντων, ὄμμα συμβάλω τόδε. The precept to write σφαδάξω (and therefore, as Nauck does, ἀσφάδατος) dates from Herodian (c. 160 A.D.), but is not confirmed by any such independent evidence as exists in the case of ματάξω (*O. T.* 891). Ellendt writes σφαδάξω, yet ἀσφάδατος.

πηδήματι, the act of throwing himself upon the sword; Eur. *Helen.* 96 (of Ajax) αἰκείον αὐτὸν ὤλεσ' ἄλμ' ἐπὶ ξίφος. This swift act, followed by no σφαδασμός, is to be the means (ξὺν) by which Hermes is to lay him to rest.

**834** πλευρὰν διαρρήξαντα. Acc. to the legend followed by Aeschylus in his *Θρήσσαι* (fr. 83), Ajax was invulnerable, except in one spot; when he sought to

fall on his sword, it bent 'like a bow,'—until a δαίμων showed him the fatal place. See Introduction, § 4. The schol. here fancies that Sophocles used πλευρὰν with a purposed vagueness,—wishing neither to imitate nor to contradict his predecessor. Rather Sophocles, like the *Iliad*, ignores altogether the legend which Aeschylus used.

**835** f. τὰς αἰεὶ τε παρθένους: 'the maidens who live for ever, and who ever behold,' etc.: τὰς αἰεὶ=τὰς αἰεὶ ὄσας. For ὁ αἰεὶ as=ὁ αἰεὶ ὢν, cp. *O. C.* 1700 τὸν αἰεὶ κατὰ | γὰρ σκότον εἰμένος. For παρθένους, *O. C.* 127 τὰνδ' ἀμμαιμακετὰν κορᾶν: Aesch. *Eum.* 791 κόραι δυστυχεῖς | Νυκτός: *ib.* 69 γραῖαι, παλαιαὶ παῖδες αἷς οὐ μίγνυται | θεῶν τις, οὐδ' ἀνθρώπος, οὐδὲ θῆρ ποτε.—By his conjecture τὰς αἰεὶ τ' ἐπαργέμους, Meineke meant, 'ever shrouded in the nether gloom.'

αἰεὶ θ' ὀρώσας. Here τε is clearly better than δέ (the reading of L), as in *El.* 1098 f. ὀρθὰ τ' εἰσηκούσαμεν, | ὀρθῶς θ' ὀδοιποροῦμεν. For instances in which τε can fitly be followed by δέ, see *Ant.* 1096 (n.), *Tr.* 143 (n.).—ὀρώσας: *O. C.* 42 τὰς πάνθ' ὀρώσας Εὐμενίδας.

**837** σεμνὰς, an especially Athenian epithet of these goddesses: *Eum.* 1040 ἱλαὶ δὲ καὶ εὐθύφρονες γὰρ | δεῖρ' ἔτε, Σεμναί: cp. *O. C.* 89 θεῶν | σεμνῶν ἔδραν.—τανύποδας: so elsewhere the Erinyes are χαλκόπους (*El.* 491), καμψίπους ('fleet,'

on Hermes, guide to the nether world, that he lay me softly asleep, without a struggle, at one quick bound, when I have driven this sword into my side.

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight [even as they behold me fall self-slain, so, slain by kinsfolk, may those men perish at the hand of their best-loved offspring].

Wesseling, Wunder, Dindorf, Cobet and others condemn these four verses. Bothe and Hermann, whom many critics have followed, reject only 841 and 842. See comment. 841 *αὐτοσφαγῆι* L: *αὐτοσφαγῆι* r, and Ald.—*αὐτοσφαγείς* i corrected in L from i. 842 *ἐκγόνων* written twice in L, but deleted in the second place.—*ἐκγόνων τ'* Ien. and Mosq. b, as Musgrave suggested.

Aesch. *Theb.* 791): cp. *O. T.* 418 *δεινούς ἀρά.* Aesch. *Eum.* 371 *σφαλερά καὶ τανυρόμοις | κῶλα, δόσφορον ἄταν.*

839—842 *κάκιστα καὶ παναλλέθρους*: Aesch. *Th.* 552 *πανώλεις παγκάκως τ' ὀλοίτο.*

The last two of these four verses are certainly spurious, as three things show.

(1) The poet would not have made the dying Ajax pray that the Atreidae may die 'at the hands of their offspring,' unless there had been some legend that they so died. But, according to the current mythology, Agamemnon was slain by his wife and her paramour, while Menelaüs and Helen passed, without dying, to Elysium (*Od.* 4. 561). It is only in later times that we meet with the story of Menelaüs and Helen having been sacrificed by Iphigeneia in the land of the Tauri (Ptolemy *Heph.* 4, cp. Roscher, *Lex.* p. 1951): a myth which the author of these verses may have had in view. Odysseus, indeed, was slain by Telegonus; but he does not come into account here, unless we make the improbable change of *Ἀτρεϊδῶν* to *Ἀχαιῶν* in 838. [As to the double sense of *αὐτοσφαγῆς*, with ref. to one who is slain (1) by himself, (2) by a kinsman, see on *Ani.* 56 *αὐτοκτονούντε.*]

(2) These two verses confuse the construction, since *ὥσπερ εἰσροῶσ' ἐμέ* (*sc. ξυναρπασθέντα*) refers to what precedes: while *τῶς* in 841 refers to *ὥσπερ*.

(3) The form *φλίστος* occurs nowhere else, except as a proper name.

*τῶς* is not elsewhere found in Soph. or Eur.: it is, however, used by Aesch., not

only in lyrics (*Th.* 484, *Suppl.* 69, 670, 691), but once, at least, in a trimeter, *Th.* 637 *ἢ ζῶντ' ἀτμαστήρα τῶς ἀνδρῆλάττη.* We should not, then, insist on *τῶς* as a mark of spuriousness: and *ὀλοίτο* is, of course, free from objection (*O. T.* 1274 *γνωσολάτο n.*). But the case against 841 f. seems conclusive without them.

A more difficult question is whether vv. 839, 840 are also spurious. The schol. in L on v. 841 is as follows:—*τῶς αὐτοσφαγείς: ταῦτα νοθεύεσθαι φασιν ὑποβλήθέντα πρὸς σαφήνειαν τῶν λεγομένων.* As the lemma, *τῶς αὐτοσφαγείς*, clearly indicates, *ταῦτα* refers only to the two verses 841 f., and not (as Dindorf and others have assumed) to all the four verses 839—842. The surmise was, says the scholiast, that vv. 841 f. were added 'to make the meaning clearer'; *i.e.*, to explain the elliptical phrase, *ὥσπερ εἰσροῶσ' ἐμέ.* Such a surmise itself shows that vv. 839, 840 were believed to be older than 841 f. It is indeed plain that all four verses are not by the same author. The incoherent construction noticed above, under (2), was possible for an interpolator whose attention was fixed on *ὥσπερ εἰσροῶσ' ἐμέ*, but hardly for one who was forging vv. 839—842 as a whole. If, then, all four verses are condemned, we must assume two independent interpolations.

I incline to think that the two verses 839 and 840 are genuine; because, otherwise, the imprecation on the *πάνδημος στρατός* (844) would follow too abruptly on v. 838. The prayer for the destruction

ἴτ', ὦ ταχεῖαι ποῖνιμοί τ' Ἑρινύες,  
 γεύεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.  
 σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν 845  
 Ἥλιε, πατρώαν τὴν ἐμὴν ὅταν χθόνα  
 ἴδῃς, ἐπισχῶν χρυσόνωτον ἡνίαν,  
 ἄγγειλον ἄτας τὰς ἐμὰς μόρον τ' ἐμὸν  
 γέροντι πατρὶ τῇ τε δυστήνῃ τροφῇ.  
 ἧ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν, 850  
 ἧσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.  
 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην,  
 ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.  
 ὦ Θάνατε Θάνατε, νῦν μ' ἐπίσκεψαι μολῶν  
 καίτοι σέ μὲν κάκει προσανδήσω ξυνῶν, 855  
 σέ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,  
 καὶ τὸν διφρευτὴν Ἥλιον προσεννέπω  
 πανύστατον δὴ κοῦποτ' αὖθις ὕστερον.  
 ὦ φέγγος, ὦ γῆς ἱερὸν οἰκείας πέδον  
 Σαλαμῖνος, ὦ πατρώων ἐστίας βάθρον, 860  
 κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,

§43 ἴτ'] *itet* L, the second τ (meant for τε) from a later hand.—'Ἑρινύες] In L a second ν has been added by a late hand above the line. Ἑρινύες τ, and Ald.  
 §44 γεύεσθε] Wakefield conj. σεύεσθε: Morstadt, σπεύδεσθε. §51 πάση] πάσῃ

of his chief foes, uttered in 839 f., leads up to the more sweeping denunciation of the Greek army.

§43 ε. ἴτ', in urgent entreaty: *O. C.* 106 (n.).—γεύεσθε: *Il.* 20. 258 γευσόμεθ' ἀλλήλων χαλκήρεσιν ἐγχείρσιν.—πανδήμου στρατοῦ: cp. *Ani.* 7 πανδήμῳ πόλει (n.). As to this curse, see Introduction, § 13.

§45 αἰπὺν, lit. 'steep,' as the sun is said to 'climb' the sky towards the meridian.—οὐρανὸν διφρηλατῶν: *Eur. Andr.* 1011 (Poseidon) ἱπποῖς διφρεῦν ἄλιον πέλαγος.

§47 ὤρε: for the non-emphatic word thus placed, and followed by a pause, cp. 332 ἡμῖν, n.—χρυσόνωτον ἡνίαν. Cp. *O. C.* 693 χρυσάνιος Ἀφροδίτα (n.). 'Golden' is similarly an Homeric epithet, not only of reins, but of shoes (*Il.* 24. 340 πέδιλα..χρύσεια), a belt (*Od.* 11. 610 χρύσεος..τελαμών), and a girdle (*Od.* 5. 231). Helbig (*Das hom. Epos*, p. 86) supposes that overlaying with gold-leaf is denoted in all these cases. Achilles Tattius (1. 14) refers to φαλάροις ἀργυροῖς,

χρυσαῖς ἡνίαις, as parts of a luxurious equipment. The epithet in *Anth. Pal.* 7. 219, οὐκέτι χρυσοχάλινον ὄρε δρόμον ἡελίου, refers to the bit or bridle, not to the reins.

§49 τροφῇ=μητρὶ, as one's 'mother-country' is called simply τὴν θρέψασαν by Lycurg. *In Leocr.* § 47.

§50 ε. ἧ που: 622.—ἧσει..κωκυτὸν: cp. 617 αἰλίων.. ἧσει. *Tr.* 866 ἡχεῖ τις.. | κωκυτὸν. *Eur. Ph.* 1350 ἀνάγετ' ἀνάγετε κωκυτὸν.—ἐν πάσῃ πόλει. This is Homeric: Sophocles is thinking of the lamentation for Hector, begun by Cassandra: *Il.* 24. 703 κώκυς ἐν τ' ἄρ' ἔπειτα γέγωνέ τε πᾶν κατὰ ἄστυ: cp. *ib.* 776 (after Helen's lament) ὥς ἔφατο κλαίουσα· ἐπὶ δ' ἔστανε δῆμος ἀπείρων. There is more of Athenian feeling in the surmise concerning Eurydice (*Ani.* 1247), ἐς πόλιν γόους | οὐκ ἀξιώσειν.

§52 ε. ἔργον: 12 n.—ἀλλ'..ἀλλ'. The second ἀλλὰ here merely opposes its own clause to that which the first ἀλλὰ introduces, as in *El.* 881 ἀλλ' οὐχ ὕβρει | λέγω τὰδ', ἀλλ' ἐκείνων ὡς παρόντα νῶν.

Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

And thou whose chariot-wheels climb the heights of heaven, thou Sun-god, when thou lookest on the land of my sires, draw in thy rein o'erspread with gold, and tell my disasters and my death to mine aged father and to the hapless woman who reared me. Poor mother! I think, when she hears those tidings, her loud wail will ring through all the city. But it avails not to make idle moan: now for the deed, as quickly as I may.

O Death, Death, come now and look upon me! Nay, to thee will I speak in that other world also, when I am with thee. But thee, thou present beam of the bright day, and the Sun in his chariot, I accost for the last, last time,—as never more hereafter. O sunlight! O sacred soil of mine own Salamis, firm seat of my father's hearth! O famous Athens, and thy race kindred to mine!

L, made from *pâsi*.

**858** *σὺν τάχει τινί*] For *τάχει* Nauck conj. *τύχη*: for *τινί*, Schenkel *τανύν*, Nauck *δέ τω*.—Geel rejects the v. **855** Geel rejects this v. also.

**856** *τὸ νῦν σέλας*] Nauck conj. *σέλας τόδε*: Mekler, *ἀγνὸν σέλας*. **858** *καὶ οὐποτ' L*. **860** *σαλαμῖνος* made in L from *σαμῖνος*. The corrector was obliged to place λ where σ had been, so that the letters σα project into the margin.

**854 f.** *Θάνατε*. Ph. 797 *ὦ Θάνατε Θάνατε, πῶς δὲ καλούμενος | οὐτω κατ' ἡμαρ οὐ δύνα μολεῖν ποτέ*; Aesch. fr. 255 *ὦ Θάνατε παῖδαν, μὴ μ' ἀτιμάσῃς μολεῖν*.—*κάκει* = *καὶ ἐν Ἀΐδου* (Ant. 76, El. 356). In Hesiod *Theog.* 758 ff. Thanatos and Hypnos are the sons of Night, and dwell near Hades and Persephone. A relief from Ephesus shows Thanatos, winged, and girl with his sword, in the nether world, at the moment when Hermes is about to bring Alcestis back to the sunlight. See Baumeister, *Denkmäler* p. 281 (pl. 281), and *ib.* 1730, where C. Robert's interpretation of the subject is given.

The absence of caesura gives a more deliberate weight to *σὲ μὲν κάκει*: cp. 994: Ph. 1369 *ἐα κακῶς αὐτοὺς ἀπόλλυσθαι κακοῦς*, and *ib.* 101: Ant. 44.

**856 f.** *τὸ νῦν σέλας*, i.e., 'which I see now, but soon shall see no more.' Cp. 753 *κατ' ἡμαρ τοῦμφανὲς τὸ νῦν τόδε*.—*διφρευτήν* (845): cp. Ant. 1065 *τρήχους ἀμλλητήρας ἥλιου*, 'courses of the sun's swift chariot.' For *καὶ τῶν*..*Ἠλιον* (instead of *καὶ σὲ*, ὦ *Ἥλιε*), cp. 862 n.

**858** *πανότατον δὴ*: cp. 992 *ἀπάντων δὴ*.—*κοῦποτ'*..*ὑστερον*: Ant. 808 *νέατον*..*φέγγος λεύσσανσαν δελλίον*, | *κοῦποτ' αὖθις*.

**859 f.** *ἱερὸν*: an epithet given to cities in respect of their *πολισσοῦχοι* or *ἐγχώριοι θεοί*: cp. 1221. Ajax refers esp. to Zeus and the Aeacidae. Among the shrines of Salamis in the poet's day were those of Athena *Σκιράς* (Her. 8. 94), Enyalios (v. 179 n.), Artemis (Paus. 1. 36. 1), and Ajax (*ib.* 35. 3).

*πατρώων* instead of *πατρώας*, since *ἐστίας βάθρον* is a single notion: see on *κυνὸς*..*εὐρμος βάσις* (8). *βάθρον*: 135 n.

**861** *κλειναί*: Pind. fr. 76 *ὦ ται λι- παραὶ καὶ ἱστέφανοι καὶ αἰόλιμοι*, | *Ἑλλάδος ἔρεσμα, κλειναὶ Ἀθῆναι, δαιμόνιον ποτο- λιβρον*. O. C. 108 *πασῶν Ἀθῆναι τιμω- τάτη πόλις*: *ib.* 282 *ταῖς εὐδαίμονας*: El. 707 *τῶν θεοδμήτων*.—*καὶ τὸ σύντροφον γένος*, following the voc., as in Ph. 986 *ὦ Δημνία χθών καὶ τὸ παγκρατές σέλας*. With *σύντροφον* we may understand *ἡμῶν* rather than *Ἀθῆναις*: the Athenians are kinsmen and associates of the Salaminians,—as the latter are *γερεᾶς χθονίων ἀπ' Ἐρεχθεϊδᾶν* (102). Cp. Ph. 171 *ξύντροφον ὄμμα*, a companion's face. It seems improbable that *σύντροφον γένος* alludes specially to the Attic *φυλὴ Κίαντις*: that would unduly narrow the reference.

κρήναί τε ποταμοί θ' οἶδε, καὶ τὰ Τρωϊκὰ  
πεδία προσαυδῶ, χαίρει', ὦ τροφῆς ἐμοί·  
τοῦθ' ὑμῖν Αἴας τοῦπος ὕστατον θροεῖ·  
τὰ δ' ἄλλ' ἐν Αἰδου τοῖς κάτω μυθήσομαι.

865

## ΗΜΙΧΟΡΙΟΝ Α.

πόνος πόνῳ πόνον φέρει·

πᾶ πᾶ

πᾶ γάρ οὐκ ἔβαν ἐγώ;

κοῦδεῖς ἐπίσταται ἔμε συμμαθεῖν τόπος.

ἰδού,

δοῦπον αὐ κλύω τινά.

870

ΗΜ. Β. ἡμῶν γε ναὸς κοινόπλουν ὁμίλιαν.

ΗΜ. Α. τί οὖν δῆ;

ΗΜ. Β. πᾶν ἐστίβηται πλευρὸν ἔσπερον νεῶν.

ΗΜ. Α. ἔχεις οὖν;

875

863 τροφῆς Brunck: τροφεῖς MSS., and Ald.

864 ὕστατον] ἔσχατον Γ.

865 ἄλλ' made in L from ἄλλα.—Geel rejects the v., which Herwerden too suspects.

867 ε. πᾶ πᾶ | πᾶ] L has πᾶι (not παῖ) *ter*. For πᾶ πᾶ in 867 Lachmann wrote

παταῖ παταῖ. 869 κοῦδεῖς ἐπίσταται με συμμαθεῖν τόπος MSS., Suidas s.v. κοῦδεῖς,

and Ald. See below. 870 ε. ἰδού] ἰδού ἰδού, δοῦπον αὐ κλύω τινά L as one verse.

862 ε. κρήναί τε ποταμοί θ' οἶδε: the Scamander (417), the Simois, the springs and fountains πολυπίδακος Ἰδης. So Philoctetes, on leaving Lemnos (*Ph.* 1461): νῦν δ', ὦ κρήναι Λυκίων τε ποτὸν, | λείπομεν ὑμᾶς.—καὶ τὰ Τρ. πεδία προσαυδῶ: this clause follows the series of vocatives, and precedes their verb, as in the similar passage, Aesch. *P.* V. 88—92 ὦ δῖος αἰθῆρ κ.τ.λ. . . | καὶ τὸν πανόπτην κύκλον Ἥλιον καλῶ· | ἰδεσθὲ μ' κ.τ.λ.

τροφῆς (cp. 189 βασιλῆς): the soil and the streams have sustained his life. Ar. *Th.* 299 τῇ Κουροτρόφῳ (i.e. τῇ Γῇ), Aesch. *Th.* 477 τροφεία πληρώσει χθονί. There was a custom that youths on coming of age should offer a 'nurture-lock' to rivers (Aesch. *Ch.* 6 πλόκαμον Ἰνάχῳ θρεπτήριον).

864 ε. Αἴας..θροεῖ, followed by μυθήσομαι: as τὸν πανήγτην Οἰδίπουν (*O. C.* 3) is followed by ἐμοί (*ib.* 6). Cp. 427 πρόκειμαι after ἄνδρα τόνδε (n.).

Ajax falls upon his sword. (See n. on 815.)—The actor Timotheus of Zacynthus (says the scholiast) was celebrated in this scene: ἦγε τοὺς θεατὰς καὶ ἐψυχαγώγει, ὡς Σφαγέα αὐτὸν κληθῆναι.

866—878 ἐπιπάρδος (see n. on 813 f.). The ἡμιχόριον which has been searching 'the westward bays' now re-enters the orchestra by the parodos on the spectator's right, and a moment or two later the other ἡμιχόριον comes in at the opposite side.

The extant examples of hemichoria in Tragedy are not many. In Aesch. *Theb.* 1066 ff., after the collective lament of the Chorus for the house of Laïus, one semichorus expresses sympathy with Antigone, while the other elects to obey Creon. In Eur. *Or.* 1258 ff. the two hemichoria are supposed to guard the e. and w. sides of the palace. In *Alc.* 93—111, 226—232 the Chorus which bewails Alcestis is divided into two parts merely for the sake of the antiphonal dirge. Sophocles adopts a like arrangement in *Tr.* 863—870, where, as here, no actor is present.

866 πόνος πόνῳ πόνον: cp. 1197, and n. on *O. T.* 175. Aesch. *Pers.* 1041 δόσιν κακὰν κακῶν κακοῖς. The dialogue in 866—878 is conducted by the two leaders of hemichoria. When Sophocles raised the number of the tragic Chorus

And ye, springs and rivers of this land—and ye plains of Troy, I greet you also—farewell, ye who have cherished my life! This is the last word that Ajax speaks to you: henceforth he will speak in Hades with the dead.

[AJAX falls upon his sword.]

*The CHORUS re-enters, in two bands.*

FIRST SEMI-CHORUS. Toil follows toil, and brings but toil! Where, where have my steps not been? And still no place is conscious of a secret that I share.—Hark—a sudden noise!

SECOND SEMI-CHOR. 'Tis we, the shipmates of your voyage.

SEMI-CH. I. How goes it?

SEMI-CH. 2. All the westward side of the ships hath been paced.

SEMI-CH. I. Well, hast thou found aught?

So most MSS., and Ald. Hermann deleted the second ἰδοῦ. Some of the later MSS. show attempts to make the words into a trimeter: thus *Τ δούπον <γάρ> αὐ κλύω τινά*: Liv. a ἰδοῦ ἰδοῦ <τοι>.—*τινά*] *τίνα*; G. Wolff. §72 L makes two verses, ἡμῶν γε ναὸς | κοινὸν πλοῦν ὁμιλλαν: and so Ald.—*ὁμιλλαν*] *παρησίαν* len., i.e. *παρουσίαν*, a reminiscence of *El.* 1104. §74 *ἐστὶ βηται*] Herwerden conj. *ἐστὶ βενται*: Heath and Blaydes, *ἐσκόπηται*.—*πλευρὸν*] ο made in L from α.

from twelve to fifteen, his object was to provide a coryphaeus (distinct from the ordinary choreutae), and two subordinate leaders. The technical name for these leaders of hemichoria was *παραστάται*, because they stood one on each side of the coryphaeus when the Chorus was drawn up in ranks (*κατὰ ζυγά*).

§69 *κοῦδαις..τόπος*. The reading of the MSS. can mean only: 'and no place is conscious that I have learned along with it,' i.e., 'have learned what it knows,' 'share its secret.' The constr. *ἐπίσταται με συμμαθεῖν* (instead of *συμμάθοντα*) is warranted by *Ant.* 1092 ff. *ἐπιστάμεσθα..αὐτὸν..λακεῖν*: see also *id.* 293, *El.* 616. *συμμάθεῖν*, as = 'to learn with one,' may be defended by Xen. *Symp.* 3. 20 *ἐμὲ μὲν παρακάλει, ὅταν μέλλῃς μάθάνειν... ἵνα σοι.. συμμαθάνω*. But, though this sense is possible for *συμμάθεῖν*, the language of the verse, as it stands, is too elliptical and obscure. Clearly there has been some corruption. I suspect that it began under the influence of *πᾶ γὰρ οὐκ ἔβαν ἐγώ*, with the change of an original σφῆ into με. ΣΤΜΜΑΘΕΙΝ may have been corrupted, to suit με, from ΣΤΝΝΑΙΕΙΝ. I would read, *κοῦδαις ἐπίσταται σφῆ συνναλεῖν τόπος*,

'and no place is conscious of his presence.' *ναλεῖν* can be said of temporary presence in a place: see *O. C.* 117, where the men of Colonus are searching for Oedipus:—*ὅρα· τίς ἄρ' ἦν; ποῦ ναλεῖ;* And so in *Tr.* 99 *πόθι μοι... ναλεῖ* refers to the wandering Heracles. See Appendix.

§70 *ἰδοῦ*, with ref. to sound: *O. C.* 1477, *El.* 1410.

§72 *ἡμῶν..ναὸς..ὁμιλλαν* = *ἡμᾶς τοὺς συνναύτας*: for the double gen., cp. 308 f.: for the periphrasis, *El.* 417 *εἰσιδεῖν πατρὸς | ..ὁμιλλαν*: Eur. *Hipp.* 1179 *ὀπισθοποῦς | φίλων..ὁμήγυρις*.—*κοινὸν πλοῦν*: cp. *El.* 1104 *ἡμῶν ποθεινὴν κοινὸν πλοῦν*.

§73 *τί οὖν δῆ;* The hiatus is clearly genuine here (for the insertion of δ' would be unfitting in this eager question); as also in Aesch. *Theb.* 704 *τί οὖν ἐτ' ἂν σαινόμεν δλέθριον μῦθον*; See Appendix to *Ph.*, v. 100, p. 233.

§74 *ἐστὶ βηται*. *σιβέω* is not found elsewhere. The conjecture *ἐστὶ βενται* rests on the fact that *σιβένω* occurs in later, though not in classical, Greek. But as Lycophron (121) used *ἀστὶ βητος*, he either knew *σιβέω*, or thought it a possible form.

§75 *ἔχεις οὖν*; Euripides has a

HM. B. πόνου γε πλήθος, κούδεν εἰς ὄψιν πλέον.

HM. A. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ' ἡλίου βολῶν  
κέλευθον ἀνὴρ οὐδαμοῦ δηλοῖ φανείς.

στρ. XO. τίς ἂν δῆτά μοι, τίς ἂν φιλοπόνων

2 ἀλιαδᾶν ἔχων αὐπνους ἄγρας,

880

3 ἢ τίς Ὀλυμπιάδων θεᾶν, ἢ ῥυτῶν

4 Βοσπορίων ποταμῶν, →

5 τὸν ὠμόθυμον εἶ ποθι

885

6 πλαζόμενον λεύσσων

7 ἀπύοι; σχέτλια γὰρ

8 ἐμέ γε τὸν μακρῶν ἀλάταν πόνων

9 οὐρίῳ μὴ πελάσαι δρόμῳ,

10 ἀλλ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν ὅπου.

890

**876** πλέον] Nauck writes μολόν: Mekler, πειρόν.

**877** ἀλλ' οὐδὲ μὲν δὴ L, Γ, etc.: ἀλλ' οὐδ' ἐμοὶ δὴ Γ, and Ald.—βολῶν A, with most MSS. In L the scribe wrote βολῆσ: a corrector wrote ὦν above ἦσ, and then ἦσ was altered to ὦν in the text. μολῶν T: μολῶν Γ, and Ald.

**878** ἀνὴρ] ἀνὴρ L, etc., and Ald.—δηλοῖ φανείς] Morstadt conj. δῆλος τραπέζις.

**879** δῆτά μοι Hermann: δὴ μοι MSS. **879—889** L divides the vv. thus:—τίς ἂν—| φιλοπόνων—| ἔχων—| ἢ τίς—| βοσπορίων—| τὸν ὠμόθυμον—| λεύσσων—| σχέτλια—| πόνων..δρόμῳ. **879** φιλοπόνων] Enger conj. τλαμόνων.

**880** ε. ἀλιαδᾶν L: ἀλιαδῶν Γ.—αὐπνους MSS., and Ald.: ἀμφ' αὐπνους Hermann.—ἄγρας] γρ. ἔδρας a late hand in L. Reiske conj.

similar phrase in *Suppl.* 818 (Adrastus) ἔχεις ἔχεις (sc. τὰ τέκνα)—XO. πημάτων γ' αἷς βάρος. Cp. also *Cycl.* 683 XO... ἔχεις; ('hast thou caught them?') KT. κακὸν γε πρὸς κακῷ. For a like coincidence, see 591 n.

**876** κούδεν εἰς ὄψιν πλέον, lit., 'and nothing more in respect to seeing,'—i.e., to desecrating the object of our search. For this sense of εἰς, cp. *O. T.* 706 n.

**877** ε. ἀλλ' οὐδὲ μὲν δὴ, in rejecting an alternative: *Tr.* 1128, *El.* 913.—τὴν ἀφ' ἡλίου βολῶν: so *Eur. Or.* 1258 ἐγὼ μὲν οὖν τρίβον | τὸνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς. βολαί, like *ictus* (*Hor. C.* 2. 15. 10),=ἀκτίνες: cp. *Eur. Bacch.* 14 ἡλιοβλήτους πλάκας.—δηλοῖ=δηλός ἐστι: cp. 471 n. 'He is not found to have appeared anywhere *along the path* from the east.' The acc. κέλευθον denotes the ground which the searchers have traversed: the phrase is a terse equivalent for οὐδαμοῦ δηλοῖ φανείς τοῖς τὴν..κέλευθον ἐλθοῦσιν. There is no real resemblance to *El.* 1273 φιλάταν | ὁδὸν ἐπαξιώσας ὠδὲ μοι φανῆναι, where ὁδὸν is cognate

acc. to φανῆναι as implying ἐλθεῖν (cp. *ib.* 1318 ἐξήκεις ὁδόν).

**879—978** A κομμός, in which the Chorus has both lyrics and trimeters; Tecmessa, trimeters only (except *ὡ μοι μοι*, etc.). Verses 879—914 form a strophe,=antistr. 925—960. The lyric parts of strophe and antistrophe correspond thus: (1) 879—890=925—936: (2) 900—903=946—949: (3) 909—914=954—960. The intervals between the lyrics are filled by dialogue between the Chorus and Tecmessa, mainly in trimeters: thus (1) 891—899=937—945: (2) 904—907=950—953.

At the close of the strophe, Tecmessa has ten trimeters (915—924); at the close of the antistrophe, thirteen (961—973): in the latter speech, however, some critics reject vv. 966—968, and so make it equal with the other. On this view, 879—924=925—973.

For the lyric metres see *Metrical Analysis*.

**879** ε. τίς ἂν with the optat. (ἀπύοι, 887) expresses a wish, cp. *El.* 1103 n.—ἀλιαδᾶν, sons of ἀλίοι (sea-faring men,

SEMI-CH. 2. Only much toil, and nothing more to see.

SEMI-CH. 1. And clearly the man hath not been seen either along the path that fronts the morning ray.

CH. O for tidings from some toiling fisher, busy about his Strophe. sleepless quest,—or from some nymph of the Olympian heights, or of the streams that flow toward Bosphorus,—if anywhere such hath seen the man of fierce spirit roaming! 'Tis hard that I, the wanderer who have toiled so long, cannot come near him with prospered course, but fail to descry where the sick man is.

κόρας ('eyes'). 383 θεῶν L: θεῶν r, and Ald. 384 ποταμῶν Mosq. a, b: ποταμῶν Ἰδρις most mss. and Ald. In L two letters have been erased between ποταμῶν and Ἰδρις, whence Bergk conj. ποταμῶν ἐφύδρις (*Hist. Gr. Lit.* vol. III. p. 465). 386 λεύσσω] λεύσων L. 387 ἀπύοι L has the letters οἱ written small in an erasure after υ. At an interval after ἀπύοι, a word of four or five letters has been erased: "....—ἀπύει Γ. 388 ἐμέ γε τὸν] Heath suspects this v., which Nauck too would omit. 389 οὐρίωι..δρόμωι made in L from οὐρίων..δρόμων.—πελάσαι] προσπελάσας Aug. c. 390 ἀλλ' ἄμενῆνδον] In L the first ν has been made from μ.—ἀλλὰ μεμῆνόντ' Δ (and as v. l. in Pal.), as Musgrave had conjectured. Wecklein conj. ἀλλὰ ποθεινόν (*Ars Soph. em.* p. 46); Morstadt, βεβηκόντ'.

fishermen); poetical for ἀλιέων, like παῖδες Ἑλλήνων (Aesch. *Pers.* 402). The use of the patronymic in Greek poetry was a free one; thus Pindar can say ἀφθίτου Ἑννοσίδα (Poseidon, *P.* 4. 33), forming the word from ἔννοσις. We might compare τεκτονίδης, which occurs as a proper name in *Od.* 8. 114.—ἔχων.. ἄγρας: cp. 564 θήραν ἔχων (n.).—ἀπύωνος: the υ is long here, as in *O. C.* 685 (where ἀπύωνος=ἀηδών in 672), though short in *Ph.* 848: as in *Ph.* 827 the first *ἔπε* has υ, and the second υ. Hermann unnecessarily inserted ἀμφ' before ἀπύωνος (taking the υ as short). The metre is dochmiac: cp. 926 n.

383 ε. ἡ τίς Ὀλυμπιάδων θεῶν κ.τ.λ. 'Can any Oread of the Mysian Olympus, or any Naiad of the streams that flow into the Hellespont, tell us where he is?' θεῶν is understood again with ποταμῶν (Ὀλυμπιάδες θεαί, ἡ θεαί ποταμῶν): for the adj. co-ordinated with a gen., cp. Pind. *N.* 8. 2 παρθενίους παίδων τ' ἐφίλοισα γλεφάροις: Eur. *Med.* 404 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις. As to the Mysian Olympus, see on 720.—ρυτῶν, a general epithet of sea or river: Aesch. *Ag.* 1408 ρυτᾶς ἐξ ἁλός: Eur. *Hipp.* 123 ρυτᾶν παγὰν.—Βόσποριων, of the Hellespont: cp. Aesch. *Pers.* 723, καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κληῖσαι μέγαν; with ref. to the bridges of boats made by order of Xerxes, ἡ ξεύεις τοῦ Ἑλλησπόντου (Her. 7. 35).—The word Ἰδρις, added in L and most mss. after

ποταμῶν, was an early interpolation, caused by the elliptical construction. The schol. (on 879) read it, and explains ποταμῶν Ἰδρις by Ναῖς. But the antistr., v. 930, πάννηχα καὶ φαέθοντ' ἀνεστέναζες, is clearly sound; though Elmsley suggested that ἀναξ may have dropped out before ἀνεστέναζες.

385 ε. εἰ ποθι..λεύσσω=λεύσων, εἰ ποθι (=που) λεύσσει: *Ph.* 1204 ξίφος, εἰ ποθεν, | ἡ γένυν, ἡ βελών τι, προπέμψατε, i.e., εἰ ποθεν προπέμψαι ἔχετε (n.).—ἀπύοι, --: At. *Eq.* 1023 ἐγὼ μὲν εἰμ' ὁ κύων πρὸ σοῦ γὰρ ἀπύω. (Moschus 2. 124 has ἡπύοντες with υ: elsewhere the pres. has υ: the fut. and aor. have υ.)

σχέτλια, instead of σχέτλιον: so 1126 δίκαια: *Ph.* 524 αἰσχρά: Eur. *Or.* 413 δεινὰ: Thuc. 5. 14 § 4 δόονατα.—τὸν μακρῶν ἀλάτων πόνον. The similar phrase in Aesch. *P.* V. 900, ἀλατείαις πόνου, implies the constr. δλᾶσθαι πόνου (as cogn. acc.); and Sophocles may have had that in mind. But the gen. could also be explained as equiv. to an adj. πολύπονος: cp. *Ant.* 114 λευκῆς χιόνος πτέρυγι (n.).—οὐρίω μὴ πελάσαι δρόμω, 'cannot come near him (sc. τῷ Αἰάντι), with prospered course.' Others take δρόμω with πελάσαι, 'attain to, obtain, a prosperous course.' (Cp. Pind. *O.* 1. 78 κράτει..πέλασον, 'bring me to victory.') Those who read οὐρίων..δρόμων (cr. n.) explain it in the same way. But this is surely forced.

390 ἄμενῆνδον, enfeebled in mind by



- TE. 11 *ιώ μοί μοι.*  
 XO. 12 *τίνος βοή πάραυλος ἐξέβη νάπους ;*  
 TE. 13 *ιώ τλήμων.*  
 XO. 14 *τὴν δουρίληπτον δύσμορον νύμφην ὀρώ*  
 15 *Τέκμησαν, οἰκτῶ τῷδε συγκεκραμένην.* 895  
 TE. 16 *ῥῶκ', ὀλωλα, διαπεπόρθημαι, φίλοι.*  
 XO. 17 *τί δ' ἔστιν ;*  
 TE. 18 *Αἶας ὁδ' ἡμῖν ἀρτίως νεοσφαγῆς*  
 19 *κεῖται, κρυφαίῳ φασγάνῳ περιπτυχῆς.*  
 XO. 20 *ὦμοι ἐμῶν νόστων.* 900  
 21 *ὦμοι, κατέπεφνες, ἀναξ,*  
 22 *τόνδε συνναύταν, τάλας·*  
 23 *ὦ ταλαίφρων γύναι.*  
 TE. 24 *ὥς ὧδε τοῦδ' ἔχοντος αἰάζειν πάρα.*  
 XO. 25 *τίνος ποτ' ἄρ' ἐπραξε χειρὶ δύσμορος ;* 905

891 *ιώ μοί μοι* T (Triclinius): *ιώ ἰώ μοί μοι* L (μοί μοί), with most MSS., and Ald.  
 898 *τλήμων* L: *τλήμων* r. 894 *δουρίληπτον*] L has the *ν* from a late hand.  
 895 *τέκμησαν* L. 896 *ῥῶκ'* Dindorf (from a MS. of Herodian *περὶ μεγάλου ῥήματος*): *οἰκτῶ* MSS. and Ald. 900 *ὦμοι*] *ιώ μοι* L, with most MSS., and Ald.: *ιώ μοι* μοι Dresd. b (and so Bruck): *ῥῶ μοι* Dresd. a (a Triclinian correction).—Elmsley, α μοι.  
 901 *ιώ μοι κατέπεφνες ἀναξ* MSS. Since in the antistrophic v., 947, the MSS. have *δισσῶν ἐθρήσας ἀναυδον*, G. Wolff transposes, reading, *ιώ μοι, ἀναξ, κατέπεφνες*. Dindorf, *ὦμοι, κατέπεφνες, ἀναξ <σὸν>*, a supplement suggested by Hermann, who

the νόστος, distempered. Cp. *Il.* 5. 887 ἡ κε ῥὼς ἀμενηνὸς ἔα χαλκοῦ τυπῆσιν ('feeble'),—the only instance of the word in the *Iliad*. In the phrases ἀμενηνὰ κάρηνα (*Od.* 10. 521, etc.), ἀμενηνῶν.. ὀνείρων (*ib.* 19. 562), the notion is 'unsubstantial.' ἀμενηνός is probably formed from μένος. (Wecklein suggests that Sophocles here meant by it 'unstable,' 'restless,' as if it came from μένω.)—*ῥῶ*: sc. ἐστί: cp. 33.

891 *ιώ μοί μοι*. Tecmessa,—who is not seen till v. 894,—is approaching the entrance on the spectator's left, when she descries the body of Ajax lying at the other side of the scene. The underworld amidst which he has fallen screens the sight from the Chorus, until they draw nearer. (Cp. 815 n.)

892 *τίνος βοή* κ.τ.λ.: 'whose cry came from the wood, in the covert near us?' *πάραυλος*, having an αὐλή near at hand; screened from view in the neighbouring covert: *τίνος πάραυλος βοή*=*τίνος παραύλου βοή*. Cp. *O. C.* 785 ἀλλ' ὥς

*πάραυλον οἰκίσσης (με), n.*

898 *ιώ τλήμων*, sc. ἐγώ, not *Αἶας*. *Ph.* 1102 ὦ τλάμων τλάμων ἄρ' ἐγώ.

894 *δουρίληπτον*: for the Ionic form, cp. *δούρειος* (*Eur. Tro.* 14), *γούνατα* (*O. C.* 1607), *μούνος, ξείνος*, etc.—*οἰκτῶ*.. *συγκεκραμένην*, steeped in the anguish which the lament expresses; *Ant.* 1311 *δειλαῖα δὲ συγκεκραμαι δόξα* (n.).

896 *ῥῶκα* is now read in *Aesch. Pers.* 13, *Soph.* fr. 220: and in *Il.* 10. 252 Leaf gives *παρῶκωκεν* (the reading of Aristarchus, acc. to Didymus), instead of *παρῶκην*, as there is no good authority for *ῥῶκα* or *οἰκῶκα* before Polybius. *οἰκῶκα*, the traditional form here, is Ionic (*Her.* 1. 189, etc.).

*διαπεπόρθημαι*: cp. 1198 *ἐπερσεν*: *Tr.* 1104 *ἐκπεπόρθημαι*.

897 *τί δ' ἔστιν*; *O. T.* 319 n.

898 *ἡμῖν*, ethic: 216.—*ἀρτίως νεοσφαγῆς*: the same phrase occurs in *Tr.* 1130. Cp. *Ant.* 1283 (*τέθνηκε..*) *ἀρτι νεοτόμοισι πλήγμασιν*.

899 *κρυφαίῳ*: cp. 658 *κρύψω*.—*φασ-*

TE. Ah me, ah me!

CH. Whose cry broke from the covert of the wood near us?

TE. Ah, miserable!

CH. I see the spear-won bride, hapless Tecmessa: her soul is steeped in the anguish of that wail.

TE. I am lost, undone, left desolate, my friends!

CH. What ails thee?

TE. Here lies our Ajax, newly slain,—a sword buried and sheathed in his corpse.

CH. Alas for my hopes of return! Ah, prince, thou hast slain me, the comrade of thy voyage! Hapless man,—broken-hearted woman!

TE. Even thus is it with him: 'tis ours to wail.

CH. By whose hand, then, can the wretched man have done the deed?

also thought of <καί>. Hartung adds *σὺν* (as adv.). Hermann afterwards refrained from change here, and in 947 f. read *ἀναυδ'* | *ἐργ'* for *ἀναυδον* | *ἐργον*. Bergk writes *ῶμοι, κατέπεφνες, ὠραξ* (and so Campbell), keeping *ἀναυδον* in 947, so that a trochee here (*-πεφνες*) answers to a dactyl there. 902 *τάλας* Herm.: *ῶ τάλας* L, with most MSS., and Ald.: *ῶ τάλας* r.

903 *ῶ ταλαίφρων* L, A, with most MSS., and Ald.: *ῶ ταλαίφρων* r.—*ῶ* for *ῶ* Turnebus. 905 *τίνος ποτ' ἄρ' ἐπραξε* *χειρὶ δόσμορος* MSS., and Ald.: = 951 *ἔγαν ὑπερβριθὲς ἀχθος ἦνυσαν*. Leaving 951 unchanged, Hermann alters *ἐπραξε* here to *ἔρξε*: Wecklein, to *ἐπαθε*: Blaydes conj. *ἔπεσε*: while G. Wolff would write *τίνος ποτ' ἐπραξε* (omitting *ἄρ'*). See on 951.

*γάνψ περιπνυχής*, wrapped, as it were, round the sword; cp. Pind. *N.* 8. 23 (*φθόνος*) *Τελαμῶνος δάψεν νίδν, φασγάνψ ἀμφικυλίσας*. Verg. *Aen.* 10. 681 *An sese microne od tantum dedecus amens | Induat*.

900 *ῶμοι* with gen.: 908, 980: *Tr.* 971. If the first thought of the Salaminians is, in Homeric phrase, *ὄλετο μὲν μοι νόστος* (*Il.* 9. 413), this is an indirect tribute to the chief on whom their welfare depended.

901 *ἔ. ῶμοι, κατέπεφνες, ἀναξ..τάλας*. The text is not certain here; but it seems most probable that v. 901 is sound, and that in the antistr., 947 f., *ἀναυδ'* | *ἐργ'* should replace *ἀναυδον* | *ἐργον*. The *ῶ* or *ῶ* which the MSS. place before *τάλας* in 902 may well have been an error.—Cp. *Ant.* 871 *θανὼν ἐτ' ὄδσαν κατήραres με*: and *El.* 808.

903 *ῶ ταλαίφρων γύναι*. We should expect either *ῶ ταλαίφρων γύναι*, or *ῶ ταλαίφρων γυνή*, exclamatory, like *El.* 150 *ῶ παντλήμων Νιόβα*. But the reading given above has the best MS. authority, and is tacitly accepted in several

recent editions. I retain it, because the words, though addressed to Tecmessa, are in fact rather a comment upon her fate. Hence it is conceivable that the nom. of the adjective, usual in exclamations, should here be combined with a vocative of the person.

904 *ὡς ἄδε τοῦδ' ἔχοντος*: cp. 281 n.: 981: *Ant.* 1179 *ὡς ὦδ' ἐχόντων τάλλα βουλευν πάρα*.—*αἰάξαν*, with allusion to his name (430 f.): cp. 914 *δυσώνυμος*.

905 *τίνος ποτ' ἄρ' ἐπραξε* κ.τ.λ. The antistrophic verse is 951, *ἔγαν ὑπερβριθὲς ἀχθος ἦνυσαν*. I believe that the text is sound here, and that *γάρ* has dropped out before *ἀχθος* in 951. The case is parallel with that of vv. 369 and 384, in the latter of which a syllable was lost. The only tolerable emendation of *ἐπραξε* is *ἔρξε*: and *ἐπραξε* is the fitter word, since, with its possible sense of 'contrived,' it suits the hypothesis that he may have procured death from another's hand; while *ἔρξε* would, in that case, be somewhat forced. It may be added that the aorist of *ἔρδω* is never used by Sophocles in the indicative

- TE. 26 αὐτὸς πρὸς αὐτοῦ· δῆλον. ἐν γάρ οἱ χθονὶ 91  
 27 πηκτὸν τὸδ' ἔγχος περιπετὲς κατηγορεῖ.  
 XO. 28 ὦμοι ἐμᾶς ἄτας, οἶος ἄρ' αἰμάχθης, ἄφρακτος  
 φίλων· 910  
 29 ἐγὼ δ' ὁ πάντα κωφός, ὁ πάντ' αἰδρις,  
 30 κατημέλησα. πᾶ πᾶ  
 31 κεῖται ὁ δυστράπελος δυσώνυμος Αἴας ;  
 TE. οὔτοι θεατόςι, ἀλλὰ νιν περιπτυχεῖ 915  
 φάρει καλύψω τῷδε παμπήδην, ἐπεὶ  
 οὔδεις ἄν, ὅστις καὶ φίλος, τλαίη βλέπειν  
 φυσῶντ' ἄνω πρὸς ῥίνας ἐκ τε φοινίας  
 πληγῆς μελανθὲν αἰμῶ ἀπ' οἰκείας σφαγῆς.  
 οἴμοι, τί δράσω ; τίς σε βαστάσει φίλων ; 920  
 ποῦ Τεῦκρος ; ὡς \*ἀκμαῖ ἄν, εἰ βαίη, μόλοι,

907 περιπετὲς] Musgrave conj. περιπετοῦς. 908—914 L divides the vv. thus:—  
 ἰὼ μοι—| ἄφρακτος—| ἐγὼ δ'—| ὁ πάντ' αἰδρις—| πᾶι πᾶ κεῖται—| ὁ δυσώνυμος Αἴας.  
 908 ὦ μοι Triclinius (T): ἰὼ μοι L, with most MSS., and Ald. 909 οἶος L (a cor-  
 rector has retouched the smooth breathing, to make it clearer: but it was never οἶος).  
 So most (perhaps all) MSS., and Ald. In his second ed. Bruck gave οἶος, and so Herm.:  
 but almost all editors have kept οἶος.—αἰμάχθης] ἡμάχθης r. 910 ἀφρακτος.  
 MSS., Suidas s.v., Hesych., and Ald.: ἀφρακτος Dindorf. 912 πᾶι πᾶ L.  
 913 εἰ ὁ δυστράπελος δυσώνυμος] ὁ δυστράπελος | ὁ δυσώνυμος L, with most MSS.,  
 Suidas s.v. δυστράπελος, and Ald.: but the second ὁ is rightly omitted in a few of the  
 later MSS. (as Harl., Mosq. a and b). 916 In L the final ν of νιν has been added

(though he has ἐρξεν *Tr.* 935, ἐρξον *id.* 1201, ἐρξας *Ph.* 117 etc.); and by Aeschylus only once, *Th.* 924 ἐρξάτην (*lyr.*): for in *Ag.* 1529 ἥρξεν is right, and ἐρξεν only a conjecture. As to ν. 951, the insertion of γάρ is not only admissible, but desirable.

906 εἰ. αὐτὸς πρὸς αὐτοῦ. Cp. *Ani.* 1176 XO. πότερα πατρώας ἢ πρὸς οἰκείας χερός; *AT.* αὐτὸς πρὸς αὐτοῦ.—ἐν γάρ οἱ χθονί: the order of words is Ionic in style; cp. *Her.* 6. 69 ἐν γάρ σε τῇ νυκτὶ ταῦτη ἀναίρεομαι: *id.* 1. 108 ἐκ γάρ οἱ τῆς ὀψιος... ἐσήμενον: *Ph.* 468 πρὸς νῦν σε πατρός. Join οἱ... πηκτὸν (*dat. of agent:* 539).—κατηγορεῖ: *Aesch. Ag.* 271 εὐ γάρ φρονούντος ὅμοια σοῦ κατηγορεῖ.

περιπετὲς, in passive sense, 'on which he has fallen': a bold use, as Eustathius felt (*p.* 644. 47): Σοφοκλῆς ἔγχος περιπετὲς εἰπεῖν ἐτόλμησεν, ὃ περιπέτωκεν Αἴας. Lobeck quotes some phrases which, though not precisely similar, are analogous; as *Aelian Hist. An.* 15. 10 τὰ ἀγκιστρα... περιπαγέντα τοῖς ἰχθύσι, *i.e.*,

'on which the fish are caught,' (*περιπαγέντα* Schneider): *Chrysost. Opp.* vol. III. p. 85 ἅπαντες τὸ ξίφος περιέπειρε, made the sword a spit for his body, *i.e.* transfixed himself with his sword.

909 εἰ. οἶος, the reading of the MSS., is far better here than οἶος.—ἀφρακτος. Dindorf writes ἀφρακτος, as the older Attic form. Attic inscriptions attest φάρξαι (420 B.C.) and διαφάρξαντι (409 B.C.): though διαφάρξαι occurs as early as 347 B.C.; *Meisterhans, Gramm. Att. Inscr.* § 43. No instance of ἀφρακτος is quoted from an Attic inscr., but ἀφρακτος occurs c. 290 B.C., and often later. For the gen. φῶων, cp. 321: *El.* 36 ἄσκειον... στρατοῦ.

911 κωφός, in the general sense of 'dull-witted': schol. ἀναίσθητος. πάντα, *adv.*, as *O. C.* 1458 τὸν πάντ' ἄριστον.

913 εἰ. δυστράπελος, 'intractable,' not amenable to a guiding hand; cp. 609 δυσθεράπευτος: and see n. on 595. In *Arist. Eth. Eud.* 3. 7. 6 (*p.* 1234 a 5) the δυστράπελος is the 'morose' man, the

TE. By his own; 'tis well seen: this sword, which he planted in the ground, and on which he fell, convicts him.

CH. Alas for my blind folly, all alone, then, thou hast fallen in blood, unwatched of friends! And I took no heed, so dull was I, so witless! Where, where lies Ajax, that wayward one, of ill-boding name?

TE. No eye shall look on him: nay, in this enfolding robe I will shroud him wholly; for no man who loved him could bear to see him, as up to nostril and forth from red gash he spirts the darkened blood from the self-dealt wound. Ah me, what shall I do? What friend shall lift thee in his arms? Where is Teucer? How timely would be his arrival, might he but come,

by S above the line.

916 καλῶσω] Wecklein writes ἐκάλυψα, comparing 535, where in L φύλαξα has come from φυλάξω.

917 ὅστις καὶ φίλος] Nauck conj. ἐχθρὸς ἢ φίλος (also τίς ἂν ποτ' for οὐδεὶς ἂν).

918 f. Nauck rejects these two verses. 919 πληγῆς] Wecklein writes φλεβός.—μελανθῆν] Burges conj. μελανθῆς: Dindorf, κελανθῶν: Mekler, μολυνθῆν εἰμ'.—οἰκείας] Wecklein (*Ars Soph. em.* p. 49) conj. οἰκαίας (=ματαίας). 920 βαστάσει r, and Ald.: βαστάσῃ L, A, etc. 921 ἀκμαῖος εἰ βαίη (βαίη L) μόλοι MSS., and Ald. In L, ἀκμαῖο (meant for ἀκμαῖος). The first hand wrote either ἀκμαῖ ο, or ἀκμαῖ only (the ο is blotted, and little more than a dot). The c was added by the same hand which in this play has often supplied an omitted σ. This fact is worthy of note in relation to Wakefield's conj., ἀκμαῖ ἂν, which Hermann adopted. Vauvilliers conj. ἀκμήν ἂν. Wecklein writes ὡς ἀκμαῖος ἂν βαίη μολών, with I. Pantazides.

opposite extreme to βωμολόχος, while the εὐτράπελος is the happy mean.—δυσώνυμος: cp. 430 f. The epithets show a natural sequence of thought; 'intractable, and doomed to such a fate as his name foreshadowed.'

915 περιπτυχέει φάρος, a cloak or mantle wrapped round him: for the adj., cp. 899. The φάρος, we may suppose, has been brought by a πρόσπολος from the tent hard by. The shrouded corpse, which remains partly visible (cp. 1172), is an effigy, like that of Haemon in the *Antigone* (1258, cp. p. xvii. n.), and of Clytaemnestra in the *Electra* (1466). The actor who played Ajax has now to play Teucer.

παμπήδην is a poet. equiv. (used by Theognis and Aeschylus) for πᾶμπαν, formed from it with the adverbial suffix -δην: παμπή-δην, instead of παμπάν-δην, by compensatory lengthening of α.

917 ὅστις καὶ φίλος, one at least who is a friend. καὶ emphasises φίλος: cp. Eur. *H. F.* 58 (ἡ δυσπραγία, ἥς μή ποθ', ὅστις καὶ μέσους εὐνοῦς ἐμοί, | τύχοι. Ion 232 πάντα θεῶσθ', ὅ τι καὶ θέμις, ὀμμασι.

918 f. φουσῶντ' ἄνω πρὸς ῥίνας: a reminiscence perh. of *Od.* 22. 18 (Antionous dying of a wound in the throat), αὐτίκα δ' αὐλὸς ἀνὰ ῥίνας παχὺς ἦλθεν | αἵματος ἀνδρομέοιο: a thick jet of blood came up through his nostrils. The blood is forced up to the nostrils, and then issues from them. Cp. 1411.—μελανθῆν, 'darkened,' can hardly be a simple equiv. for μέλαν: Sophocles may possibly have thought—wrongly—that blood takes a darker colour from the action of air.—οἰκείας σφαγῆς: cp. 260 οἰκεία πάθη: *Ant.* 1176 (αἰμάσσεται) πρὸς οἰκείας χερσός.

920 βαστάσει: see on 827. The deliber. subjunct. βαστάσῃ, which the schol. prefers, would be unsuitable here.

921 ἀκμαῖ ἂν...μόλοι seems the best correction of ἀκμαῖος...μόλοι. The phrase ἀκμαῖα μολεῖν is quite permissible in poetry: see the examples quoted on 196 f., and add Eur. *Ph.* 310 μόλις φαίεις | ἀεπτα κάδδ' ὀκτα ματρός ὠλένας.—ἀκμαῖος, εἰ βαίη, μόλοι is impossible: μόλοι could not stand here for μόλοι ἂν: see on *Ant.* 605 (κατάσχοι).

πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμοῖσαι.  
 ὦ δύσμορ' Αἴας, οἷος ὦν οἴως ἔχεις,  
 ὥς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.

- ἀντ. ΧΟ. ἔμελλες, τάλας, ἔμελλες χρόνῳ 925  
 2 στερεόφρων ἄρ' ἐξανύσσειν κακὰν  
 3 μοῖραν ἀπειρεσίῳ πόνων. τοῖά μοι  
 4 πάννυχα καὶ φαέθοντ' 930  
 5 ἀνεστέναζες ὠμόφρων  
 6 ἐχθοδόπ' Ἀτρείδαις  
 7 οὐλίῳ σὺν πάθει.  
 8 μέγας ἄρ' ἦν ἐκείνος ἄρχων χρόνος  
 9 πημάτων, ἦμος ἀριστόχειρ 935  
 10 — — — ὅπλων ἔκειτ' ἄγων πέρι.

922 G. Wolff conj. συγκαθορμῖσαι.

923 Αἴας] Αἴαν Suidas s.vv. οἷος and ὦ δύσμορ.—οἷος ἔχεις MSS. (οἷωσ made in L from οἷος). Nauck conj. οἷων κυρεῖς: O. Hense, οἷος ἔχει: C. F. Müller, οἷος ἀνθ' οἷον πέλει. Mekler writes, ὦ δύσμορ', ἄτας οἷος ὦν οἷος ἔχεις.

924 παρ' ἐχθροῖς] παρ' ἐχθρῶν Pal., Mosq. b. 925—936 L divides the vv. thus: ἐμελλες—| ἐμελλες—| ἄρ'—| μοῖραν—| πόνων—| πάννυχα—| φαέθοντ' ἀνεστέναζες—| ἐχθοδόπ'—| οὐλίῳ—| μέγας—| πημάτων—| δ' πλιν...πέρι. 926 στερεόφρων] στερεόφρον r, and Ald.—ἀρ' ἐξανύσσειν L, Pal.: ἀρ' ἐξανύσειν A, with most MSS., and Ald.: Erfurdt added ὦδ' after ἀρ'. Blaydes writes, ὦδ' ὦν ἐξανύσειν (omitting ἀρ'). 930 πάννυχα καὶ φαέθοντ'] Blaydes conj. πάννυχα καὶ φαέθοντος ἐστέναζες (sc. τοῦ ἡλίου): Nauck, πάννυχος ἀμέριός τ'.—ἀν-

922 συγκαθαρμοῖσαι: schol. περι-στέλλαι. The double compound occurs only here, but Eur. has καθαρμοῖζειν in a similar context, *El.* 1227 κάλυπτε μέλεα μάτερος | πέπλος, καθάρμοσον σφαγὰς ('compose,' 'close,' the wounds). Here the sense is, 'compose,' with ref. to the laying out of the dead; cp. *Ani.* 900 θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κακό-σμησα: O. C. 1602 f. (n.): Ovid *Met.* 9. 501 *percam precor ante toroque | Mortua componar*. The inf. συγκαθαρμοῖσαι stands after ἀκαῖ' ἂν μολοί as an inf. follows words of 'fitness' (Plat. *Symp.* 173 B ὁδὸς ἐπιτηδεῖα καὶ λέγειν καὶ ἀκούσαι).

923 οἷως ἔχεις. The adv. οἷως has been suspected, but there is no good reason for doubting that it was in use, though less frequent than οἷον or οἷα: it appears sound in Ar. *Vesp.* 1363, and in Apoll. Rh. 4. 786; though in *Ph.* 1007 we should read οἷ' αὐ μ' ὑπῆλθες.—For οἷος..οἷως, cp. 557.

924 ὥς..ἄξιος is best taken as a heightening of οἷως ἔχεις: 'how worthy art thou,' etc. This is easier than to

supply ὦν with ἄξιος ('as being worthy'). The sense cannot be, 'so as to be worthy,' etc.; such an ellipse of εἶναι is impossible. —παρ' ἐχθροῖς, in their judgment; 620 n. —τυχεῖν: *El.* 1469 κατ' ἐμοῦ θρήνων τύχη. 925 ἔμελλες: cp. 1027: *Ph.* 1083 ὥς σ' οὐκ ἐμελλον ἄρ', ὦ τάλας, | λείψειν.—χρόνῳ: because, for several days, he had been brooding over his wrongs (930 f.): cp. 193 μακράνυσσι | ...σχολᾷ. The words of Odysseus in 1336 f. also imply such an interval between the award of the arms and the death of Ajax.

926 στερεόφρων: as in Plat. *Polit.* p. 309 B τὸ στερεὸν ἦθος is said of τὰς ἐπὶ τὴν ἀνδρίαν μάλλον ξυντενούσας (φύσεις). —ἀρ': 233 n.

Erfurdt's insertion of δδ' before ἐξανύσειν has been widely accepted: then ἐξ- (corresponding with the α of αἰώνιος in 881) takes the place of a short syllable; a license possible in dochmiacs. But L's reading, στερεόφρων ἄρ' ἐξανύσσειν κακὰν, gives an exact metrical correspondence, without any conjectural addition. No one could hesitate to prefer

to compose the corpse of this his brother! Ah, hapless Ajax, from what height fallen how low! How worthy, even in the sight of foes, to be mourned!

CH. Thou wast fated, hapless one, thou wast fated, then, Anti- with that unbending soul, at last to work out an evil doom strophe. of woes untold! Such was the omen of those complainings which by night and by day I heard thee utter in thy fierce mood, bitter against the Atreidae with a deadly passion. Aye, that time was a potent source of sorrows, when the golden arms were made the prize in a contest of prowess!

εστέναζες] L has the first α, and αζ, in an erasure.—Elmsley conj. ἀναζ, ἀνεστέναζες, if ἴδρις be kept in 884.

931 π. ὠμόφρων] ὠμόφρον γ.—'Ατρεΐδαις | οὐλίῳ] Nauck would write 'Ατρεΐδαις | ὠμῷ.—σὺν] ν made in L from μ.

934 ἀρ' ἄρ' ἄρ' ἦν Lips. α, b: ἦν ἀρ' Ien.

936 δπλων ἐκειτ' ἀγὼν πέρι MSS., and Ald. In L a curved line stands opposite δπλων in the left margin, showing that the defect had been noticed. To supply the choriambus wanted before δπλων, Thiersch conj. οὐλομένων: Musgrave, χρυσοδέτων: Campbell, χρυσοστόπων: Wex, τῶν χρυσῶν: Elmsley, ἐν Δαναοῖς: Seyffert, 'Ατρεΐδαις. Triclinius had inserted 'Αχιλλεύς, against metre.—In order to have a spondee before πέρι (=λεύσσειν in 890), Hermann writes ἐκειτ' ἀγὼν δπλων πέρι: Wunder, δπλων ἐκειθ' ἀγὼν πέρι.

it, but for a doubt as to whether Tragic lyrics could admit the form ἐξανύσσειν. The doubled σ occurs in *Od.* 16. 373 ἀνύσσεισθαι (fut. midd.): Hes. *Theog.* 954 ἀνύσσας: Pind. *P.* 12. 11 ἀνύσσειν. Sophocles has δλέσσας (390), and πέλασσαν (*Ph.* 1163). Hartung, G. Wolff, and Wecklein read ἐξανύσσειν: rightly, I believe. Observe that the close kinship of lyric with epic diction here is significantly marked by οὐλίῳ in 933,—an epic and Pindaric word which is free from just suspicion, yet occurs nowhere else in Tragedy.

929 f. τοῖα: 164 n.—πάννυχα καὶ φαέθοντ': schol. κατὰ νύκτα καὶ ἡμέραν. Cp. 217 νύκτερος (n.). The bold use of φαέθοντα for ἡμερινὰ or πανημέρια is interpreted and softened by the preceding πάννυχα. Doubt would be warrantable if φαέθοντ' ἀνεστέναζες stood alone.

931 π. ὠμόφρων, fierce: cp. 885 τὸν ὠμόθυμον.—ἐχθροδῶπ', poet. for ἐχθρά: *Ph.* 1137 φῶτ' ἐχθοδοπῶν.—οὐλίῳ σὺν πάθει, with deadly resentment. οὐλίῳ refers primarily to his deadly hatred of the Atreidae, but suggests also the fatal result of his mood. For πάθος with ref. to an affection of the mind, cp. *Ph.* 899 ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ (sc. τῆς ἀπορίας). With the exception of these two passages, there is perhaps no clear example of πάθος so used before Plato. (*Thuc.* 3. 84, where διὰ πάθους

ἐπιθυμοῦντες occurs in § 1, is an interpolated chapter.)

It is indeed possible to render οὐλίῳ σὺν πάθει, as Prof. Campbell does, 'under thy calamitous wrong' (the disappointment as to the arms). But οὐλίῳ is clearly suggestive of a direct reference to ὠμόφρων ἐχθοδῶπ' 'Ατρεΐδαις. Further, the prep. σὺν more naturally denotes an accompaniment of the bitter utterance than the cause which had provoked it.

934 μέγας..ἦν..ἄρχων, lit., was potent in beginning,=σφοδρῶς ἤρχε: the use of μέγας being analogous to that of πολὺς in such phrases as πολλὸς ἦν λισσομένος (*Her.* 9. 91). For ἀρχων, cp. *Tr.* 871 ὡς ἀρ' ἡμῖν οὐ συμκρῶν κακῶν | ἦρξεν τὸ δῶρον: *Thuc.* 2. 12 § 3 ἦδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἄρξει.

935 f. ἦμος, used even in trimeters, *O. T.* 1134, etc.—ἀριστόχειρ ἀγὼν, like ὠκύπους ἀγὼν (*El.* 699), ρμφάρματα ἀμιλλαι (*O. C.* 1062).

δπλων. The defect of --- before this word is proved by the metre of the strophe, 890, ἀλλ' ἀμεινὸν ἄνδρα μὴ λεύσσειν θπον. Musgrave proposed χρυσοδέτων: cp. *Il.* 20. 268, referring to the arms of Achilles, χρυσὸς γὰρ ἐρύκακε, δῶρα θεῶο. The last syll. of ἀριστόχειρ might facilitate the loss of a word beginning with χρ. For other suggestions, see cr. n.

ἐκειτ'. κείμαι is the classical pf. pass.

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 ὦ δύσμορ' Αἴας, οἷος ὦν οἴως ἔχεις,  
 ὥς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.

- ἀντ. ΧΟ. ἔμελλες, τάλας, ἔμελλες χρόνῳ 925  
 2 στερεόφρων ἄρ' ἐξανύσσειν κακὰν  
 3 μοῖραν ἀπειρεσίῳ πόνων. τοῖά μοι  
 4 πάννυχα καὶ φαέθοντ' 930  
 5 ἀνεστέναζες ὠμόφρων  
 6 ἐχθοδόπ' Ἀτρείδαις  
 7 οὐλίῳ σὺν πάθει.  
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924 παρ' ἐχθροῖς] παρ' ἐχθρῶν Pal., Mosq. b.  
 925—936 L divides the vv. thus: ἔμελλες—| ἔμελλες—| ἄρ'—| μοῖραν—| πόνων—| πάννυχα—| φαέθοντ' ἀνεστέναζες—| ἐχθοδόπ'—| οὐλίῳ—| μέγας—| πημάτων—| δπλων...πέρι. 926 στερεόφρων] στερεόφρον r, and Ald.—ἀρ' ἐξανύσσειν L, Pal.: ἀρ' ἐξανύσειν A, with most MSS., and Ald.: Erfurdt added ὦδ' after ἀρ'. Blaydes writes, ὦδ' ὦν ἐξανύσειν (omitting ἀρ'). 930 πάννυχα καὶ φαέθοντ'] Blaydes conj. πάννυχα καὶ φαέθοντος ἐστέναζες (sc. τοῦ ἡλίου): Nauck, πάννυχος ἀμέριός τ'.—ἀν-

922 συγκαθαρμόσαι: schol. περι-στέλλαι. The double compound occurs only here, but Eur. has καθαρμόζειν in a similar context, *El.* 1227 κάλυπτε μέλεα ματέρος | πέπλος, καθάρμοσον σφαγὰς ('compose,' 'close,' the wounds). Here the sense is, 'compose,' with ref. to the laying out of the dead; cp. *Ani.* 900 θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κάκω-σμησα: O. C. 1602 f. (n.): Ovid *Met.* 9. 502 *percam precor ante toroque | Mortua componar*. The inf. συγκαθαρμόσαι stands after ἀκαμάτ' ἄν μολοί as an inf. follows words of 'fitness' (Plat. *Symp.* 173 b ὁδὸς ἐπιτηδεία καὶ λέγειν καὶ ἀκούσαι).

923 οἷος ἔχεις. The adv. οἷως has been suspected, but there is no good reason for doubting that it was in use, though less frequent than οἷον or οἷα: it appears sound in Ar. *Vesp.* 1363, and in Apoll. Rh. 4. 786; though in *Ph.* 1007 we should read οἷ' αὐ μ' ὑπῆλθες.—For οἷος..οἷως, cp. 557.

924 ὥς..ἄξιος is best taken as a heightening of οἷος ἔχεις: 'how worthy art thou,' etc. This is easier than to

supply ὦν with ἄξιος ('as being worthy'). The sense cannot be, 'so as to be worthy,' etc.; such an ellipse of εἶναι is impossible. —παρ' ἐχθροῖς, in their judgment; 620 n. —τυχεῖν: *El.* 1469 κατ' ἐμοὶ θρήνων τύχη.

925 ἔμελλες: cp. 1027: *Ph.* 1083 ὥς σ' οὐκ ἐμελλον ἀρ', ὦ τάλας, | λείψειν.—χρόνῳ: because, for several days, he had been brooding over his wrongs (930 f.): cp. 193 μακράωνι | ...σχολᾷ. The words of Odysseus in 1336 f. also imply such an interval between the award of the arms and the death of Ajax.

926 στερεόφρων: as in Plat. *Polit.* p. 309 B τὸ στερεὸν ἦθος is said of τὰς ἐπὶ τὴν ἀνδρίαν μάλλον ξυντεεινούσας (φύσεις). —ἀρ': 233 n.

Erfurdt's insertion of ὦδ' before ἐξανύσειν has been widely accepted: then ἐξ- (corresponding with the α of ἀπνους in 881) takes the place of a short syllable; a license possible in dochmiacs. But L's reading, στερεόφρων ἀρ' ἐξανύσειν κακὰν, gives an exact metrical correspondence, without any conjectural addition. No one could hesitate to prefer

to compose the corpse of this his brother! Ah, hapless Ajax, from what height fallen how low! How worthy, even in the sight of foes, to be mourned!

CH. Thou wast fated, hapless one, thou wast fated, then, Anti- with that unbending soul, at last to work out an evil doom strophe. of woes untold! Such was the omen of those complainings which by night and by day I heard thee utter in thy fierce mood, bitter against the Atreidae with a deadly passion. Aye, that time was a potent source of sorrows, when the golden arms were made the prize in a contest of prowess!

εστέναζες] L has the first α, and αζ, in an erasure.—Elmsley conj. ἀναξ, ἀνεστέναζες, if [δρας be kept in 884. 931 α. ὠμόφρων] ὠμόφρον r.—'Ατρεΐδαις | οὐλίῳ] Nauck would write 'Ατρεΐδαις | ὠμόφ.—σὺν] ν made in L from μ. 934 ἀρ' ἦν ἀρ' ἦν Lips. α, b: ἦν ἀρ' Ien. 936 δπλων ἐκειτ' ἀγὼν πέρι MSS., and Ald. In L a curved line stands opposite δπλων in the left margin, showing that the defect had been noticed. To supply the choriambus wanted before δπλων, Thiersch conj. οὐλο- μένων: Musgrave, χρυσοδέτων: Campbell, χρυσοτόπων: Wex, τῶν χρυσέων: Elmsley, ἐν Δαναοῖς: Seyffert, 'Ατρεΐδαις. Triclinius had inserted 'Αχιλλέως, against metre.—In order to have a spondee before πέρι (=λεῖσσειν in 890), Hermann writes ἐκειτ' ἀγὼν δπλων πέρι: Wunder, δπλων ἐκειθ' ἀγὼν πέρι.

it, but for a doubt as to whether Tragic lyrics could admit the form ἐξανύσσειν. The doubled σ occurs in *Od.* 16. 373 ἀνύσσεται (fut. midd.): Hes. *Theog.* 954 ἀνύσσαι: Pind. *P.* 12. 11 ἀνύσσειν. Sophocles has ὀλέσσαι (390), and τέλασσαν (*Ph.* 1163). Hartung, G. Wolff, and Wecklein read ἐξανύσσειν: rightly, I believe. Observe that the close kinship of lyric with epic diction here is significantly marked by οὐλίῳ in 933,—an epic and Pindaric word which is free from just suspicion, yet occurs nowhere else in Tragedy.

929 ε. τοια: 164 n.—πάννυχα καὶ φαέθοντ': schol. κατὰ νύκτα καὶ ἡμέραν. Cp. 217 νύκτερος (n.). The bold use of φαέθοντα for ἡμερῶν or πανημέρια is interpreted and softened by the preceding πάννυχα. Doubt would be warrantable if φαέθοντ' ἀνεστέναζες stood alone.

931 α. ὠμόφρων, fierce: cp. 885 τὸν ὠμόθυμον.—ἐχθροδῶπ', poet. for ἐχθρά: *Ph.* 1137 φῶτ' ἐχθροδῶπ'.—οὐλίῳ σὺν πάθει, with deadly resentment. οὐλίῳ refers primarily to his deadly hatred of the Atreidae, but suggests also the fatal result of his mood. For πάθος with ref. to an affection of the mind, cp. *Ph.* 899 ἀλλ' ἐνθάδ' ἦδη τοῦδε τοῦ πάθους κυρῶ (sc. τῆς ἀπορίας). With the exception of these two passages, there is perhaps no clear example of πάθος so used before Plato. (*Thuc.* 3. 84, where διὰ πάθους

ἐπιθυμοῦντες occurs in § 1, is an interpolated chapter.)

It is indeed possible to render οὐλίῳ σὺν πάθει, as Prof. Campbell does, 'under thy calamitous wrong' (the disappointment as to the arms). But οὐλίῳ is clearly suggestive of a direct reference to ὠμόφρων ἐχθροδῶπ' 'Ατρεΐδαις. Further, the prep. σὺν more naturally denotes an accompaniment of the bitter utterance than the cause which had provoked it.

934 μέγας..ἦν..ἀρχων, lit., was potent in beginning,=σφοδρῶς ἤρχε: the use of μέγας being analogous to that of πολὺς in such phrases as πολλὸς ἦν λισσομένος (*Her.* 9. 91). For ἀρχων, cp. *Tr.* 871 ὡς ἀρ' ἡμῖν οὐ συμκρὼν κακῶν | ἤρξεν τὸ δῶρον: *Thuc.* 2. 12 § 3 ἦδε ἡμέραι τοῖς Ἕλλησι μεγάλων κακῶν ἄρξει.

935 ε. ἦμος, used even in trimeters, *O. T.* 1134, etc.—ἀριστόχειρ ἀγὼν, like ὠκύπους ἀγὼν (*El.* 699), ῥιμφορμαῖοι ἀμύλλαι (*O. C.* 1062).

δπλων. The defect of --- before this word is proved by the metre of the strophe, 890, ἀλλ' ἀμεινὸν ἄνδρα μὴ λεῖσσειν δπον. Musgrave proposed χρυσοδέτων: cp. *Il.* 20. 268, referring to the arms of Achilles, χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖο. The last syll. of ἀριστόχειρ might facilitate the loss of a word beginning with χρ. For other suggestions, see cr. n.

ἐκειν'. κείμαι is the classical pf. pass.



TE. 11 *ἰὼ μοί μοι.*

XO. 12 *χωρεῖ πρὸς ἥπαρ, οἶδα, γενναία δῦν.*

TE. 13 *ἰὼ μοί μοι.*

XO. 14 *οὐδέν σ' ἀπιστῶ καὶ δις οἰμῶξαι, γύναι,* 940  
15 *τοιούδ' ἀποβλαφθεῖσαν ἀρτίως φίλου.*

TE. 16 *σοὶ μὲν δοκεῖν ταῦτ' ἔστί, ἐμοὶ δ' ἄγαν φρονεῖν.*

XO. 17 *ξυνναυδῶ.*

TE. 18 *οἶμοι, τέκνον, πρὸς οἷα δουλείας ζυγὰ*

19 *χωροῦμεν, οἶοι νῶν ἐφεισῶσι σκοποῖ.* 945

XO. 20 *ὦμοι, ἀναλγήτων*

21 *δισσῶν ἐθρόησας \*ἀνανδ'*

22 *ἔργ' Ἀτρειδᾶν τῷδ' ἄχει.*

23 *ἀλλ' ἀπείργοι θεός.*

TE. 24 *οὐκ ἂν τὰδ' ἔσθῃ τῇδε μὴ θεῶν μέτα.* 950

XO. 25 *ἄγαν ὑπερβριθὲς <γὰρ> ἄχθος ἤνυσαν.*

TE. 26 *τοιούνδε μέντοι Ζηνὸς ἢ δεινὴ θεός*

27 *Παλλὰς φυτεύει πῆμ' Ὀδυσσέως χάριν.*

937 *ἰὼ μοί μοι* | *ἰὼ μοί μοι* L, and so in 939, 974. 938 *γενναία δῦν* | F. W. Schmidt conj. *δειλαία δῦν*; Bergk, *γενναία γύναι*. 940 *οἰμῶξαι* r: *οἰμῶξαι* L.—*γύναι* | Bergk conj. *δῦν*. 941 *ἀρτίως* | L has *ou* written above *ωσ*. The schol. has: *ἀρτίου* | *γνησίου*. *οὐ γὰρ ἔστι χρονικόν*. 945 *νῶν* | *νῶν* L.—*ἐφεισῶσι* Ald.: *ἐφεισῶσιν* L.—*σκοποῖ* | gl. in L, *οἱ Ἀτρεῖδαι*. Nauck conj. *κόποι*. 946—949 L divides the vv. thus:—*ὦμοι*—|

of *τίθημι* (*τέθειμαι* being used in a middle sense). Cp. 572 f. *τεύχη.. | θήσουσ'* Ἀχαιοῖς (n.).

938 *ἥπαρ*: cp. Aesch. *Eum.* 135 *ἀλγισσον ἥπαρ ἐνδίκους ἐνείδεσιν*.—*γενναία*, true-hearted, loyal, like *γενναῖον ἔπος* (*Ph.* 1402), *γενναῖοι πόνοι* (Eur. *H. F.* 357). The schol., wrongly, *ἡ ἰσχυρά*: a version at which he arrived perh. rather through the use of *γενναῖος* as='fine,' 'good of its kind,' than through the idea of 'genuine,' *γνησία*.

940 *καὶ δις*: cp. 432 *καὶ δις ἀλάζειν*. The aor. *οἰμῶξαι* (referring to each act of utterance), as in *El.* 788 *οἶμοι τάλαϊνα· νῦν γὰρ οἰμῶξαι πάρα*: and *ib.* 285 *κλαῖνσαι*. Cp. 982 *στεναίνειν*, of continued lament.

941 *ἀποβλαφθεῖσαν..φίλου*: bereft of him: properly, arrested by a hand which separates her from him (*El.* 696 *ὅταν δέ τις θεῶν | βλάβῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν*). For the gen. (not found elsewhere with *ἀποβλάπτω*), cp. Aesch. *Ag.* 120 *βλαβέντα λαισθίων δρόμων*: Tyrtaeus fr. 12. 39 *οὐδέ τις αὐτὸν | βλάπτειν οὐτ' αἰδοῦς οὔτε δίκης ἐθέλει*.

*ἀρτίως*. The schol. read *ἀρτίου*, which he explains by *γνησίου*: and this reading was approved by Bergk in *Rhein. Mus.* (1847) p. 150, though in his text (1858) he kept *ἀρτίως*. Hartung gives *ἀρτίου*, explaining it of close, congenial friendship (*Ani.* 570 *οὐχ ὥς γ' ἐκείνῳ τῇδ' ἑ τ' ἦν ἡρμοσμένα*). But *ἀρτίως*, though somewhat tame, is clearly genuine.

942 *δοκεῖν*, 'to conjecture,' *φρονεῖν*, 'to understand, to feel, by one's own experience': cp. *O. C.* 1741 *φρονῶ*, 'I know it well.' As the Chorus had recognised Tecmessa's unique place in the affections of Ajax (211 f.), so by *δοκεῖν* she implies that they can at least form some estimate of her loss.

944 *δουλείας ζυγὰ*: her old fear; 499.—*οἶοι* might be a second exclamation; but seems better taken as causal (= *ἐπεὶ τοιούτοι*). Cp. *O. T.* 701 *Κρέοντος*, *οἶά μοι βεβουλενκῶς ἔχει*.—*σκοποῖ*, the *δεσπότης* (500) who will be the overseers of her servile tasks (503, *λατρείας*). Cp. Aesch. *Supp.* 381 *τὸν ὑψόθεν σκοπὸν ἐπισκοπεῖ*, | *φύλακα πολυπόνων | βροτῶν*: the watchful god, who punishes guilt.

TE. Woe, woe is me!

CH. The anguish pierces, I know, to thy true heart.

TE. Woe, woe is me!

CH. I marvel not, lady, that thou shouldst wail, and wail again, who hast lately been bereft of one so loved.

TE. 'Tis for thee to conjecture of these things,—for me, to feel them but too sorely.

CH. Yea, even so.

TE. Alas, my child, to what a yoke of bondage are we coming, seeing what task-masters are set over thee and me!

CH. Oh, the two Atreidae would be ruthless—those deeds of theirs would be unspeakable, which thou namest in hinting at such a woe! But may the gods avert it!

TE. Never had these things stood thus, save by the will of the gods.

CH. Yea, they have laid on us a burden too heavy to be borne.

TE. Yet such the woe that the daughter of Zeus, the dread goddess, engenders for Odysseus' sake.

δισσών—| ἀναυδον—| ἀλλ'...θεός. 946 ὅμοι (sic) L: with γρ. ὡ μοι, from S. 947 ε. ἀναυδ' | ἐργ' Hermann: ἀναυδον | ἐργον MSS. 948 τῶιδ' made in L from τοῦδ'. 951 ἄγαν L, Γ, T, and lemma of schol. in L: ἄγαν γ' L<sup>2</sup> (=Lb), Pal., Δ, Θ, Harl., and Ald.: ἄγαν δ' A and Bruck.—ὑπερβριθές] After this word Bruck adds τὸδ': Elmsley, γὰρ: Blaydes conj. ὑπερβριθές γε τᾶχθος.—ἄχθος] Nauck conj. ἄλγος.—ἤνυσαν] In L the 1st hand wrote ἤνυσαν, and another added the breathing. Two of the later MSS. (Ien., Mosq. b) have ἤνυσας. 952 θεῶ] θεὰ r.

946 ε. ὅμοι, ἀναλήτων κ.τ.λ.: 'in this sorrow (τῶδ' ἄχει, lit., 'by' it, by the mention of it), thou hast named deeds of the Atreidae that are unutterable,—that make them ruthless': i.e., if they should indeed enslave thee, their act would be infamous. ἀναλήτων, as its emphatic place shows, has a predicative force. For ἀναυδ' | ἐργ', as a correction of ἀναυδον | ἐργον, see on 901.—ἄχει does not literally mean 'lament,' though it might be so rendered here, as in O. C. 1722 λήγετε τοῦδ' ἄχους (where the literal sense is, 'cease from this sorrowing').

950 οὐκ ἂν τὰδ' ἔσται κ.τ.λ. The last words of the Chorus, ἀλλ' ἀπείργοι θεός, imply that the Atreidae may, after all, be capable of such cruelty, if the gods do not hinder them. Tecmessa replies that things could not have come to the present pass without the help of the gods; so that it is vain to rest hopes on them.

τὰδ'...τῆδε: Aesch. P. V. 511 οὐ ταῦτα ταύτη Μοῖρά πω τελεσφόρος | κρᾶναι πέ-

πρωται.—ἔσται, have been brought to this state: cp. Ant. 1156 οὐκ ἔσθ' ὁπαῖον στάντ' ἂν ἀνθρώπου βίον | οὐτ' ἀνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ (n.).—μή θεῶν μέτα, sc. σπάντα, = εἰ μὴ μετὰ θεῶν τῆδε ἔσται: cp. O. T. 1456 οὐ γὰρ ἂν ποτε | θνήσκων ἐσώθην, μὴ π' ἐν τῷ δεινῷ κακῷ, sc. σωθεῖς.

951 ἄγαν ὑπερβριθές κ.τ.λ. The defect of a syllable in the MSS. here (see 905 n.) is best supplied by γὰρ, which expresses assent: cp. Ph. 755 NE. δεινὸν γε τοῦπίσαγμα τοῦ νοσήματος. | ΦΙ. δεινὸν γὰρ οὐδὲ βητόν. The addition of γ' after ἄγαν in some MSS. seems to have been prompted by a sense that some such link with the preceding verse was required.—ἄχθος, of sorrow, as Ph. 1168 μῆριον ἄχθος δ' ξυναικεῖ.—ἤνυσαν, effected, brought about, as Ph. 1145 κοινὰν ἤνυσεν ἐς φίλους δρωγὰν. Not, 'have made too heavy,' like O. T. 166 ἤνυσαν' ἔκτοπιαν φλόγα πῆματος.

952 ε. μέντοι, 'yet,'—crushing though the sorrow is: cp. O. C. 780f. ἀρ' ἂν

ΧΟ. 28 ἡ ῥα κελαινῶπαν θυμὸν ἐφυβρίζει πολύτλας ἀνὴρ, 954  
 29 γελᾷ δὲ τοῖσδε μαινομένοις ἄχεσιν  
 30 πολλὴν γέλωτα, φεῦ φεῦ,  
 31 ξύν τε διπλοῖ βασιλῆς κλύοντες Ἀτρεΐδαι. 960

ΤΕ. οἱ δ' οὖν γελόντων κἀπιχαιρόντων κακοῖς  
 τοῖς τοῦδ' ἴσως τοι, κεῖ βλέποντα μὴ 'πόθουν,  
 θανόντ' ἂν οἰμῶξίαν ἐν χρεῖα δορός.  
 οἱ γὰρ κακοὶ γνῶμαισι τὰγαθὸν χεροῖν  
 ἔχοντες οὐκ ἴσασι, πρὶν τις ἐκβάλλῃ. 965

954—960 L divides the vv. thus:—ἡ ῥα—| θυμὸν—| ὁ πολύτλας—| γελᾷ—|  
 πολλὴν—| ξύν τε—| κλύοντες ἀτρεΐδαι. 954 κελαινῶπαν L (ὦ from ὠ), with most  
 MSS., Suidas s.v., and Ald.: κελαινῶπα Δ, with Eustathius p. 72. 4. Blaydes writes  
 κελαινῶπ' ἂν (=ἀνδ): Hartung, κελαινῶπ' ἐνθυμον (see comment.). 956 πολύτλας]  
 ὁ πολύτλας MSS. and Ald.: Porson on Eur. Or. 1297 pointed out that the art. should be  
 omitted (cp. 913 f.). 957 γελᾷ δὲ MSS.: Blaydes writes γελᾷ τε.—τοῖσδε Elmsley:  
 τοῖσι L, with most MSS., and Ald.: τοῖσι Triclinius: σοῖσι Hermann.—ἄχεσιν γ, and  
 Ald.: ἄχεσι L. 959 ξύν τε MSS.: ξὺν δὲ Blaydes.—βασιλῆς γ: βασιλῆς L, A,

ματαίου τῆσδ' ἂν ἡδονῆς τύχῃς; | τοιαῦτα  
 μέντοι καὶ σὺ προσφέρεις ἐμοί. (It is not a  
 mere expression of assent, 'yes,' as  
 Paley takes it.)—Ζητῶς ἡ δεινὴ θεὸς: for  
 the simple gen. of parentage, cp. 172  
 Διὸς, 1302 Λαιομέδοντος: *Ani.* 824 τὰν  
 Φρυγίαν ξέναν | Ταυτάλου. In 401 and  
 450 the art. (ἡ) is prefixed to Διὸς.—  
 φυτεύει: cp. *O. T.* 347 ξυμφυτεύσαι τοῦρ-  
 γον.

954 ε. ἡ ῥα: 172 n.—ἐφυβρίζει here  
 denotes, not deeds or words of insult, but  
 secret exultation; hence it is joined with  
 κελαινῶπαν θυμὸν as an acc. 'of the inner  
 object,' like that which is often added to  
 verbs of feeling (γέγηθέ τε φρένα, *Il.* 8.  
 559: ταρασσομαι φρένας, *Ani.* 1095). κε-  
 λαινῶπαν (κελαινός, ὥψ) is not simply an  
 equiv. for κελαινόν: the second part of  
 the compound suggests the dark soul  
 which watches from its place of conceal-  
 ment with malevolent joy; as Philoctetes  
 says to Odysseus, ἀλλ' ἡ κακὴ σὴ διὰ  
 μυχῶν βλέπουσ' αἰεὶ | ψυχῇ etc.—The  
 epithet 'dark,' 'black,' is often given to a  
 mind strongly moved by passion (esp.  
 anger): *Il.* 1. 103 μένεος δὲ μέγα φρένες  
 ἀμφὶ μέλαιναί | πῦμπλαστ': Theogn.  
 1199 καὶ μοι κραδίην ἐπάταξε μέλαιναν  
 (dark with resentment): Aesch. *Cho.* 414  
 σπλάγχνα δέ μου κελαινοῦται: *Pers.* 114  
 ταῦτά μοι μελαγχρίτων | φρὴν ἀμύσσειται  
 φόβῳ. Here, however, dark malignity is  
 implied, as by κελαινόφρων (Aesch. *Eum.*  
 459, of Clytaemnestra).

The form κελαινῶπης occurs only here,  
 though Pind. *P.* 1. 7 has the fem., κε-  
 λαινῶπῃν . . νεφέλῃαν. In *P.* 4. 212 he uses  
 κελαινῶψ (κελαινῶπεςσι Κόλχοις): and  
 Blaydes here gives κελαινῶπ' ἂν θυμὸν:  
 an ingenious conjecture. But the Sopho-  
 clean apocope of ἀνδ is elsewhere con-  
 fined to compounds (see on *Ani.* 1275  
 ἀντρέπων).

Schneidewin strangely understands,  
 'Odysseus mocks at the frenzy-darkened  
 soul of Ajax.' Hartung writes κελαινῶπ'  
 ἐνθυμον: 'mocks at the brooding, pas-  
 sionate man' (Ajax),—referring to Arist.  
*Pol.* 4. (7.) 7. 3 (where, however, ἐνθυμος  
 = 'spirited,' opp. to ἀθυμος).

956 πολύτλας, much-enduring, 'pa-  
 tient,'—the Homeric epithet, applied with  
 bitter irony: he has known how to work  
 and wait.—Not 'unflinching,' in the sense  
 of 'sticking at nothing' (παντουργός, v.  
 445).

957 ε. γελᾷ δὲ, the traditional read-  
 ing, is slightly better here than γελᾷ τε:  
 δὲ, implying that the speaker turns to a  
 new point, here serves to mark a climax:  
 Odysseus exults in thought,—yes, and  
 laughs aloud. For γελᾷ, cp. 382: *Ph.*  
 1125 (καὶ πον...) ἐγγελά, χερσὶ πάλλων | τὰν  
 ἐμὰν μελέου τροφῶν.—τοῖσδε. ἄχεσιν,  
 dat. of object with γελᾷ: cp. 1042: Ar.  
*Nub.* 560 ὅστις οὐδὲν τοῦτοισι γελᾷ, τοῖς ἐμοῖς  
 μὴ χαίρω.—μαινομένοις: as μαινομαι is  
 said of fire, strife, etc., so here it denotes  
 'frantic' griefs, but with a further refer-

CH. Doubtless, the patient hero exults in his dark soul, and mocks with keen mockery at these sorrows born of frenzy. Alas! And with him, when they hear the tidings, laugh the royal brothers, the Atreidae.

TE. Then let them mock, and exult in this man's woes. Perchance, though they missed him not while he lived, they will bewail him dead, in the straits of warfare. Ill-judging men know not the good that was in their hands, till they have lost it.

with most MSS., and Ald.: βασιλέες T (Triclinius). 961 οἶδ' (from οἶδ') L, with most MSS., and Ald.: οἶδ' αὖ one MS. of Suidas s.v. βλέποντες (where 961—963 are quoted). Hermann wrote of δ' οὖν: Bergler, οἱ δ' οὖν (and so A). 962 τοῦδ' δ made in L from σ.—[ως] In L the 1st hand wrote *τω*, and c has been added by a corrector: cp. 921.—'πόθουν' Nauck conj. 'φίλουν (or, as he would write it, ἐφίλουν). 964 τάγαθόν χερσίν L, with most MSS., and Ald.: τάγαθ' ἐν χερσίν Mosq. b, and one of Brunck's MSS. (as Reiske had conjectured): which Cobet prefers, *Var. L.* p. 15. 965 ἐκβάλῃ] ἐκβάλοι Γ.

ence to their source in the *μανία* of Ajax. Cp. Eur. *I. A.* 548 *μαινομένων ὁστρων* (so Reiske, for *μαινόμεν*).

959 ζῶν τε: for the adv. ζῶν, cp. 1288, *Ant.* 85.

961 κ. οἱ δ' οὖν: 114 n.—κεῖ...μή, where *εἰ καὶ μή* would be normal (563 n.). —'πόθουν, 'missed him,' during the interval between the award of the arms and his death, when he remained in seclusion (193 f., n.). *Il.* 6. 361 (Hector) ὅφρ' ἐπαμύνω | Τρώεσσ', οἱ μέγ' ἐμείο ποθὴν ἀπέοντος ἔχουσιν. 1. 240 ἦ ποτ' Ἀχιλλῆος ποθὴ ἔσται νίης Ἀχαιῶν. For the prodelision of the augment in the last foot of the v., cp. 557 'τράφης.

ἐν χρειᾷ δορός, 'in the need of the spear' = 'in the straits of war': cp. 1275: *Ant.* 670 *δορός. ἐν χειμῶνι*.—Not, 'when they need *his* spear.'

964 ζ. *κακοὶ γνῶμαισι*: cp. 1374 *γνώμη σοφόν*.—τάγαθόν χερσίν is better attested than τάγαθ' ἐν χερσίν: and in this context the singular *τάγαθόν* is preferable. For the dat., cp. *El.* 431 ὦν ἔχεις χερσίν, *Tr.* 265 χερσίν...ἔχων βέλη.

πρὶν τις ἐκβάλῃ = πρὶν ἐκβάλωσι: the collective *τις*, as in *Thuc.* 4. 85 § 6 οἱς ἀν ἐπίω, ἥσαν τις ἐμοὶ πρόσεισι, *δυσχερὲς ποιοῦμενοι* κ.τ.λ. From the primary sense of 'casting out,' ἐκβάλλειν derives that of 'throwing away,' 'losing by one's own folly': cp. *Ar. Eccl.* 750 οὐ γὰρ τὸν ἐμὸν ἰδρῶτα καὶ φειδωλίαν | οὐδὲν πρὸς ἑπὸς οὕτως ἀνόητος ἐκβάλῶ. So a schol. here explains, πρὶν ἂν τις αὐτοῦ στερηθῇ. Sophocles has this use, with various shades of meaning, in *Ant.* 648 (where

see n.), *O. T.* 611, *O. C.* 631. [We could also render, 'until one *strike it out* of their hands'; cp. *Od.* 2. 396 *πλάζε δὲ πίνοντας, χειρῶν δ' ἐκβαλλε κύπελλα*. But a reason for preferring the other view is that it represents the loss as due solely to the folly of the possessors themselves; and thus suits the context better.]

For the sentiment, cp. *Mimnermus fr.* 1 (in Nauck's *Frag. Trag.* 2nd ed., p. 829) *δεινοὶ γὰρ ἀνδρὶ πάντες ἐσμέν εὐκλεεῖ | ζῶντι φθονῆσαι, καθανόντα δ' ἀνέσαι*. *Plaut. Capt.* 1. 2. 39 *Tum denique homines nostra intelligimus bona, | Quom quae in potestate habuimus ea amisimus*. *Hor. C.* 3. 24. 31 *Virtutem incolumem odimus, | Sublatam ex oculis quaerimus invidi*.

966—973 Various theories of interpolation have been held with regard to this passage: see Appendix. Most of them are founded on the assumption that Tecmessa's former speech of ten lines (915—924) must be balanced by a speech of the same length here, and that therefore three of the thirteen verses (961—973) must be struck out. (Nauck, who rejects 918 f., strikes out five verses here, 966—970.)

As several objections arise from the alleged incoherence of the speech, it is well to observe the train of thought in 961—973.

'Let them mock, if they will, at the fate of Ajax; they will perhaps find out, in time of need, what they have lost; foolish men never know their own good fortune till they have thrown it away

ἔμοι πικρὸς τέθνηκεν ἢ κείνοις γλυκὺς,  
 αὐτῷ δὲ τερπνός· ὦν γὰρ ἡράσθη τυχεῖν  
 ἐκτῆσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.  
 τί δῆτα τοῦδ' ἐπεγγελέων ἂν κάτα;  
 θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὐ.  
 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὕβριζέτω.  
 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἔμοι  
 λιπὼν ἀνίας καὶ γόους διοίχεται.

769

970

## ΤΕΤΚΡΟΣ.

ἰὼ μοί μοι.

ΧΟ. σίγησον· αὐδὴν γὰρ δοκῶ Τεύκρου κλύειν  
 βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

975

ΤΕΤ. ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἔμοι,  
 ἄρ' ἡμπόληκας ὥσπερ ἡ φάτις κρατεῖ;

966—973 For the supposed interpolations in this passage, see Appendix.  
 966 ἔμοι πικρὸς τέθνηκεν ἢ κείνοις γλυκὺς L. The accent on ἢ is from a later hand: the scribe wrote either ἢ or ἥ. The ο of πικρὸς is partially erased, and the σ almost wholly. Four dots ∴ are placed before the verse. There is no variant in the other mss. The Aldine has a comma after τέθνηκεν (as well as after γλυκὺς).—For ἢ Schneidewin wrote ἥ: Reiske, Porson and Elmsley conj. el: Hartung writes ὡς: Blaydes, καὶ. 967 αὐτῷ: made in L from αὐτῶι.—Hoffmann conj.

(961—965). No, his death is no gain for them—though it is anguish for me: for *him*, it is the release which he desired (966—968). Why should they mock at him, then? They cannot even claim that his death was their work; it is the affair of the gods (969 f.). So Odysseus may exult, if he pleases, but it is an empty triumph. He and his friends have merely suffered a *loss*; Ajax is gone, —and has left nothing behind him but the sorrow which is mine' (971—973).

966 ε. ἔμοι πικρὸς κ.τ.λ. Schol. in L: μάλλον ἔμοι πικρὸς τέθνηκεν ἢ περ ἐκείνοις γλυκὺς. This is the only tenable explanation of the words. For the omission of μάλλον, cp. *Il.* 1. 117 βούλομ' ἐγὼ λαὸν σὸν ἐμμεναὶ ἢ ἀπολέσθαι: *Her.* 3. 40 βούλομαι...οὕτω διαφέρειν τὸν αἰῶνα ἐναλλάξ πρήσσω ἢ εὐτυχεῖν τὰ πάντα. No proposed substitute for ἢ (ἥ, εἰ, ὥς, καὶ) really fits the sense. Her point throughout is that the death of Ajax is no triumph for the Greeks—only a loss. The sole positive result is her own wretchedness. γλυκὺς means, a cause of rejoicing for them—if they knew their own interest. Instead of οὐ κείνοις γλυκὺς,

ἀλλ' ἔμοι πικρὸς, we have ἔμοι πικρὸς (μάλλον) ἢ κείνοις γλυκὺς: cp. *Thuc.* 1. 34 § 2 πολέμῳ μάλλον ἢ τῷ ἴσῳ ἐβουλήθησαν τὰ ἐγκλήματα μετελθεῖν (=οὐ τῷ ἴσῳ, ἀλλὰ πολέμῳ).

θάνατον is in appos. with the ταῦτα implied (as antecedent) by ὦν: as we could say, —'all that he desired he has found,—the death of his choice.'

969 ἐπεγγελέων, as in 454, 989.—κάτα, placed after its case, as in 301, and also separated from it, like ἐν in 906. We find κατὰ joined with a similar compound verb in *El.* 834 f. κατ' ἐμοῦ...| μάλλον ἐπεμβάσει.—Conjectures which aim at ἐγγελέων (τοιούτδ', τοῦδ' ἂν, τοῦδέ γ') are needless: the stress on τοῦδ' mitigates the harshness of the verse.

970 θεοῖς κ.τ.λ.: the dat. is one of relation: his death is a matter between the gods and himself,—one in which the Greek chiefs have no part. ('His death concerns the gods,—not them, not them': Whitelaw.) See on *El.* 1152 τέθνηκ' ἐγὼ σοί. The implied meaning is that his death has been brought about by the gods; but θεοῖς should not be taken as a dat. of the agent (539), 'by the gods';

To my pain hath he died more than for their joy, and to his own content. All that he yearned to win hath he made his own,—the death for which he longed. Over this man, then, wherefore should they triumph? His death concerns the gods, not them—no, verily. Then let Odysseus revel in empty taunts. Ajax is for them no more: to me he hath left anguish and mourning—and is gone.

TEUCER, *approaching*.

Woe, woe is me!

CH. Hush—methinks I hear the voice of Teucer, raised in a strain that hath regard to this dire woe.

*Enter* TEUCER.

TEU. Beloved Ajax, brother whose face was so dear to me—hast thou indeed fared as rumour holds?

αὐτῷ γε. 969 τί] In L the scribe wrote τί, the reading of Γ, Τ, etc., and Ald.: but a late hand has made it into πῶς, the reading of A, D, and others.—τοῦδ'] In L there has been an erasure (of ω or ου?) between θ and δ'. Tournier conj. τί δῆτα τοιοῦδ' ἐγγέλων. For ἐπεγγέλων Elmsley conj. ἀν ἐγγέλων.—The Aldine places χο before this verse, giving vv. 969—973 to the Chorus, as is done in some of the later MSS., but not in L or A. 971 πρὸς] made in L from πρὸ. 974 ὡ] ὡ ὡ r. 975 δοκῶ L. 976 ἐπισκοπον] Nauck conj. ἐπήβολον. 978 ἡμπολόηκας] In L the μ has been added by S.—Hermann, with Lenting, ἡμπολόηκά σ'.

indeed, that sense would be forced. Tecmessa's phrase is more expressive and more pathetic.

971 πρὸς ταῦτ', with a command, as often; cp. 1066, 1115: *Ant.* 658 πρὸς ταῦτ' ἐφυνεῖτω Δία | ξύναιμον: *O. T.* 426: *El.* 820, etc.—ἐν κενοῖς, in a case where his triumphs are κενά, empty, unreal: cp. *Tr.* 1118 οὐ γὰρ ἀν γνοῖς ἐν οἷς | χαίρειν προθυμεῖ (n.). *El.* 331 θυμῷ..χαρίζεσθαι κενά.

972 ε. There is no stress on αὐτοῖς as opposed to ἐμοί. The emphasis is on οὐκέτ' ἐστίν, which is repeated in a negative form by ἀλλὰ..διοίχεται (cp. 167 n.). 'It is all *loss* for them; nothing remains but the anguish which becomes my portion.'

974—1184 The fourth ἐπεισόδιον consists of two scenes. (1) 974—1039. Teucer's lament. (2) 1040—1184. Menelaus forbids the burial of Ajax, and Teucer defies him.

976 ἀτῆς..ἐπισκοπον (from σκοπός as 'mark'), aimed at it, having regard to it: schol. οὐχ ἡμαρτηκός τῆς συμφορᾶς, ἀλλ' ἐστοχασμένον. Another gloss, ἐφορον, represents the view that ἐπισκοπον is from σκοπός as 'overseer', and

means 'looking upon' the ἀτῆ: which yields virtually the same sense. But, in actual usage, this ἐπισκοπος, when figurative, means 'watching or presiding over.' In *Aesch. Ch.* 125 f., τοὺς γῆς ἐνερθε δαίμονας κλέειν ἐμὰς | εὐχάς, πατρώων δωμάτων ἐπισκόπους, the adj. is best taken with δαίμονας, 'looking upon.' Hence it is better to suppose the notion of aiming at a mark both here and in *Aesch. Eurip.* 903, ὅποια νίκης μὴ κακῆς ἐπίσκοπα. Herodotus has the literal sense, 3. 35, τῶνα εἶδες..οὕτω ἐπίσκοπα τοξεύοντα.

μέλος, said here of a loud lament, denotes the bellowing of oxen in fr. 637 μέλη βοῶν ἀναυλα καὶ ρακτῆρια ('discordant'). Euripides applies the word to Nestor's winning eloquence, τὸ Νεστορείον ἐγγλωττον μέλος (fr. 899).

977 ξύναιμον δμμ', the 'face' or 'form' of a kinsman: cp. 1004: *El.* 903 σύνῃθες δμμα (n.): *Ph.* 171 ξύντροφον δμμ': *Aesch. Ch.* 238 ὦ τερπνὸν δμμα (where Herm. reads δνομα). For ξύναιμον, cp. *Ant.* 1 αὐτάδελεφον..κάρα, *O. C.* 1387 συγγενεῖ χερσὶ.

978 ἡμπολόηκας=πέπραγας, 'fared': Hippocr. *De morb.* II. p. 353 (Kühn) κάλλιον ἐμπολόησει ὁ ἀνθρώπος, 'the

ΧΟ. ὄλωλεν ἀνὴρ, Τεῦκρε, τοῦτ' ἐπίστασο.

TET. ὦμοι βαρείας ἄρα τῆς ἐμῆς τύχης.

980

ΧΟ. ὡς ὦδ' ἐχόντων

TET. ὦ τάλας ἐγώ, τάλας.

ΧΟ. πάρα στενάζειν.

TET. ὦ περισπερχές πάθος.

ΧΟ. ἄγαν γε, Τεῦκρε.

TET. φεῦ τάλας. τί γὰρ τέκνον  
τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρφάδος;

ΧΟ. μόνος παρὰ σκηναῖσιν.

TET. οὐχ ὅσον τάχος

985

δῆτ' αὐτὸν ἄξεις δεῦρο, μὴ τις ὡς κενῆς

σκύμνον λεαίνης δυσμενῶν ἀναρπάσῃ;

ἴθ', ἐγκόνει, σύγκαμνε· τοῖς θανούσι τοι

φιλοῦσι πάντες κειμένοις ἐπεγγελᾶν.

Σειν Τίτι...

ΧΟ. καὶ μὴν ἔτι ζῶν, Τεῦκρε, τοῦδέ σοι μέλει

990

ἐφίεθ' ἀνὴρ κείνος, ὥσπερ οὖν μέλει.

TET. ὦ τῶν ἀπάντων δὴ θεαμάτων ἐμοὶ

ἀλγιστον ὦν προσεῖδον ὀφθαλμοῖς ἐγώ,

979 ἀνὴρ] ἀνὴρ MSS., and Ald.—τοῦτ' ἐπίστασο] Nauck conj. πάντ' ἐπίστασαι. 982 ὦ] ὡς Suidas s.v. περισπερχές (though one MS., at least, has ὦ there). 984 τὸ τοῦδε made in L from τοῦτο δέ, by the 1st hand.—After τοῦδε Blaydes places a note of interrogation. 986 δῆτ' αὐτὸν ἄξεις δεῦρο] Elmsley conj. δεῦρ' αὐτὸν ἄξεις δῆτα.—

patient's state will be better.' In Aesch. *Eum.* 631 ἡμποληκότα | τὰ πλείστ' ἀμεινον (so Herm., for ἀμεινον'), the sense is similar.—Hermann, reading ἡμποληκάσ', explained, 'Num te morando prodidi?' This seems clearly less fitting.

980 ὦμοι κ.τ.λ. Cp. *El.* 1179 ὦμοι ταλαίνης ἄρα τῆσδε συμφορᾶς.

981 ὡς ὦδ' ἐχόντων: the same phrase in Aesch. *Ag.* 1393: so above, 904 ὡς ὦδε τοῦδ' ἐχόντος αἰάξειν πάρα, and 281 n. For the neut. plur. part., without subject, cp. *El.* 1344 τελομένων εἰποιμ' ἂν (n.).—The division of the verse between two speakers (ἀντιλαβή) is again used, as in 591 ff., to mark strong emotion. The interruption after ἐχόντων has the effect of adding emphasis to the announcement: see on *O. C.* 645.

982 περισπερχές, done in passionate haste,—fierce and sudden. σπέρχομαι often refers to anger, as in *Her.* 5. 33 ἐσπέρχετο τῷ Ἀρισταγόρῃ: cp. id. 7. 107 περισπερχέωντων τῇ γνώμῃ ταύτῃ, 'being

incensed' at it: Oppian *Cyn.* 4. 218 περισπερχῆς δόνησεν.

983 ε. τί γάρ, .. ποῦ... κυρεῖ...; For the double question, cp. 101 f.—μοι, ethic dat.: 733.

985 ε. μόνος: referring to τέκνον: cp. *Il.* 22. 84 φίλε τέκνον: Eur. *Andr.* 570 τέκνον τε τοῦδ', ὅν κ.τ.λ. παρὰ σκηναῖσιν, where Tecmessa had left him at 809.

δῆτ' αὐτὸν ἄξεις. There is no other example of δῆτα as first word of a verse. It is usually read as first word of a clause in *Ar. Nuθ.* 399 (καὶ πῶς) ἐπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέκρησεν...; where, however, Dindorf gives πῶς οὐχὶ (πῶς δῆτ' being a variant for δῆτ'). There is, however, no reason to doubt it here. With Sophocles the words sometimes run on from the end of one trimeter to the beginning of the next, as if there were no break between the verses. See e.g. 1089 ὅπως | μῆ: *Ant.* 409 πᾶσαν κόνιν σήραυντες ἢ κατεῖχε τὸν |

CH. He hath perished, Teucer: of that be sure.

TEU. Woe is me, then, for my heavy fate!

CH. Know that thus it stands—TEU. Hapless, hapless that I am!

CH. And thou hast cause to mourn. TEU. O fierce and sudden blow!

CH. Thou sayest but too truly, Teucer. TEU. Ay me!—But tell me of yon man's child—where shall I find him in the land of Troy?

CH. Alone, by the tent.

TEU. (*To TECMESSA.*) Then bring him hither with all speed, lest some foeman snatch him up, as a whelp from a lioness forlorn! Away—haste—bear help! 'Tis all men's wont to triumph o'er the dead, when they lie low. [*Exit TECMESSA.*]

CH. Yea, while he yet lived, Teucer, yon man charged thee to have care for the child, even as thou hast care indeed.

TEU. O sight most grievous to me of all that ever mine eyes have beheld!

κενήs] T. Johnson conj. κενόν.

988 ἐγκόνει] γ made in L from ν.—θανοῦσι] Dindorf, Nauck and Blaydes write ἐχθροῖσι, with Herwerden: Wecklein, σθένουσι, with Seyffert.

989 ἐπεγγεῖλαν] Wecklein conj. ἐπεμπατεῖν.

991 ἀνὴρ] ἀνὴρ MSS., and Ald.—κείνος] κείν L<sup>2</sup> (= Lb).

νέκυν: Ph. 263 ὅν οἱ | δισσοὶ στρατηγοί: O. T. 332 τί ταῦτ' | ἄλλως ἐλέγχεις; (Such elision at the end of the verse was remarked by the ancients as peculiar to Sophocles: see on O. T. 29.) The place of δῆτα here is only another example of the same tendency, and is illustrated by that of ποτέ in O. T. 1084 οὐκ ἂν ἐξεληθοίμ' ἔτι | ποτ' ἄλλος. This virtual synaphea of trimeters naturally occurs most often in passages where, as here, the speech is excited or rapid.

κενήs, 'robbed' of her young: Bion *Idyll.* i. 59 χήρα δ' ἃ Κυθήρεια, κενοὶ δ' ἀνὰ δώματ' ἔρωτες. The adj. is 'proleptic': if the child is not quickly brought, the mother will seek him only to find that she is bereaved. Cp. *Ant.* 791 δικαίων ἀδίκους φρένας παρασπῆς: Aesch. *Pers.* 298 ἀνανδρον τάξιν ἥρῃμου θανών. Schol. οἱ γὰρ κυνηγοὶ τηροῦσι τὸν καιρὸν ὅποτε ἐρημοὶ τῶν μητέρων γίγνονται οἱ σκύμνοι.—Others take κενήs as merely 'separated' (at this time) from her child: but this would be a strange sense for it.

988 ε. ἐγκόνει (811) and σύγκαμνι are said, like ἄζεις, to Tecmessa, who now hurries away. At v. 1168 she returns with

her child, but only as a κωφὸν πρόσωπον, whose part is taken by a supernumerary. The actor who has thus far played Tecmessa has to re-appear as Odysseus (or possibly as Agamemnon): see p. 7.

καμένοιs is bitterly added after θανοῦσι, to mark the baseness of the action: 'the dead—when they have fallen.' Cp. *Ar. Nuῦ.* 550 κοῦκ ἐτόλμησ' αἰθεὶς ἐπεμπατῆσ' αὐτῷ κειμένῳ. Aesch. *Ag.* 884 ὥστε σύγγονον | βροτοῖσι τὸν πεσόντα λακτίσαι πλέον. There is no reason for changing θανοῦσι (cr. n.).

990 ε. καὶ μὴν: 794.—τοῦδε, Eury-saces, the subject of vv. 983 ff. The absence of the child does not require us to make τοῦδε neuter ('this matter'). μέλειν might be personal (689), but, in view of μέλει, is prob. here the impersonal verb.—ὥσπερ οὖν: Plat. *Phaedr.* p. 242 E εἰ δ' ἔστιν, ὥσπερ οὖν ἔστι, θεὸς ἢ τι θεῖον δ' ἔρωs.

992 ε. ἀπάντων δῆ: cp. 858 πανόστατον δῆ.—θεαμάτων..προσεῖδον ὀφθαλμοῖs: the redundant phrase denotes the vehemence of his feeling; cp. *Ant.* 763 σύ τ' οὐδαμὰ | τοῦμόν προσόψει κρᾶτ' ἐν ὀφθαλμοῖs ὀρών.



ὁδός θ' ὁδῶν πασῶν ἀνιάσασα δὴ  
 μάλιστα τοῦμόν σπλάγχχον, ἣν δὴ νῦν ἔβην, 995  
 ᾧ φίλτατ' Αἴας, τὸν σὸν ὡς ἐπυσθόμην  
 μόρον διώκων κᾶσιχνοσκοπούμενος.  
 ὀξεία γάρ σου βάξις ὡς θεοῦ τινος  
 διήλθ' Ἀχαιοὺς πάντας ὡς οἶχει θανῶν.  
 ἀγὼ κλύων δύστηνος, ἐκποδὼν μὲν ὦν 1000  
 ὑπεστέναζον, νῦν δ' ὁρῶν ἀπόλλυμαι.  
 οἶμοι.  
 ἰθ', ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.  
 ᾧ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς, 1005  
 ὅσας ἀνίας μοι κατασπείρας φθίνεις.  
 ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,  
 τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμῶ;  
 ἦ πού με Τελαμών, σὸς πατὴρ ἐμός θ' ἄμα,

994 ὁδός θ' made in L from ὁδόςτ'.—In L the 1st hand wrote ἀπασῶν, but the initial α has been erased (the breathing remains). The later MSS. are divided between πασῶν (A, D, E, T, etc.), and ἀπασῶν (Γ, Pal., etc.). In those which have the latter, the order of words is left unchanged, as in Ald.: ὁδός θ' ὁδῶν ἀπασῶν ἀνιάσασα δὴ. A few of the inferior MSS. have ὁδός τ' ἀνιάσασα δὴ πασῶν ὁδῶν: and so Turnebus. Brunck proposed ὁδῶν θ' ἀπασῶν ὁδός κ.τ.λ., which Nauck and Wecklein adopt.—δὴ] η made in L from ε. 996 ἐπυσθόμην] L has ηι (Hi) in an erasure. 998 σου]

994 f. ὁδός θ' ὁδῶν πασῶν. The fact that πασῶν has been corrected in L from ἀπασῶν, the reading of some other MSS., has been regarded as confirming Brunck's conjecture, ὁδῶν θ' ἀπασῶν ὁδός ἀνιάσασα δὴ. That reading is specious. In support of πασῶν, however, these points should be considered. (1) ἀπασῶν could easily arise through the scribe's eye wandering to ἀπάντων in 992: and no MS. which has ἀπασῶν alters the order of the words ὁδός θ' ὁδῶν. (2) After τῶν ἀπάντων .. θεαμάτων ἀλγιστον, there is a rhetorical advantage in having ὁδός θ' ὁδῶν πασῶν rather than ὁδῶν θ' ἀπασῶν ὁδός. It is a 'chiasmus.' (3) The absence of caesura in ὁδός θ' ὁδῶν πασῶν may have been intentional: see on 855.

ἀνιάσασα δὴ. Here δὴ emphasises the whole phrase πασῶν ἀνιάσασα μάλιστα (rather than πασῶν only). Cp. Creon's words in *Ant.* 1212 ἄρα δυστυχιστάτην | κέλευθον ἔρω τῶν παρελθουσῶν ὁδῶν; ἦν δὴ: δὴ emphasises the pron., as in 1029, 1043, 1045, and often.

996 f. ὡς ἐπυσθόμην. On learning that Ajax had left the tent, the Messenger

and others had hastened to the camp, to inform Teucer (804). They knew nothing as to the hero's fate. Teucer, who had stayed near the council of chiefs in the hope of mediating (780), then set out to seek Ajax,—going, not, of course, to the tent itself, but to the coast near it. While engaged in the search, he heard the rumour that Ajax was dead.

διώκων expresses eager, rapid search; as the midd. διώκομαι denotes speed (*El.* 871).—κᾶσιχνοσκοπούμενος. The act. ἐξιχνοσκοπεῖν occurs in *Tr.* 271: ἰχνοσκοπεῖν in Aesch. *Ch.* 228.

998 βάξις, as Ajax had prayed Zeus to apprise Teucer (826).—σου is genitive of the object (221 n.): θεοῦ, of the subject (as in *O. C.* 447 γένους ἐπάρεσκον, = ἦν τὸ γένος παρέχει). For the combination, cp. *Thuc.* 7. 34 § 6 διὰ τὴν τοῦ ἀνέμου ἀπωσιν αὐτῶν (i.e. οἱ δὲ ἀνέμοι ἀπώθει αὐτά, sc. τὰ ναυάγια).

διήλθ' Ἀχαιοὺς: *Her.* 9. 100 (before the battle of Mycale) ἰούσι δέ σφι φήμη .. ἐσέπτατο ἐς τὸ στρατόπεδον πᾶν... ἡ δὲ φήμη διήλθε σφι (ethic dat.) ὦδε, ὡς οἱ Ἕλληνες τὴν Μαρδονίου στρατὴν νικῶν ἐν

O bitter to my heart above all paths that I have trod, the path that now hath led me hither, when I learned thy fate, ah best-loved Ajax, as I was pursuing and tracking out thy footsteps! For a swift rumour about thee, as from some god, passed through the Greek host, telling that thou wast dead and gone. I heard it, ah me, while yet far off, and groaned low;—but now the sight breaks my heart!

Come—lift the covering, and let me see the worst.

[*The corpse of AJAX is uncovered.*]

O thou form dread to look on, wherein dwelt such cruel courage, what sorrows hast thou sown for me in thy death!

Whither can I betake me, to what people, after bringing thee no succour in thy troubles? Telamon, methinks, thy sire and mine,

made in L<sup>3</sup> (=Lb) from σοι.—θεοῦ] In L the scribe wrote (probably) θῦ (=θεοῦ). A later hand has changed υ to ε, and written 8 above. 1000 δύστηνος L, with most MSS., and Ald.: δέλιαιος A and others.—ἐκποδῶν] made in L from ἐκ ποδῶν. ἐκ ποδῶν Ald.—μέν ὦν] made in L from μένων, the reading of L<sup>3</sup> (with γρ. μέν ὦν) and Γ. 1001 ὑπεστέναν] Bergk conj. ὑπεστέναν. 1002 οἶμοι stands in L at the beginning of v. 1003. 1004 Here, as in *El.* 903, Nauck changes δμμα to φάσμα. 1006 μολεῖν μοι MSS. and Ald.: μολεῖν με Suid. s.v. ποῖ (where vv. 1106—1111 are quoted). 1008 ἡ ποῦ με Τελαμών] με, omitted in the MSS., was inserted by Kuster in Suid. s.v. ποῖ: the same correction was afterwards made by Toup. A clumsy attempt to mend the metre appears in the text of Suid., ἡ ποῦ Τελαμών, ὁ σὸς πατήρ κ.τ.λ., which Brunck adopted.—ἐμός θ' ἄμα L, corrected from ἐμός τ' ἴσως. The corrector seems to have been either the scribe himself, or S. The later MSS. are divided between the two readings, but most have ἐμός τ' ἴσως, which Suidas (s.v. ποῖ) also reads. The Aldine gives ἐμός θ' ἄμα. In v.

Βοιωτοῖσι μαχόμενοι. As to φήμη generally, see on *El.* 1066.

In sending this φήμη to Teucer, Zeus illustrates his attribute of Πανομφαῖος (*Il.* 8. 250).

1000 ε. δύστηνος, L's reading, is better attested than δέλιαιος: otherwise there is little to choose between them.—ἐκποδῶν μὲν ὦν, merely, 'while yet absent' from this spot. It is grammatically possible to take it as=ὅτι ἐκποδῶν ἦν, 'I lamented that I had been absent' (cp. fr. 667 ἀνδρὸς κακῶς πράσσοντος ἐκποδῶν φίλοι). But this would be strained; and νῦν δ' ὄρων is decisive in favour of the simpler view.—ὑπεστέναν: restraining the vehemence of his grief: cp. 321.

1008 τῷ, ἐκκάλυψον. This is said to an attendant. Tecmessa left the scene at v. 989.

1004 ε. δμμα, face, or form; 977 n.—τόλμης πικρᾶς, a gen. of quality (cp. 616, ἔργα...ἀρετᾶς). The corpse of the self-slain man shows the 'cruel courage'

that animated him. For the combination of adj. (δυσθέατον) with gen., cp. 481 f.: *Ph.* 72 f. οὐτ' ἑνορκος..οὔτε τοῦ πρώτου στόλου.

Eustathius (p. 409, 46), whom some critics follow, takes the gen. as depending on δ ('O ghastly form! And alas for the cruel daring!'). But καὶ precludes this.

1006 ε. For the dat. μοι followed by the acc. (ἀρήξαντα) and inf., cp. *Ani.* 838 n.: Eur. *Med.* 814 σοὶ δὲ συγγνώμη λέγειν | τὰδ' ἐστὶ, μὴ πάσχουσιν, ὡς ἐγώ, κακῶς.

1008 The ironical ἡ ποῦ ('methinks') is reinforced by ἴσως, which goes more closely with the adjectives ('radiant and benign, doubtless'). Hermann's change of ἴσως to ἴδων weakens the passage.—ἐμός θ' ἄμα is clearly right: ἐμός τ' ἴσως was a mere error caused by the copyist's eye wandering to the next verse. The use of ἴσως in the sense of 'equally' (*Plat. Legg.* p. 805 A) is rare.—Teucer's

δέξαιτ' ἂν εὐπρόσωπος ἱλεώς τ' ἴσως  
 χωροῦντ' ἄνευ σοῦ. πῶς γὰρ οὐχ; ὅτῳ πάρα 1010  
 μῆδ' εὐτυχοῦντι μῆδὲν ἥδιον γελᾶν.  
 οὗτος τί κρύψει; ποῖον οὐκ ἐρεῖ κακὸν  
 τὸν ἐκ δορὸς γεγῶτα πολεμίῳ νόθον,  
 τὸν δειλία προδόντα καὶ κακανδρία  
 σέ, φίλτατ' Αἴας, ἥ δόλοισιν, ὥς τὰ σὰ 1015  
 κράτη θανόντος καὶ δόμους νέμοιμι σούς.  
 τοιαυτ' ἀνὴρ δύσσοργος, ἐν γήρῃ βαρύν,  
 ἐρεῖ, πρὸς οὐδὲν εἰς ἔριν θυμούμενος.  
 τέλος δ' ἀπωστὸς γῆς ἀπορριφθήσομαι,  
 δοῦλος λόγοισιν ἀντ' ἐλευθέρου φανείς. 1020  
 τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δέ μοι  
 πολλοὶ μὲν ἐχθροί, παῦρα δ' ὠφελήσιμα.  
 καὶ ταῦτα πάντα σοῦ θανόντος ἡρόομην.

1009 some MSS. have ἱλεώς θ' ἅμα as a v. l. for ἱλεώς τ' ἴσως. 1009 ἱλεώς τ' ἴσως] For ἴσως, Herm. wrote ἰδών, which is adopted by Hartung, Nauck, Blaydes, Wecklein. 1011 εὐτυχοῦντι] L has the final ι in an erasure (from οσ?).—ἥδιον A, with several MSS., and Ald.: ἱλεων L (with γρ. ἥδιον from a late hand), Γ, and a few others. The reading ἰδιον in a few late MSS. (as Aug. b, with gl. οἰκεῖον, and Δ) points to ἥδιον rather than ἱλεων, and suggests how the corruption may have begun. 1018 δορὸς...πολεμίῳ] Nauck conj. λέχους...δορικόνου: F. W. Schmidt, κόρη...δορικλήπτου. 1015 Αἴας] Αἴαν Suid. s.v. κακανδρία, and so Herm. See on v. 89. 1016 δόμους] Blaydes conj. θρόνους. 1019 ἀπορριφθήσομαι L 1st hand (but the

thought is, 'Telamon is, indeed, my father no less than thine; but he will not welcome me as a son.'

1010 f. πῶς γὰρ οὐχ; sc. δέξεται.—ὅτῳ πάρα (πάρεστι). γελᾶν, 'the man whose wont it is to wear no brighter smile (than usual), even when he is fortunate.' μῆ is used, not οὐ, because ὅτῳ here denotes a class or type. For this 'generic' μῆ, see O. T. 397 n.—πάρα. πάρεστι, when thus used, is susceptible of two different shades of meaning. (1) More often it denotes one's situation at some given moment; as in 432, νῦν γὰρ πάρεστι καὶ δις ἀλάζειν ἐμοί. (2) Sometimes, as here, it denotes a trait of character or disposition; cp. Eur. Med. 658 ἀχάριστος δλοιθ' ὅτῳ πάρεστι | μῆ φίλους τιμᾶν ('one who is capable of not respecting friendship'). In this sense πρόσεστι is more frequent.

The v. l. ἱλεων for ἥδιον is very inferior, and undoubtedly corrupt. It evidently arose from ἱλεως in 1009. The force of the comparative here is manifest:

'If good fortune cannot lessen his gloom, what will his aspect be now?'

1012 f. τί κρύψει; i.e. 'what thought, however injurious to me, will he leave unspoken?'—ποῖον οὐκ ἐρεῖ κακὸν κ.τ.λ. There should be no comma after κακὸν: ἐρεῖ here takes a double acc. At the same time the words τὸν ἐκ δορὸς κ.τ.λ. express the substance of the taunts.—ἐκ δορὸς γεγῶτα πολεμίῳ, 'begotten of the war-spear,' i.e. ἐκ δορικτήτου γυναικός: cp. 1228 τὸν ἐκ τῆς αἰχμαλωτίδος. Remark that δόρυ πολέμιον, which here means *hasta bellica*, would usu. mean *hasta hostilis* (as, e.g., in Aesch. Theb. 216, 416): but it would be forced here to understand, 'begotten from the ranks of the foe.'

1014 f. κακανδρία: a word not found elsewhere, except in *Rhes*. 814.—σέ, φίλτατ' Αἴας: the place of the pronoun is emphatic: 'thee'—for whom I would gladly have died.—τὰ σά...θανόντος: cp. Eur. Hec. 430 θανούσης δμῆ

is like to greet me with sunny face and gracious mien, when I come without thee. Aye, surely—he who, even when good fortune befalls him, is not wont to smile more brightly than before.

What will such an one keep back? What taunt will he not utter against the bastard begotten from the war-prize of his spear,—against him who betrayed thee, beloved Ajax, like a coward and a craven—or by guile, that, when thou wast dead, he might enjoy thy lordship and thy house? So will he speak,—a passionate man, peevish in old age, whose wrath makes strife even without a cause. And in the end I shall be thrust from the realm, and cast off,—branded by his taunts as no more a freeman but a slave.

Such is my prospect at home; while at Troy I have many foes, and few things to help me. All this have I reaped by thy death!

θ has been erased), Suidas s.v. ἀπωστός, and Ald.: ἀπορριφήσομαι A. The later MSS. are divided. 1020 λόγους] Morstadt conj. γονεύειν: F. W. Schmidt, ψόγους: Nauck, γοναῖσιν (wishing to place the v. next after v. 1016).

1022 παῦρα δ' ὠφελήσιμοι L, A, etc.: παῦροι δ' ὠφελήσιμοι T, Suid. (s.v. πολλοί), and Ald.: ὠφελήσιμα was restored by T. Johnson (Lond. ed., 1722). 1023 ταῦτα πάντα] ταῦθ' ἀπαντα Eustath. p. 999. 61, and Brunck. Seyffert writes ταῦθ' ἀπρακτα.

συγκλείσει τὸ σὺν.—κράτη, royal prerogatives, as in O. T. 237, Ant. 173.—δόμους: cp. El. 651 δόμους Ἀτρεΐδων σκήπτρά τ' ἀμφέπειν τάδε.

1017 ε. δυστοργος, naturally prone to anger: ἐν γήρᾳ βαρύς, choleric, irritable, in his old age. For this sense of βαρύς, see on O. T. 673.—Ajax himself felt that, if he went home disgraced, he could not confront his father (462).—πρὸς οὐδέν, 'at nothing,'—without cause: cp. 40 πρὸς τί; 971 πρὸς ταῦτα.—εἰς ἔριν θυμούμενος, lit. 'growing wroth unto quarrelling,' i.e., so as to provoke a quarrel.

1019 Join ἀπωστός with γῆς: cp. O. T. 641 γῆς ἀπῶσαι πατρίδος, ib. 670 γῆς..ἀπωσθῆναι.—ἀπορριφήσομαι, 'cast off' by his father: cp. O. C. 1383 σὺ δ' ἔρρ' ἀπόντιστός τε κἀνάτωρ ἐμοῦ. The fulness of phrase is like that in 830 ριφθῶ..πρόβλητος.

In the *Teucer* of Pacuvius, fr. 19 (ed. Ribbeck), Telamon says to Teucer, *Te repudiō nec recipio: naturam abdicō: facesse, i.* Pacuvius probably used the lost *Τεύκρος* of Sophocles, which dealt with the hero's expulsion from Salamis by Telamon. The reference to the subject here may be compared with that

in the O. C. (1410) to the theme of the *Antigone*, and with the allusion in the *Philoctetes* (1437) to the theme of the poet's lost play, 'Philoctetes at Troy.'

1020 δοῦλος λόγουςιν..φανεῖς, 'made out, represented, in his taunts, to be a slave.' For φανεῖς, cp. 1241 εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί: Aesch. Ag. 593 λόγοις τοιοῦτοις πλαγκτός οὐδ' ἐφαινόμην. The vague λόγουςιν could mean either (1) Telamon's words,—schol., ταῖς τοῦ πατρὸς λοιδορίαις,—which is perhaps the best explanation: or (2) the common talk of men. λόγουςιν further implies that he is ἔργῳ ἐλεύθερος, and this is emphasised by ἀντ' ἐλευθέρον: cp. O. T. 454 τυφλὸς..ἐκ δεδορκότος καὶ πτωχὸς ἀντὶ πλουσίου.

1022 παῦρα need not be taken as= παῦροι (like τὰ χρηστὰ for τὰς χρηστὰς in El. 972, τὰ..πανούργα in Ph. 448, etc.). The sense is simply, 'few helpful things,'—few resources.

1023 ἡρόμην, with irony, 'gained': Aesch. P. V. 267 θνητοῖς ἀρτίγων αὐτὸς ἡρόμην πρόβους. In Eur. *Helen*. 94 Teucer says, Ἄλας μ' ἀδεφὸς ὦλεσ' ἐν Τροίᾳ θανάων.

- πρὸς τοῦδ' ὀλωλε θανάσιμῳ πεσέηματι.  
 ἄρ' οὐκ Ἐρινὺς τοῦτ' ἐχάλκευσε ξίφος  
 κακέϊνον Ἀιδης, δημιουργὸς ἄγριος; 1035  
 ἐγὼ μὲν οὖν καὶ ταῦτά καὶ τὰ πάντ' αἰὲ  
 φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεούς·  
 ὅτῳ δὲ μὴ τὰδ' ἐστὶν ἐν γνώμῃ φίλα,  
 κείνός τ' ἐκείνα στεργέτω καγὼ τὰδε.  
 ΧΟ. μὴ τῆινε μακράν, ἀλλ' ὅπως κρύνεις τάφῳ 1040  
 φράζου τὸν ἄνδρα χῶ τι μυθήσει τάχα·  
 βλέπω γὰρ ἐχθρὸν φῶτα, καὶ τάχ' ἂν κακοῖς  
 γελῶν ἄ δὴ κακοῦργος ἐξίκουτ' ἀνὴρ.  
 ΤΕΤ. τίς δ' ἐστὶν ὄντιν' ἄνδρα προσλεύσσεις στρατοῦ;  
 ΧΟ. Μενέλαος, ᾧ δὴ τόνδε πλοῦν ἐστείλαμεν. 1045  
 ΤΕΤ. ὁρῶ μαθεῖν γὰρ ἐγγὺς ὦν οὐ δυσπετής.

## ΜΕΝΕΛΑΟΣ.

οὗτος, σέ φωνῶ τόνδε τὸν νεκρὸν χεροῖν  
 μὴ συγκομίζειν, ἀλλ' εἴαν ὅπως ἔχει.

1034 ἐχάλκευσε L: ἐχάλκευσε r. 1036 ἐγὼ μὲν οὖν L, with most MSS., and Suid. (s.v. μηχανορράφος): ἐγὼ μὲν ἂν A, etc., and Ald.—πάντ' αἰὲ | πάνθ' ὁμοῦ Pal., Ien., Mosq. a and b. 1038 ὅτῳ L, made from ὅτῳ. 1039 κείνός τ' ἐκείνα Monk conj. κείνος τὰ κείνου (some of the later MSS. having τ' ἐκείνου, τάκεινου, or τὰ κείνου), and so Lobeck. Hartung, τὰ κείνα. 1040 κρύνεισ made in L from κρύψης. A has κρύψεις, with most MSS., and Ald.: but a few MSS. (as Γ, and Harl.) have κρύψης

early part of the 3rd century B.C. (*Gramm.* § 10. 4). The Hesychian by-form *δωριά* is also significant. Curtius, who remarks that *δωρ-εά* is properly a collective (like *μυρμηκ-ιά* etc.), meaning 'a number of gifts,' adds: 'the original form was *δωρ-εά*, in which the *ε* is of the same kind as that of *ἱππε-ιός*, *ταύρε-ιός*' (*Etym.* vol. II. p. 244, Eng. ed.). Wecklein may be right in giving *δωρεῖαν* here.

1033 πρὸς τοῦδ', i.e. τοῦ κνώδοντος. This would be clearer if τὸδε... ἔχων had preceded, but the pronoun (*τήνδε*) has been assimilated to *δωρεῖαν* by the ordinary Greek idiom (see on O. C. 88, ταύτην ἔλεξε παῖλαν).

1034 ε. Ἐρινὺς... ἐχάλκευσε: so Aesch. *Cho.* 646 Δίκας δ' ἐρείδεται πυθμῆν (anvil), | προχαλκεύει δ' Αἴσα φασγανουργός: *Ag.* 1535 δίκην δ' ἐπ' ἄλλο πρᾶγμα θηγάων βλάβης | πρὸς ἄλλαις θηγάουσι Μοῖρα.

κακέϊνον, τὸν ζωστήρα. From ἐχάλκευσε a verb of more general sense, such as *εἰργάσατο*, is to be supplied: cp. Her.

4. 106 ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην: see also n. on *El.* 435 πνοαῖον ἡ... κόνει | κρύψον νιν. —Some critics think that ἐχάλκευσε might be said of the ζωστήρ no less than of the ξίφος, because a girdle was often adorned with metal-work (see, e.g., *Il.* II. 236). This seems a little forced.—*δημιουργός*, a general term for any artificer (*Plat. Rep.* 373 B σκευῶν... παντοδαπῶν δημιουργοί).

1036 ε. ἐγὼ μὲν οὖν, which has better authority than ἐγὼ μὲν ἂν, is also intrinsically better, since οὖν serves to link this concluding sentiment with what precedes.—The active μηχανᾶν occurs nowhere else in classical Greek, except in *Od.* 18. 143 μηχανώνας (*Apoll. Rhod.* 3. 583 ὑπέρβια μηχανώοντες). Cp. 1129 ἀτίμα, a solitary instance in Attic of the Homeric verb ἀτίμαν. In the *Thyestes* (fr. 247) Sophocles used ἐντέλλω as = ἐντέλλομαι.

1038 ε. ἐν γνώμῃ φίλα, acceptable 'in his judgment,' i.e., when he ponders them. Distinguish the phrase in Her. 6.

and by this hath he perished in his deadly fall. Was it not the Fury who forged this blade, was not that girdle wrought by Hades, grim artificer? I, at least, would deem that these things, and all things ever, are planned by gods for men; but if there be any in whose mind this wins no favour, let him hold to his own thoughts, as I hold to mine.

CH. Speak not at length, but think how thou shalt lay the man in the tomb, and what thou wilt say anon: for I see a foe, and perchance he will come with mocking of our sorrows, as evil-doers use.

TEU. And what man of the host dost thou behold?

CH. Menelaüs, for whom we made this voyage.

TEU. I see him; he is not hard to know, when near.

*Enter MENELAÏS.*

ME. Sirrah, I tell thee to bear no hand in raising yon corpse, but to leave it where it lies.

οὐ κρίψης. **1043** γελῶν] Leeuwen conj. ἐλῶν μ'.—*ἀ δὴ*] In L *ἀ* has been made from *ἐ*, and a letter (ν?) erased after *δὴ*. Meineke conj. *ἄδην* or *ἀελ*. **1044** δν-  
τω' made in L from *ὄν τις*.—*προσλεύσεις*] *προσλεύσει* L, made from *προσπλεύσει*: a late corrector has added another *σ* above the line.—Nauck adopts Morstadt's conjecture: *τίς δ' ἔστι; μὲν τιν' ἄνδρα προσλεύσεις στρατοῦ*; **1045** ἐστείλαμεν made in L from *ἐστείλαμην*.

37 ἦν δὲ ὁ Μιλτιάδης Κροίσῳ . . ἐν γνώμῃ γεγονώς, 'had won his esteem.'

κείνός τ' ἐκέλευε κ.τ.λ., an expression of settled conviction, serving to close the speech, as in *O. C.* 1665, *εἰ δὲ μὴ δοκῶ φρονῶν λέγειν, | οὐκ ἂν παρείμην οἷσι μὴ δοκῶ φρονεῖν*. Milton imitates this trait of Greek tragic style in Dalila's last words to Samson:—'*At this whosoever envies or repines, | I leave him to his lot, and like my own*' (*Sams.* 995). For the sentiment cp. Eur. *Suppl.* 466 *σοὶ μὲν δοκεῖτω ταῦτ', ἐμοὶ δὲ πάντῃα*. Euenus fr. i. 4 (Bergk) *σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ ταῦτα*.

**1040** μὴ τείνε μακράν: so Aesch. *Ag.* 1196 *μακρὰν ἔτεινας*: *ib.* 916 *μακρὰν γὰρ ἐξέτεινας*: Eur. *Hec.* 1177 *ὥς δὲ μὴ μακροῦς τείνει λόγους*.

**1042** ε. κακοῖς γελῶν: the simple dat., as in 957 *γελᾷ . . ἄχουσιν* (n).—*ἀ δὴ*, in the sense of *οἷα δὴ*, is very rare; Simonides *Amorg.* fr. i. 3 *ἐφήμεροι | ἀ δὴ βότ' αἰεὶ ζῶμεν*. So *ἀ* without *δὴ* in Nicander *Alex.* 215, *βοῶρα, ἅ τις ἐμπελάδην φῶς κ.τ.λ.*

**1044** τίς δ' ἔστιν ὄντιν' ἄνδρα, instead of *τίς δ' ἔστιν ἄνθρωπον*, the antecedent being attracted into the relative

clause: cp. *El.* 1040 *εἰρηκας ὀρθῶς ᾧ σὺ πρόσκευσαι κακῶ*: *Tr.* 1060 f. *οὐθ' Ἑλλὰς οὐτ' ἀγλωσσοσ οὐθ' δσην ἐγὼ | γαίαν καθαίρων ἰκόμεν*. So in Latin, Cic. *De Legg.* 3. 5. 12 *haec est enim, quam Scipio laudat in libris et quam maxime probat temperationem reipublicae*.

**1045** ᾧ δὴ, dat. of interest (where we might rather have expected the stronger *οὐ χάριν*), as in *O. C.* 1673 *ᾧτινι τὸν πολὺν | . . πόνον . . εἴχομεν*, and *ib.* 508 *τοῖς τεκοῦσι γὰρ | οὐδ' εἰ ποιεῖ τις κ.τ.λ.*—*πλοῦν ἐστ-εἰλαμεν*, as *Ph.* 911 *τὸν πλοῦν στελεῖν*.

**1046** μαθεῖν οὐ δυσπετῆς. Menelaüs, king of Lacedaemon (*Od.* 11. 460), is for Attic Tragedy a type of Spartan harshness and arrogance. In Eur. *Andr.* 458 he is called *γοργὸς ὀπλίτης*.

**1047** ε. οὗτος, σὲ φωνῶ. In the older printed editions, from the Aldine onwards, a point of some kind is placed after *φωνῶ*, to show that *σὲ φωνῶ* is parenthetic (cp. 73 *ἄλαντα φωνῶ*),—*συγκομίζεω* being taken as an infinitive serving for an imperative. Lobeck, who adheres to this view, remarks that there is no other instance of *φωνῶ τινα* (= *iubeo*) with infin. This is true; nevertheless it seems probable that *φωνῶ* here is used as a verb of

TET. τίνος χάριν τοσόνδ' ἀνήλωσας λόγον ;  
 ME. δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραίνει στρατοῦ. 1050  
 TET. οὐκουν ἂν εἴποις, ἦντιν' αἰτίαν προθεῖς ;  
 ME. ὁθούνεκ' αὐτὸν ἐλπίσαντες οἴκοθεν  
 ἄγειν Ἀχαιοῖς ξύμμαχόν τε καὶ φίλον,  
 ἐξηύρομεν ζητοῦντες ἐχθίῳ Φρυγῶν.  
 ὅστις στρατῷ ξύμπαντι βουλευσας φόνον 1055  
 νύκτωρ ἐπεστράτευσεν, ὥς ἔλοι δορί·  
 κεῖ μὴ θεῶν τις τήνδε πείραν ἔσβησεν,  
 ἡμεῖς μὲν ἂν τήνδ', ἣν ὁδ' εἴληχεν τύχην,  
 θανόντες ἂν προῦκείμεθ' αἰσχίστῳ μόρῳ,  
 οὗτος δ' ἂν ἔζη. νῦν δ' ἐνήλλαξεν θεὸς 1060  
 τὴν τοῦδ' ὕβριν πρὸς μῆλα καὶ ποίμνας πεσεῖν.

1049 ἀνήλωσας L: so, too, A, with most MSS., and Ald.: ἀνάλωσας r. 1050 δοκοῦντα δ' L, A, etc., and Ald.: δοκοῦντά θ' r. 1053 ἄγειν L, A, with most MSS., and Ald.: ἄξειν r. (L has ξ written over ἄγειν by a hand which Dübner thinks to be that of the scribe, and Campbell to be that of the first corrector, S: but it may well be doubted, I think, whether this ξ is not due to a later corrector. I has ἄγειν with γρ. ἄξειν.) 1054 [ζητοῦντες] Reiske conj. ζηνόντες: Eldick, ζητοῦντ' ἔρ'. 1056 ἔλοι δορί L, with γρ. ὥς ἐλιδόρει. The

'commanding' with the inf., like λέγω (*Ph.* 101), εἶπον and ἐνέπω (*O. C.* 932), αὐδῶ (*ib.* 1630), and φημί (below, 1108).

νεκρὸν . . συγκομίζειν, to aid in paying funeral rites to the corpse. For κομίζειν, said with ref. to the dead, see *El.* 1114. In *Plut. Sull.* 38, ἐφθῆ τὸ σῶμα συγκομισθέν, the sense is, 'the obsequies were already completed' (συγ-), i.e. the body had been consumed on the pyre.

1049 ἀνήλωσας. Attic inscriptions, from the 5th cent. B.C. onwards, show that the aor. and perf. of ἀναλῶω regularly took the temporal augment. No un-augmented form (such as ἀνάλωσα) occurs in them. See Meisterhans, § 40. 6, who quotes Moeris, p. 23: ἀνῆλωμένον Ἀττικῶς, ἀναλωμένον Ἑλληνικῶς (i.e. in the κοινὴ διάλεκτος).

The slow movement of the verse (with only quasi-caesura after the 3rd foot) is intended to mark haughty surprise. Cp. *Ani.* 44 ἡ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

1050 δοκοῦντ' ἐμοί: this is the acc. neut. plur. (not acc. sing. agreeing with λόγον), and answers the question τίνος χάριν, ... the partic. having a causal force: 'I speak because these things seem good

to me,' etc. (Cp. Aesch. *Theb.* 1005 δοκοῦντα καὶ δόξαντ' ἀπαγγέλλειν με χρὴ | δῆμον προβούλοις κ.τ.λ.)

δοκοῦντα δ' (ἐκείνῳ) ὅς κραίνει στρατοῦ: for the omission of the antecedent in dative, cp. *El.* 1123 δόθ', ἦτις ἐστί, προσφέροντες: *Ani.* 35 ὅς ἂν τοῦτων τι δρῶ, | φόνον προκείσθαι. — The full expression would be, δοκοῦντα μὲν ἐμοί, δοκοῦντα δ' ἐκείνῳ: but in such 'anaphora' the μὲν is often omitted: cp. *O. C.* 1342 στήσω σ' ἄγων, | στήσω δ' ἑμαυτόν: *Ani.* 906 f. (n.).

1051 προθεῖς, sc. κελεύεις, supplied from ἀνήλωσας λόγον (1049). Cp. 800 τοῦ ποτ' ἀνθρώπων μαθὼν; (sc. ἐλπίζει).

1052 εἰ ἐπίσαντες . . ἄγειν, not ἄξειν, because the sense is, 'having formed the expectation that we were bringing him (to be) an ally,' etc.; not, 'that we should bring him.' So 799 ἐλπίζει φέρειν, 'forebodes that it tends.' Ajax, as Teucer points out at v. 1097, was not 'brought' at all, but came of his free will.

1054 ζητοῦντες seems to be rightly explained in the Triclinian scholium by ἐξετάζοντες, 'on trial': but the use of the word is peculiar: its ordinary sense, when joined with εὐρίσκω, may be seen in Ar.

TEU. Wherefore hast thou spent thy breath in such proud words?

ME. 'Tis my pleasure, and his who rules the host.

TEU. And might we hear what reason thou pretendest?

ME. This—that, when we had hoped we were bringing him from home to be an ally and a friend for the Greeks, we found him, on trial, a worse than Phrygian foe; who plotted death for all the host, and sallied by night against us, to slay with the spear; and, if some god had not quenched this attempt, ours would have been the lot which he hath found, to lie slain by an ignoble doom, while he would have been living. But now a god hath turned his outrage aside, to fall on sheep and cattle.

schol. in L, too, has *ὡς ἐλοιδορεῖ ὡς λοιδορούμενος ἐπηγγεῖλατο ταῦτα γὰρ εἶπεν* ὁ Αἴας. Γ reads *ὡς ἐλοιδορεῖ*, with γρ. *ὡς ἔλοι δορί*. The other MSS. have *ὡς ἔλοι δορί* (not *δορεῖ*). Dindorf writes *δορεῖ*. See on O. C. 1304. 1058 *ἐλῆχεν* *ἐλῆχε* L. 1059 *θανόντες* Helvetius and Morstadt conj. *λαχόντες*. Nauck would reduce vv. 1058 f. to one verse, thus, *ἡμεῖς μὲν ἂν προῦκείμεθ' αἰσχίστῳ μόρῳ* (deleting *τῆνδ'...* *θανόντες ἂν*).—In L the first hand omitted *ἂν* after *θανόντες*: it has been added by S above the line.—*αἰσχίστῳ*] *ἐχθίστῳ* T (Triclinius): *ἀθλίῳ* Γ (with γρ. *αἰσχίστῳ*), Δ. 1061 Nauck rejects this verse.

*Ῥαν. 96 γόνιμον δὲ ποιητὴν ἂν οὐχ εἶροις ἐτι | ζητῶν ἂν* (if you searched for one). Here, it could doubtless mean, 'on inquiry' (into the slaughter of the cattle); but this sense is too narrow for the context.

*Φρυγῶν* = *Τρώων*. In the *Iliad*, the Trojans and Phrygians are distinct, though allied, peoples: thus Priam helps the Phrygians against the Amazons (*Il.* 3. 184—189). Post-homeric Greek poets came to use *Φρύγες* as a synonym for *Τρώες*, because, when Aeolian colonies were first founded in western Mysia, the country was subject to the Phrygians (cp. Kiepert, *Anc. Geo.* 66). Eur. *Hec.* 4 *Φρυγῶν πόλιν* = *Τροίαν*: *Or.* 1480 *Ἐκτωρ ὁ Φρύγιος*.

1055 *στρατὶ ἔμπαντι*, as in 726 he is called *ἐπιβουλευτὴς στρατοῦ*. His design had been against the chiefs (57 f.), the authors of his wrong; but that wrong had also embittered him against the whole Greek army (844).

1056 *δορί*. Several editors write *δορεῖ* here, on account of the v. l. *ὡς ἐλοιδορεῖ*: which may, however, have been originally γρ. *ὡς ἔλοι δορεῖ*, i.e., merely a marginal note of *δορεῖ* as an alternative form. Metre requires *δορεῖ* in O. C. 620, 1314, 1386: but there is no reason to doubt that Sophocles could also

use the ordinary form *δορί*, as Aesch. (*Ag.* 111) and Eur. (*Hec.* 5) certainly did.

1057 *θεῶν τις*: only Odysseus knows who it was.—*ἔσβεν*: cp. 1149: O. C. 422 *ἔριν κατασβέσσειαν*: Critias fr. 1. 40 *τὴν ἀνομίαν τε τοῖς φόβοις κατέσβεν*.

1058 ε. *τῆνδ'*. *τύχην*, best taken as a 'cognate' acc. with *θανόντες*, like *Il.* 3. 417 *κακὸν οἶτον δλῆαι*, *Od.* 1. 166 *ἀπὸ δλῶλε κακὸν μόρον*. If the words *ἦν δδ'* *ἐλῆχεν τύχην* stood without *τῆνδ'*, they could be taken as acc. in apposition with *θανόντες ἂν προῦκ.*: but, with *τῆνδ'*, such a constr. would be awkward. The easy remedy, *λαχόντες* for *θανόντες*, should not be admitted; this is a case in which the harder reading is, as such, the more probable.

*προῦκείμεθ'*, prostrate in death, as Aesch. *Theb.* 965 *πρόκεισθαι*. Cp. above, 427.—*αἰσχίστῳ*, most ignominious; as they would have been assassinated, not slain in fight. The epithet reflects, in fact, on *Ajax*; commentators who did not see this suggested the feebleness *ἐχθίστῳ* or *ἀθλίῳ*.

1060 ε. *ἐνῆλλαξεν*, changed its direction, schol. *ἀνέστρεψε*.—*μήλα καὶ ποίμνας*, 'sheep and cattle': *ποίμναι* being used here (as in 42 and 300) in the wider sense, so as to include herds of oxen: see 53 n.



ὦν οὐνεκ' αὐτὸν οὔτις ἔστ' ἀνὴρ σθένων  
 τοσοῦτον ὥστε σῶμα τυμβεῦσαι τάφῳ,  
 ἀλλ' ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος  
 ὄρνισι φορβὴ παραλίῳις γενήσεται. 1065  
 πρὸς ταῦτα μηδὲν δεινὸν ἐξάρης μένος.  
 εἰ γὰρ βλέποντος μὴ 'δυνήθημεν κρατεῖν,  
 πάντως θανόντος γ' ἄρξομεν, κὰν μὴ θέλῃς,  
 χερσὶν παρευθύνοντες· οὐ γὰρ ἔσθ' ὅπου  
 λόγων γ' ἀκούσαι ζῶν ποτ' ἠθέλῃς' ἐμῶν. 1070  
 καίτοι κακοῦ πρὸς ἀνδρὸς ἀνδρα δημότην  
 μηδὲν δικαιοῦν τῶν ἐφεστῶτων κλύειν.  
 οὐ γάρ ποτ' οὔτ' ἂν ἐν πόλει νόμοι καλῶς  
 φέρουιντ' ἄν, ἔνθα μὴ καθεστήκη δέος,  
 οὔτ' ἂν στρατός γε σωφρόνως ἄρχοιτ' ἔτι 1075  
 μηδὲν φόβου πρόβλημα μηδ' αἰδοῦς ἔχων.  
 ἀλλ' ἀνδρα χρή, κὰν σῶμα γεννήσῃ μέγα,

1063 τοσοῦτον r, and Ald.: τοιοῦτον L, A (with γρ. τοσοῦτον), T, etc. 1064 χλω-  
 ρὰν] Burges conj. λευράν, which Wecklein adopts. 1065 In L the 1st hand  
 had written παρραλίωσ, but the first ρ has been erased. 1066 ἐξάρης r, and Ald.:  
 ἐξάρης L. 1067—1070 Morstadt would arrange these four verses in the  
 following order, 1067, 1069, 1070, 1068. Nauck would prefer to omit vv. 1069, 1070.  
 1070 λόγων γ' Campbell: λόγων τ' L, Γ, etc.: λόγων A, etc., and Ald.—ἠθέλῃς'

1062 f. The acc. αὐτὸν is resumed and more closely defined by σῶμα: cp. 1149 (βοήν after σέ, etc.): O. T. 819 καὶ τὰ δ' οὔτις ἄλλος ἦν | ἢ γὰρ π' ἐμάντω τὰ σ' ἄρας ὁ προστιθεῖς. Similarly Tr. 287 ff. νῦν after αὐτὸν.—τυμβεῦσαι τάφῳ: Lycophron 154 ἐτύμβευσεν τάφῳ. Ar. Thesm. 885 ποῦ δ' ἐτυμβεύθη τάφῳ;

1064 ἀμφὶ..ψάμαθον, 'somewhere on the sand.' The phrase implies scornful indifference as to the precise place, just as in Eur. Andr. 215 εἰ δ' ἀμφὶ Θρήκην.. | τύραννον ἔσχεσ ἀνδρα, 'somewhere in Thrace.' Cp. Il. 11. 706 ἀμφὶ τε ἄστυ | ἔρδομεν ἱρὰ θεοῖς, 'about' the city, i.e. here and there in it.—χλωρὰν, 'yellow.' The epithet serves to call up more vividly a picture of the desolate sea-shore, where the corpse is to lie unburied. Cp. Verg. Aen. 5. 374 fulva moribundum extendit arena. χλωρός, primarily an epithet of young verdure (χλόη), sometimes means 'yellow' or 'yellowish'; a sense found in the kindred Sanskrit hāris and Lat. helvus (Curt. Etym. § 197). Il. 11. 631 μέλι χλωρόν. In Ant. 1132 the sense of χλωρὰ..ἀκτὰ ('green') is defined by the further epithet πολυστάφυλος.—The sense

'moist' is preferred here by Prof. Campbell ('that part of the sands which the sea has moistened').—λευράν, the conjecture of Burges (Eur. Hec. 699 ἐν ψαμάθῳ λευρῶ), did not deserve to be received by Wecklein.

1065 ὄρνισι: cp. 830 ριφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ.

1066 πρὸς ταῦτα: 971 n.—ἐξάρης (ā): cp. O. T. 914 ὑποῦ γὰρ αἶρει θυμὸν.

1067 εἰ..μὴ 'δυνήθημεν, 'granting that we were unable.' Cp. Thuc. 3. 40 § 4 εἰ γὰρ οὗτοι ὁρθῶς ἀπέστησαν, ὑμεῖς ἂν οὐ χρεῶν ἀρχοιτε, 'assuming that they were right to revolt, your rule would be unwarrantable.'

1069 f. χερσὶν παρευθύνοντες, 'guiding him with our hands': cp. 542 χερσὶν εὐθύνων, said of guiding a child's steps. 'He will be docile enough now, and will go whither our hands guide him' (i.e., the body shall be laid where we please). Then χερσὶν suggests the bitter comment, ('our hands, I say,) for our words were at all times lost upon him.' For ὅπου, cp. O. T. 448 οὐ γὰρ ἔσθ' ὅπου μ' ὀλεῖς.

1071 f. κακοῦ πρὸς ἀνδρὸς: for πρὸς, cp. 319. These remarks on authority

Wherefore there is no man so powerful that he shall entomb the corpse of Ajax; no, he shall be cast forth somewhere on the yellow sand, and become food for the birds by the sea. Then raise no storm of angry threats. If we were not able to control him while he lived, at least we shall rule him in death, whether thou wilt or not, and control him with our hands; since, while he lived, there never was a time when he would hearken to my words.

Yet 'tis the sign of an unworthy nature when a subject deigns not to obey those who are set over him. Never can the laws have prosperous course in a city where dread hath no place; nor can a camp be ruled discreetly any more, if it lack the guarding force of fear and reverence. Nay, though a man's frame have waxed mighty,

made in L from *ei θέλησι*.

**1071** *ἄνδρα*] Reiske conj. *όντα*, which several edd. adopt. **1074** *φέρουντ'*] Nauck conj. *κείοντ'*.—*καθεστήκη*] *καθεστήκη* L, with an erasure at and above the last letter: it may have been *καθεστήκει*. The other mss. vary between *καθεστήκη*, *καθεστήκοι* (A 1st hand), *καθεστήκει* (so Ald.), and *καθέστηκεν*. Stobaeus *Flor.* 43. 14 (where he cites vv. 1071—1076) has *παρεστήκει*. **1075** *ἄρχοι'* made in L from *ἐχοι'*, a *v. l.* found also in the citation of this verse by Stobaeus, *Flor.* 43. 14.

and obedience are suggested by the alleged insubordination of Ajax, who (in disregard of Homeric conditions) is styled *ἄνῃρ δημότης*, in contrast to *οἱ ἐφεστώτες*, —i.e. the Atreidae. (Cp. 945 *ἐφεστώσι*.) The tone of Menelaüs here recalls that of Creon in *Ant.* 663—676.

*ἄνδρα*, coming after *ἄνδρός*, is thought too inelegant by some critics, who replace it by Reiske's conjecture, *όντα*. But it may be doubted whether a Greek ear would have been offended; the words *ἄνδρα δημότην* closely cohere, and the emphasis falls, first on *κακοῦ*, and then on *δημότην*. The phrase *ἄνῃρ δημότης* occurs in *Ant.* 690 and Ar. *Nub.* 1219. Cp. 1093 *ἄνδρες*, *ἄνδρα*.

**1073** *καλῶς φέρουντ'* *ἄν*, 'have a prosperous course.' Thuc. 5. 16 § 1 *εὖ φερόμενος ἐν στρατηγίᾳ*; Xen. *Oecon.* 5. 17 *εὖ... φερομένης τῆς γεωργίας*.

*ἔνθα μὴ* with subjunct. (without *ἄν*), as in *O. T.* 316 *ἔνθα μὴ τέλη | λόγῃ. καθεστήκη*, which L supports, seems slightly better here than *καθεστήκοι*, which would make the statement more abstract or hypothetical. Similarly in 1081 we have *δοῦν... παρῇ*. (On the other hand, in such a passage as *Ty.* 1235, *τίς ταῦτ' ἄν, δοῖς μὴ ἔξ ἀλαστόρων νοσοί, | ἔλοιτο*; the optative is clearly better than *νοσῇ*.)

**1076** *φόβον πρόβλημα*, a screen (*Ph.*

1008 n.), a defence, afforded by fear,—the gen. defining that in which the defence consists; cp. *El.* 682 *πρόσχημ' ἀγῶνος*, *id.* 857 *ἐλπίδων... ἀρωγαί... αἰδοῦς*. The schol. on 1074 quotes from Epicharmus, *ἐνθα δέος, ἐνταῦθα καὶ αἰδώς*; cp. Plat. *Euthyphr.* p. 12 B, where Socrates quotes from Stasinos, *ἵνα γὰρ δέος, ἐνθα καὶ αἰδώς*,—remarking that we ought rather to say, *ἵνα μὲν αἰδώς, ἐνθα καὶ δέος· οὐ μέντοι, ἵνα γε δέος, πανταχοῦ αἰδώς*. The sentiment of Menelaüs is genuinely Spartan. Plut. *Cleom.* 9 dwells on the place of *φόβος* in Spartan government: *τιμῶσι δὲ τὸν φόβον... τὴν πολιτείαν μάλιστα συνεχέσθαι φόβῳ νομίζοντες*. The Aeschylean Athena, too, counsels *μὴ τὸ δεινὸν πᾶν πόλεως ἐξω βαλεῖν* (*Eum.* 698), but there the basis of the fear is to be *αἰδώς*,—the *σέβας* (699) for the Areiopagus. As at Sparta there was a shrine of *Φόβος* (Plut. *l.c.*), so at Athens there was an altar of *Αἰδώς* (Paus. 1. 17. 1).

**1077** *κἄν σῶμα γεννήσῃ μέγα*: cp. the phrases *φῦσαι φρένας* (*O. C.* 804), *περὰ* (Ar. *Av.* 785), etc.: Her. 5. 91 *τὸν βασιλέα ἡμέων... ἐξέβαλε, δόξαν δὲ φύσας αὐξάνεται*. The words allude to the stature of the *πελώριος Αἴας* (*Il.* 3. 229), but are meant also to be figurative; cp. Shakesp. *Julius Caesar* 1. 2. 135 *Why,*

δοκεῖν πεσεῖν ἂν κἄν ἀπὸ σμικροῦ κακοῦ.  
 δέος γὰρ ᾧ πρόσσεστιν αἰσχύνῃ θ' ὁμοῦ,  
 σωτηρίαν ἔχοντα τόνδ' ἐπίστασο· 1080  
 ὅπου δ' ὑβρίζειν δρᾶν θ' ἂ βούλεται παρῇ,  
 ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ  
 ἐξ οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν.  
 ἀλλ' ἐστάτω μοι καὶ δέος τι καίριον,  
 καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδῶμεθα 1085  
 οὐκ ἀντιτεῖσιν αὖθις ἂν λυπώμεθα.  
 ἔρπει παραλλὰξ ταῦτα. πρόσθεν οὗτος ἦν  
 αἰθων ὑβριστής, νῦν δ' ἐγὼ μέγ' αὖ φρονῶ.  
 καὶ σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως  
 μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσης. 1090  
 ΧΟ. Μενέλαε, μὴ γνώμας ὑποστήσας σοφὰς  
 εἰτ' αὐτὸς ἐν θανοῦσιν ὑβριστῆς γένη.

1081 παρῇ] So L with most MSS., and Stobaeus *Flor.* 43. 17 (where he quotes vv. 1081—1087 to ταῦτα): πάρα A, and Ald. In L a late hand has written πάρα in marg., and the same v. l. occurs in a MS. of Stobaeus *l. c.* Cp. 1160. 1082 ποτὲ MSS., Stobaeus *l. c.*, and Ald. In *Mus. Crit.* 1. 475 Elmsley proposed ποτ' ἂν, but afterwards (on *Med.* 362 n.) accepted Herm.'s view that ποτὲ... πεσεῖν represents ἐπεσέ ποτε. Madvig favours ποτ' ἂν, which Nauck and Blaydes read. 1083 ἐξ

man, he doth bstride the narrow world |  
 Like a colossus, and we petty men | Walk  
 under his huge legs.

κἄν ἀπὸ σμ. κακοῦ, = καὶ ἐὰν (πέση):  
 cp. *El.* 1482 ἀλλὰ μοι πάρες | κἄν σμικρὸν  
 εἰπεῖν, i.e., καὶ ἐὰν σμικρὸν παρῇ: Dem.  
 or. 2 § 14 καὶ ὅτι τις ἂν, οἶμαι, προσθῇ  
 κἄν μικρὰν δύναμιν, πάντ' ὠφελεῖ, i.e., καὶ  
 ἐὰν τις προσθῇ. We cannot here well  
 take κἄν as = καὶ ἂν (the conditional  
 particle), and suppose that it belongs to  
 πεσεῖν understood. (See appendix on *El.*  
 1482.)—For ἀπὸ denoting result, cp. *Ant.*  
 695 ἀπ' ἔργων εὐκλεσεστάτων φθίνει.

1079 ε. πρόσσεστιν, said of an attri-  
 bute or quality: 521 n.—αἰσχύνῃ, *verecundia*, here virtually an equivalent of  
 αἰδώς, as in Thuc. 1. 84 § 3 αἰδῶς σωφο-  
 ροσύνης πλείστον μετέχει, αἰσχύνῃς δὲ  
 εὐψυχία.

1081 ὅπου...παρῇ, without ἂν: cp.  
 1074.—βούλεται, sc. τις: cp. Plat. *Apol.*  
 29 B οὐκ ἀμαθία ἐστὶν αἴτη ἡ ἐποινιδιστος,  
 ἡ τοῦ οἰεσθαι εἰδέναι ἃ οὐκ οἶδεν; *Crito*  
 49 C οὐτε ἄρα ἀνταδικεῖν δεῖ...οὐδένα ἀν-  
 θρώπων, οὐδ' ἂν ἐτιοῦν πᾶσιν ὑπ' αὐτῶν.

1082 ε. νόμιζε...χρόνῳ ποτὲ...πεσεῖν.  
 It seems best to take πεσεῖν as repre-

senting a gnomic aor., χρόνῳ ποτὲ ἔπεσε.  
 Cp. Plat. *Rep.* 490 C (quoted by Goodwin,  
*Moods and Tenses*, § 159), ἡγουμένης δὴ  
 ἀληθείας οὐκ ἂν ποτε...φαίμεν αὐτῇ χορὸν  
 κακῶν ἀκολουθήσαι, 'when truth leads,  
 we never could say that a chorus of evils  
 accompanies her' (ἡκολούθησεν). It may  
 be observed that this view is slightly con-  
 firmed by the words ἐξ οὐρίων δραμοῦσαν,  
 which clearly mean, 'after running before  
 favouring winds' (the sense cannot be that  
 the ship is to be sunk by a fatal storm):  
 for, if πεσεῖν is an appeal to experience,  
 then the mention of such a city's transient  
 prosperity is fitting; but if πεσεῖν were a  
 simple prediction, such a clause would be  
 less natural. [I formerly took πεσεῖν as  
 referring to the future; but now doubt  
 whether νόμιζε, without more help from  
 the context, could suffice to suggest such  
 a sense. See Appendix on *El.* 442 f.,  
 where I read δέξεσθαι for δέξασθαι. Here  
 we might, of course, write ποτ' ἂν, but  
 the change seems needless.]

ἐξ οὐρίων: ἐκ denotes the condition;  
 cp. *O. C.* 486 ἐξ εὐμενῶν | στέρνων δέχε-  
 σθαι. For the neut. plur. οὐρίων, cp.  
*Ar. Lys.* 550 οὐρία θέϊτε (adv.). Lobeck

he should look to fall, perchance, by a light blow. Whoso hath fear, and shame therewith, be sure that he is safe; but where there is licence to insult and act at will, doubt not that such a State, though favouring gales have sped her, some day, at last, sinks into the depths.

No, let me see fear, too, where fear is meet, established; let us not dream that we can do after our desires, without paying the price in our pains. These things come by turns. This man was once hot and insolent; now 'tis my hour to be haughty. And I warn thee not to bury him, lest through that deed thou thyself shouldst come to need a grave.

CH. Menelaüs, after laying down wise precepts, do not thyself be guilty of outrage on the dead.

οὐρίων] ἐξ οὐρίας Stobaeus *Flor.* 43. 17. For ἐξ, Morstadt conj. κἀξ. 1085 ἀν] ἀν' L (the grave accent from a later hand). So too in 1086, where κ or χ seems to have been erased before δ. In both places some of the later MSS. have ἀν instead of ἀν. 1086 οὐκ ἀντιτίσκειν] μὴ οὐκ ἀντιτίσκειν Ien. and Mosq. b.—ἀν λυπώμεθα] Paley writes ἀν λυποίμεθα. 1088 μέγ' αὖ] μέγα Γ. 1090 ταφάς] L has the first α in an erasure. 1092 εἰρ' αὐτὸς] μὴτ' αὐτὸς Stobaeus *Flor.* 125. 13. (μηδ' would be possible: μὴτ' is not.)

quotes ἐξ οὐρίων πλεῖν from Libanius 2. 421. ἐξ οὐρίας πλεῖν occurs in Polyb. 1. 47. 2, etc.

1084 ἰστάτω, be firmly set, as a principle, in the State; cp. 1074 καθεστή-κρ.—μοι, ethic dat. ('let me see it established.') Cp. Plut. *Cleom.* 9 διὸ καὶ παρὰ τὸ τῶν ἐφόρων συνίστιον τὸν φόβον ἰδρυνται Λακεδαιμόνιοι.—καὶ δέος, 'fear also'—to temper natural ὕβρις (1081). καίρ-ιον, in due season and measure; as the Eumenides say, ἐσθ' ὅπου τὸ δεινὸν εὖ | καὶ φρενῶν ἐπίσκοπον | δεῖ μένειν καθήμενον (*Eum.* 517).

1085 εἰ ἀν ἡδόμεθα: the cogn. acc. with ἡδομαι, λυπέσθαι, etc., is frequent (cp. Ar. *Ach.* 2 f.).—οὐκ ἀντιτίσκειν: for the spelling τίσιω, etc., see on *O. T.* 810. οὐ with inf. is normal after a verb of saying or thinking (n. on *O. T.* 1455).—ἀν λυπώμεθα: for the assonance (parechesis) at the end of two successive verses, cp. 807 f., *Ph.* 121 f. (παρήνεσα, συνήνεσα). *Tr.* 1265 f. (συγγνωμοσύνην, ἀγνωμοσύνην). It is needless to read ἀν λυποίμεθα, though the optat. might be illustrated by Alcaeus fr. 82 (Bergk) αἰ κ' εἴπῃς τὰ θέλεις, ἢ κεν ἀκούσῃς τὰ κεν οὐ θέλεις. Schneidewin quotes also Hes. *Op.* 721 εἰ δὲ κακὸν εἴπῃς, τάχα κ' αὐτὸς μείζον ἀκούσῃς: Libanius 2. 84 δρώντες ἅττα ἐθέλουσι πάσχειν δύ-ναιτ' ἀν ἅττα ἀν οὐκ ἐθέλουσι.

1087 εἰ παραλλάξ, alternately; so in Her. 3. 40 ἐναλλάξ πρήσων='with alternations of fortune' (good and evil).—αἰθῶν: see on αἰθῶνος in 222.

1089 εἰ δπως | μὴ: with regard to the division of these words between two vv., see n. on the place of δῆτα in 986.—εἰς ταφάς πίεσης, come to need funeral rites: πίεσης is used, with grim irony, as in such phrases as εἰς ἀνάγκας πίπτειν (*Thuc.* 3. 82 § 2). ταφάς has its ordinary sense, 'rites of sepulture,' as it has also in v. 1109; it does not stand for τάφους. Herodotus, indeed, uses ταφαί as=τάφοι, and employs the plural in that sense even with ref. to a single tomb (*Her.* 5. 63).

1091 εἰ ὑποστήσας, after planting them like pillars (cp. ὑποστήσασθαι κίονας, ἐρείσματα, etc.); or, as we should say, after 'laying them down': the word is much more forcible than ὑποβαλὼν or ὑποθείς.—ἐν θανοῦσιν: for ἐν, cp. 43 n.

The dramatic function of a Chorus required that these Salaminian sailors, while loyal to Ajax, should recognise the sound elements in the speech which they have heard. Menelaüs has rightly condemned the ὕβρις which defies human laws. But his own ὕβρις menaces the laws of the gods.

ΤΕΤ. οὐκ ἄν ποτ', ἄνδρες, ἄνδρα θαυμάσαιμ' ἔτι,  
 ὃς μηδὲν ὦν γοναῖσιν, εἴθ' ἁμαρτάνει,  
 ὃθ' οἱ δοκοῦντες εὐγενεῖς πεφυκέναι 1095  
 τοιαῦθ' ἁμαρτάνουσιν ἐν λόγοις ἔπη.  
 ἄγ', εἴπ' ἀπ' ἀρχῆς αὐθις, ἥ σὺ φῆς ἄγειν  
 τὸν ἄνδρ' Ἀχαιοῖς δεῦρο σύμμαχον λαβών;  
 οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν;  
 ποῦ σὺ στρατηγεῖς τοῦδε; ποῦ δέ σοι λεῶν 1100  
 ἔξεστ' ἀνάσσειν ὦν ὃδ' ἡγαγ' οἴκοθεν;  
 Σπάρτης ἀνάσσων ἦλθες, οὐχ ἡμῶν κρατῶν.  
 οὐδ' ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέον  
 ἀρχῆς ἔκειτο θεσμὸς ἦ καὶ τῷδε σέ.  
 ὑπαρχος ἄλλων δεῦρ' ἐπλευσας, οὐχ ὅλων 1105  
 στρατηγός, ὥστ' Αἴαντος ἡγείσθαι ποτε.  
 ἀλλ' ὦνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη  
 κόλαζ' ἐκείνους· τόνδε δ', εἴτε μὴ σὺ φῆς

1098 ἄνδρα] Heimsoeth (*Krit. Stud.* p. 129) conj. φῶτα. 1098 ε. ἐν λόγοις ἔπη. | ἄγ'] Mekler writes in the Teubner text of Dindorf (6th ed.), ἐν λόγοις· ἐπεὶ | ἄγ'.—εἴπ' L, made from εἴπε. 1098 τὸν ἄνδρ' τόνδ' ἄνδρ' L (ὁ made from ὁ). 1099 αὐτοῦ κρατῶν αὐτὸς κρατῶν Γ (with γρ. αὐτοῖς). 1100 λεῶν γ: λαῶν L. 1101 ἡγαγ'] ἡγείρ' L (τ made from σθ?), with most MSS.,

1098 ἄνδρες. The burning anger of Teucer is marked in his first words by the fact that he addresses them to the *Chorus*: as Oedipus does after the speech of Polyneices (*O. C.* 1348), and Clytaemnestra after that of Electra (*El.* 612).

1094 μηδὲν ὦν γοναῖσιν: the phrase is exactly parallel with ἀγένητος used in the sense of δυσγενής (*Tr.* 61). In 1231 οὐδὲν ὦν has a like sense. Here μηδὲν is 'generic,' denoting the class of person.

1096 τοιαῦθ' ἁμαρτάνουσιν.. ἔπη, make such erroneous statements; for the cogn. acc., cp. 1107 τὰ σέμν' ἔπη | κόλαζ' ἐκείνους. ἐν λόγοις, in their discourse. λόγοι and ἔπη are similarly combined in *Thuc.* 3. 67 § 6 λόγοι ἐπεὶ κοσμηθέντες, 'speeches adorned with fine sentiments.'

1097 ε. ἄγαν=ὅτι ἦγες, as ἄγειν in 1053=ὅτι ἦγομεν: 'that thou wast bringing him [when he came hither] as an ally found by thee (λαβών).'

1099 αὐτὸς, *sponle sua*: cp. *Il.* 17. 252 ἀργαλέον δέ μοι ἐστὶ διασκοπιῶσθαι ἕκαστον | ...ἀλλὰ τις αὐτὸς ἔγω.

1100 ε. ποῦ, on what ground, in what respect? *O. T.* 390 ποῦ σὺ μάντις

εἰ σαφής; 'where hast thou proved thyself a seer?'—λεῶν: the plur. of the Attic form is somewhat rare (except in the formula ἀκούετε λεῶ); *Ar. fr.* 346 has πάντες λεῶ.

1101 ἡγαγ', the reading of one MS. (the Palatinus at Heidelberg, written in the 14th century), was doubtless no more than a conjectural emendation; but it appears probable. ἡγείρ', the reading of the other MSS., has been defended by Erfurdit and others on the ground that the elision has the effect of running the two words ἡγείρ' ἄκοθεν together, so that they become virtually one. This is just possible; but in tragic iambics we find no certain examples of a precisely similar kind. (As to σῆμαιν' εἰρ' ἔχει in *Phil.* 22, see n. there.) If ἡγαγ' was the original word, the change to ἡγείρ' may have been caused by failure to perceive that the genitive ὦν (for οὖς) was due to attraction. Porson (*ap. Kidd, Tracts*, p. 194) wished to read ἦγεν, comparing *Il.* 2. 557, Ἄλῃς δ' ἐκ Σαλαμῶνος ἄγεν δυοκαίδεκα νῆας. The imperfect tense is, of course, free from objection (cp. also

TEU. Never, friends, shall I wonder more if a low-born man offends after his kind, when they who are accounted of noble blood allow such scandalous words to pass their lips.

Come, tell me from the first once more—Sayest thou that *thou* broughtest the man hither to the Greeks, as an ally found by *thee*? Sailed he not forth of his own act,—as his own master? What claim hast thou to be his chief? On what ground hast thou a right to kingship of the lieges whom he brought from home? As Sparta's king thou camest, not as master over us. Nowhere was it laid down among thy lawful powers that thou shouldst dictate to him, any more than he to thee. Under the command of others didst thou sail hither, not as chief of all, so that thou shouldst ever be captain over Ajax.

No, lord it over them whose lord thou art,—lash *them* with thy proud words: but this man will I lay duly in the grave,

and Ald.: ἡγαγ' Pal.: Porson conj. ἦγεν: Elmsley, ἦγετ' (or ἡγαγ'). 1108 σοί σοι mss., and Ald. 1104 ἡ καὶ τῷδε σέ.] In L the first corrector has written in the marg., γρ. εἰ καὶ τοῦδε σοι. 1105 ε. These two verses are rejected by Schneide- win, who is followed by Nauck, Dindorf, and Wecklein. 1106 δλων] Blaydes reads δλως, as Apitz proposed. 1108 κόλας' ἐκείνους L, A, etc.: κόλαζε κείνους Ald.

Aesch. Pers. 341 Ξέρξης..χιλιάς μὲν ἦν | ὧν ἦγε πλῆθος): but HΓEN was less likely than HΓΑΓ to tempt the correction HΓEIT. Elmsley's ἦγετ' (n. on Eur. Heracl. 371) is still nearer to the letters of ἡγεῖτ': but the middle voice would be at least very unusual, where the sense is simply that of 'leading'; in O. C. 1460, indeed, ἀζεται is hardly more than ἀζει: but in Ph. 613 ἀγοῖνον suggests the notion, 'bring with them, for their own ends.'

1103 οὐδ' ἐσθ' ὅπου: cp. 1069.—τόνδε κοσμήσαι, to exercise authority over him. κοσμεῖν is properly said of a commander disposing his forces; Il. 2. 554 κοσμήσαι ἱππους τε καὶ ἀνέρας ἀσπι-διώτας: [Eur.] Rhes. 662 κοσμήσων στρα-τόν. The Atreidae are κοσμήτορες λαῶν (Il. 1. 16). For κοσμεῖν with ref. to civil government, cp. Ant. 677.—ἀρχῆς..θεσ-μός, an ordinance, an established right, of command. ἔκειτο, had been laid down (κείμεν serving as perf. pass. of τίθημι): cp. Thuc. 5. 105 § 2 οὕτε θέντες τὸν νόμον, οὕτε κείμενῳ πρώτοι χρησάμενοι.—ἡ καὶ τῷδε σέ, 'than for him, on his part, to rule thee': for this καί, cp. O. C. 53 ὅσ' οἶδα κἀγώ (n.).

1105 δλων here can be only masc. This use of δλοι as =σύμπαντες else-where occurs only in later Greek; Lo-

beck cites Nonnus (5th cent. A.D.) Dio-nyisiaca 47. 482 δλας οἰστροσε γυναῖκας, and Anthol. Pal. 7. 679. 5 κτήμασι μὲν πολύολβος δλων πλέον ὧν τρέφε Κύπρος (by Sophronius of Damascus, circ. 630 A.D.). We are scarcely warranted, how- ever, in assuming that a poet of the classical age could not have ventured on such a use. The view that δλων is neuter (summae rerum) is decisively condemned (1) by the direct antithesis with the masc. δλλων, and (2) by the absence of the article, τὰ δλα being the invariable phrase in this sense: see, e.g., Dem. or. 19 § 151 ὑπὲρ τῶν δλων πεισθεὶς εἰρήνην ἀγειν ('for the general interests'): or. 22 § 16 τῇ τῶν δλων σωτηρίαν: Xen. Cyr. 8. 7. 22 τῇδε τὴν τῶν δλων τάξιν (the universe): Lucian De Lucitu c. 6 τῇ τῶν δλων δεσποτείαν.

Apart from the difficulty as to δλων, there is absolutely no ground for reject- ing verses 1105 f., as Schneidewin and other critics have done.

1107 ε. ὥνπερ ἀρχεὺς ἀρχε, as Aga- memnon says to Achilles, Μυρμιδόνεσσιν ἀνασσε (Il. 1. 180), and Achilles to him, ἀλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἐμοὶ γε. Cp. Aesch. Eum. 574 ἀναξ' Ἀπολλων, ὧν ἔχεις αὐτὸς κράτει.—τὰ σέμν' ἐπη κό-λας' ἐκείνους: ἐπη is a bold cognate acc.; cp. 1096: O. T. 339 ἐπη | κλύων, ἃ νῦν

εἴθ' ἄτερος στρατηγός, εἰς ταφὰς ἐγὼ  
θήσω δικαίως, οὐ τὸ σὸν δείσας στόμα. 1110

οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο  
γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέψ,  
ἀλλ' οὐνεχ' ὄρκων οἴσιν ἦν ἐνώμοτος,  
σοῦ δ' οὐδέν· οὐ γὰρ ἡξίου τοὺς μηδένας.  
πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβὼν 1115  
καὶ τὸν στρατηγὸν ἦκε· τοῦ δὲ σοῦ ψόφου  
οὐκ ἂν στραφείην, \*ἕως ἂν ἦς οἴός περ εἶ.

XO. οὐδ' αὖ τοιαύτην γλῶσσαν ἐν κακοῖς φιλῶ.  
τὰ σκληρὰ γάρ τοι, κὰν ὑπέρδικ' ἦ, δάκνει.

ME. ὁ τοξότης ἔοικεν οὐ σμικρὸν φρονεῖν. 1120

TET. οὐ γὰρ βάνανυσον τὴν τέχνην ἐκτησάμην.

ME. μέγ' ἂν τι κομπάσεις, ἀσπίδ' εἰ λάβοις.

TET. κὰν ψιλὸς ἀρκέσαιμι σοί γ' ὠπλισμένῳ.

1112 πόνου] Morstadt conj. πόνου: Nauck, φόβου.  
in L from ἐπώμοτος, the reading of a few late MSS.

1113 ἐνώμοτος made  
1117 ἕως Bonitz and

σὺ τὴνδ' ἀτιμάξεις πόλιν: Aesch. *Eum.*  
230 δίκας | μέτειμι τόνδε φῶτα.

εἶτε μὴ σὺ φῆς, εἴθ' ἄτερος στρ. =  
εἶτε σὺ μὴ φῆς, εἴθ' Ἀγαμέμνων μὴ φη-  
σιν, whether the veto is thine or his.  
For φημί as 'to command' (a rare use),  
see Pind. *N.* 3. 28 *Διακῶ σε φημι γένει τε*  
*Μοῦσαν φέρειν*. Here the μὴ, despite its  
place, belongs in sense to the inf. (θεῖναι  
*εἰς ταφὰς*) understood. (οὐ φημι θεῖναι  
could mean only, *nego te sepelliturum*:  
this might be referred to the assertion of  
Menelaüs in 1062 f.; but it would be  
forced.)—*εἰς ταφὰς θήσω*, I will give him  
due funeral rites: see on 1090.—*στόμα*:  
cp. 1147: *Ανί.* 997 *ὡς ἐγὼ τὸ σὸν φρίσσω*  
*στόμα*.

1112 οἱ πόνου πολλοῦ πλέψ, the  
toiling λαός, the born subjects of Mene-  
laüs, who are bound to endure the labours  
of war in any field to which their lord  
calls them. Cp. Eur. *Andr.* 695 *οὐ τῶν*  
*πονούντων τοῦργον ἡγοῦνται τόδε*, | ἀλλ'  
ὁ στρατηγὸς τὴν δόκησιν ἀρνυται,—where  
οἱ πονούντες are the rank and file. The  
strangeness which has been felt in the  
phrase, οἱ πόνου πολλοῦ πλέψ, will per-  
haps be lessened if we remember how  
habitually the Attic poets transfer the  
associations of their own time to the  
heroic age. In picturing the followers  
of the Spartan king, Sophocles may have

had in mind the Perioeci who served as  
hoplites and the Helots who served as  
light-armed in the armies of their Spartan  
masters.

Assuredly οἱ πόνου πολλοῦ πλέψ does  
not mean 'busybodies,' οἱ πολυπραγ-  
μονοῦντες, as some have taken it,—sup-  
posing it to be said scornfully of βασιλεῖς  
tributary to Menelaüs and eager to display  
their zeal.

1113 ὄρκων: the oaths sworn to  
Tyndareus by the suitors of his daughter  
Helen, ὅτων γυνὴ γένοιτο Τυνδαρεὶς κόρη,  
τούτῳ συναμνεῖν, εἰ τις ἐκ δόμων λαβὼν  
οἴχοιτο (Eur. *I. A.* 61). Thuc. 1. 9 § 1  
*Ἀγαμέμνων τέ μοι δοκεῖ τῶν τότε δυνάμει*  
*προσχωρῶν καὶ οὐ τοσούτων τοῖς Τυνδαρεῶ*  
*δρκοῖς κατεληγμένους τοὺς Ἑλλήας μνηστή-*  
*ρας ἄγων τὸν στόλον ἀγείραι*. In *Ph.* 72  
Odysseus says that (unlike the other  
chiefs) Neoptolemus came to Troy, ἐν-  
ορκος οὐδενί.

1114 σοῦ δ' οὐδέν: this third clause  
repeats the thought of the first, οὐ γάρ τι  
τῆς σῆς κ.τ.λ.: on this trait of Sophoclean  
style see *Ανί.* 465 ff. (n.).—*τοὺς μηδένας*,  
those who are as nought (μὴ having its  
generic force),—mere ciphers. Cp. *Ανί.*  
1322 *τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα*. So  
Eur. *I. A.* 371 *τοὺς οὐδένας*: *Ανδρ.* 700  
*ὄντες οὐδένας*, Her. 9. 58 *οὐδένας ἀρα ὄντες*.

1115 κήρυκας. Menelaüs is attended

though thou forbid it,—aye, or thy brother-chief,—nor shall I tremble at thy word. 'Twas not for thy wife's sake that Ajax came unto the war, like yon toil-worn drudges,—no, but for the oath's sake that bound him,—no whit for thine; he was not wont to reckon of nobodies. So when thou comest again, bring more heralds, and the Captain of the host; at *thy* noise I would not turn my head, while thou art the man that thou art now.

CH. Such speech again, in the midst of ills, I love not; for harsh words, ~~how just soever~~, sting. *however, in the name of Zeus!*

ME. The Bowman, methinks, hath no little pride.

TEU. Even so; 'tis no sordid craft that I profess.

ME. How thou wouldst boast, wert thou given a shield!

TEU. Without a shield, I were a match for thee full-armed.

Wunder: *ὦς* MSS. (In Aug. c *ἔως* is written above *ὦς*.) 1118 *ε*. The MSS. and Ald. give v. 1118 to Menelaüs, and v. 1119 to Teucer: Brunck restored them to the Chorus.

1120 *σμικρὸν*] *μικρὸν* Γ (*γρ. μικρά*): *σμικρά* L (made by a later hand from *σμικρὸν*), A, etc., and Ald.

1123 *φιλὸς*] L has the *δ* in an erasure (from *ὦ?*).

by two heralds, their presence marking the solemn character of his mission. So in the *Iliad* the chiefs deputed to intercede with Achilles are accompanied by two heralds (9. 170), whom Eustathius (780. 46) compares to the *ἀργὰ πρόσωπα* of the theatre.

1118 *ε*. *ψόφον*..*στραφεῖν*: the gen. is properly causal, 'turn for it,' and is joined (here only) with the simple verb, as it is regularly joined with *ἐντρέπομαι* (90), *ἐπιστρέφωμαι* (*Ph.* 599), and in Eur. *Hipp.* 1224 ff. with the act. *μεταστρέφειν*: (*πῶλοι*) οὔτε ναυκλήρου χερὸς | οὐδ' ἐκποδέσμων οὔτε κολλητῶν δ' ὅτων | μεταστρέφονται.

*ἔως*: cp. Plat. *Phaedr.* 243 E *ἔωσπερ ἂν ἦς ὅς εἰ*. This is a certain correction of the traditional reading *ὥς*, as it is also in *Ph.* 1330 *ἔως ἂν αὐτὸς ἦλιος | ταύτῃ μὲν αἶψῃ* etc., and in *O. C.* 1361 *ἔωσπερ ἂν ζῷ*. [Hermann explained *ὥς ἂν ἦς* as *utcumque sis qualis es*, 'however much you may be what you are,' i.e., *quantumlibet ferocias*. Prof. Campbell understands, 'However you may be—just what you are,' *ὅσωςπερ εἰ* being said, *παρὰ προσδοκίαν*, instead of *βασιλεύς* or the like.]

1118 οὐδ' αἶ, 'neither, again,'—referring to their reproof of Menelaüs in 1092. οὐδ' αἶ is similarly used in *El.* 1034.—*ἐν κακοῖς*, because the friends of Ajax have the feeling of the Greek chiefs and army against them. Cp. *El.* 335 *νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ*.

1120 *ὁ τοξότης*. The name of 'bow-

man' was a reproach only when it implied that the archer was not, like the hoplite, ready to meet his foe in close fight. It is in this sense that Diomedes upbraids Paris (*Il.* 11. 385), *τοξότα, λωβητήρ, κέρα ἀγλαέ*. In *Il.* 13. 313 Teucer is said to be *ἄριστος Ἀχαιῶν | τοξοσύνη*: but the poet adds *ἀγαθὸς δὲ καὶ ἐν σταδίῃ ὑσμίνῃ*. At Athens, where the *τοξόται* or city police were slaves (*Σκύθαι*, etc.), the word had acquired ignoble associations.

1121 *βάνανσον*, sordid, unworthy of a freeborn man: Plato joins *βάνανσον* with *ἀνελεύθερος* (*Legg.* 644 A). Cp. Arist. *Pol.* 8. 2 § 5 *τὰς τοιαύτας τέχνας, ὅσαι τὸ σῶμα παρασκευάζουσι χεῖρον διακεῖσθαι, βαναύσους καλοῦμεν*. Thus the notion at the root of the word was that of some mechanical (or sedentary) calling which interfered with efficiency in athletics or war. (Compare the taunts of Euryalus to the disguised Odysseus, *Od.* 8. 159.) Teucer might well say that his art was not *βάνανσον*: Heracles and Philoctetes were among its masters.

1122 *ἀσπίς*: the shield of a hoplite, who wore a helmet and breast-plate, and was armed with a pike (*δόρυ*); while the Bowman, ranking with the light-armed troops, had no defensive armour.

1123 *φιλὸς*..*ὀπλισμένῳ*. The contrast is illustrated by the case of the Locrians in the *Iliad*, who came to Troy armed only with bows, and are described as shrinking from the *σταδίῃ ὑσμίνῃ*, because they were not armed as hoplites:—



ME. ἡ γλῶσσά σου τὸν θυμὸν ὡς δεινὸν τρέφει.  
 TET. ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν φρονεῖν. 1125  
 ME. δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με ;  
 TET. κτείναντα ; δεινὸν γ' εἶπας, εἰ καὶ ἕξῃς θανών.  
 ME. θεὸς γὰρ ἐκσφύζει με, τῷδε δ' οἴχομαι.  
 TET. μὴ νῦν ἀτίμα θεοῦς, θεοῖς σεσωσμένος.  
 ME. ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους ; 1130  
 TET. εἰ τοὺς θανόντας οὐκ ἔας θάπτειν παρών.  
 ME. τοὺς γ' αὐτὸς αἰτοῦ πολέμιους· οὐ γὰρ καλόν.  
 TET. ἦ σοὶ γὰρ Αἴας πολέμιος προὔσθη ποτέ ;  
 ME. μισοῦντ' ἐμίσει· καὶ σὺ τοῦτ' ἠπίστασο.  
 TET. κλέπτης γὰρ αὐτοῦ ψηφοποιὸς ἠρέβης. 1135  
 ME. ἐν τοῖς δικασταῖς κοῦκ ἐμοὶ τόδ' ἐσφάλη.  
 TET. πόλλ' ἂν καλῶς λάθρα σὺ κλέψειας κακά.

1124 δεινὸν] μέγαν T. 1127 δεινὸν γ'] δεινὸν τ' L, whence Wolff conj. δεινὸν τοῦπος. 1129 μὴ νῦν] μὴ νῦν MSS.—ἀτίμα] Elmsley conj. ἀτίξε, which Nauck adopts.—σεσωσμένος] σεσωμένος Wecklein. 1131 θανόντας] Blaydes and Wecklein add γ'.—ἔξῃς] made in L from εἰ (or εἰδ'). 1132 αὐτοῦ τ, αὐτοῦ L.—οὐ γὰρ καλόν.] οὐ γὰρ καλόν; Blaydes (as Dobree suggested, *Adv.* II. 45). Prinz conj. οὐ γὰρ κακόν. 1134 ἐμίσει L, A, with most MSS., and Ald.: ἐμίσους τ.—ἠπίστασο]

οὐ γὰρ ἔχον κόρυθας χαλκήρεας ἱπποδα-  
 σεας, | οὐδ' ἔχον ἀσπίδας εὐκύκλους καὶ  
 μέλινα δοῦρα. (Il. 13. 714 f.)

1124 τρέφει, has in it; i.e., his valour  
 resides only in his words. Cp. *Tr.* 817  
 ὄγκον..τρέφειν: *O. T.* 356 τάληθες γὰρ  
 ἰσχυὸν τρέφω. Dryden: *Tongue-valiant*  
*hero, vaunter of thy might* (l. 336 of his  
*Trans. of the Iliad*, bk. 1).

1125 ξὺν τῷ δικαίῳ, with right on  
 my side: *Ph.* 1251 ξὺν τῷ δικαίῳ τὸν σὸν  
 οὐ παρβῶ φόβον. Shakesp. *Henry VI.*  
 pt. II. 3. 2. 233 *Thrice is he armed that*  
*hath his quarrel just.*

1126 δίκαια: for the plur., cp. 887  
 σχέτλια (n.).—κτείναντα: as Creüsa says  
 to her living son (Eur. *Ion* 1500) ἔκτεινά  
 σ' ἄκουσ', i.e., 'doomed thee to perish.' So  
*O. C.* 1008 κλέψας τὸν ἱκέτην, meaning  
 that Creon had *purposed* to seize him.

1127 δεινὸν γ' εἶπας: for γε in com-  
 ment, cp. *El.* 341 δεινὸν γέ σ' ὅσων πατ-  
 ρὸς οὐ σὺ πᾶσις ἐφύς | κείνου λελῆσθαι.—εἰ  
 καὶ ἕξῃς: here καὶ goes closely with ἕξῃς, 'if  
 thou *indeed* livest': so *O. T.* 305 εἰ καὶ  
 μὴ κλέυεις (if *indeed*..): *Tr.* 71 εἰ καὶ τοῦτ'  
 ἐτλη. Distinguish such instances from  
 the ordinary uses of εἰ καὶ ('granting  
 that..'), as in *O. T.* 408 εἰ καὶ τυραννεῖς.

1128 τῷδε δ' οἴχομαι. The dat. of  
 relation here means, 'so far as concerns

him,'—so far as his intention went; as  
 in *Ph.* 1030 τέθνηχ' ὑμῖν πάλαι. In 970  
 above the similar dat. (θεοῖς) has a different  
 shade of meaning.

1129 ἀτίμα. The verb ἀτιμᾶν is  
 otherwise confined, in classical Greek, to  
 the Homeric poems and hymns. The  
 fut. and aor. occur both in *Il.* and *Od.*;  
 the pres. once, in *Od.* 16. 307 (ἀτιμᾷ);  
 the imperf. twice (*Od.* 21. 99 ἀτίμα: 23.  
 28 ἀτιμῶν, plur.). Nauck would here  
 read ἀτίξει, with Elmsley (ἀτίξειν occurs  
 in *O. C.* 1153); but he would also banish  
 ἀτιμᾶν altogether from the epic texts; see  
 Appendix.

θεοῦς, a monosyllable by synizesis, as  
 θεός normally is with Sophocles, when it  
 belongs to the third foot of the trimeter;  
 see 489, *O. C.* 964, *Ph.* 1020, fr. 685. In  
*El.* 1264, τότ' εἶδες ὅτε θεοὶ μ' ἐπώτρυναν  
 μολεῖν, we ought probably to read εἴτε.  
 —θεοῖς σεσωσμένος: for the dat. of the  
 agent, cp. 539 n.

1130 ἐγὼ γὰρ ἂν ψέξαιμι..; for γὰρ  
 in an indignant question, cp. *Tr.* 1124:  
*Ar. Vesp.* 1159 ἐγὼ γὰρ ἂν γλαίην..;—  
 δαιμόνων νόμους; Cp. 1343 (Odysseus to  
 Agam.) οὐ γὰρ τι τοῦτον, ἀλλὰ τοὺς θεῶν  
 νόμους | φθείρουσιν ἄν.—εἰ..οὐκ ἔας. As οὐκ  
 ἐῶ=veto, οὐ can follow εἰ: cp. *O. C.* 935  
 (n.) βία τε κοῦχ ἐκὼν (=ἄκων), after εἰ

ME. How dreadful the courage that inspires thy tongue!

TEU. When right is with him, a man's spirit may be high.

ME. Is it right that this my murderer should have honour?

TEU. Murderer? A marvel truly, if, though slain, thou livest.

ME. A god rescued me: in yon man's purpose, I am dead.

TEU. The gods have saved thee: then dishonour not the gods.

ME. What, would I disparage the laws of Heaven?

TEU. If thou art here to forbid the burying of the dead.

ME. Yea, of my country's foes: for it is not meet.

TEU. Did Ajax e'er confront thee as public foe?

ME. There was hate betwixt us; thou, too, knewest this.

TEU. Yea, 'twas found that thou hadst suborned votes, to rob him.

ME. At the hands of the judges, not at mine, he had that fall.

TEU. Thou couldst put a fair face on many a furtive villainy.

ἐπίστασο r. 1136 κούκ ἐμοί L, with most MSS., and Ald.: οὐκ ἐμοί T, with a few others. 1137 καλῶς L. κ has been written over λ (to indicate κακῶς), perh. by the first hand. The first corrector, S, wishing to defend καλῶς, has written above it, ἀντὶ τοῦ ἐμπείρω. The κ written above λ is in the space between τοῦ and ἐμπείρω, which would otherwise be unduly wide: therefore the κ seems to have been written before them. κακῶς A, with most MSS., and Ald.—κακά] καλὰ Pal.

μή.—παρόν here has an indignant tone,—‘You come and forbid’; cp. 338 n.

1132 τοῖς γ’ αὐτὸς αὐτοῦ: the inserted αὐτὸς emphasises the reflexive pron.; O. C. 929 αἰσχύνεις πόλιν | τὴν αὐτὸς αὐτοῦ (n.).—For αὐτοῦ=ἐμαντοῦ, see O. T. 138 (n.), O. C. 966, El. 285.—οὐ γὰρ καλόν: sc. εἰάν θάπτειν αὐτοῦ. Ajax was πολέμιος, a public enemy, ‘worse than any Trojan’ (1054), in view of his intended onslaught. Menelaüs, like Creon (Ant. 284 ff.), conceives that refusal of burial to a πολέμιος is warranted on religious grounds.

1133 σοί...προὔστη, ‘stood forth to confront thee.’ For προστῆναι, see on El. 980. (In Her. 1. 129 προστάς, not προστάς, should probably be read.)—Teucer parries the argument by asking how Ajax could have been the enemy of Menelaüs, a chief on his own side. He thus makes it a personal question between Ajax and Menelaüs; whereas the latter had referred to the design of Ajax against the common weal.

1134 μισοῦντ’ ἐμίσει. Cp. Plat. Legg. 697 D μισοῦντες μισοῦνται. Menelaüs ought to have replied, ‘He was the

public foe’; but, with the maladroitness which characterises him throughout this scene, he plays into Teucer’s hands by saying, ‘If he was not πολέμιος to me, at least he was ἐχθρός.’

1135 ψηφοποιός, ‘making votes,’ in the sense of procuring them by a secret canvas among the chiefs. The word ἐπραξαν used by Ajax in 446 implies some such intrigue. Cp. Pindar’s phrase, κρυφλαῖσι...ψάφοις, in N. 8. 26 (quoted on 447 ff.). Sophocles doubtless conceived the chiefs as voting by ψήφοι placed in urns (cp. Aesch. Eum. 709), and this view appears in art (Introd. § 20). Eustathius remarks the anachronism (on Il. 2. 852): though, of course, neither ἐψήφισαν in 449 nor ψηφοποιός here necessarily excludes the supposition that the votes were given, in Homeric fashion, by voice.—For other views of ψηφοποιός, see Appendix.

The gen. αὐτοῦ depends on the phrase κλέπτῃς ψηφοποιός, as it might depend on λαβητῇς or the like.

1136 ἐν τοῖς δικασταῖς, at their hands. ἐν is said esp. of a tribunal: Ant. 459 ἐν θεοῖσι τὴν δίκην | δώσων (n.).

1137 καλῶς, ‘speciously.’ This is

ME. τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινί.

TET. οὐ μᾶλλον, ὡς ἔοικεν, ἢ λυπήσομεν.

ME. ἐν σοι φράσω· τόνδ' ἐστὶν οὐχὶ θαπτέον.

1140

TET. ἀλλ' ἀντακούσει τοῦτον ὡς τεθάψεται.

ME. ἤδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσση θρασύν  
ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,  
ὃ φθέγμ' ἂν οὐκ ἂν ἡῦρες, ἡνίκ' ἐν κακῷ  
χειμῶνος εἶχεν, ἀλλ' ὑφ' εἵματος κρυφείς  
πατεῖν παρῆχε τῷ θέλοντι ναυτίλων.

1145

οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα  
σμικροῦ νέφους τάχ' ἂν τις ἐκπνεύσας μέγας  
χειμῶν κατασβέσειε τὴν πολλὴν βοήν.

TET. ἐγὼ δέ γ' ἄνδρ' ὅπωπα μωρίας πλέων,  
ὃς ἐν κακοῖς ὕβριζε τοῖσι τῶν πέλας,

1150

1141 ἀλλ' ἀντακούσῃ L (with γρ. σὺ δ' ἀν- from a later hand), Γ, etc.: σὺ δ' for ἀλλ' is read by A, T, etc., and Ald.—[τοῦτον] Wecklein writes τοῦθ' ἐν: Hartung and Seyffert,

clearly a case in which L has preserved a true reading which the other mss. have lost. Teucer means, 'It might seem to be the judges' doing, while it was really yours.' The common reading *κακῶς* misses this point. For *καλῶς* in a bad sense, cp. *Ant.* 1047 (λόγους) ἀσχροῖς *καλῶς* λέγωσι τοῦ κέρδους χάριν.

*κλέψιας* *κακά*, commit furtive knaveries; see on 189 *κλέπτονσι* *μύθους*.

1138 *εἰς ἀνίαν..ἔρχεται*, tends to it, will issue in it (somewhat as in *Her.* 1. 120 it is said of dreams, *ἐς ἀσθενὲς ἔρχεται*): *τινί*, i.e. *σοί*: for this menacing *τις*, see on *Ant.* 751 *θανοῦσ' ὀλεῖ τινά*.—The traditional accentuation, as seen in L and in the Aldine edition, is *ἔρχεται τινί*, the ground of it being that *τινί* is here emphatic: so in *Arist. Categ.* 5 § 7 (p. 2 b 2) *τὸ χρώμα ἐν σώματι· οὐκ οἶν καὶ ἐν τινί* [not ἐν τινί] *σώματι*. (Cp. Chandler, *Accent.* § 942.) Some recent editors however write *ἔρχεται τινί*.

1139 *οὐ μᾶλλον*, sc. *εἰς ἀνίαν ἐμοὶ ἔρχεται* (i.e. *λυπηθῆσόμεθα*).

1140 *τόνδ' ἐστὶν οὐχὶ θαπτέον*: for the place of *οὐχί*, cp. 1330 *ἢ γὰρ εἴην οὐκ ἂν εὖ φρονῶν*: for the neuter verbal with acc., 1250 *εἰρκτέον τὰδ' ἐστίν*.

1141 ἀλλ' ἀντακούσῃ τοῦτον *ὡς* κ.τ.λ.: cp. *Phil.* 549 *ἤκουσα τοὺς ναύτας* *ὅτι* | ..*εἰεν* etc.: *Xen. Mem.* 4. 2. 33 *τὸν*

*Δαίδαλον..οὐκ ἀκήκοας, ὅτι..ἤναγκάζετο..δουλεύειν*; Wecklein's conjecture, *τοῦθ' ἐν* for *τοῦτον*, is very plausible, in view of 1040 *ἐν σοι φράσω*. We may observe, however, that *τοῦτον* answers to *τόνδ'* in 1040, and that the stress in Teucer's retort falls on the *ἀντ-* in *ἀντακούσει*, and on *τεθάψεται*. There is more of dignity in that retort, as it stands with *τοῦτον*, than there would be with the mocking echo, *τοῦθ' ἐν*. If *τοῦθ' ἐν* were to be read, then *σὺ δ' ἀντακούσῃ* (a v. l.) would be preferable to L's *ἀλλ' ἀντακούσῃ*.—*τεθάψεται*: 577 n.

1143 *ναύτας ἐφορμήσαντα..τὸ πλεῖν*: for the inf. with art., instead of a simple inf., cp. *O.C.* 442 *τὸ δρᾶν* | *οὐκ ἠθέλησαν* (and *ib.* 47, n.): *Thuc.* 2. 87 § 1 *οὐχὶ δικαίαν ἔχει τέκμαρσιν τὸ ἐκφοβῆσαι* (where Classen compares this verse). Liddell and Scott, s.v. *ἐφορμῶ*, remark that the dat. *ναύταις* should be read here. It is, in fact, the reading of a few late mss.,—having been introduced, perhaps, by Triclinius; but *ναύτας* is right. *ἐφορμῶ* takes a dat. of the person when it means to rouse or urge something against one; e.g. *Od.* 7. 272 *ὅς μοι ἐφορμήσας ἀνέμους*: *Soph.* fr. 619. 2 *ὃ καὶ Ζεὺς ἐφορμήσῃ κακά*. But here, where *ἐφορμῶ* means to urge one to do something, the person is necessarily in the

ME. That saying tends to pain—I know, for whom.

TEU. Not greater pain, methinks, than we shall inflict.

ME. Hear my last word—that man must not be buried.

TEU. And hear my answer—he shall be buried forthwith.

ME. Once did I see a man bold of tongue, who had urged sailors to a voyage in time of storm, in whom thou wouldst have found no voice when the stress of the tempest was upon him, but, hidden beneath his cloak, he would suffer the crew to trample on him at will. And so with thee and thy fierce speech—perchance a great tempest, though its breath come from a little cloud, shall quench thy blustering.

TEU. Yea, and I have seen a man full of folly, who triumphed in his neighbour's woes;

τοῦτό γ' (Pal. has τοῦτ'): Apitz conj. ταῦτόν. 1142 εἶδον] L has δ in an erasure (from λ or χ). 1143 ναύτας L, A, etc., and Ald.: ναύταις T and a few others. 1144 φ' φθέγμ' ἄν οὐκ ἂν ἦνρες] For ἄν ἦνρες, Hartung writes ἐνέρες: Wecklein (*Ar.* p. 21) formerly conj. ἀνέρες. Blaydes writes φ' φθέγμ' ὅν οὐκ ἂν εἶρες (as G. Wolff conjectured). 1145 εἴχετ'] L has the τ' in an erasure (from θ?).—κρυφείς] κρυβεῖς r. 1146 ναυτίλων] ναυτῶν r and Ald. 1148 ἐκπνεύσας] Reiske conj. ἐμπνεύσας. 1151 ὅς made in L from οἷς.

acc., as after ἐπέλω, προτρέπω, etc. Cp. Xen. Cyr. 8. 1. 43 τούτους οὐτε μελετᾶν τῶν ἐλευθερίων πόνων οὐδένα παρώρμα κ.τ.λ.

1144 ε. φ' φθέγμ' ἄν οὐκ ἂν ἦνρες. Against reading ἐνέρες, it should be noted that ἐνευρίσκω is post-classical, unless Dobree was right in conjecturing ἐνέρυρκεν (for ἀνέρυρκεν) in *Ar. Ach.* 1037. On the other hand, the sarcastic force of the doubled ἄν is in place here. The dat. φ' is possessive: i.e. instead of the simple φ οὐκ ἂν ἦν φθέγμα, we have φ οὐκ ἂν ἦνρες φθέγμα, in the sense, 'you would have found that he had not a word at his command.' The emendation φ φθέγμ' ὅν οὐκ ἂν ἦνρες would make this clearer, but seems needless: i.e. is, indeed, slightly prosaic.

ἐν κακῷ χαμένος: cp. *O. C.* 1358 ἐν πόνῳ | ..κακῶν.—εἴχετ': *Her.* 9. 37 ἐν τούτῳ τῷ κακῷ ἐχόμενος.—ὕφ' εἵματος: *Aesch. Ch.* 81 δακρύω δ' ὕφ' εἵματος: *Eur. Hec.* 346 δεξιᾷν ὕφ' εἵματος | κρύπτοντα.—κρυφείς. The form ἐκρύβην is not elsewhere found in classical Greek. At a later period ἐκρύβην was frequent (see Veitch, *Gk. Verbs* p. 393).

1146 πατεῖν παρείχε, sc. ἐαυτόν: cp. *Ar. Nuib.* 422 ἀμέλει θαρρῶν οὐνεκα τούτων ἐπιχαλκεύειν παρείχοιμ' ἄν. *Plat. Theaet.* p. 191 A ἐὰν δὲ πάντῃ ἀπορήσωμεν, ταπεινώθητες, οἶμαι, τῷ λόγῳ παρῆξομεν ὡς ναυτιῶντες πατεῖν τε καὶ χρῆσθαι δι τὴν βούληται. *Synesius Ep.* IV. 163 D μεθήκεν δ κυβερνήτης τὸ πηδάλιον καὶ καταβαλὼν ἐαυτὸν πατεῖν παρείχε τῷ θέλοντι ναυτίλων.—For the omission of the art. before ναυτίλων, cp. *Eur. I. A.* 340 τῷ θέλοντι δημοτῶν: *Ion* 1167 τὸν θέλοντ' ἐγχωρίων.

1147 ε. καὶ σὲ καὶ τὸ σὸν..στόμα: cp. *Ani.* 573 ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.—λαβρὸν στόμα: *Aesch. P. V.* 327 μηδ' ἄγαν λαβροστόμει.—σμικροῦ νέφους..ἐκπνεύσας. Greeks gave the name of ἐκνεφίας to a wind caused by the meeting and breaking of clouds: *Arist. De Mundo* (p. 394 b 18) οἱ δὲ κατὰ ῥῆξιν γινόμενοι..ἐκνεφίαι καλοῦνται.

1149 τήν..βοήν, a new acc. serving to resume σὲ καὶ τὸ σὸν..στόμα: cp. 1062 f. (αὐτὸν..σώμα).

1151 ἐν κακοῖς ὕβριζε: *Aesch. Ag.* 1612 Ἀλγισθ', ὕβριζεν ἐν κακοῖσιν οὐ σέβω.

- κᾶτ' αὐτὸν εἰσιδὼν τις ἐμφερῆς ἐμοὶ  
 ὀργήν θ' ὅμοιος εἶπε τοιοῦτον λόγον,  
 ὠνθρωπε, μὴ δρᾶ τοὺς τεθνηκότας κακῶς·  
 εἰ γὰρ ποήσεις, ἴσθι πημανούμενος.<sup>7</sup> 1155  
 τοιαῦτ' ἀνολβον ἄνδρ' ἐνουθέτει παρών.  
 ὀρῶ δέ τοί νιν, κᾶστιν, ὡς ἐμοὶ δοκεῖ,  
 οὐδεῖς ποτ' ἄλλος ἢ σύ. μῶν ἡνιξάμην;  
 ME. ἄπειμι· καὶ γὰρ αἰσχρόν, εἰ πύθοιτό τις  
 λόγοις κολάζειν, ᾧ βιάζεσθαι πάρα. 1160  
 TET. ἄφερπέ νυν· κάμοι γὰρ αἰσχιστον κλύειν  
 ἀνδρὸς ματαίου φλαυρ' ἔπη μυθουμένου.  
 XO. ἔσται μεγάλης ἐριδὸς τις ἀγών.  
 ἀλλ' ὡς δύνασαι, Τεῦκρε, ταχύνاس  
 σπεῦσον κοίλην κάπετόν τιν' ἰδεῖν 1165  
 τῷδ', ἔνθα βροτοῖς τὸν ἀείμνηστον  
 τάφον εὐρώεντα καθέξει.

1152 εἰσιδὼν] Bergk conj. εἰσιδεῖν (to go with ἐμφερῆς). 1154 ὠνθρωπε L (not ὦ· νθρωπε as in 791): ἄνθρωπε A: the other MSS. are divided. ὦ ὠνθρωπε Ald.—δρᾶ] δρᾶ L. 1157 ὀρῶ] ὀρώ L. Wecklein conj. ὀρᾶν δ' ἐτ' οἶμαι. 1158 L has the σσ of ἄλλος in an erasure (from οὐ?). 1160 κολάζειν] altered in L to κολάζων by a late hand.—παρῇ Γ, Δ, etc., and Stobaeus *Flor.* 2. 28 (where he quotes vv. 1159 f.): πάρα L (made by a later hand from παρῇ), A, with most MSS.,

1152 κᾶτ', introducing the consequence of such ὕβρις: *O. T.* 1500 τοιαῦτ' ὀνειδείσθε· κᾶτα τίς γαμεί; *Ant.* 1019 κᾶτ' ('and so,' 'and therefore') οὐ δέχονται θυστάδας λιτὰς ἐπι | θεοὶ παρ' ἡμῶν.

1158 ὀργήν=τρόπον. Aeschin. or. 2 § 179 ἀνάνδρῳ καὶ γυναικείῳ ἀνθρώπῳ τὴν ὀργήν. Theognis 215 πολυλόκου ὀργήν ἴσχε πολυπλόκου.

1156 ποήσεις: on the spelling, see Appendix to *Ph.* 120.—πημανούμενος. Other examples of the passive sense in futures of middle form, from stems ending in a liquid, are *Ant.* 93 ἐχθαρεῖ: *ib.* 230 ἀλγυνεῖ: *O. T.* 272 φθереῖσθαι: *Ph.* 954 αἰανοῦμαι.

1156 ἀνολβον, of folly, as in *Ant.* 1026 (οὐκ) ἄβουλος οὐδ' ἀνολβος: *ib.* 1265 ὦμον ἄνολβα βουλευμάτων. Cp. 1190 δύστηνε: *O. T.* 888 δυσπτόμου χάριν χλιδᾶς (i.e., miserably perverse): Dem. or. 3 § 21 οὐ γὰρ οὕτως ἄφρων οὐδ' ἀτυχὴς εἰμι ἐγώ, ὥστ' ἀπεχθάνεσθαι βούλεσθαι.—παρών here serves merely to make the picture a little more vivid; he thus warned the

man to his face. Cp. 338.

1158 μῶν ἡνιξάμην; 'I have not spoken too obscurely?' (μῶν, *num*, as in 791.) Cp. *Ant.* 405 ἄρ' ἐνδηλα καὶ σαφῇ λέγω; Aesch. *Ag.* 269 ἡ τορῶς λέγω; In Teucer's parody of his opponent's parable there is a rising tone of scorn, which the last words accentuate.

1160 πάρα (=πάρεστι), the reading of A, is distinctly preferable here to παρῇ, though the latter has the support of the first hand in L. With παρῇ the sense would be: 'It were shameful if people should hear that *any one who may have the power* to use force is chastising only by words.' We must not be misled by the analogy of the Latin subjunctive: *qui possit vi uti* could be merely an allusive way of saying *qui possim vi uti*: but the Greek equivalent of *qui possim* would be (ἐγώ) δτι πάρεστι, not ᾧ παρῇ. In 1081, ὅπου δ' ὑβρίζειν δρᾶν θ' ἀβούλεται παρῇ (wherever it may be allowed), the subjunctive is fitting: but not so here, where the reference is to a definite person

and it came to pass that a man like unto me, and of like mood, beheld him, and spake such words as these: 'Man, do not evil to the dead; for, if thou dost, be sure that thou wilt come to harm.' So warned he the misguided one before him; and know that I see that man, and methinks he is none else but thou: have I spoken in riddles?

ME. I will go:—it were a disgrace to have it known that I was chiding when I have the power to compel.

TEU. Begone then! For me 'tis the worst disgrace that I should listen to a fool's idle prate. [*Exit MENELAÛS.*]

CH. A dread strife will be brought to the trial. But thou, Teucer, with what speed thou mayest, haste to seek a hollow grave for yon man, where he shall rest in his dark, dank tomb, that men shall ever hold in fame.

and Ald. 1161 ἀφερπε νυν r: ἀφερπε νύν L, A, etc., and Ald. 1165 κολλην was written twice by the 1st hand in L, but has been erased in the second place.—*κάπετον τιν' ἰδεῖν*] For ἰδεῖν Hartung gives ἔλεῖν: Leeuwen conj. *κάπετον στείλαι*. 1167 *εὐρώεντα*] In L the breathing on *v* is represented by a mere dot: but it is improbable that the scribe meant to write *εὐρώεντα* (as some have read it).—Morstadt conj. *εὐ χωσθέντα*.

who has a certain power. *παρῇ* is not, indeed, impossible: it is, however, so unnatural in this context that it would require much stronger authority to support it as against *παρα*.

1163 The anapaests serve not only to mark the exit of Menelaüs, but also to afford a pause before the entrance of Tecmessa at 1168. For their bearing on the date of the play, see Introd. § 21.—*ἔριδος τις ἀγών*, a trial of strength in strife: cp. *Tr.* 20 *eis* ἀγῶνα...*συμπεσὼν μάχης*: Liv. 36. 19 *in ipso certamine pugnae*. For the place of *τις* before its noun, cp. 29.

1165 *κάπετον*, a grave dug in the earth, from *σκάπτω* (cp. *καφώρη*, 'fox,' also *σκαφώρη*): among kindred words G. Curtius gives the Lithuanian *kāp-a-s*, 'grave-mound' (*Etym.* § 109). *Il.* 24. 797 (Hector's burial) αἶψα δ' ἄρ' ἐς κολλην *κάπετον θέσαν*.—*ἰδεῖν*, 'look for': *Od.* 8. 443 αὐτὸς νῦν ἰδε πῶμα: Theocr. 15. 2 ὄρη δίφρον, *Εὐνόα*, αὐτῇ.

1166 εἰ βροτοῖς τὸν ἀέμνηστον = τὸν βροτοῖς ἀέμνηστον: cp. *O. C.* 714 ἐπκοισιν τὸν ἀέσσηρα χαλινόν: *Tr.* 872 (δῶρον) Ἑρακλεῖ τὸ πόμπιμον: *O. T.* 139 ἐκείνον ὁ κτανών.—*εὐρώεντα*, from *εὐρώς*, 'mould': an epithet applied in epic poetry to the nether world, where all things moulder in damp, cheerless gloom: *Il.* 20. 65 (*οἰκία*, the home of Hades) *σμερδαλέ*

*εὐρώεντα*, τὰ τε στυγέουσι θεοὶ περ. *Od.* 10. 512 Ἰδὼ...*δόμον εὐρώεντα*. Simonides illustrates this sense (fr. 4. 4), ἐντάφιον δὲ τοιοῦτον οὐτ' εὐρώς | οὐδ' ὁ πανδαμάτωρ ἀμανύρσει χρόνος: and Vergil reproduces it (*Aen.* 6. 462) in his *loca senta situ*, the 'rough and mouldering wilderness' of the underworld. Quintus Smyrnaeus 14. 241 has *τύμβον ἐπ' εὐρώεντα*. But in later antiquity a false etymology connected *εὐρώεις* with *εὐρύς*: thus Hesychius, s.v. *εὐρώεντα*, gives *πλατέα* as one explanation of it. Oppian (*circ.* 180 A.D.) actually uses the word in the sense of 'wide,' *Hal.* 5. 3 *κόλπον ἂν' εὐρώεντα θαλάσσης*: and so too Nonnus (5th cent. A.D.) *Dionys.* 25. 476. [In *Il.* 20. 65 Döderlein and others would change *εὐρώεντα* to *αὐερβεντα* (*αὐήρ* = *ἀήρ*), or *ἡερβεντα*, 'murky': while Nauck goes so far as to pronounce *εὐρώεις* 'a wholly apocryphal word']

The legendary tomb of Ajax was shown on the coast of the Troad near Cape Rhoeteum; Strabo 13. p. 595 τῷ Ποιτεῖω συνεχῆς ἦν ἀλιτενής, ἐφ' ἣ μνημα καὶ Ιερὸν Δαντος καὶ ἀνδριῆς. Alexander the Great, on landing in the Troad, offered *ἐναγίσματα* at the tomb of Ajax as well as at that of Achilles (Diod. 17. 17). There were legends of gigantic bones having been found in the tomb (Paus. 1. 35. 5).

ΤΕΤ. καὶ μὴν ἐς αὐτὸν καιρὸν οὔδε πλησίοι  
 πάρεισιν ἀνδρὸς τοῦδε παῖς τε καὶ γυνή,  
 τάφον περιστeloύντε δυστήνου νεκροῦ. 1170  
 ὦ παῖ, πρόσσελθε δεῦρο, καὶ σταθεὶς πέλας  
 ἱκέτης ἐφαῖπαι πατρός, ὃς σ' ἐγείνατο.  
 θάκει δὲ προστρόπαιος ἐν χεροῖν ἔχων  
 κόμας ἐμὰς καὶ τῆσδε καὶ σαντοῦ τρίτου,  
 ἱκτῆριον θησαυρόν. εἰ δέ τις στρατοῦ 1175  
 βία σ' ἀποσπάσειε τοῦδε τοῦ νεκροῦ,  
 κακὸς κακῶς ἄθαρτος ἐκπέσοι χθονός,  
 γένους ἅπαντος ρίζαν ἐξημημένος,  
 αὐτῶς ὅπως περ τόνδ' ἐγὼ τέμνω πλόκον.  
 ἔχ' αὐτόν, ὦ παῖ, καὶ φύλασσε, μηδέ σε 1180  
 κινησάτω τις, ἀλλὰ προσπесὼν ἔχον.

1168—1170 In Aug. c these three vv. are given to the Chorus. 1168 *πλησίοι* L, A, Γ, etc.: *πλησίον* r and Ald. 1170 *περιστeloύντε*] Wakefield conj. *περιστeloύντι*.

1168 ε. καὶ μὴν, marking the entrance of a person: 1223: *O. C.* 549 (n.).—ἐς αὐτόν καιρὸν: so *Ant.* 386 ἐς δέον περῆ: *Eur. Hipp.* 899 παῖς σὸς ἐς καιρὸν πάρα.—*πλησίοι*, as in *El.* 640, παρούσης τῆσδε πλησίας ἐμοί, *Tr.* 896 παρούσα πλησία. The *v. l.* *πλησίον* is equally correct (*El.* 927 τοῦ πλησίον παρόντος, etc.).

Tecmessa had left the scene after v. 989, in order to bring the child Eurysaces from the tent, where he had been left when she set forth in search of Ajax (810). The part of Tecmessa is now taken by a mute person, as the deuteragonist has presently to resume the part of Odysseus (1318).

τάφον περιστeloύντε, here a general phrase for rendering funeral rites. Among these rites would be the washing and dressing of the corpse (*Ant.* 901 ἔλουσα κάκωμηση etc.), in which Tecmessa would naturally bear part, and the pouring of *χοαί*, in which Eurysaces also would share. The dual *περιστeloύντε* is therefore right: Wakefield's conjecture *περιστeloύντι*, which Nauck adopts, implies that the work was to be Teucer's alone. Cp. *Od.* 24. 292 οὐδέ ἐ μήτηρ κλαύσει περιστellaσα: *Ant.* 902 τὸ σὸν δέμας περιστellaουσα.

1172 ἱκέτης: an anapaest in the first foot, as in verse 1302. This licence occurs in every play except the *Antigone*: it is most frequent in the *Philoctetes* (Introd. *Ph.*, p. xlv).

While the child knelt as a suppliant by the body, with his hand upon it, the corpse could not be forcibly removed without offence to Zeus Ἰκέσιος. Teucer is about to go and seek a place for the grave (1184), and he desires to secure that the body shall not be disturbed during his absence.—ὃς σ' ἐγείνατο: cp. 1296: *El.* 261 μητρὸς ἣ μ' ἐγείνατο.

1178 ε. θάκει δὲ προστρόπαιος: cp. Aesch. *Eum.* 41 ἔδραν ἔχοντα προστρόπαιον. Here θάκει denotes a kneeling posture (*προσπεσὼν* 1181): cp. *Eur. Ph.* 293 γονυπετεῖς ἔδρας προσπίτνω σ', *O. T.* 2 ἔδρας.. θοάζετε (n.). The offerings in the child's hands will show that he formally supplicates (*προστρέπεται*, cp. 831) the *χθόνιοι θεοί* and the spirit of the dead man to avert outrage from the corpse.

κόμας, offerings to the dead, as in *Il.* 23. 135, where the locks of hair are laid on the corpse (θραξὶ δὲ πάντα νέκυν κατὰεινύσαν, ἃς ἐπέβαλλον | κειρόμενοι). So in *El.* 449 f. Chrysothemis is told to lay locks of her own hair and her sister's on Agamemnon's tomb,—the significance of the act being marked by the prayer which is to follow the gift: αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῇ | ἡμῖν ἀρωγὸν αὐτόν εἰς ἐχθροὺς μολεῖν (453 f.). In its primitive symbolism the severed hair meant that the person from whose head it was cut devoted himself to the dead, and (as it were) escorted him to the

*Enter TECMESSA and Child.*

TEU. Lo, just in time our lord's child and his wife draw nigh, to tend the burial of the hapless corpse.

My child, come hither: take thy place near him, and lay thy hand, as a suppliant, upon thy sire. And kneel as one who implores help, with locks of hair in thy hand,—mine, hers, and thirdly thine,—the suppliant's store. But if any man of the host should tear thee by violence from this dead, then, for evil doom on evil deed, may he perish out of the land and find no grave, and with him be his race cut off, root and branch, even as I sever this lock. Take it, boy, and keep; and let no one move thee, but kneel there, and cling unto the dead.

**1175** L has an erasure between *ει* and *δέ*.

**1176** βίᾱ] written βιά in L (like θήβᾱ for Θήβα in *Ani.* 102 and 149, ἐπιγλώσσᾱ for ἐπὶ γλώσσα in *O. C.* 1052).

**1179** αὐτῷ L.

shades; the gift of hair being a substitute for self-immolation at the grave.—*τρίτον*, marking the completion of the lucky number; *O. C.* 7 f. αἱ πάσαι . . χῶ χρόνος . . | . . καὶ τὸ γενναῖον τρίτον: *Aesch. Eum.* 758 ff. Παλλάδος καὶ Δοξίου | ἑκατὶ καὶ τοῦ πάντα κρανώντος τρίτου | Σωτήρος.

**1175** ἱκτῆριον θησαυρόν, 'the suppliant's store'; i.e., the efficacy of the supplication is stored up in, resides in, these gifts of hair, which symbolise the appeal of the *ἱκέτης* to the spirit of the dead.—G. Wolff takes the phrase as pathetic,—'the suppliant's only wealth,' 'all that he has to offer,'—as *Electra* says of the gifts of hair, σμικρὰ μὲν τὰδ, ἀλλ' ὅμως | ἄχω (*El.* 450). But it is rather the *power* than the poverty of the offering which is expressed by *θησαυρόν*.

**1177** κακὸς κακός, as in 1391, *O. T.* 248, *Ph.* 1369.—ἄθᾱπτος ἐκπίσοι χθονός, 'may he be cast out of the land, unburied': i.e., may he perish, and may his body then be cast beyond the boundaries of his country. Cp. *Eur. Ph.* 1629 Πολυρκέους νέκυν | ἐκβάλει' ἄθᾱπτον τῆσδ' ὄρων ἔξω χθονός. Under Athenian law a person put to death for treason (*προδοσία*) or sacrilege was not to be buried in Attica (*Xen. H.* 1. 7. 22): thus when Phocion was executed in 317 B.C., ἔδοξε καὶ τὸ σῶμα . . ἐξορίσθαι (*Plut. Phoc.* 37). Teucer's curse is worded as if the supposed offender were at home in Greece, and not at Troy.—ἱκτέροισι: cp. *O. C.* 766 στ' ἦν μοι τέρψις ἐκπσεῖν χθονός.

**1178** γένους ἄπαντος: *Dem.* or. 19 § 71 (τοῖς θεοῖς) εἰχεσθ' ἐξῶλη ποιεῖν αὐτὸν καὶ γένος καὶ οἰκίαν. *Lys.* or. 12 § 10 ὤμοσεν ἐξώλειαν αὐτῷ καὶ τοῖς παῖσιν ἐπαρώμενος.—ῥίζαν ἐξημημένον, with his race extirpated from the root,—i.e., may there be no survivor to continue it. Cp. *El.* 765 πρόρριζον . . ἐφθαρταί γένος: *Lucian Tyr.* 13 πανωλεθρία παντός τοῦ γένους καὶ ριζόθεν τὸ δευρὼν ἅπαν ἐκεκομμένον. So *Antigone* and her sister are the ἐσχάτη ρίζα of their house (*Ani.* 599 f.). For the constr. of the pass. verb with acc., cp. *Tr.* 157 δέλτον ἐγγεγραμμένην | ξυνθήμαθ' (n.): *Xen. An.* 2. 6. 1 ἀποσημθέντες τὰς κεφαλὰς: *Cyr.* 5. 2. 32 τραύματα ἐπιδεδεμένους. For the use of ἔξαμᾶν, cp. *Paus.* 8. 7 ἐμελλε δὲ ἀρα ὁ δαίμων καὶ τὸ γένος τὸ Κασσάνδρου κακῶς ἐξαμῆσιν.

**1179** αὐτῷς: as to the breathing, see on *O. T.* 931.—ἔπωσπερ τόνδ' ἐγὼ τέμνω πλόκον. The primary meaning of this act was self-dedication (1173 n.), but Teucer here gives it a further significance, suggested by the circumstances of the moment; exactly as in *Il.* 3. 300 the σπονδαὶ at the truce are turned into a symbol of death for those who break the truce,—ὡδὲ σφ' ἐγκέφαλος χαμάδις ῥέει ὡς δδε οἶνος. Cp. *Liv.* 1. 24 si prior defecit. . . tu illo die, *Iuppiter, populum Romanum sic ferito ut ego hunc porcum hic hodie feriam.* *Theocr.* 2. 28 ὡς τούτων τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω, | ὡς τὰ καὶ ὅπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφει.

**1181** κινησάτω: the 3rd pers. of the aor. imper. with μή, though somewhat



ὕμεις τε μὴ γυναῖκες ἀντ' ἀνδρῶν πέλας  
παρέστατ', ἀλλ' ἀρήγετ', ἔστ' ἐγὼ μόλω  
τάφου μεληθεῖς τῷδε, κἂν μηδεὶς ἔῃ.

στρ. α'. ΧΟ. τίς ἄρα νέατος, ἐς πότε λήξει πολυπλάγκτων ἐτέων  
ἀριθμός, 1185

2 τὰν ἀπαιστον αἰὲν ἐμοὶ δορυσσοήτων μόχθων ἄταν  
ἐπάγων

3 ἀν τὰν εὐρώδεα Τρωτῶν, 1190

4 δύστανον ὄνειδος Ἑλλάνων;

ἀντ. α'. ὄφελε πρότερον αἰθέρα δύναι μέγαν ἢ τὸν πολύκοινον  
Ἄιδαν

2 κείνος ἀνὴρ, ὃς στυγερῶν ἔδειξεν ὅπλων Ἑλλάσι  
κοινὸν Ἀρῃ. 1196

3 ἰὼ πόνοι πρόγονοι πόνων.

4 κείνος γὰρ ἔπερσεν ἀνθρώπους.

1182 ὕμεις τε] ὕμεις δὲ Blaydes.

1183 ε. μόλω...μεληθεῖς MSS. (μόλω made in L from μολῶν: μολῶ Γ.) *Etym. Magn.* (s.v. ἔσπε) μολῶν...μεληθῶ, which Dindorf and Nauck adopt. G. Wolff conj. μολῶν...μελήσω.

1185—1191 L divides the vv. thus:—τῷδε—| πολυπλάγκτων—| τὰν ἀπαιστον—| δορυσσοήτων—| ἄταν—| ἀνὰ τὰν εὐρώδη—| δύστανον...Ἑλλάνων.

1185 ἐς πότε] F. Kern conj. ἐλ ποτε. 1187 ἀπαιστον] Nauck writes ἀπαισταν (so that the last syll.=the last of ἀνὴρ in 1195).

1188 δορυσσοήτων L: δορυσσόντων A and the other MSS., with Suidas s.v., and Ald. For conjectures, see below. 1190 ἀνὰ τὰν εὐρώδη Τρωτῶν MSS. (τὴν for τὰν A), and Ald. After Τρωτῶν, three of the later MSS. (Δ,

rare, occurs in good prose (Plat. *Apol.* 17 C μηδεὶς...προσδοκῶσατω). Cp. 1334.—προσπεσὼν, kneeling beside the body, ἔχου (sc. αὐτοῦ), cling to it. So *Tr.* 904 βωμοῖσι προσπίπτουσα, *Ph.* 485 προσπίτνω σε γόνασι.

1182 ὕμεις τε, the Chorus. It has been proposed to read δὲ instead of τε, but needlessly. δὲ would mark the change in the persons addressed; τε marks the continuity of the precepts. Cp. *El.* 421 (ἐκ τε τοῦδ' ἄνω), *Tr.* 462 (ἦδε τ'), where the reason for retaining τε is similar.—ἀντ' ἀνδρῶν: cp. 1020 δοῦλος.. ἀντ' ἐλευθέρου.

1183 ε. ἔστ' = ἔστ' ἀν: cp. 555 ἕως.. μάθης.—τάφου μεληθεῖς, after choosing and preparing a place of burial (1165). This aor. of the simple μέλομαι does not elsewhere occur in a middle sense (in *Anthol.* 5. 201 μεληθέν in pass.), but ἐπεμελήθη as an aor. middle is frequent in Attic.—κἂν μηδεὶς ἔῃ = κἂν πάντες μὴ-έωσιν, though all men forbid (οὐκ ἐῷ

=νετο). Cp. *Ph.* 443 f. ὅπου | μηδεὶς ἐψη.

1185—1222 Third stasimon. 1st strophe, 1185—1191 = 1st antistr., 1192—1198: 2nd str. 1199—1210 = 2nd ant. 1211—1222. For the metres see *Metrical Analysis*.

1185 νέατος should be followed by a comma (as in some MSS.): the sense is, τίς νέατος ἐτέων ἀριθμὸς (ἔσται), ἐς πότε λήξει ἐτέων ἀριθμός; 'what will be the last number (the completed total of the years),—when will the series of the years end?'—ἀριθμός having a slightly different sense with νέατος from that which it bears with ἐς πότε. This difference is the reason against taking the sentence as two questions combined in one (like τίς πόθεν εἰς ἀνδρῶν;). The scholiast in L understood the construction aright:—τίς ἄρα ἡμῖν ὁ ἐσχάτος τῶν ἐτῶν ἀριθμὸς τῶν πολυπλάγκτων; [Remark that he does not supply ἔσται—thus indicating that it is to be understood in the text also.] ἐς

And ye, be not as women at his side, but bear you like men for his defence, till I return, when I have prepared a grave for this man, though all the world forbid. [Exit TEUCER.]

CH. When, ah when, will the number of the restless years<sup>1st</sup> be full, at what term will they cease, that bring on me the<sup>strophe.</sup> unending woe of a warrior's toils throughout the wide land of Troy, for the sorrow and the shame of Greece?

Would that the man had passed into the depths of the sky,<sup>1st anti-</sup> or to all-receiving Hades, who taught Greeks how to league<sup>strophe.</sup> themselves for war in hateful arms! Ah, those toils of his, from which so many toils have sprung! Yea, he it was who wrought the ruin of men.

Ien., Mosq. b) add in the text *ἡμετέσσαν*. For conjectures, see below. **1192** ὄφελε T: ὄφελε L, A, with most MSS., Suid. s.v., and Ald.—*δοῦναι* made in L from *δοῦναι*. **1194** ἀνὴρ Bothe: ἀνὴρ MSS. and Ald.—*δσ* made in L from *δ*.—*στυγερῶν* *στυγερῶν* Suid. (s.v. ὄφελε.) **1195** ἔδειξεν L, with most MSS., and Ald.: ἔδειξ' T, and so Brunck. **1196** In L some four letters have been erased between *ἔλλασιν* and *κοινὸν ἀρη*. **1197** *ὡς πόνοι πρόγονοι πόνων* L, A, with most MSS., and Ald. For *ὡς* T has *ὦ*. Dindorf writes *ὡς πόνοι πρόγονοι*: Blaydes, *ὡς μέχθοι πρόγονοι μέχθων* (from 'Liv. a': see cr. n. on 405 ff.).

πότε λήξει ὁ ἀριθμὸς τῶν ἐτῶν ἐμοὶ πόνους παρσκευάζων; For *νέστος* in this sense, cp. *Ant.* 807 f.—*πολυπλάγκτων*, 'much-wandering,' 'restless,' refers to the toils of the campaign beyond sea; the epithet of the men is transferred to the years; cp. *Od.* 17. 425 *ληστήρσι πολυπλάγκτοισιν*.

**1187** τὰν ἀπανστον: for the art. ('that ceaseless misery'), cp. *El.* 166 τὸν ἀνήνυτον | οἶτον ἐχουσα κακῶν (n.).

**1188** δорυσσοίτην, 'spear-hurling,' here = 'martial.' *доруссо́της* occurs nowhere else, but is related to *доруссо́бος* as *γυμνῆς* to *γυμνός*, *κουρήτης* to *κούροι*, and it would certainly be rash to deny that metrical convenience could have suggested such a by-form. Blaydes and Wecklein change it to *доруссо́ων*, reading *ἔδειξ'* (instead of *ἔδειξεν*) in 1195. Nauck gives *доруссоῶν* (further changing *ἀπανστον* to *ἀπαύσταν*), and in 1196 omits the word *κοινόν*. (Cp. *O. C.* 1313 *доруссоῦς* 'Ἀμφιάρεως.')

**1190** ἀν τὰν εὐρώδεα Τρωίαν. This, the emendation of Ahrens, is very close to the MS. text, *ἀνὰ τὰν εὐρώδῃ Τρωίαν*. There is no reason to doubt the metrical soundness of the antistrophic verse, 1197 *ὡς πόνοι πρόγονοι πόνων*. Hence the correction of *Τρωίαν* to *Τρωίαν* has strong probability. Lobeck compares *εὐρώδης* (from *εὐρύς*) with the late

forms *βραχῶδης*, *τραχῶδης*. With regard to *ἀν* (= *ἀνὰ*), it should be noted that Sophocles uses this apocope elsewhere only in compounds (cp. 416: *Ant.* 1275, n. on *ἀντρέπων*).—For other emendations, see Appendix.

**1191** δύστανον ὄνεδος Ἑλλάνων, acc. in appos. with the sentence: cp. 559 *χαρμονήν* (n.), 1210 *μήματα*.

**1192** ὄφελε: the unaugmented form is frequent in Homer: e.g. *Od.* 5. 308 *ὡς δὴ ἐγὼ γ' ὄφελον θανέειν*.—*αἰθέρα δοῦναι μέγαν*, i.e., vanish into the depths of the sky, as if caught up by *ἀρπυιαι*: cp. *Eur. Or.* 1375 *πᾶ φύγω, ξένοι, | πολὺν αἰθέρ' ἀμπτάμενος ἢ πόντον*;—*πολύκοινον* Ἄλδαν: *El.* 137 Ἄλδα | *παγκοῖνον λίμνας* (n.).

**1195** f. κείνος ἀνὴρ, not Paris, but an indefinite person, the supposed inventor of war: cp. *Tibull.* 1. 10. 1 *Quis fuit, horrendos primus qui protulit enses? | Quam ferus et vere ferreus ille fuit!* *Hor. C.* 1. 3. 9 *Illi robur et aes triplex | Circa pectus erat qui fragilem truci | Commisit pelago ratem | Primus*.—*ἔδειξεν*, taught: *Aesch. P. V.* 457 *ἐστε δὴ σφιν ἀντολὰς ἐγὼ | ἀστρων ἔδειξα*.—*κοινόν* Ἄρη, 'public' warfare, in which all the Greeks make common cause (as against the Trojans): *Thuc.* 1. 3 § 1 *πρὸ γὰρ τῶν Τρωϊκῶν οὐδὲν φαίνεται πρότερον κοινῇ ἐργασαμένη ἡ Ἑλλάς*.

**1197** *ὡς πόνοι πρόγονοι πόνων*. This

στρ. β.

ἐκεῖνος οὔτε στεφάνων

2 οὔτε βαθειᾶν κυλίκων

1200

3 κείμεν ἐμοὶ τέρψιν ὁμιλεῖν,

4 οὔτε γλυκὺν αὐλῶν ὄτοβον,

5 δῦσμορος, οὐτ' ἐντυχίαν

6 τέρψιν ἰαύειν.

7 ἐρώτων δ', ἐρώτων ἀπέταυσεν, ὦμοι.

1205

8 κείμεν δ' ἀμέριμνος οὕτως,

9 αἰεὶ πυκναῖς δρόσοις τεγγόμενος κόμας,

10 λυγρᾶς μνήματα Τροίας.

1210

ἀντ. β.

καὶ πρὶν μὲν \*αἰὲν νυχίου

2 δείματος ἦν μοι προβολὰ

3 καὶ βελέων θούριος Αἴας.

1199 ἐκεῖνος L, A, etc., and Ald.: κείνος r. O. Hense conj. ἡ κείνος.—οὔτε στεφάνων mss.: οἱ στεφάνων Hermann (see on 1211). 1202 ὄτοβον] In L and A a second τ has been written above τ, indicating the false spelling ὄττοβον, which is found in Γ, Pal., and other mss. 1204 ε. In L these vv. are written thus, τέρψιν ἰαύειν: ἐρώτων. | ἐρώτων δ' ἀπέταυσεν ὦμοι. Despite the point after ἰαύειν (which a later

is a parenthetic exclamation (cp. 173 f.): 'Alas, those warlike toils (of the man who invented war), from which so many toils have sprung.' Cp. the phrase in Plat. *Legg.* 928 ε ξυμφεραι... ἐχθρας ἐκγοναι.—Dindorf writes *ἰὼ πόντοι πρόπονται* (omitting πόντοι, as in 1190 he reads *ἄν' εὐρύδῃ Τροίαν*), 'toils pre-eminent among toils': cp. Aesch. *Pers.* 987 κακὰ πρόκακα.

1199 οὔτε στεφάνων. οὔτε, the reading of the mss., is sound; the fault is in the antistrophe (1211), where they give καὶ πρὶν μὲν ἐντυχίου, but this is satisfactorily cured by G. Wolff's correction; see n. on 1211.—στεφάνων, the wreaths, usually of myrtle (μυρρίναι), with which the guests at a banquet crowned their heads before the σπονδαὶ were poured and the πότος began: Athen. p. 685 c ἡ δὲ τῶν στεφάνων καὶ μύρον πρότερον εἰσοδος εἰς τὰ συμπόσια ἡγάτο τῆς δευτέρας τραπέζας. Ar. *Ach.* 1145 πίνευ στεφανωσάμεναι. Eur. *Bacch.* 376 παρὰ καλλιστεφάνοις | εὐφροσύναις.

1200 βαθειᾶν, 'copious': see on βάθει in 130.—κυλίκων. The κύλιξ was the commonest form of drinking-cup at Athens (cp. Plat. *Symp.* 214 B ἐπὶ τῇ

κύλικι λέγειν). It was usually of earthenware (κύλικα κεραμεύειν, Plat. *Lys.* 219 ε), with a broad and relatively shallow bowl (hence compared to an ἀσπίς, Athen. p. 472 c), a stem, and handles (ῥα) projecting horizontally from the sides. The average κύλιξ seems to have held about three κοτύλαι, or between 1½ and 1¾ pint.

1201 κείμεν governs τέρψιν, to which ὁμιλεῖν is added as epexegetic inf., 'for me to consort with' (ὁμιλεῖν αὐτῇ): cp. Pind. *N.* 10. 72 χαλεπὰ δ' ἔρις ἀνθρώποις ὁμιλεῖν κρεσσόνων (a strife with more than mortal foe is hard for men to encounter): id. *I.* 2. 37 αἰδοῖς μὲν ἦν ἀσπίς ὁμιλεῖν.—Others take ὁμιλεῖν as depending on κείμεν, and τέρψιν as cogn. acc. (or 'acc. of the inner object'): 'gave me companionship in the joy of the wine-cup.' But this somewhat forces the word ὁμιλεῖν.

1202 αὐλῶν, the flutes played at banquets by αὐλιγρίδες.—ὄτοβον: cp. Aesch. *P.* V. 574 κρόταυστος ὄτοβὸς δόναξ. The word usu. denotes a loud noise, as the rattling of chariots (Aesch. *Theb.* 151), or the crash of thunder (O.C. 1479).

1203 ε. δῦσμορος, 'that wretch': cp. 1290 δῦσμορε.—ἐντυχίαν τέρψιν ἰαύειν,

No delight of garlands or bounteous wine-cups did that man <sup>2nd</sup> give me for my portion, no sweet music of flutes, the wretch, <sup>strophe.</sup> or soothing rest in the night; and from love, alas, from love he hath divorced my days.

And here I have my couch, uncared for, while heavy dewes ever wet my hair, lest I should forget that I am in the cheerless land of Troy.

Erewhile, bold Ajax was alway my defence against nightly <sup>2nd anti-</sup> terror and the darts of the foe; <sup>strophe.</sup>

hand has sought to change into a comma), L's text represents the view that the first *ἐρώτων* depends on *τέρψιν*. (So the Ald.: *τέρψιν λαύνει | ἐρώτων. | ἐρώτων δ' κ.τ.λ.*) Bothe and Hermann were the first to correct the error. Γ preserves the true reading, *ἐρώτων δ' ἐρώτων*.—Nauck omits the second *ἐρώτων* (with Lips. b and Dresd. b), and in 1218 omits *ὕλαεν*.

**1208—1210** L divides the vv. thus:—*ἀεὶ πυκινὰς δρόσους | τεγγόμενος κόμας λυγρὰς, | μνήματα τροῖας*. (In *λυγρὰς*, *δ* has been made from *α*, not from *ᾱ*.) *λυγρὰς* is in A also, as in most or all of the later MSS. The Aldine too gives *λυγρὰς* (with a comma after it), and, strange as it may seem, Brunn was the first editor who restored *λυγρὰς*.

**1211** *καὶ πρὶν μὲν ἐννυχίῳ* MSS. and Ald. Keeping *ὅττε* in 1199, Triclinius here inserts *ὅν*, and Dindorf *ἐξ*, before *ἐννυχίου*: G. Wolff corrects *ἐννυχίου* to *αἰὲν νυχίου*.

'to pass the night in sweet repose.' The inf. depends on *νεῖμεν*, with *τέρψιν* as cogn. acc.—The Homeric *λαύνω* means, not 'to sleep,' but 'to pass the night' or 'divouac': see, e.g. *Il.* 9. 325 *ἀσπνους νύκτας λαύων*. It used to be connected with the rt. *ᾰφ* (*ᾰω*), 'breathe': but Leo Meyer, who converted G. Curtius on this point, has shown that *λαύνω* should be referred to a rt. *ᾰφes*, equivalent to the Sanskrit rt. *vas* ('dwell'), whence the aorist *ᾰεσα*, *Od.* 3. 151 *νύκτα μὲν ᾰεσαμεν* ('we abode') *χαλεπὰ φρεσὶν ᾰρμαίνοντες*. In the present *λαύνω* is the reduplication. Curtius compares *l-ᾰ-σκειν*, an inchoative present from *ᾰγ*, which Hesychius explains by *ᾰγειν*. (See Curtius *Gk. Verb* pp. 197, 520, 543.)—*λαύνω* occurs in post-Homeric Greek of the classical age only here and in Eur. *Ph.* 1537 f. *δεμνίους | . . λαύνων*. [Eur.] *Rhes.* 740 *τὸν ὑπασπίδιον κοῖτον λαίνει*.

Remark the repetition of *τέρψιν* (after 1201): it recurs in 1216. See n. on *O.C.* 554.

**1205** *ἐρώτων δ', ἐρώτων*: for the iteration, cp. 621 (n.).

**1206** *ἀμέριμνος*, 'uncared for': the pass. sense occurs only here, but may be illustrated by the use of *ἀκηδής*, which can be either passive or active; and by the passive sense of *ἀμελής* in Xen. *H.* 6. 5. 41, where it means, 'neglected.'

Those who make *ἀμέριμνος* active here explain it as = 'without occupation,' 'without any interest in life'; but this is clearly untenable.—*ὅττως* strengthens the adj. ('thus utterly uncared for'); cp. Aesch. *Theb.* 1056 *γένος ὠλέσαστε πρέμνοθεν ὀδῶς*. This is better than to take it as = 'simply,' as in Plat. *Gorg.* 506 D *ὀδῶς εἰκῇ* [*v.l.* *οὐ τῷ εἰκῇ*], like *iacentes sic temere* in Hor. *C.* 2. 11. 14.

**1207** *δρόσους*: the *λειμώνια δρόσοι* of Aesch. *Ag.* 560 (quoted above on 601 ff.).

**1210** *μνήματα*, acc. in appos. with the sentence: cp. 1191 n. The miseries of the nightly *divouac* never allow them to forget that they are in the dreary Troad.

**1211** *αἰὲν νυχίου*, G. Wolff's excellent emendation of *ἐννυχίου*, brings the verse into metrical agreement with 1199 *ἐκείνος ὅττε στεφάνων* (n.). The corruption could easily arise from *ἐννυχίαν* above (1203). Keeping *ἐννυχίῳ*, Dindorf inserts *ἐξ* before it; but this remedy (though better than the Triclinian *οὐν*) gives an unusual constr. to *προβολὰ*, which regularly takes a simple genitive,—either of the thing defended (as *χώρας*, Xen. *M.* 3. 5. 27), or of the thing which is warded off, as Eur. *Or.* 1488 *θανάτου προβολάν*: Plat. *Tim.* 74 B *προβολή . . καυμάτων*.—*θεύριος*, as in 212.

- 4 νῦν δ' οὗτος ἀνείται στυγερῷ  
 5 δαίμονι. τίς μοι, τίς ἔτ' οὖν 1215  
 6 τέρψις ἐπέσται ;  
 7 γενοίμαν ἱν' ὑλᾶεν ἔπεστι πόντου  
 8 πρόβλημ' ἀλίκλυστον, ἄκραν  
 9 ὑπὸ πλάκα Σουνίου, τὰς ἱερὰς ὅπως 1220  
 10 προσείποιμεν Ἀθάνας.

ΤΕΤ. καὶ μὴν ἰδὼν ἔσπευσα τὸν στρατηλάτην  
 'Αγαμέμνον' ἡμῖν δεῦρο τόνδ' ὀρμώμενον.  
 δῆλος δέ μουστί σκαιὸν ἐκλύσων στόμα. 1225

## ΑΓΑΜΕΜΝΩΝ.

σε δὲ τὰ δεινὰ ρήματ' ἀγγέλλουσί μοι

- 1214 ἀνείται L, made from ἀγκείται or ἀγκείται (I rather think from the former). ἀνείται A, and Ald.: ἐγκείται or ἐγκείται r. Wecklein (*Ar.* p. 74) conj. νῦν δ' ὡδ' ἀνάκειται: Nauck, νῦν δ' ἀνάκειται (and in 1202 οὐ, instead of οὔτε, before γλυκύν).—στυγερῶς made in L from στυγερῶ.  
 1216 ἐπέσται] Blaydes writes ἔτ' ἔσται.  
 1217 L has γενοίμαν in a line by itself.—Nauck deletes ὑλᾶεν (cp. 1204 f., n.).  
 1219 L has the ἀκ of ἀκραν in an erasure. 1221 f. L divides the vv. thus: τὰς ἱερὰς προσείποιμεν ἀθάνας.—προσείποιμ Pal.: προσείπωνεν V. 1228 καὶ

1214 f. ἀνείται στυγερῷ δαίμονι, has been consecrated, devoted, to it; i.e., has become its victim. Cp. Eur. *Ph.* 947 οὗτος δὲ πῶλος (Menoeceus), τῇδ' ἀναιμένεος πόλει, | θανῶν πατρῶν γαίαν ἐκώσσειεν ἄν. The word ἀναιμένεος was properly said of animals which, having been consecrated to a god, were allowed to roam at liberty in the pastures; Her. 2. 65 τῶν δὲ εἵνεκεν ἀνείται τὰ ἱρὰ (θηρία) εἰ λέγοιμι, καταβαῖν ἄν τῷ λόγῳ εἰς τὰ θεῖα πρήγματα: then the term was extended to inanimate things; Plat. *Legg.* 761 c εἰ τί που ἄλσος ἢ τέμενος περὶ ταῦτα ἀναιμένον ᾗ. The young Ion in the Delphic temple is said to be ἀφετος, 'consecrated' to the god (Eur. *Ion* 822: cp. Plat. *Critias* 119 D ἀφέντων ὄντων ταύρων ἐν τῷ τοῦ Ποσειδῶνος ἱερῷ). Similarly the sacred horses of the German tribes publice alimentur... nullo mortali opere contacti (Tac. *German.* 10).

1216 ἐπέσται, will 'attend upon' me; cp. *El.* 1467 εἰ δ' ἔπεστι νέμεσις (n.).

1217 f. γενοίμαν: cp. Eur. *Hipp.* 732 ἀλιβάτοις ὑπὸ κευθμῶσι γενοίμαν.

ὑλᾶεν. Colonel William Mure (the author of the well-known History of Greek Literature) remarks:—'Sophocles calls Sunium a woody promontory, a description no longer applicable. But a

few stunted fir bushes, straggling over the declivity below the temple, would seem still to vouch for its propriety in his own age.' (*Tour in Greece*, vol. II. p. 123: 1842.)

ἔπεστι πόντου | πρόβλημ': the genitive goes with πρόβλημα: cp. *Ph.* 1455 πόντου προβολῆς: Quintus Smyrn. 9. 378 ἐπὶ προβολῇσι θαλάσσης. The scholiast confirms the reading of the MSS.: ἐνθα ὑλῶδης ἐξοχή τῆς θαλάττης ἐστί. With ἔπεστι we understand πόντῳ from πόντου. For ἔπεστι after ἐπέσται in 1216, cp. *Ant.* 73, 76 (κείσομαι), 613, 618 (ἔρπει).

1220 ὑπὸ πλάκα Σουνίου: for the ὄ of ὑπὸ before πλ, cp. *Ant.* 612 τὸ πρὶν.—Sunium, the s.e. promontory of Attica, is, in Leake's words, 'lofty, steep, and rugged on every side, except the south-west, where there is a beach and a small bay, with an island at the entrance' (*Demi of Attica*, vol. II. p. 63). On the highest point stood the Doric temple of Athena, built probably about the middle of the 5th century B.C. The modern name of the cape, *Colonna* (Κολόννας), is derived from the remaining columns of the temple, which are of a brilliant whiteness, the marble of which they are made being of a much lighter colour than the Pentelic. 'As seen from a distance,

but now he hath become the sacrifice of a malignant fate. What joy, then, what joy shall crown me more?

O to be wafted where the wooded sea-cape stands upon the laving sea, O to pass beneath Sunium's level summit, that so we might greet sacred Athens!

*Enter TEUCER, followed by AGAMEMNON.*

TEU. Lo, I am come in haste, for I saw the Captain of the host, Agamemnon, moving hither apace; and I wot he will not bridle perverse lips.

AGAMEMNON. So 'tis thou, they tell me, who hast dared to

μήν] Morstadt thinks that these words were spoken by the Chorus, in announcing the return of Teucer; and that some verses have been lost between *καὶ μήν* and *ἰδών*. **1224** In L the final *ον* of ἀγαμέμνον' has been added by S. **1225**

μοῦστ' ἑρμ. : μοῖ 'στι ('στι made from 'στὶ) L : μοι 'στὶ Ald. In the margin L has Δι (with a character like χ over the ι) καὶ δῆλός ἐστιν ὥς τι σημανῶν νέον, a verse which blends reminiscences of *Δι*. 326, καὶ δῆλός ἐστιν ὥς τι δρασέων κακόν, and *Ant.* 242, δηλοῖς δ' ὥς τι σημανῶν νέον. The Δι prefixed to the verse probably means Δίδυμος, the χ above it being merely a sign calling attention to the note; cp. cr. n. on *El.* 28. The object was to illustrate the construction of δῆλος in 1225,—not to record a variant.

glittering in the sun across the blue sea, they look like pillars of snow or salt, rather than stone' (Mure, *Tour* II, p. 123). Cp. Eur. *Cycl.* 293 ἡ τε Σουνίου | διὰς Ἀθάνας ὡς ὑπάργυρος πέτρα (where the epithet alludes to the silver-mines of Laurium). Poseidon also was worshipped at Sunium (Σουνιάδα, Ar. *Eq.* 560): but Leake was disposed to think that he can have had an altar only, as the sole buildings traceable were the temple of Athena and the fortress erected on Sunium *circa*. 413 B.C. (*Demi* II. p. 64). Wordsworth, however, saw remains which, he thought, might be those of a Poseidonion (*Athens and Attica*, p. 177).

**1221 f.** τὰς λέπας: so Pind. fr. 75. 4 ἐν ταῖς λέπαις Ἀθάνας. Ar. *Eq.* 1319 ὡ ταῖς λέπαις φέγγος Ἀθῆναις: Timocreon fr. 1. 3 λέπαι ἀπ' Ἀθηνῶν. Cp. *El.* 707 Ἀθηνῶν τῶν θεομήτων.—ὅπως . . προσέποιμεν, after the optative γενόμην (1217): *Ph.* 324 θυμὸν γένοιτο χεῖρὶ πληρῶσαι ποτε, | ἔν' αἰ Μυκῆναι γνοῖεν κ.τ.λ.: Aesch. *Eum.* 297 ἔλθοι... | ὅπως γένοιτο κ.τ.λ. (Sometimes, however, we find the subjunct. after such an optative: Eur. *Or.* 982 μύθοιμ... ἔν' ἐν θρήνοις ἀμβοάσω.) For the custom of greeting the land to which one comes, cp. Aesch. *Ag.* 503: Verg. *Aen.* 3. 524 *Italiam laeto socii clamore salutant.*

Pausanias says (I. 28. 2), referring to the colossal Athena Promachos on the

Acropolis, ἡ τοῦ δόρατος αἰχμὴ καὶ ὁ λόφος τοῦ κράνου ἀπὸ Σουνίου προσπλέουσιν ἐστὶν ἡδὴ σύνοπτα. As Leake observed (*Demi* I. p. 631), Cape Zoster, some miles N.W. of Sunium, is the first point on the Attic coast from which a voyager could possibly have caught a glimpse of the spear-point and crest.

**1223—1420** The *exodos* falls into three parts. 1. The scene between Teucer and Agamemnon: 1223—1315. 2. The mediation of Odysseus: 1316—1401. 3. Preparations for the burial of Ajax: 1402—end.

**1223 f.** καὶ μήν: 1168 n.—ἡμῖν, a 'dativus incommodi,'—'to trouble us.'—δῆλος, in the personal constr. with partic., as *O.T.* 673, *Ph.* 1011. (With ὡς added, above, 326 n.)—μοῦστ': for the crasis, cp. *Ph.* 812 ὡς οὐ θέμεις γ' ἐμοῖσσι σοῦ μολεῖν ἀπερ.—σκαῖν . . στόμα. The notion of σκαῖς here is that of headstrong perversity, unrestrained by good sense or good feeling; cp. Eur. fr. 290 ἀεὶ γὰρ ἄνδρα σκαῖν, λυχυρὸν φύσει, | ἥσσαν δέ-δοικα τάσθεοις τε καὶ σοφοῖς. Dem. or. 18 § 120 σκαῖς . . καὶ ἀναίσθητος.—ἐκλύ-σων: Isocr. or. 12 § 96 ἐπελήλυθέ μοι τὸ παρησιάζεσθαι καὶ λέλυκα τὸ στόμα. Eur. *Hipp.* 1060 τί δῆτα τοῦμὸν οὐ λῶω στόμα; Cp. *Bacch.* 385 ἀχαλίνων στομ-άτων.

**1226 f.** σὲ δῆ: the abrupt acc., roughly calling the attention of the person

τλήναι καθ' ἡμῶν ὧδ' ἀνοιμωκτὶ χανεῖν ;  
 σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω·  
 ἥ που τραφεῖς ἂν μητρὸς εὐγενοῦς ἀπο  
 ὑψηλ' ἐφώνεις κάπ' ἄκρων ὠδοιπόρεις, 1230  
 ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστης ὑπερ,  
 κοῦτε στρατηγούς οὔτε ναυάρχους μολεῖν  
 ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω,  
 ἀλλ' αὐτὸς ἄρχων, ὡς σὺ φῆς, Αἴας ἔπλει.  
 ταυτ' οὐκ ἀκούειν μεγάλα πρὸς δούλων κακά ; 1235  
 ποίου κέκραγας ἀνδρὸς ὧδ' ὑπέρφρονα ;  
 ποῖ βάντος ἢ ποῦ στάντος, οὔπερ οὐκ ἐγώ ;  
 οὐκ ἄρ' Ἀχαιοῖς ἄνδρες εἰσὶ πλὴν ὅδε ;  
 πικροὺς ἔοιμεν τῶν Ἀχιλλείων ὅπλων  
 ἀγῶνας Ἀργείοισι κηρύξαι τότε, 1240  
 εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,

**1227** ἀνοιμωκτὶ r (including Pal.), and Eustath. p. 723. 28: ἀνοιμωκτεῖ L, A, with most MSS., and Ald. **1228** σέ τοι, τὸν ἐκ τῆς L, with most MSS., and Ald.: σέ τοι, σέ τὸν τῆς Dresd. b, as Herm. and Hartung read: a v.l. which prob. arose from the omission of ἐκ (σέ τοι τὸν τῆς Aug. c, etc.). Aug. b combines both readings, σέ τοι σέ τὸν ἐκ τῆς.—αἰχμαλωτίδος] αἰχμαλώτιδος L, A, and Ald. See cr. n. on 71.

addressed, is sometimes used even without a governing verb, as in *Ant.* 441 σέ δῆ, σέ τὴν νεύουσιν ἐς πέδον κἀρα, | φῆς, κ.τ.λ.—τὰ δεινὰ ῥήματ', 'those terrible words': 312 n.—ἀνοιμωκτὶ, *impune*, like ἀκλαύστῳ in *El.* 912. Cp. *Ar. Ran.* 178 οὐκ οἰμώζεται; The adverb ends in ι, not ει, as presupposing an adj. in -ος: for these adverbial forms, see n. on *O.C.* 1251 ἀστακτί.—χανεῖν ῥήματα, like *Aesch. Ag.* 920 βόαμα προσχάνης: *Ar. Vespr.* 341 τοῦτ' ἐτόλμησ' ὁ μαρὸς χανεῖν; Attius *Armorum Iudicium* fr. 11 *Hem, vereor plus quam fas est captivum hiscere.*

**1228** σέ τοι: cp. *El.* 1445 σέ τοι, σέ κρινῶ: *Ar. Av.* 274 οὗτος, ὦ σέ τοι.—τὸν ἐκ τῆς is better than the v.l. σέ τὸν τῆς, since ἐκ lays an intentionally scornful emphasis on Teucer's origin.

**1229** ε. τραφεῖς = εἰ ἐτράφησ. —μητρὸς. . . ἀπο: ἐκ is usu. said of parents, ἀπὸ (as in 202) of ancestors; but cp. *O.C.* 571 κάπ' ὅτου πατρὸς γεγώς. (*Ant.* 192 f., n.)—ὑψηλ' ἐφώνεις is a choicer phrase, and marks the irony better, than the v.l. ὑψηλ' ἐκόμεισε.—κάπ' ἄκρων ὠδοιπόρεις: schol. ἐπ' ἄκρων δακτύλων ἔβαινας γαυριῶν. *Eur. Ion* 1166 f. ἐν δ' ἀκροισι βὰς ποσὶν | κῆρυξ ἀνείπε (describing the proud gait of the herald). Lobeck compares Libanius

4. 162 ἐπ' ἄκρων πορεύεσθαι, and ἀκροβατεῖν 'to strut' in Philo *De Somn.* 1. 60.

**1231** ὅτε in its causal sense, = ἐπειδὴ (*O.T.* 918 n.).—οὐδὲν ὦν, 'being naught' (a simple statement): τοῦ μηδὲν . . ὑπερ, 'for him who is as naught.' The only difference between the two expressions is that the phrase with μηδὲν is, in effect, somewhat more emphatic, and (here) more bitter, since it implies a mental act of comparison, with the result of deciding that this particular person is *no more than* a nonentity. The angry king scorns Teucer, but his bitterness is against the dead Ajax. The phrase with οὐδὲν is, of course, equally applicable to the dead (*El.* 244, 1129), and that with μηδὲν to the living (above, 767, cp. 1275). Cp. 1114 τοὺς μηδένας (n.).

**1232** ε. κοῦτε στρατηγούς κ.τ.λ. Agamemnon speaks throughout of 'us,' meaning Menelaüs and himself. Teucer had implicitly acknowledged that Agamemnon was commander-in-chief (1105). But he denied that Menelaüs had any authority over Ajax (1100), and also that either of the two Atreidae had a right to forbid the burial (1109).—οὔτε ναυάρχους: alluding to Teucer's denial that Ajax had

open thy mouth with such blustering against us—and hast yet to smart for it? Yea, I mean thee,—thee, the captive woman's son. Belike, hadst thou been bred of well-born mother, lofty/ του!  
had been thy vaunt and proud thy strut, when, naught as thou art, thou hast stood up for him who is as naught, and hast vowed that we came out with no title on sea or land to rule the Greeks or thee;—no, as chief in his own right, thou sayest, sailed Ajax forth.

Are not these presumptuous taunts for us to hear from slaves? What was the man whom thou vauntest with such loud arrogance? Whither went he, or where stood he, where I was not? Have the Greeks, then, no other men but him? Methinks we shall rue that day when we called the Greeks to contest the arms of Achilles, if, whatever the issue, we are to be denounced as false by Teucer,

**1230** ἐφώνεισ L (made by erasure from ἐφρόνεισ), A (1st hand), etc., and Ald.: ἐφρόνεισ A as corrected, Γ, Pal., etc., and Suidas (s.v. ὑψηλοτέρας): ἐκόμπεισ T, and schol. on Ar. *Ach.* 638 (where vv. 1229 f. are quoted). **1232** ναυάρχους] ναυάρχας r. **1233** οὐτε σοῦ MSS.: Blaydes writes οὐδὲ σοῦ.—διωμόσω] ο made from ω in L, where S has noted in marg., γρ. διωρίσω. **1236** κέκραγας] κέκραγος L and r. **1237** ποῦ βάντος L, A, with most MSS., and Ald.: ποῖ βάντος r. **1239** ἔοιγμεν] Nauck would write ἔιγμεν. **1240** κηρύξαι] κηρύξαι L, A, and Ald. **1241** ἐκ made in L from ἐν.

sailed from Salamis at the summons, or under the command, of Menelaüs (1097, 1111 f.).

Ἀχαιῶν οὐτε σοῦ: another οὐτε is understood before Ἀχαιῶν: cp. *Ani.* 266 τὸ μήτε δρᾶσαι μήτε τῷ ξινειδέναι | τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ, i.e. (μήτε) βουλευσάντι etc. (cp. *O.T.* 239 n.): Aesch. *Ag.* 532 Πάρις γὰρ οὐτε συντέλης πόλις. It is needless to read οὐδὲ σοῦ.—διωμόσω; the prep. gives emphasis, as in *Tr.* 378 διώμυντο.

**1234** αὐτὸς ἄρχων.. ἔπλει: the imperf. serves to mark the position which Ajax was holding at the time when he was setting forth. Similarly in *Ph.* 572 πρὸς ποῖον αὐ τὸνδ' αὐτὸς οὐδυσσεὺς ἔπλει; the imperf. refers to the motive which was actuating him. (Cp. *κάπεμπόμην* in *El.* 680, and n. in append. there, p. 213.)

**1235** δοῦλῳν, i.e., 'Teucer as the son of an αἰχμαλωτὴς: cp. 1020 δοῦλος.. φάvels.

**1236** ποίου κέκραγας ἀνδρός: for the gen., cp. *El.* 317 τοῦ κασιγνήτου τί φής; (n.).

**1237** ποῖ βάντος. ποῦ βάντος has the better MS. authority; in a question, however, between ι and υ, little weight

can be claimed for our MSS. If βάντος meant, 'having taken his stand,' then ποῦ βάντος would be as correct as ποῦ βεβηκότος. But when, as here, βάντος is opposed to στάντος, it is very improbable that a writer of the classical age would have used ποῦ rather than ποῖ. Cp. *Ph.* 833 ποῦ στάσει, | ποῖ δέ μοι...βάσει. It cannot be argued from such an example as *Eur. Hec.* 1057, πᾶ βῶ, πᾶ στῶ, that there was a tendency to repeat the same word, since πᾶ (unlike ποῦ or ποῖ) suits both verbs alike.

**1238** ἀνδρες, emphatic, like ἀνὴρ in 77.

**1239** ἱ. πικρούς, to our cost: *El.* 470 πικράν | δοκῶ με πείραν τήνδε τοιμήσειν ἔτι (n.).—ἔοιγμεν, for ἔοικαμεν, occurs also in *Eur. Heracl.* 681, *Cycl.* 99. It is not found in the Homeric poems, but may be compared with ἐπέπιθμεν (*Il.* 2. 341), εἰλήλουθμεν (*Il.* 9. 49), and ἄνωγμεν (*Hom. hymn. Apoll. Pyth.* 350).—δῶλων ἀγῶνας: the objective gen. here denotes the prize: cp. 936 ὅπλων ἔκειτ' ἀγῶν πέρι.—κηρύξαι, instead of the usual θείναι: cp. *El.* 690 ὅσων γὰρ εἰσεκέρυξεν βραβῆς κ.τ.λ.—τότε: 650 n.

**1241** πανταχοῦ, 'in every case,'—i.e., whenever the result of the contest is



κούκ ἀρκέσει ποθ' ὑμῖν οὐδ' ἡσσημένοις  
 εἵκειν ἃ τοῖς πολλοῖσιν ἤρεσκεν κριταῖς,  
 ἀλλ' αἰὲν ἡμᾶς ἢ κακοῖς βαλεῖτε που  
 ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι. 1245  
 ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἂν ποτε  
 κατάστασις γένοιτ' ἂν οὐδενὸς νόμου,  
 εἰ τοὺς δίκη νικῶντας ἐξωθήσομεν  
 καὶ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν.  
 ἀλλ' εἰρκτέον τάδ' ἐστίν· οὐ γὰρ οἱ πλατεῖς 1250  
 οὐδ' εὐρύνωτοι φῶτες ἀσφαλέστατοι,  
 ἀλλ' οἱ φρονούντες εἷ κρατοῦσι πανταχού.  
 μέγας δὲ πλευρὰ βούς ὑπὸ σμικρᾶς ὁμως  
 μαστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.  
 καὶ σοὶ προσέρπον τοῦτ' ἐγὼ τὸ φάρμακον 1255  
 ὀρῶ τάχ', εἰ μὴ νοῦν κατακτήσει τινά·  
 ὅς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ἤδη σκιάς,  
 θαρσῶν ὑβρίζεις κάξελευθεροστομεῖς.  
 οὐ σωφρονήσεις; οὐ μαθὼν ὅς εἰ φύσιν

1242 ἀρκέσει] ἀρκέσοι γ. 1248 ἤρεσκεν] made in L by the 1st hand from ἤρεσκον: ἤρεσκε A, etc., and Ald.: ἤρεσκε (with γρ. ἤρεσκε) Γ. 1245 δόλωι made in L from δούλωι, and κεντήσεθ' from κεντήσεσθ'. 1248 ἐξωθήσομεν] written in L as ἐξω θήσομεν.—Nauck would reduce vv. 1248f. to one verse, εἰ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν. 1250 πλατεῖς] Nauck writes παχεῖς. 1252 ἀλλ'

disappointing to Teucer. Cp. *Ph.* 1052 νικᾶν γε μέντοι πανταχοῦ χρήζων ἔφυν.—φανούμεθ': 1020 n.—ἐκ Τεύκρου, on his part: cp. *O. C.* 51 κούκ ἄτιμος ἐκ γ' ἐμοῦ φανεῖ.

1242 κούκ ἀρκέσει, not *μηδ'*, though εἰ precedes, for οὐκ ἀρκέσει is felt rather as a statement of that which is sure to happen, than as a hypothesis. Similarly οὐ often stands in the second of two clauses after *δεινὸν εἰ* or the like: *Thuc.* 1. 121 § 5 *δεινὸν ἂν εἴη εἰ...οὐκ ἄρα δαπανήσομεν*: *Lys.* or. 10 § 13 οὐκ ὅν δεινόν, εἰ...οὐκ ἀξιοῖς.

1248 εἵκειν & ἤρεσκεν. The antecedent to εἰ is ταῦτα, a cognate acc.,—'to yield in regard to' what the judges decided: cp. *O. C.* 1178 τάδ' εἰκαθεὶν: *ib.* 172 εἰκοντας δὲ δέι.—Others suppose the antecedent to be τούτοις (cp. 1050). But, for Greek idiom, such a dat. ought to denote the judges, not the judgment.

1244 f. κακοῖς βαλεῖτε: cp. 724

ὀνειδεῖν | ἤρασον (n.): *Tr.* 940 ὡς νῦν ματαλῶς αἰτία βάλοι κακῇ.—σὺν δόλῳ: cp. *El.* 641 σὺν φθόνῳ: *Ph.* 842 σὺν ψεύδεσιν.—κεντήσεθ'. In *Ani.* 1030, too, κέντει is figurative,—meaning to inflict a base wrong (on the dead).—οἱ λελειμμένοι, ye who have been left behind in the race. Cp. *Tr.* 266 τῶν ὧν τέκνων λείπαιτο πρὸς τόξου κρίσιν: *Aesch. Pers.* 339 τῇδε λειφθῆναι μάχη. *Polyb.* 1. 62 § 6 βλέπειν τὸν τε τοῦ νικᾶν ὁμολῶς δὲ καὶ τὸν τοῦ λείπεσθαι καιρὸν.

1246 f. ἐκ τῶνδε...τῶν τρόπων, as a result of them.—κατάστασις: there may be *νομοθεσία*, but no firm *establishment* of a law can come to pass. Cp. 1074: *Ani.* 1113 τοὺς καθεστῶτας νόμους.

1248 f. τοὺς...νικῶντας: for the pres. partic., cp. *Xen. Cyr.* 8. 2. 27 ὁ δὲ μὴ νικῶν τοῖς μὲν νικῶσιν ἐφθίνει.—ἐξωθήσομεν, thrust him out of the honourable place which he has fairly won. The fut. ὠθήσω occurs also in *Eur. Cycl.* 592, *Ar.*

and if ye never will consent, though defeated, to accept that doom for which most judges gave their voice, but must ever assail us somewhere with revilings, or stab us in the dark,—ye, the losers in the race.

Now, where such ways prevail, no law could ever be firmly established, if we are to thrust the rightful winners aside, and bring the rearmost to the front. Nay, this must be checked. 'Tis not the burly, broad-shouldered men that are surest at need; no, 'tis the wise who prevail in every field. A large-ribbed ox is yet kept straight on the road by a small whip. And this remedy, methinks, will visit thee ere long, if thou fail to gain some measure of wisdom; thou who, when the man lives no more, but is now a shade, art so boldly insolent, and givest such licence to thy tongue. Sober thyself, I say;—recall thy birth;—

ol] ol γὰρ Eustath. p. 88o. 2.

**1253** πλευρά L<sup>2</sup> (=Lb), T, etc., and Stobaeus *Flor.* 3. 5: πλευρὰν L (made by S from πλευρᾶ): πλευρὰς A, etc., and Ald.

**1256** τινά] Nauck conj. ποτέ.

**1257—1263** These seven verses are suspected by E. Reichard (*De interpolatione fabulae Soph. quae inscribitur Ajax*, p. 28).

**1257** ἀνδρός] Wecklein writes τάνδρος.—ἀνδρός...δντος...σκιᾶς] Reiske conj. ἀνδρας . . δντας . . σκιᾶς.—ἥδη] ἥδη· i. L.

*Ecl.* 300, but the ordinary future of ὠθέω is ὠσω (as if from ὠθω).—τοὺς ὤψθεν: a metaphor from rear and front rank suits the speaker. Cp. *Her.* 8. 89 (describing the confusion in the Persian fleet at Salamis), οἱ ὀπίσθε τεταγμένοι ἐς τὸ πρόσθε τῆσι νηυσὶ παριέναι πειρώμενοι.

**1250 f.** ἐρπτόν τὰδ': cp. 1140.—πλατεῖς, 'burly,' 'big'; εὐρύντοιοι 'broad-shouldered.' Ajax was ἐξοχος 'Argelion κεφαλὴν τε καὶ εὐρέας ὤμους' (*Il.* 3. 227).

**1252** οἱ φρονούντες εὖ: for the place of εὖ, cp. *Ani.* 723 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.—As to the verse which the paroemiographer Apostolius subjoins to this, see Appendix.

**1253 f.** ὑπὸ...πορεύεται: so *Tr.* 391 οὐκ ἐμῶν ὑπ' ἀγγέλων | ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.—συμκρᾶς, in contrast with the 'large ribs.' Cp. *Ani.* 477 συμκρῶ χαλινῷ δ' οἶδα τοὺς θυμουμένους | ἔππους καταρτυθέντας.—ὀρθός, 'it is brought straight into the road' (from which it has strayed): cp. *Eur. Helen.* 1555 ταῦρεος δὲ ποὺς | οὐκ ἤθελ' ὀρθὸς σιανίδα προσβῆναι κάτω, 'to advance straight across the plank' (into the ship).

**1255 f.** φάρμακον, 'corrective,' τὴν μᾶστιγα. Cp. *O.C.* 714 ἔπποισιν τὸν ἀκυστήρα χαλινῶν. So the bit for Pegasus, given by Athena to Bellerophon, is φίλτρον τὸδ' ἔππειον (*Pind. O.* 13. 68), φάρμακον

πραῦ (*ib.* 85).—νοῦν κατακτήσει: cp. *Plat. Rep.* 591 B (ἡ ψυχὴ) σωφροσύνην . . κτωμένην. So κτήμα is said of moral or mental attributes (*O.T.* 549, *Ani.* 1050). τινά, ironical, some small measure of it.

**1257 f.** ἀνδρός οὐκέτ' ὄντος, genitive absolute. The genitive could not depend on ὕβρις, in the sense of 'uttering insults about him' (like ποῖον κέκραγας ἀνδρός in 1236). The constr. with gen. absolute ('when he is dead') is also more forcible. Reiske's conjecture (ἀνδρας . . δντας . . σκιᾶς) is ingenious; but here the plural is evidently less fitting than in a general allusion like ἐν θανοῦσιν ὕβριστής (1092).—σκιᾶς: cp. *El.* 1158 ἀντιφιλάτης | μορφῆς σποδὸν τε καὶ σκιάν ἀρωφελεῖ.

**1259** οὐ σωφρονήσεις; Cp. *Ph.* 1259 ἐσωφρόνησας ('thou hast come to thy senses').—μαθὼν δς εἰ φύσιν, i.e. δοῦλος. In *O.T.* 1068 μήποτε γνοίης δς εἰ, and *O.C.* 1171 ἐξοιδ' ἀκούων τῶνδ' δς ἐσθ' ὁ προστάτης, where δς stands, as here, for δστις, the reference is to the person's identity; here it is to his quality (=ὄλος εἰ), as in *Eur. Alc.* 640 εἰδείας εἰς ἐλεγχον ἐξελθὼν δς εἰ: *Plat. Euthyd.* 283 D βούλεσθε γενέσθαι αὐτὸν σοφόν, ἀμαθὴ δὲ μὴ εἶναι;...οὐκοῦν δς μὲν οὐκ ἔστι, βούλεσθε αὐτὸν γενέσθαι, δς δ' ἔστι νῦν, μηκέτι εἶναι.

- ἄλλον τιν' ἄξεις ἄνδρα δεῦρ' ἐλεύθερον, 1260  
 ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά ;  
 σοῦ γὰρ λέγοντος οὐκέτ' ἂν μάθοιμ' ἐγώ·  
 τὴν βάρβαρον γὰρ γλώσσαν οὐκ ἔπατ'ω.  
 XO. εἴθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν·  
 τούτου γὰρ οὐδὲν σφῶν ἔχω λῶον φράσαι. 1265  
 TET. φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς  
 χάρις διαρρεῖ καὶ προδοῦς' ἀλίσκεται,  
 εἰ σοῦ γ' ὁδ' ἀνὴρ οὐδ' ἐπὶ σμικρῶν λόγων,  
 Αἴας, ἔτ' ἴσχει μνήστιν, οὐδ' σὺ πολλάκις  
 τὴν σὴν προτείνων προῦκαμες ψυχὴν δορί· 1270  
 ἀλλ' οἴχεται δὴ πάντα ταῦτ' ἐρριμμένα.  
 ὦ πολλὰ λέξας ἄρτι κἀνόητ' ἔπη,  
 οὐ μνημονεύεις οὐκέτ' οὐδέν, ἥνικα  
 ἐρκέων ποθ' ὑμᾶς οὔτος ἐγκεκλημένους,

1261 ὅστις] made in L from δ τισ. would prefer to omit the verse.

1262 μάθοιμ'] Nauck suggests κλύοιμ', but 1265 In L the words λῶιον φράσαι are written in somewhat smaller letters, and apparently with a finer pen, than the rest of the verse; but the writing seems to be that of the first hand, not of the diorthotes (S).

1266 ταχεῖά τις] ταχεῖα τοῖς r. J. H. Wright conj. ταχεῖά τοι.

1268 ἀνὴρ] ἀνὴρ MSS.—ἐπὶ σμικρῶν λόγων] For λόγων, Triclinius wrote

1260 ἄλλον τιν' .. ἐλεύθερον, some one else, who (unlike thee) is a free man. Cp. *Od.* 6. 84 ἅμα τῇ γε (with their mistress) καὶ ἀμφίπολοι κίον ἄλλαι. Plat. *Gorg.* 473 C τῶν πολιτῶν καὶ τῶν ἄλλων ξένων.

1261 ἀντὶ σοῦ λέξει τὰ σά. At Athens, as elsewhere, a slave had no *locus standi* in a law-court, and could plead to a charge only through his master. Cp. frag. adesp. 304 (Nauck p. 897) δούλος πέφυκας, οὐ μέτεστί σοι λόγου. In Plat. *Gorg.* 483 B incapacity for self-defence generally (αὐτὸς αὐτῷ βοηθεῖν) is noted as characteristic of the servile condition. Cp. *O. T.* 410 f. (n.), where Teiresias says that he is not the δούλος of Oedipus, and therefore has the right τῷ ἀντιλέξει, instead of pleading only by Creon's mouth.

1262 σοῦ .. λέγοντος could depend on μάθοιμ' as = 'understand' (Plat. *Gorg.* 463 D ἄρ' οὖν ἂν μάθοις ἀποκρινάμενους;), but is better taken as gen. abs., since thus we obtain a clearer sense for οὐκέτ' : 'when thou beginnest to speak, my power of comprehension ceases.'

1268 βάρβαρον, because Teucer's mother Hesione was Trojan.—ἐπατ'ω,

a current word in Attic (Ar. *Nub.* 650 etc.), is used in this sense by Plato both with acc. and with gen. The simple ἄνω, which is poetical only, has a like sense in *O. C.* 181, σὺ γὰρ αἶψι ('for thou understandest').

1265 φράσαι, *monstrare*, or *suadere*; cp. *Tr.* 53 φράσαι τὸ σόν, to indicate thy duty. So of a teacher's directions, Antiphon or. 6 § 13 εἰ τι φράξω ὁ διδάσκαλος.

1266 f. ὡς ταχεῖά τις, 'in what quick fashion' (with what strange quickness): cp. *O. T.* 618 ὅταν ταχύς τις οὐπιβουλεύων λάθῃ | χωρῇ, 'when the stealthy plotter is advancing in quick fashion.'—βροτοῖς, ethic dat., 'in the minds of men.'—διαρρεῖ: said in fr. 787. 9 of the waning moon; διαρρεῖ καπὶ μηδὲν ἔρχεται. Cp. 523 ἀπορρεῖ μνήστις.—προδοῦς' ἀλίσκεται. Here χάρις τοῦ θανόντος is that grateful memory of the dead which ought to abide in men's minds. When this memory deserts them, it is a traitor to the dead. Cp. *Ani.* 46 οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

1268 οὐδ' ἐπὶ σμικρῶν λόγων. In *El.* 415 σμικροὶ λόγοι mean 'few' or 'brief' words. Probably the sense here is, 'not even in brief words.' This use

bring hither some one else,—a freeborn man,—who shall plead thy cause for thee before us. When thou speakest, I can take the sense no more; I understand not thy barbarian speech.

CH. Would that ye both could learn the wisdom of a temperate mind! No better counsel could I give you twain.

TEU. Ah, gratitude to the dead—in what quick sort it falls away from men and is found a traitor, if this man hath no longer the slightest tribute of remembrance for thee, Ajax,—he for whom thou didst toil so often, putting thine own life to the peril of the spear! No—'tis all forgotten,—all flung aside!

Man who but now hast spoken many words and vain, hast thou no more memory of the time when ye were shut within your lines,—

πῶνον. Reiske conj. ἐπὶ σμικρὸν λόγον, as Blaydes and Wecklein read: Wunder writes ἐπὶ σμικρῷ λόγῳ. Jäger conj. ἐπὶ σμικρὸν χρόνον. 1269 ἴσχει] ἔχει Γ, L<sup>2</sup>. 1271 πάντα ταῦτ' L, A, and Ald.: ταῦτα πάντ' r.—ἐρριμμένα.] In L the second ρ has been added by S. 1272 κἀνόητ' L (but with ν written above ὁ by a later hand), A, and others: κἀνόητ' r, and Ald. Cp. 758. 1274 οὗτος] ἐντός r, as Musgrave and Bothe conjectured. This variant was probably suggested by the schol., ἐρκέων· λείπει ἐντός.—ἐγκεκλημένους Elmsley: ἐγκεκλειμένους L: ἐγκεκλεισμένους r, and Ald.

of ἐπὶ with the genitive is illustrated by two passages which Wolff has quoted; Plat. *Symp.* 192 C ἕτερος ἐτέρῳ χαίρει ξυνὼν οὕτως ἐπὶ μεγάλῃ σπουδῇ ('with such great eagerness'): Dem. or. 18 § 17 οὐτε δικαίως οὐτ' ἐπ' ἀληθείας οὐδεμιᾶς ἐρημένα ('nor with any truth'). Julian or. 3, 128 A (quoted by Lobeck) has τούτων ἐπὶ σμικρῶν μνημονεύει, meaning by ἐπὶ σμικρῶν 'in brief words only.' (In *El.* 414 ἐπὶ σμικρὸν = 'to a small extent only': the v.l. ἐπὶ σμικρῶν is there an error.) I formerly took ἐπὶ σμικρῶν λόγων as = 'not even in slight respects,' 'on slight accounts,' but now doubt whether this sense can be given to the plural of λόγος.—The best emendation, if any were needed, would be οὐδ' ἐπὶ σμικρὸν λόγον, 'not even to the extent of a brief mention'; but, though ἐπὶ σμικρὸν can bear this sense (*El.* 414), the phrase is hardly satisfactory when λόγον is added.

1269 f. οὐ depends on προὔκαμες: δορὶ should be taken with προτείνας. Cp. [Eur.] *Rhes.* 183 ψυχὴν προβάλλοντ' ἐν κόβοισι δαίμονος. There is a reminiscence of the words of Achilles, αἰὲν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν (*Il.* 9. 322).

1271 ἐρριμμένα, contemptuously flung aside: cp. Aesch. *Eum.* 215 Κύπρις δ' ἀτμος τῷδ' ἀπέρριπται λόγῳ.

1272 κἀνόητ' seems fitter here than κἀνόητ': though its superiority is not so clear as that of κἀνόητα over κἀνόητα in 758. The balance of manuscript authority, too, is here on the side of κἀνόητ', though there is no such unanimity as supports κἀνόητα in 758,—a difference which the nature of the two passages sufficiently explains.

1273 οὐ μνημονεύεις... οὐδέν (adv.), ἦνίκα, as we say, 'remember when...': so Thuc. 2. 21 § 1 μεμνημένοι καὶ Πλειστοδόρακτα... ὅτε ἐσβαλὼν... ἀνεχώρησε πάλιν: Eur. *Tro.* 70 οὐδ' ἦνίκα Ἄλκιος εἶλκε Κασάνδραν βίβη.

1274 ἐρκέων... ἐγκεκλημένους, 'shut within your lines.' Cp. Eur. *Ph.* 451 τὸνδ' εἰσεδέξω τειχέων = εἰσω τειχέων ἐδέξω. There, as here, the genitive would probably be felt in the first instance as a genitive of place ('at the walls,' like ἐσχάτης... πυρᾶς in *El.* 900 f.); and the special sense required by the context ('within') would be suggested by the compound verb εἰσεδέξω.

ἐρκέων: the wall, surrounded by a fosse, which the Greeks at Troy built to protect their ships, drawn up on the shore of the Hellespont. *Il.* 12. 4 τείχος ὑπερθεῖν|εὐρύ, τὸ ποιήσαντο νεῶν ὑπερ, ἀμφὶ δὲ τάφρον | ἤλασαν.

ἦδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός, 1275  
 ἐρρύσατ' ἐλθὼν μούνος, ἀμφὶ μὲν νεῶν  
 ἀκροισιν ἦδη ναυτικοῖς ἐδωλίοις  
 πυρὸς φλέγοντος, εἰς δὲ ναυτικὰ σκάφη  
 πηδῶντος ἄρδην Ἑκτορος τάφρων ὕπερ;  
 τίς ταῦτ' ἀπείρξεν; οὐχ ὁδ' ἦν ὁ δρῶν τάδε, 1280  
 ὃν οὐδαμοῦ φῆς, \*οὐ σὺ μὴ, βῆναι ποδί;  
 ἀρ' ὑμῖν οὗτος ταῦτ' ἔδρασεν ἐνδίκᾳ;  
 χῶτ' αὖθις αὐτὸς Ἑκτορος μόνος μόνον,  
 λαχὼν τε κακέλευστος, ἦλθ' ἐναντίος,  
 οὐδ' ὀραπέτην τὸν κλῆρον ἐς μέσον καθεῖς, 1285

1276 μούνος in L has been added above the line by S.

1277 ναυτικοῖς]

Bothe and others add θ'. Wecklein writes ναυτίλοις θ'. Bergk conj. πεικνίους θ': G. Wolff, ποντίλοις, or παγκρατοῦς.

1280 ἀπείρξεν made in L from ἀπήρξεν by the 1st hand.

1281 οὐδὲ συμβῆναι ποδί MSS.: Madvig conj. οὐ σὺ μὴ,

1275 τὸ μηδὲν ὄντας: so *Tr.* 1107 *κἄν τὸ μηδὲν ὦ*, 'though I am as naught.' Cp. 1281 n.—ἐν τροπῇ δορός, at the moment when your battle had been turned back,—when you had been routed. Cp. *Ant.* 674 (ἀναρχία) συμμάχου δορός | τροπὰς καταρρήγνυσι. Aesch. *Ag.* 1237 ἐν μάχῃς τροπῇ.

1276 εἰ ἀμφὶ μὲν νεῶν . . ἐδωλίοις: 'when fire was now blazing around the quarter-decks of the ships at their sterns (ἀκροισιν).' Three points should be noted.

(1) There is strong evidence that the term ἐδωλία was used in the 5th cent. B.C. to denote a raised deck, a quarter-deck, at the stern of the ship. This is clear in *Her.* i. 24: Arion asks leave, *στάντα ἐν τοῖσι ἐδωλοῖσι ἀείσαι*: the officers of the ship consent, and are then said *ἀναχωρήσαι ἐκ τῆς πρύμνης ἐς μέσσην νέα*,—leaving Arion alone on the ἐδωλία. In *Eur. Helen.* 1571, *Ἑλένη καθέζετ' ἐν μέσοις ἐδωλοῖς*: which is clearly a place distinct from that where the rowers sat; of them it is said, *τοίχους δεξιῶν λαίους τ' ἴσοι | ἀνὴρ παρ' ἀνδρ' ἔξοντο*. (For further evidence on this point, see Appendix.)

(2) ἀκροισιν denotes the position of the ἐδωλία at the extremities, or sterns, of the ships. Though the *Iliad* is not closely followed here, Sophocles may probably have had in mind how the Trojans fired the ship of Protesilaüs at the stern: *Il.* 16. 124 *ὡς τὴν μὲν πρύμνην πῦρ ἄμφεπεν*. In *Il.* 9. 241 it is said of Hector, *στεύται γὰρ νηὶν ἀποκόψειν ἄκρα*

*κόρυμβα*,—the 'crowning ensigns' (ἀφλαστα, *aplustria*) at the sterns. ἀκροισιν might also mean 'topmost,'—the ἐδωλία being a raised deck. This, however, would suggest rather flames shooting up to a great height; but in *Il.* 15. 716 f., where Hector grasps the ἀφλαστον, it appears that even this can have been only some 7 to 9 feet from the ground, and that the *ἱκρία* at the stern (the Homeric equivalent of ἐδωλία here) can have stood only about 5 feet from the ground. (See Dr E. Warre in Smith's *Dict. of Ant.*, 3rd ed., vol. II. p. 211 b, art. *Navis*.)

(3) ναυτικοῖς, after νεῶν, is pleonastic, if ἐδωλία be explained as above; whereas, if ἐδωλία meant the rowers' seats, ναυτικοῖς could mean, belonging to the ναῦται. This is a fair objection to the interpretation given above. But in reply to it we may observe:—(1) the word ἐδωλία means 'dwellings,' 'abodes' in *El.* 1393, Aesch. *Ch.* 71, *Theb.* 455. The nautical sense occurs (apart from *Her.* i. 24) only here, and in *Eur. Helen.* 1571, *Cycl.* 238. Hence the distinctive epithet is intelligible. (2) Further, as the purport of the passage is to mark the urgency of the danger to the ships, on which the ultimate safety of the Greeks depended, there is excuse for the emphatic iteration, *νεῶν*—*ναυτικοῖς*—*ναυτικά*.

Other views of the passage, and some emendations which have been proposed, will be found in the Appendix.

1277 εἰς δὲ ναυτικὰ σκάφη . . τάφρων ὕπερ. The situation described here

when ye were as lost in the turning back of your battle,—and he came alone and saved you,—when the flames were already wrapping the decks at your ships' sterns, and Hector was bounding high over the trench towards the vessels? Who averted that? Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?

Would ye allow that he did ~~his duty~~ there? Or when, another time, all alone, he confronted Hector in single fight,—not at any man's bidding, but by right of ballot, for the lot which he cast in was not one to skulk behind,

βῆναι ποδί: Wecklein writes σοῦ διχ' ἐμβῆναι ποδί: Hartung, οὐδὲ συμβαλεῖν πόδα. 1283 αὐτός] Wolff conj. αὐτός. 1284 λαχών] Reiske conj. ἐκών.—ἦλθ' ἐναντίος L (the *os* in an erasure), with most MSS., and Ald.: ἦλθεν ἄντιος r. 1285 δραπέτην] δράπετην L.—μέσον] Nauck writes κρωσσόν.

does not exactly correspond with anything in the *Iliad*. Ajax, indeed, distinguishes himself in repulsing the Trojans after they have come over the wall, and on one occasion wounds their leader Hector (*Il.* 14. 409 ff.); but this happens before any ship has been set on fire. The supreme crisis in this part of the *Iliad* is the moment when the Trojans set fire to the ship of Protesilaüs (16. 122); but just then Ajax is driven back (χάξετο δ' ἐκ βελέων *ib.*); it is Patroclus who, urged by Achilles, then comes to the front, and finally beats back the foe. Nor has the *Iliad* directly furnished the picture of Hector 'leaping high' over the trench.

Sophocles may have had some other source, epic or lyric. But it seems equally possible that he wrote from a general recollection of the *Iliad*, without caring whether he reproduced its details. Indeed, two verses of the *Iliad* might alone have sufficed to suggest the picture which he has drawn,—that which says of Ajax, Τρώας ἄμυνε νεῶν, ὅστις φέροι ἀκάματον πῦρ (15. 731),—and the verse which describes Hector leading the Trojans from the Greek wall towards the ships,—ἦ ῥ' ὁ γ' ὁ λυσσώδης φλογὶ ἐκείλος ἡγεμονεύει (13. 53).

1281 οὐ σὺ μὴ, βῆναι ποδί. This excellent emendation (by Madvig) of the obscure οὐδὲ συμβῆναι ποδί is irresistibly commended by those very words of Agamemnon to which Teucer refers (1237), ποῖ βάντος ἢ ποῖ στάντος, οὐ περ οὐκ ἐγώ; The origin of the corruption may have been the effacement of the *η* in *μη*, giving rise to ΣΤΜΒΗΝΑΙ, when *OT* would be altered into *OTAE* to satisfy

the metre. συμβῆναι ποδί has been explained: (1) 'to come and join thee' on the field of danger. But, even if συμβῆναι ποδί could bear this sense, Agamemnon could not say that Ajax had never fought on his side at Troy. (2) 'To meet' the foe, *sc.* τοῖς πολεμοῖς: which is plainly untenable. Agamemnon had asked merely, 'what has Ajax done *that I have not done?*' Teucer has replied by referring to the crisis at the ships; and now drives his point home.

1282 ὅμιν...ἐνδίκᾳ, just in your eyes (ethic dat.): cp. *O. C.* 1446 ἀνάξια γὰρ πᾶσιν ἔστε δυστυχεῖν: *Eur. Ph.* 495 σοφοῖς | καὶ τοῖσι φαύλοισι ἐνδιχ', ὥς ἐμοὶ δοκεῖ.

1283 ε. αὐτός, 'by himself,' 'alone': cp. *Ar. Ach.* 504 αὐτοὶ γὰρ ἐσμεν.—μόνος μόνου: though αὐτός has preceded, μόνος is added to emphasise the idea of single combat. Cp. 467 μόνος μόνους: *Dem. or.* 18 § 137 τῷ ὑπὸ τῶν πολεμίων πεμφθέντι μόνος μόνῃ συνήει.

λαχών τε κἀκλειυστος: *i.e.*, simply because, among the Greek warriors who had offered to meet Hector, he was the one who drew the lot; not because he had been urged to undertake the task. λαχών implies ἐκών, since lots were drawn only for those who had volunteered.

This combat between Hector and Ajax is told in *Iliad* 7. 38—312. Hector having challenged a Greek champion, nine Greek chiefs offered themselves; lots were cast, and the honour fell to Ajax. Hector and Ajax fought till nightfall, when they were parted by heralds, and exchanged gifts (1029 n.).

1285 π. οὐ δραπέτην κ.τ.λ. The

ὑγράς ἀρούρας βῶλον, ἀλλ' ὅς εὐλόφον 1282  
 κυνῆς ἐμελλε πρῶτος ἄλμα κουφιεῖν;  
 ὃδ' ἦν ὁ πρᾶσσων ταῦτα, σὺν δ' ἐγὼ παρών,  
 ὁ δούλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς.  
 δύστηνε, ποῖ βλέπων ποῖ αὐτὰ καὶ θροεῖς; 1290  
 οὐκ οἶσθα σοῦ πατρὸς μὲν ὅς προῦφν πατῆρ  
 ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα;  
 Ἀτρεά δ', ὅς αὖ σ' ἔσπειρε, δυσσεβέστατον  
 προθέντ' ἀδελφῷ δαίπνον οἰκείων τέκνων;  
 αὐτὸς δὲ μητρὸς ἐξέφυς Κρήσσης, ἐφ' ἣ 1295  
 λαβὼν ἐπακτὸν ἄνδρ' ὁ φιτύσας πατῆρ  
 ἐφήκεν ἑλλοῖς ἰχθύσιν διαφθοράν.

1288 σὺν δ' ἐγὼ παρών] Vitelli conj. σὺν δ' ἐγὼ τι δρῶν. 1290 ποῖ L, etc.: ποῦ T.—αὐτὰ r, and Ald.: αὐτὸς L, made from αὐτῷ.—For ποῦ αὐτὰ Madvig conj. τοιαῦτα. 1291—1296 Nauck brackets these eight verses as spurious. He also suspects v. 1290. Verses 1293, 1294 had already been rejected by Moritz Schmidt (*Verisimilium*

ordinary κλῆρος was a stone or a potsherd, which its owner marked (*Il.* 7. 175 κλῆρον ἐσημειώσαντο ἑκάστος). Ajax did not seek to avoid being drawn by putting in, as his κλῆρος, a piece of damp earth, which would stick to the bottom of the helmet or fall to pieces. Such a κλῆρος is called *δραπέτης*, 'a ransacker,' because it eludes the ordeal. The allusion is to the story of Cresphontes. After the Dorian conquest of the Peloponnesus, he, Temenus, and the heirs of Aristodemus agreed to cast lots. The first was to have Argos; the second, Lacedaemon; the third, Messenia. Cresphontes wished to have Messenia. He therefore put a lump of earth, as his κλῆρος, into the voting urn. It broke to pieces, so that only the two other κλῆροι came out. (Apollod. 2. 8. 4 γῆς ἐτέβαλε βῶλον, ταύτης δὲ διαλυθείσης ἔδει τοὺς δύο κλήρους ἀναφανῆναι.) The scholiast remarks on the anachronism (*ἀνήκει τοῖς χρόνοις ἡ ἱστορία ἢ περὶ Κρεσφόντου*): so, too, does Eustathius (p. 361. 26).

ἐς μέσον καθέας. μέσον has been suspected; Nauck writes *κρωσσὸν* ('urn'). But the literal sense is simply, 'having cast down into the midst'—*the competitors being imagined as standing round the urn*. Cp. the phrases *ἐς μέσον τιθέναι*, *ἐς τὸ μέσον φέρον*, etc.

κυνῆς: *Il.* 7. 182 ἐκ δ' ἔθορον κλῆρος κυνῆς, ὃν ἀρ' ἤθελον αὐτοί, | Διαντος.—ἄλμα κουφιεῖν=ἄλμα κούφον ἀλείσθαι.

Cp. Eur. *El.* 860 οὐράνιον | πῆδημα κουφίζουσα.

1288 σὺν δ' ἐγὼ παρών. ταῦτα includes the combat with Hector, in which Teucer, of course, had no part; but he was the comrade of Ajax in the *τειχομαχία* (*Il.* 15. 436 ff.), as often on other occasions (*e.g.*, *Il.* 7. 266 ff.). For σὺν as adv., cp. 959.—δ δοῦλος: cp. 1260.

1290 δύστηνε: cp. 1203 *δύσμορος*.—ποῖ βλέπων, 'whither canst thou be looking?' *i.e.*, 'how canst thou be so blind?' [Not: 'in reliance on what?'—like *ἐἰς δ τι βλέπω* in 514.] We should distinguish this ποῖ βλέπων from πῶς βλέπων, 'with what face?' (*Ph.* 110: *O. T.* 1371 *ὀμμασι ποίους βλέπων*).—καὶ θροεῖς: καὶ emphasizes the verb: 'how canst thou utter the words?' Cp. *O. T.* 1129 ποῖον ἄνδρα καὶ λέγεις; Lys. or. 12 § 29 παρὰ τοῦ ποτε καὶ λήψασθε δίκην;

1291 f. Construe: οὐκ οἶσθα ἀρχαῖον Πέλοπα, ὅς σοῦ πατρὸς πατῆρ προῦφν, ὄντα βάρβαρον, Φρύγα; The phrase ἀρχαῖον Πέλοπα, 'Pelops of old,' indicates him as the founder of Agamemnon's royal house. Others take ἀρχαῖον adverbially with ὄντα βάρβαρον, 'a barbarian by origin.' But such a use of ἀρχαῖος is strange, and seems to be without parallel.—Φρύγα: the term is used invidiously, but is not incorrect. Sipylus, the legendary seat of Tantalus, father of Pelops, was in Maeonia, afterwards called Lydia; but Phrygia, in the older and larger sense, included that

no lump of moist earth, but such as would be the first to leap lightly from the crested helm! His were these deeds, and at his side was I,—the slave, the son of the barbarian mother.

Wretch, how canst thou be so blind as to rail thus? Knowst thou not that thy sire's sire was Pelops of old,—a barbarian, a Phrygian? That Atreus, who begat thee, set before his brother a most impious feast,—the flesh of that brother's children? And thou thyself wert born of a Cretan mother, with whom her sire found a paramour, and doomed her to be food for the dumb fishes?

*capita duo*, p. 26: 1861).

**1208 f.** The Aldine points thus:—'Ἀτρεά δ', δε αὐ σ' ἔσπειρε δυσσεβέστατον, | προθέντ' κ.τ.λ. In L a comma after *δυσσεβέστατον* has been added by a later hand.—προθέντ' προσθέντ' Pal. **1205** αὐτός L has γρ.

**1206** ἑπακτὸν F. W. Schmidt conj. ἐραστήν.—φιτεύσας τ' (T, etc.): φυτεύσας L, with A and most MSS., and Ald.—πατήρ Hermann writes σ' Ἀτρεὺς: G. Wolff conj. σ' ἀνήρ ('husband,' as opp. to ἑπακτὸν ἀνδρα).

region. (Cp. *Ant.* 824 where Niobe, daughter of Tantalus, is τὰν Φρυγίαν.) In *Her.* 7. 11 Xerxes speaks of Πέλοψ ὁ Φρύξ.

**1208 f.** *δυσσεβέστατον* could go with (1) Ἀτρεά, (2) σε, or (3) δείπων. As the guilt of *Atreus* is the point, (2) is less relevant, and (3) is perhaps best.—ἄδελφῷ Thyestes. Atreus, seeking revenge for certain grievous wrongs, feigned to have forgiven him, and bade him to a feast at Mycenae. There the flesh of three of his sons was set before Thyestes. In *Aesch. Ag.* 1591 Aegisthus (a son of Thyestes) says: Ἀτρεὺς προθύμως μᾶλλον ἢ φίλως πατρὶ | τῷμῳ, κρεουργὸν ἡμᾶρ εὐθύμως ἄγειν | δοκῶν, παρέσχε δαίτα παιδείων κρεῶν. Schol. *Eur. Or.* 812 (alluding to the Ἀτρεὺς ἡ Μυκηναῖα of Sophocles), τοὺς τρεῖς υἱοὺς τοῦ Θυέστου, Ἀγλαὸν Ὀρχόμενον καὶ Κάλειον, ἀποκτείνας παρέθηκεν εἰς τράπεζαν τῷ πατρὶ.

**1205 f.** *Κρήσης*: Aëropè, daughter of Catreus, king of Crete, a descendant of Minos. According to the legend which Sophocles follows here, Catreus found Aëropè with a paramour (a slave), and sent her to Nauplius, king of Euboea, charging him to drown her. Nauplius, however, spared her life, and she afterwards married Atreus. The scholiast on 1207 says that this was the story treated by Euripides in the *Κρήσσαι* (Nauck *Frag. Frag.* p. 501); with the difference, however, that Aëropè married Pleisthenes, not Atreus. The *Κρήσσαι* was produced in 438 B.C. (*Argum.* *Eur. Alc.*)

**1206** ἑπακτὸν, 'imported,' 'alien'; *Tr.* 259 στρατὸν.. ἑπακτὸν, cp. *O. C.*

1525 n.: *Eur. Ion* 592 πατὴρ τ' ἑπακτοῦ καὶ τὸς ὦν νοθαγενῆς (bastard son of the alien Xuthus): here, a paramour, as opposed to a lawful husband.

ὁ φυτεύσας πατήρ can mean only the father of Aëropè, Catreus. Now, according to the schol. on *Eur. Or.* 812, Sophocles (in a play not named there, but which was probably the Ἀτρεὺς ἡ Μυκηναῖα) somewhere described *Atreus* himself as drowning his false wife for a twofold crime,—adultery with Thyestes, and the theft of the golden lamb: τὴν γυναῖκα Ἀερόπην τιμωρεῖται κατ' ἀμφω... βίψας αὐτὴν εἰς τὴν θάλασσαν, ὡς φησὶ Σοφοκλῆς. Hence it has been proposed to change πατήρ into σ' Ἀτρεὺς (Hermann), or σ' ἀνὴρ (Wolff). A simpler correction would be, ὁ σ' ἐκθύσας πατήρ. But it cannot be assumed that Sophocles must have followed here the same version which he used elsewhere. In his *Ἀλκήης*, for example, he appears to have modified the version of the Ὀρεστέα which he adopts in his *Electra* (see *El.*, *Introd.*, p. xliii, n. 4). The story of Aëropè's detection by Catreus is effective for the purpose here, which is to represent Agamemnon as born of a mother who had sinned before his birth. Nor is that story necessarily inconsistent with the other, that she was false to Atreus, and was drowned by him.

**1207** ἐφῆκεν.. διαφθοράν, 'consigned her as a prey,' since he charged Nauplius to drown her,—though the charge was not executed. Schol.: ὁ πατήρ Ναυπλίῳ παρέδωκεν, ἐντειλόμενος ἀποκοντῶσαι· ὁ δὲ οὐκ ἐποίησεν.—Cp. *Eur. H. F.* 458 ἐτέκ-



τοιούτος ὦν τοιῶδ' ὀνειδίζεις σποράν;  
 ὃς ἐκ πατρός μὲν εἰμι Τελαμῶνος γεγώς,  
 ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν 1300  
 ἴσχει ξύνευνον μητέρ', ἣ φύσει μὲν ἦν  
 βασιλεια, Λαομέδοντος· ἔκκριτον δέ νιν  
 δώρημ' ἐκείνῳ ᾗδωκεν Ἀλκμήνης γόνος.  
 ἄρ' ὦδ' ἄριστος ἐξ ἀριστείων δυοῖν  
 βλαστῶν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος, 1305  
 οὓς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους  
 ὥθεις ἀθάπτους, οὐδ' ἐπαισχύνει λέγων;  
 εὔ νυν τόδ' ἴσθι, τοῦτον εἰ βαλεῖτέ που,  
 βαλεῖτε χῆμᾶς τρεῖς ὁμοῦ συγκεκίμενους.  
 ἐπεὶ καλὸν μοι τοῦδ' ὑπερπονουμένῳ 1310  
 θανεῖν προδῆλως μᾶλλον ἢ τῆς σῆς ὑπὲρ  
 γυναικός, ἣ τοῦ σου \*γ' ὁμαίμονος λέγω;

**1298** τοιῶδ'] τοιάδ' Mosq. b.—ὀνειδίζεις] In L the last letter (written c) has been added by S. **1301** μητέρ'] μητέρα L. **1303** δώρημ' ἐκείνῳ Brunck: δώρημα κείνῳ L, with most MSS., and Ald.: δώρημα 'κείνῳ γ.—ᾗδωκεν Heath: ᾗδωκεν MSS. and Ald. **1304** ἄριστος] Porson conj. ἀριστεύς.—ἀριστείων] made in L by the 1st hand from

ομεν ἡμᾶς· πολεμοῖς δ' ἐθρεψάμεν | ὕβ-  
 ρισμα κάπιχαρμα καὶ διαφθοράν.

ἄλλοις, traditionally explained as 'mute,' is a word of unknown origin. In Athen. 277 c this verse is quoted, and the question is raised whether any one before Sophocles had used the word: the answer is a quotation from a *Τιτανομαχία* (variously ascribed to Eumêlus or Arctînus), ἐν δ' αὐτῇ πλωτοὶ χρυσώπιδες ἰχθύες ἔλλοι: with the comment, ἐχαιρε δὲ Σοφοκλῆς τῷ Ἐπικῷ κύκλῳ. The form ἔλλοι occurs in Hes. *Scut.* 212 (ἐλλοπας ἰχθύς), and as a subst. ('fish') in the Alexandrian poets (*Lycophron* 598, 1375: *Nicander Alex.* 481). A third form, ἔλλοπος, is the epithet of ἰχθύς in *Empedocles*, v. 12. A desperate etymology is suggested in Athen. 307 c, from ἔλλεσθαι (as = εἰργεσθαι) and δψ, 'debarred from utterance.' Cp. *Aesch. Pers.* 578 σκύλλονται πρὸς ἀναύδων, ἐπὶ | παίδων τὰς ἀμάρτυν.

**1299** ἐκ πατρός μὲν, as if ἐκ δὲ μητρός were to follow, but the constr. changes; cp. *Tr.* 6 ἦτις πατρός μὲν κ.τ.λ. (where no δὲ follows).

**1300** ὅστις with causal force, 'one who..'.—τὰ πρῶτ', an adverbial cognate acc., like πάντ' ἀριστεύσας (*Ant.* 195).

**1301** ἴσχει, historic pres., referring

to a well-known fact (cp. *O. T.* 560 ἔρρει: *Ph.* 727 θεοῖς πλάθει).—φύσει μὲν: the antithesis is with ἔκκριτον δέ: as her birth was royal, so her beauty marked her out to be his prize.

**1302** βασιλεια: for the initial anapaest, cp. 1172.—Λαομέδοντος, his daughter; cp. 172 Διὸς Ἀρτεμῖς (n.). For the anapaest in the proper name, cp. *Ant.* 11, *O. C.* 507.—Apollo and Poseidon having been defrauded by Laomedon of their recompense for building the walls of Troy, the sea-god sent a dragon into the Troad. Hesione, the false king's daughter, was doomed to be sacrificed to the monster, when Heracles slew it, and saved her. He, too, was cheated by Laomedon of his promised reward (the horses given to Tros by Zeus); he sacked Troy, and gave Hesione to Telamon. (*Il.* 5. 638 ff.: *Pind. I.* 5. 27 ff.)

ἔκκριτον, chosen out of the spoil, and reserved as a special meed of honour: cp. *Aesch. Ag.* 954 (of Cassandra) αὐτῇ δέ, πολλῶν χρημάτων ἑξάερον | ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο. So in Latin *exsorts*, Verg. *Aen.* 8. 552 *Ducunt exsortem Aeneae* (equum).

**1304** ἄριστος combines the ideas of τὸ γενναῖον and τὸ εὐγενές: cp. 636 ἐκ

Being such, makest thou his origin a reproach to such as I am? The father from whom I sprang is Telamon, who, as prize for valour peerless in the host, won my mother for his bride, by birth a princess, daughter of Laomedon; and as the flower of the spoil was she given to Telamon by Alcmena's son.

Thus nobly born from two noble parents, could I disgrace my kinsman, whom, now that such sore ills have laid him low, thou wouldst thrust forth without burial,—yea, and art not ashamed to say it? Now be thou sure of this,—wheresoever ye cast this man, with him ye will cast forth our three corpses also. It beseems me to die in his cause, before all men's eyes, rather than for thy wife,—or thy brother's, should I say?

**ἀριστέων.** 1305 βλαστῶν] βλαστῶν L. 1307 λέγων] Burges conj. γελῶν (Eldike, 'γγελῶν): Erfurdt, ψέγων (as Blaydes and Hartung read): Schneidewin, βλέπων: Seyffert, πατῶν: Bergk, λεῶν (i.e., the Greek army). 1309 συγκειμένους] γρ. συνεμ- πόρου S in L. 1310 ὑπερπονούμενῳ] γρ. ὑπερπονουμένου id. 1311 προδήλως] Nauck would make this word change places with καλόν μοι in 1310.—For τῆς σῆς (which Nauck suspects), G. Wolff conj. βήσσαις ('in the glens,' referring to 720).—**ὑπέρ]** ὑπερ L, etc., and Ald. 1312 ἢ τοῦ σοῦ θ' ὁμαίμονος MSS. For τοῦ σοῦ θ',

πατρῴας ἦκων γενεᾶς ἀριστος. The conjecture **ἀριστέως** is needless, and is also less suitable, since it would imply a recognised rank which Teucer did not actually hold.—**ἀριστέϊον** is probably right; but **ἀριστέων** (see cr. n.) would be tenable (cp. 237 δύο... κριοῦς, *El.* 701 δύο] Δίβυες).

**τοὺς πρὸς αἵματος:** cp. *El.* 1125 ἢ φίλων τις ἢ πρὸς αἵματος (n.). Agamemnon had told Teucer to bring some free man to plead the cause of Ajax (1260 f.). Teucer asks, 'Why should it dishonour Ajax to have his cause pleaded by the son of Telamon and Hesione?' For the allusive plur., cp. 734, 1092.

**1306 ε. τοιοῖσδ' ἐν πόνουσι κεμ- ἐνους,** 'laid low (dead), amidst such troubles,'—i.e., self-slain, under circumstances of such horror. For **κειμένους** cp. *Ani.* 1174 καὶ τίς φονεῖ; τίς δ' ὁ κείμενος;—**ὠθεῖς:** cp. 1064 ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένους.—**οὐδ' ἐπαισχύνει λέγων,** sc. ὅτι ὠθεῖς. Agamemnon had not expressly repeated the prohibition of burial, but the whole drift of his speech was to confirm the doom pronounced by Menelaüs. It seems strange, then, that λέγων should have been so much suspected (cr. n.).—Cp. *Ph.* 929 οὐδ' ἐπαισχύνει μ' ὄρων.

**1308 ε. βλαίτε πον.** Though **ποι** would better bring out the notion of 'casting forth,' **πον** is also correct; cp.

*Ph.* 481 ἐμβαλοῦ μ' ὅπη θέλεις (not ὅποι, though *eis ἀντλίας* etc. follows).—**χῆμας τρεῖς,** Tecmessa, Eurysaces, and himself; all three are ready to perish in defence of the corpse. The child is still kneeling as a suppliant beside the body, and clinging to it (1180); his mother is near him. A scholiast in L understands the 'three' to be Agamemnon, Menelaüs, and Teucer—a theory which the word *ἡμᾶς* itself refutes. One of the later scholia, however, gives the right explanation.—**συγκει- μένους,** i.e. prostrate in death at his side (cp. 1306).

**1310 η. καλόν μοι,** as in *Ani.* 72 θάψω· καλόν μοι τοῦτο ποιούσῃ θανεῖν.—**ὑπερπονούμενῳ:** the only instance of this compound in the middle (as *προπονου- μένας* in *O. T.* 685 is also unique). The active *ὑπερπονεῖν* occurs in *O. C.* 345.—**προδήλως:** cp. 229 περίφαντος... θανεῖται. It is better to die in making a public protest against the wrong to Ajax, than to fall in battle for Helen's sake.

**τῆς σῆς... ἢ τοῦ σοῦ γ' ὁμαίμονος λέγω;** 'thy wife—or should I rather (γε) say, thy brother's?' Teucer speaks, with bitter scorn, as if he did not know or care to which of the brothers Helen belonged: at any rate, it is *their* war, and she is the pretext of it. Eustathius (p. 754. 21) thinks that this touch was suggested to Sophocles by the scornful phrases in which Achilles refers to the

- πρὸς ταῦθ' ὅρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σόν.  
ὥς εἴ με πημανεῖς τι, βουλήσει ποτὲ  
καὶ δειλὸς εἶναι μᾶλλον ἢ 'ν ἐμοὶ θρασύς. 1315
- ΧΟ. ἀναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς,  
εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει.
- ΟΔ. τί δ' ἔστιν, ἄνδρες; τηλόθεν γὰρ ἥσθόμην  
βοήν Ἀτρειδῶν τῷδ' ἐπ' ἀλκίμῳ νεκρῷ.
- ΑΓΑ. οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους, 1320  
ἀναξ Ὀδυσσεῦ, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως;
- ΟΔ. ποίους; ἐγὼ γὰρ ἀνδρὶ συγγνώμην ἔχω  
κλύοντι φλαῦρα συμβαλεῖν ἔπη κακά.
- ΑΓΑ. ἤκουσεν αἰσχρά· δρῶν γὰρ ἦν τοιαυτά με.
- ΟΔ. τί γάρ σ' ἔδρασεν, ὥστε καὶ βλάβην ἔχειν; 1325
- ΑΓΑ. οὐ φήσ' ἐάσειν τόνδε τὸν νεκρὸν ταφῆς  
ἄμοιρον, ἀλλὰ πρὸς βίαν θάψειν ἐμοῦ.
- ΟΔ. ἔξεστιν οὔν εἰπόντι τάληθῇ φίλῳ  
σοὶ μηδὲν ἦσσον ἢ πάρος \*ξυνηρετεῖν;

Bothe conj. τοῦ σοῦ γ' (and so Seyffert, with the further change of λέγω to λέχους): Bergk, σοῦ τοῦ θ': Dobree and Martin, σοῦ τοῦδ': Hermann writes, ἡ σοῦ σοῦ θ' (and so Hartung, with μέτα for λέγω). Wecklein (*Ar.* p. 77) would omit λέγω, and write ἡ τοῦ σοῦ ποτ' ἦν ὁμαίμονος: but in his ed. he gives, with Dindorf, ἡ τοῦ σοῦ

Atreidae, when he speaks of himself as ἀνδράσι μαρναμένος ὁάρων ἔνεκα σφετεράων, 'for their lady-loves' sakes,'—and asks, ἡ μούνοι φιλέουσ' ἀλόχους μερόπων ἀνθρώπων | Ἀτρεῖδαι; Teucer speaks, at any rate, in the same vein. The words of Eustathius prove that he read τῆς σῆς, and that he understood the text in the manner explained above: ὁ Σοφοκλῆς... ποιεῖ τὸν Τεύκρον λέγοντα τῷ Ἀγαμέμνονι ὅτι ὁ Ἄλκις διὰ τὴν αὐτοῦ γυναῖκα ἐν Τροίᾳ ἐμάχετο, ταυτὸν τι λογισάμενος τὸ διὰ τὴν αὐτοῦ καὶ διὰ τὴν τοῦ Μενελάου τοῦ ἀδελφοῦ.

For ἡ. λέγω (subjunct.), cp. Aesch. *Cho.* 1073 νῦν δ' αὖ τρίτος ἡλθέ ποθεν σωτήρ, | ἡ μόρον εἶπω;

1318 τοῦμόν, 'my interest': cp. *El.* 251 τὸ σὸν σπεύδουσ' ἄμα | καὶ τοῦμόν.

1318 ἐν ἐμοί: cp. 1092 ἐν θανοῦσιν ὕβριστής.

1316 f. καιρὸν, adv.: 34 f.—The sense of ξυνάψων here is shown by that of συλλύσων: i.e., the one means 'to help in tying a knot'; the other, 'to help in loosing it.' 'If thou hast come, not to make the tangle worse—not to embroil the

feud—but to aid in solving it.' συνάπτειν is also said of bringing opponents into conflict; Eur. *Suppl.* 479 ἐλπίς βροτοῖς κάκιστον, ἡ πολλὰς πόλεις | ξυνήψε: but here the metaphor is from a knot. Our word 'embroil' exactly fits συνάπτειν here, since its primary sense is 'to entangle' or 'perplex' (*embrouiller, embroglare*). (The phrase in *Ant.* 40 λόβου... ἡ φάπτουσα cannot properly be compared: see n. there.)

1318 f. The conciliatory temper of Odysseus is marked at once by the courteous form of address, ἄνδρες,—by the honourable patronymic Ἀτρειδῶν,—and by the designation of Ajax as ἀλκιμος.

βοήν Ἀτρειδῶν: he had first heard the voice of Menelaus (who made his exit at v. 1160), and then, after an interval, that of Agamemnon.

1320 f. οὐ γὰρ often introduces an indignant retort: *Ant.* 20 12. τί δ' ἔστι; ... | ἈΝ. οὐ γὰρ τάφον νῶν, κ.τ.λ. Cp. *Ar. Ach.* 576, *Pl.* 856, *Vesp.* 836.—κλύοντές ἐσμεν=κλύομεν: cp. 1062 ἐστὶ.. σθένων: 1324 δρῶν.. ἦν: 1330 εἶπν.. φρονῶν.—ἀρτίως is joined with the present

Be prudent, therefore, not for my sake, but for thine own also ; for, if thou harm me, thou wilt wish anon that thou hadst been a very coward, ere thy rashness had been wreaked on me.

*Enter ODYSSEUS.*

CH. King Odysseus, know that thou hast come in season, if thou art here, not to embroil, but to mediate.

OD. What ails you, friends? Far off I heard loud speech of the Atreidae over this brave man's corpse.

AG. Nay, King Odysseus, have we not been hearing but now most shameful taunts from yonder man?

OD. How was that? I can pardon a man who is reviled if he engage in wordy war.

AG. I *had* reviled him; for his deeds toward me were vile.

OD. And what did he unto thee, that thou hast a wrong?

AG. He says that he will not leave yon corpse ungraced by sepulture, but will bury it in my despite.

OD. Now may a friend speak out the truth, and still, as ever, ply his oar in time with thine?

ξυναίματος λέγω; Gomperz suggests ἡ τοιαῦδ' ὑπὲρ | γυναῖκός οἶαν τὴν ὁμαίματος λέγω. 1315 ἡ 'ν] made in L from ἡν. 1320 κλύοντες ἔσμεν] κλύοντες ἔσμεν L (the same accent in Ald.).

1323 φλαῦρα] φαῦλα Γ. 1325 τί γάρ σ'] In L the σ' has been added by S, who altered γάρ to γάρ.—βλάβῃ] Nauck conj. μομφήν.

1328 After τάληθῃ a letter has been erased; perhaps ι, as Dindorf thinks, comparing L's ἐναγῆι in *O.T.* 656, σαφῇι in *Ant.* 405.

1329 ξυνηρετεῖν Lobeck: ξυνηρεμεῖν Γ, L<sup>2</sup> (=Lb), Lc, T: ξυνηρετμεῖν L, not altered, I think, by S from ξυνηρεμεῖν, as

tense as in *El.* 347 λέγεις.. ἀρτίως ('you have just been saying').

1323 φλαῦρα. In phrases denoting censure or disparagement, writers of the classical age regularly use the form φλαῦρος, not φαῦλος: e.g., Her. 7. 10 § 7 φλαῦρος ἀκούειν: At. *Nub.* 834 καὶ μηδὲν εἶπες φλαῦρον ἄνδρας δεξιούς, *Lys.* 1044 φλαῦρον εἰπεῖν οὐδέεν: Antiphon or. 5 § 30 οὐτος μὲν οὐδὲν εἶπε περὶ ἐμοῦ φλαῦρον: Xen. *Cyr.* 8. 2. 12 μνησθῆναι.. περὶ Κίρου φλαῦρον τι: Isocr. or. 5 § 76 οὐδὲν ἂν λέγοι περὶ αὐτοῦ φλαῦρον: Dem. or. 20 § 13 οὐκ οἶδα οὐδὲ λέγω φλαῦρον οὐδὲν, *id.* § 102 οὐδὲν γὰρ φλαῦρον ἐρῶ σε: or. 21 § 208 περὶ ὧν οὐδὲν ἂν εἰποίμῃ πρὸς ὑμᾶς φλαῦρον ἐγώ: or. 22 § 12 ἵνα μηδὲν εἰπω φλαῦρον.—συμβάλλειν ταῖς κακά, to pit taunts against taunts, like συμβάλλειν μάχην, ἐριν (Eur. *Med.* 522), etc. Cp. Eur. *I.A.* 830 αἰσχροὺν δέ μοι γυναῖξι συμβάλλειν λόγους.—κακά, instead of repeating φλαῦρα: cp. 22 n.: *O.C.* 1501 σαφῆς μὲν ἀστῶν, ἐμφανὴς δὲ τοῦ ξένου.

1324 ἤκουσεν αἰσχροῖ: so *Ph.* 607 ὁ πάντ' ἀκούων αἰσχροῖ καὶ λωβήτ' ἐπη.—δρῶν γὰρ ἦν τοιαῦτά με: i.e., αἰσχροῖ ἐλεγέ με, since ἤκουσεν αἰσχροῖ implies ἐγὼ αἰσχροῖ ἐλεγον αὐτόν.

1325 ὥστε καὶ βλάβῃν ἔχειν (σε), so that you have actually been injured: cp. Aesch. *Eum.* 799 ὥς ταῦτ' Ὁρέστην δρῶντα μὴ βλάβας ἔχειν.—Not: 'What has he done so bad that it is fraught with harm?' (like Eur. *Ion* 1350 ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβῃν:).

1326 f. οὐ φῆς' ἔσειν.. ἀλλὰ.. θάψειν: cp. Her. 7. 104 οὐκ ἔῶν φεύγειν.. ἀλλὰ μένοντας.. ἐπικρατεῖν. So in *O.T.* 241 ὥθειν depends on αὐδῶ supplied from ἀπαυδῶ (*velo*) in 236.—ταφῆς ἀμοιρον, without its due μοῖρα of funeral rites. In *Ant.* 1071 ἀμοιρος (without ταφῆς) has this sense, the context sufficing to define it,—ἀμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.

1329 ξυνηρετεῖν is Lobeck's certain correction of the ms. reading, ξυνηρεμεῖν. The latter would be formed from an adj.

- ΑΓΑ. εἴπ' ἡ γὰρ εἶην οὐκ ἂν εὖ φρονῶν, ἐπεὶ 1330  
 φίλον σ' ἐγὼ μέγιστον Ἀργείων νέμω.
- ΟΔ. ἀκούε νυν. τὸν ἄνδρα τόνδε πρὸς θεῶν  
 μὴ τλῆς ἄθαρπτον ὧδ' ἀναλγήτως βαλεῖν.  
 μῆδ' ἡ βία σε μηδαμῶς νικησάτω  
 τοσόνδε μισεῖν ὥστε τὴν δίκην πατεῖν. 1335  
 καὶ μοι γὰρ ἦν ποθ' οὗτος ἐχθιστος στρατοῦ,  
 ἐξ οὗ κ'ράτησα τῶν Ἀχιλλείων ὅπλων.  
 ἀλλ' αὐτὸν ἐμπας ὄντ' ἐγὼ τοιόνδ' ἐμοὶ  
 οὐκ \*ἀντατιμάσαιμ' ἄν, ὥστε μὴ λέγειν  
 εἴν' ἄνδρ' ἰδεῖν ἄριστον Ἀργείων, ὅσοι 1340  
 Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.  
 ὥστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι.  
 οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους  
 φθείροις ἄν· ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι,  
 βλάπτειν τὸν ἐσθλόν, οὐδ' ἐὰν μισῶν κυρῆς. 1345

Dindorf reports; the τ seems clearly due to the 1st hand: see Autotype facsimile, p. 16a, line 1. Above *ξυνηρετεῖν* is the gloss *συμφωνεῖν*. *ξυνηρετεῖν* is also the reading of A and the other MSS., and Ald. 1330 εἴπ' ἡ γὰρ made in L from *ἐπεὶ γ' ἂν*, and barely legible; a later hand has written *εἴπ' ἡ γὰρ* in the margin. *ἡ που γ' ἂν* (with γρ. *εἴπ' ἡ γ' ἂν*) Γ: *εἴπ' ἡ γὰρ ἂν εἶην Δ*. 1332 νυν γοῦν Lips. b. 1335 τοσόνδε] τὸ σὸν δε L (σὸν corrected from σόν). It has been reported that L's original reading was τὸ σὸν δε: but (as can be seen in the Autotype facsimile, p. 16a, line 7)

*ξυνήρετος*, which does not occur, but which would be like *εὐήρετος*, etc. (*ἐρε-μὸν*, oar). *ξυνηρετεῖν* is formed from *ξυνηρέτης* (*ἐρέτης*, oarsman), a word recorded by Photius, who explains it by *σύμφωνος*, and compares *ἀντηρέτης* (Aesch. *Theb.* 283 *ἀντηρέτας ἐχθροῖσι*). In Eur. fr. 776. 3 (from Stobaeus *Flor.* 93. 2), ἀρ' ὁλος αὐτοῖς οὐ τι τυφλὸς *συνηρεφεῖ*, Meineke restored *συνηρετεῖ*. In Eur. fr. 282. 7 the best texts of Athenaeus (413 D) have οὐδ' αὖ πένεσθαι καὶ *ξυνηρετεῖν τύχαις*, though Schweighäuser, following Valckenār, gave *ξυνηρετεῖν*: the true reading there, however, is found in Galen's quotation of the verse (vol. I. p. 23), viz., *κάξυνηρετεῖν*. [Hesychius gives *ξυνηρετῆσεις· συνήσεις· συζυγήσεις*. Lobeck proposed to read *ξυνηρετῆσεις*: but the interpretation by *συζυγήσεις* seems rather to favour a conjecture (Ruhnken's?) mentioned in Alberti's ed. of Hesychius, vol. II. p. 707, *ξυναρτίσεις*.]

For the metaphor, cp. *Ani.* 541 *ξύμπλουν* (n.). In Aesch. *Ag.* 842 the king says of Odysseus, *ξευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος*.

1330 ἡ γὰρ εἶην οὐκ ἂν εὖ φρονῶν, sc. *εἰ μὴ ἐξείη σοι εἰπεῖν*. For the elliptical use of *οὐ γὰρ*, cp. *O. T.* 82, 318 (and Append. to *O. T.*, p. 221): Thuc. I. 11. § 4 *δῆλον δέ (sc. ὅτι μάχῃ ἐκράτησαν)· τὸ γὰρ ἔρμα... οὐκ ἂν ἐτειχίσαντο*.—For the place of *οὐκ* after *εἶην*, cp. 1140.

1331 φίλον... μέγιστον, as in *Ph.* 585 *οὗτος δέ μοι φίλος μέγιστος*: *El.* 46 *μέγιστος... δορυξένων*.

1332 τλῆς: cp. 411 *ἐτλη*, and 1384. —*βαλεῖν* = *προβαλεῖν*, as in 1308.

1334 εἰ ἡ βία. The definite article indicates that *βία* is a half-personified agency, as *νικησάτω* also implies: 'violence' is here the impulse which may tempt a strong man to abuse his strength. A parallel to this use of *ἡ βία* occurs in a fragment of the tragic poet Moschion (fr. 6. v. 15 in Nauck *Trag. Frag.* p. 814),

AG. Speak: else were I less than sane; for I count thee my greatest friend of all the Greeks.

OD. Listen, then. For the love of the gods, take not the heart to cast forth this man unburied so ruthlessly; and in no wise let violence prevail with thee to hate so utterly that thou shouldst trample justice under foot.

To me also this man was once the worst foe in the army,—from the day that I became master of the arms of Achilles; yet, for all that he was such toward me, never would I requite him with indignity, or refuse to avow that, in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles. It were not just, then, that he should suffer dishonour at thy hand; 'tis not he, 'tis the law of Heaven that thou wouldst hurt. When a brave man is dead, 'tis not right to do him scathe—no, not even if thou hate him.

there has been no erasure of an accent on δε. **1337** 'κράτῃσα] κράτῃσα MSS. and Ald.—Nauck thinks this v. spurious. **1338** In L the σ of ἐμπας has been added by S.—ἐμπας γ. **1339** οὐκ ἀντατιμάσαιμ' Bothe: οὐκ οὖν ἀτιμάσαιμ' L (οὖν made from ἀν by an early hand). A few MSS., including Γ and Pal., have οὐκ ἀν ἀτιμάσαιμ', which Triclinius corrected by reading οὐκ ἀν γ'. But the prevalent reading was οὐκ οὖν (as A and Ald.), or οὐκ οὖν. Döderlein proposed οὐ κἀν ἀτιμάσαιμ': Elmsley, οὐ τάν, as Seyffert and Blaydes read: Rauchenstein, οὐχ ὧδ'. **1344** εἰ θάνοι] Wunder writes εἰ θάνῃ.

where he is describing the primitive life of mankind;—ἦν δ' ὁ μὲν νόμος | ταπεινός, ἡ βία δὲ σύνθρονος Διὶ.—πατεῖν: cp. *Ant.* 745 τιμάς γε τὰς θεῶν πατῶν.

**1336 f.** ἐχθιστος, 'my worst foe,'—the active and passive senses being blended.—κράτῃσα: cp. 308' θώπτεν.

**1338 f.** ἐμπας = ὅμως, as in 122, where καίπερ is added to the participle.

ἀντατιμάσαιμ'. The choice lies between this correction by Bothe of L's οὐκ ἀν ἀτιμάσαιμ', and Elmsley's οὐ τάν ἀτιμάσαιμ'. The best reason for preferring ἀντατιμάσαιμ' is a palaeographical one, viz., that a change of ΟΥΤΑΝ into ΟΥΚΑΝ (T into K) is rather less probable than a loss of T in ΟΥΚΑΝ(Τ)ΑΤΙΜΑΣΑΙΜ, seeing that ἀτιμάζω was a familiar word, while ἀντατιμάζω was unfamiliar. There is no force in the objection that ἀντ- in the compound is unfitting (since Ajax had not 'dishonoured' Odysseus); the reciprocity marked by ἀντ- is simply that of overt hostility. As to the οὐκ οὖν (or οὐκ οὖν) of the later MSS., it was evidently a makeshift, only less feeble than the Triclinian οὐκ ἀν γ'.

ἀντατιμάζω occurs nowhere else, but is formed like ἀνταδικεῖν.

**1340** ἔν' ἀνδρ' . . ἄριστον: cp. *Ph.* 1344 'Ελλήνων ἔνα | κριθέντ' ἄριστον. See also *O. T.* 1380 (n.), *O. C.* 563 (n.).

**1341** πλὴν Ἀχιλλεύς. The rank of *heros* ab *Achille secundus* (*Hor. Sat.* 2. 3. 193) is ascribed to Ajax in the *Iliad* (2. 768 f., 17. 279 f.), and by later poets; Alcaeus fr. 48 *Alav*, τὸν ἄριστον πέδ' Ἀχιλλεῖα: *Pind. N.* 7. 27 κράτιστον Ἀχιλλεύς ἀπερ'.

**1343** τοὺς θεῶν νόμους. The injury done will not be to the senseless clay, but rather to the *νέργεροι θεοί*, to whom the dead belong (*Ant.* 1070), and to their unwritten laws, 'which live for ever' (*ib.* 456). Cp. 1129 f.

**1344 f.** τὸν ἐσθλὸν ἄνδρα is object to βλάπτειν. Some take τὸν ἐσθλὸν as subject, and ἄνδρα alone as object. But (a) the *merit* of the dead man comes into account here; cp. 1355; and (b) οὐ δίκαιον puts the precept on the broadest ground; it is not merely a point of honour for the ἐσθλός.—εἰ θάνοι: for the opt. in general statement, cp. 521 εἰ . . πάθοι (n.).

- ΑΓΑ. σὺ ταῦτ', Ὀδυσσεύ, τοῦδ' ὑπερμαχεῖς ἐμοί;  
 ΟΔ. ἔγωγ' ἐμίσουν δ', ἥνικ' ἦν μισεῖν καλόν.  
 ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεμβῆναί σε χρή;  
 ΟΔ. μὴ χαῖρ', Ἀτρεΐδῃ, κέρδεσιν τοῖς μὴ καλοῖς.  
 ΑΓΑ. τόν τοι τύραννον εὖσεβεῖν οὐ ῥάδιον. 1350  
 ΟΔ. ἀλλ' εὖ λέγουσι τοῖς φίλοις τιμὰς νέμειν.  
 ΑΓΑ. κλύειν τὸν ἐσθλὸν ἄνδρα χρή τῶν ἐν τέλει.  
 ΟΔ. παῦσαι· κρατεῖς τοι τῶν φίλων νικώμενος.  
 ΑΓΑ. μέμνησ' ὁποῖω φῶτι τὴν χάριν δίδως.  
 ΟΔ. ὃδ' ἐχθρὸς ἀνὴρ, ἀλλὰ γενναῖός ποτ' ἦν. 1355  
 ΑΓΑ. τί ποτε ποήσεις; ἐχθρὸν ὧδ' αἰδεῖ νέκυν;  
 ΟΔ. νικᾷ γὰρ ἀρετῇ με τῆς ἐχθρας πολύ.

**1346—1369** Nauck thinks with Leeuwen that the order of the verses in this stichomuthia was originally as follows: 1346, 1347, 1358—67, 1348—57, 1368, 1369. **1347** ἔγωγ' ἐμίσουν δ'... καλόν] ἔγωγ' ἐμίσουν ἥνικ' ἦν μισεῖν δέον Lips. b. **1348** σε χρή] Leeuwen conj. με χρή, which Nauck and Mekler receive. **1352** Eustath. p. 800. 9 quotes thus, τὸν ἐσθλὸν ἄνδρα χρή κλύειν τῶν ἐν τέλει. So, too, schol. on *Il.*

**1346** ταῦτ', adverbial cognate acc. with ὑπερμαχεῖς: so *O. T.* 264 ἀνθ' ὧν ἐγὼ τὰδ', ὥσπερ τοῦμοῦ πατρός, | ὑπερμαχοῦμαι (where τὰδ' is the reading of the MSS., and τοῦδ' only a conjecture).

**1347** ἔγωγ' cp. 104.—ἥνικ' ἦν μισεῖν καλόν: i.e., while he was a living and a sane foe. Even before his death, the demented Ajax had won the pity of Odysseus (121).

**1348** οὐ γάρ: cp. 1320.—προσεμβῆναι: προσ- refers to ἐμίσουν: 'in addition to'—in continuation of—that former enmity. Cp. *El.* 456 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδῖ. Aesch. *Ag.* 884 ὥστε σύγγονον | βροτοῖσι τὸν πεσόντα λακτίσαι πλεόν. Sopater (in Walz *Rhet. Graec.* IV. 550) remarks that it is characteristic of Athenians, τοῖς πρότερον ἡδικηκόσι κειμένοις ὑστερον μὴ ἐπεμβαίνειν: as Aristophanes says of himself (alluding to Cleon), κοῦκ' ἐτόλμησ' αἰθῆς ἐπεμπεῖν αὐτῷ κειμένῳ. So Plut. *Flam.* 21 (speaking of Scipio's conduct towards Hannibal after Zama) οὐδὲν ἐπετόλμησεν, οὐδ' ἐπενέβη τῇ τύχῃ τοῦ ἀνδρός.

**1349** Ἀτρεΐδῃ is propitiatory (cp. 1319).—κέρδεσιν τοῖς μὴ καλοῖς. The κέρδη meant are unworthy personal triumphs,—assertions of power which violate some higher law. It is in the same sense that Teiresias replies to Creon's taunt against the μαυτικὸν γένος,—τὸ δ' ἐκ τυρ-

άνων αἰσχροκέρδειαν φιλεῖ (*Ant.* 1056). Cp. Moschion fr. 7. 1 τί κέρδος οὐκέτ' ὄντας ὑβρίζειν νεκρούς;

**1350** τόν τοι τύραννον εὖσεβεῖν οὐ ῥάδιον. This is the first symptom that Agamemnon's resolve has been shaken: he feels dimly that there is a conflict of duties. As a king, he must uphold the common weal, and punish treason (such as Ajax seemed guilty of). It is εὖσεβες to do that. But what if, in doing so, he violates εὖσεβεια on another side,—that represented by the θεῶν νόμοι of which Odysseus spoke (1343)? A somewhat similar utterance of Agamemnon, when perplexed by the demands upon him, occurs in fr. 481: οὐ γάρ τις ἂν δύναιτο πρῶράτης στρατοῦ | τοῖς πᾶσιν εἶξαι καὶ προσαρκέσαι χάριν.

**1351** ἀλλ' εὖ λέγουσι. If it is not easy for a king to see his course of duty clearly, he can at least pay regard to his friends, when they offer good advice; as Haemon says to Creon, καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν (*Ant.* 723).—τιμὰς νέμειν: for the plur., cp. *El.* 355 τῷ τεθνηκότι | τιμὰς προσάπτειν (where the sense is simply 'to honour,' not, 'to render rites').

**1352** κλύειν τὸν ἐσθλὸν ἄνδρα: i.e. 'An ἐσθλὸς ἀνὴρ, such as thou art, ought to defer to his king, instead of seeking to overrule him.' The words seem also to

- AG. *Thou*, Odysseus, thus his champion against me?  
 OD. I am; yet hated him, when I could honourably hate.  
 AG. And shouldst thou not also set thy heel on him in death?  
 OD. Delight not, son of Atreus, in gains which sully honour.  
 AG. 'Tis not easy for a king to observe piety.  
 OD. But he can show respect to his friends, when they counsel well.  
 AG. A loyal man should hearken to the rulers.  
 OD. Enough:—the victory is thine, when thou yieldest to thy friends.  
 AG. Remember to what a man thou showest the grace.  
 OD. Yon man was erst my foe, yet noble.  
 AG. What canst thou mean? Such reverence for a dead foe?  
 OD. His worth weighs with me far more than his enmity.

10. 224 (*Anecd. Paris.* 3 p. 87. 5). **1353** παῖσαι] Markland conj. πάσαις (*sc. ψήφοις*). **1355** ἀνῆρ] ἀνὴρ MSS.—Brunck, ἀνὴρ δδ' ἐχθρός. **1357** ἀρετῇ] In L the 1st hand wrote ἡ ἀρετῇ: this has been corrected into ἀ'ρετῇ. Other MSS. have ἡ ἀρετῇ (I, etc.), or ἡ 'ρετῇ (A, etc., and so Ald.).—με] G. Wolff conj. γε, or τὰ: Blaydes adopts the latter.—πολύ] πλέον Lips. b.—Nauck conj. πάρος: Mækler, νικᾷ γὰρ ἀρετῇ με' τῆς δ' ἐχθρας ὅλις.

glance at the alleged disloyalty of Ajax. Cp. *Ani.* 666 ἄλλ' ὃν πόλις στήσσει, τοῦδε χρὴ κλύειν. *Ph.* 925 τῶν γὰρ ἐν τέλει κλύειν | τό τ' ἐνδικόν με καὶ τὸ συμφέρον ποιεῖ.—For τῶν ἐν τέλει, see *Ani.* 67 n.

**1353** παῖσαι is said in a gentle and kindly tone; 'Be content; you have the best of it,—it is your own true interest that prevails,—when you allow yourself to be overruled by a prudent friend.' Cp. 330, 484: *Aesch. Ag.* 941 ΚΑ. τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει. | ΑΓ. ἡ καὶ σὺ νικῆν τήνδε δῆριος πλεῖς; | ΚΑ. πιθοῦ' κρατεῖς μέντοι παρὲς ἐκὼν ἐμοί [vulg. κράτος.. πάρες γ']. *Isocr.* or. 9 § 44 πολλὰ μὲν τῶν χρωμένων ἡττώμενος (often yielding to his familiar friends), πάντα δὲ τῶν ἐχθρῶν περιγυγνόμενος.—τῶν φίλων: for the gen., cp. *Eur. Med.* 315 κρείσσονων νικώμενοι: *Ar. Nuθ.* 1087 ἦν τοῦτο νικηθῆς ἐμοῦ.

**1355** ποτέ refers to ἐχθρός as well as γενναῖος. The feud dated, indeed, only from the δῖλων κρίσις (1337): but ποτέ means merely, 'in his lifetime.'

**1356** ἐχθρόν δδ' αἰδεῖ νέκυν; Agamemnon's case is now hopeless; he has allowed Odysseus to narrow the argument down to a personal question,—just as Teucer did with Menelaüs (1134 n.).

**1357** νικᾷ γὰρ: 'Yes, for with me his worth is far more potent—weighs far more—than his enmity.' τῆς ἐχθρας is a genitive of comparison, depending on the notion of superiority contained in νικᾷ: = ἡ ἀρετῇ πολὺ κρείσσων ἐστὶ μοι τῆς ἐχθρας. There is no parallel for such a genitive after νικᾷ: but it is quite intelligible, and seems not too bold for the poet's style. (*Eustathius* p. 842. 10 takes τῆς ἐχθρας as depending on πολὺ:—καινὴς τὸ πολὺ ἀντὶ τοῦ πλέον ληφθέν.)

It is very improbable that the text is corrupt. The context in verses 1355 f. at once proves that the words ἀρετῇ and ἐχθρας are genuine; and the article before ἀρετῇ confirms τῆς. As νικᾷ also is presumably sound, the fault, if any, would have to be sought in πολὺ, for which neither πλέον nor πάρος is a tolerable substitute; or else in με. Now in a reply to the question, ἐχθρόν ὦδ' αἰδεῖ νέκυν; we should expect some reference by Odysseus to his own feeling; and v. 1358 (τοιοῦδε μέντοι φῶτες κ.τ.λ.) further indicates that in the preceding verse he actually did refer to himself. Hence the only correction of με which would solve the difficulty of the genitive, viz. τὰ, is unsatisfactory.



- ΑΓΑ. τοιοῖδε μέντοι φῶτες ἔμπληκτοι βροτῶν.  
 ΟΔ. ἡ κάρτα πολλοὶ νῦν φίλοι καὺθις πικροί.  
 ΑΓΑ. τοιούσδ' ἐπαινεῖς δῆτα σὺ κτᾶσθαι φίλους; 1360  
 ΟΔ. σκληρὰν ἐπαινεῖν οὐ φιλῶ ψυχὴν ἐγώ.  
 ΑΓΑ. ἡμᾶς σὺ δειλοὺς τῇδε θῆμέρα φανεῖς.  
 ΟΔ. ἀνδρας μὲν οὖν Ἑλλήσι πᾶσιν ἐνδίκους.  
 ΑΓΑ. ἀνωγας οὖν με τὸν νεκρὸν θάπτειν ἔαν;  
 ΟΔ. ἐγωγε· καὶ γὰρ αὐτὸς ἐνθάδ' ἵζομαι. 1365  
 ΑΓΑ. ἡ πάνθ' ὁμοία πᾶς ἀνὴρ αὐτῷ πονεῖ.  
 ΟΔ. τῷ γάρ με μᾶλλον εἰκὸς ἢ 'μαυτῷ πονεῖν;  
 ΑΓΑ. σὸν ἄρα τοῦργον, οὐκ ἐμὸν κεκλήσεται.  
 ΟΔ. ὡς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει. 1369

**1358** ἔμπληκτοι] ἐκπληκτοι Ien., and so Ald.—βροτῶν L (with οἷς written above by a late hand), Pal., T, etc., and Ald.: βροτοῖς A, with D, Harl., and several others.—Wecklein conj. *τρόπων* (as a gen. of relation, 'in their character'). **1360** δῆτα] made in L from δῆ, by a later hand.—σὺ κτᾶσθαι] *συγκτᾶσθαι* Aug. c.—For δῆτα σὺ κτᾶσθαι Nauck conj. *δῆ σὺ καὶ κτήρη* (κτῆσει). **1362** δειλοὺς] L has *ει* in an erasure (from *ι*).—τῇδε θῆμέρα] *τῇδε θ' ἡμέρα* L (the *ι* subscript from a late hand). Cp. 756.—τῇδ' ἐν ἡμέρα Erfurd.—φανεῖς made in L by a late hand from *φανείσ*.—G. Wolff writes *φανείς*; (interrogative.) **1366—1369** These four verses are suspected by Morstadt. **1366** ὁμοία L (corrected by a late hand from *δμοία*), with most mss., and

**1358** τοιοῖδε . . φῶτες . . βροτῶν: 'such men, however, are the unstable of mankind';—such, namely, as relent like Odysseus. βροτῶν, L's reading, is strongly confirmed by the exactly similar pleonasm in *O. C.* 280 f., *φυγὴν δὲ τοῦ μήπω γενέσθαι φωτὸς ἀνοσίῳ βροτῶν*. Cp. also *Od.* 17. 587 *οὐ γὰρ πῶ τινας ὧδε καταθυγῶν ἀνθρώπων | ἀνέεις κ.τ.λ.*: 23. 187 *ἀνδρῶν δ' οὐ κέν τις ζωὸς βροτός*. The *v. l.* βροτοῖς would be an ethic dat., 'in men's judgment' (cp. 1363). It has more point than its rival: but this seems a case in which a tenable reading, with the stronger evidence on its side, should be preferred to a more attractive variant.

ἔμπληκτοι (from *ἐμπλήσσω*, to 'rush' or 'dash' in), 'impulsive,' with the notion of 'inconstant': Eur. *Trö.* 1205 (*αἱ τύχαι*) *ἐμπληκτοὺς ὡς ἀνθρώπους, ἄλλοτ' ἄλλοτε | πηδῶσι*. Plat. *Lys.* 214 C *μηδέποτε ὁμοίους μηδ' αὐτοὺς αὐτοῖς εἶναι, ἀλλ' ἐμπλήκτους τε καὶ ἀσταθμήτους*. Plut. *Eumenes* 3 *ἐμπληκτον ὄντα καὶ φορὰς μεσ-τὸν ἀβεβαίου καὶ ὀξείας*.

**1359** καὺθις: *adhis* = 'afterwards,' as in *Tr.* 270, *Ani.* 1204.—πικροί, *infensi*: Aesch. *Cho.* 234 *τοὺς φιλότατους γὰρ οἶδα νῦν ὄντας πικρούς*. Cp. *O. C.* 615 *τὰ τερπνὰ*

*πικρὰ γίγνεται καὺθις φίλα*: and above, 679 ff.

Odysseus is here replying to the taunt that he is *ἐμπληκτος*, inconstant. 'It is common enough for friendship to turn into bitterness. When, therefore, I forget the later enmity of Ajax, and remember only his good service, I am merely condoning a very ordinary change.' There is also a gentle hint that Agamemnon, who had professed so much *φίλα* (1331), is becoming a little *πικρός*.

**1360** τοιούσδ'. Agamemnon retorts: 'Do you recommend, then, friends who change as Ajax did?'—*ἐπαινῶ* with inf., as in *El.* 1322, *O. C.* 664 f.

**1361** ἐπαινεῖν: Odysseus borrows the other's word only in order to parry his question.—*σκληρὰν . . ψυχὴν*: this phrase denotes the stubborn *fortitude* of Heracles in *Tr.* 1260 (n.).

**1362** δειλοὺς . . φανεῖς, make us appear so to men. Cp. 1020 *φανείς* (n.).—*τῇδε θῆμέρα*: 756 n. He is now ready to yield, and hesitates only from fear of public opinion.

**1363** μὲν οὖν, *immo*: *O. T.* 705.—Ἑλλήσι, ethic dat.: 1282 (n.).

**1365** ἐγωγε: cp. 104, 1347.—*ἐνθάδ'*

- AG. Nay, such as thou are the unstable among men.  
 OD. Full many are friends at one time, and foes anon.  
 AG. Dost thou approve, then, of our making such friends?  
 OD. 'Tis not my wont to approve a stubborn soul.  
 AG. Thou wilt make us appear cowards this day.  
 OD. Not so, but just men in the sight of all the Greeks.  
 AG. So thou wouldst have me allow the burying of the dead?  
 OD. Yea: for I too shall come to that need.  
 AG. Truly in all things alike each man works for himself!  
 OD. And for whom should I work rather than for myself?  
 AG. It must be called thy doing, then, not mine.  
 OD. Call it whose thou wilt, in any case thou wilt be kind.

Ald.: *δμοια* Ien., Mosq. b.—*πονεί*] *φρονεί* Γ: *φιλεῖ* Ien., Mosq. b. 1367 *πονείν*] L has *φρο.* written above, but with a line drawn through it. *φρονεῖν* Γ. 1368 *ἀρα* A, etc., and Ald.: *ἀρα* L.—Porson (on Eur. *Ph.* 1366) conj. *σὺν γ' ἀρα* (some of the later MSS. having *σὺν γὰρ ἀρα*): Elmsley, *σὺν τὰρα* (and so Hermann). 1369 *ποίησις*] *ποήσησ* L (made from *ποιήσις*).—*πανταχῇ*] *πανταχῆ* L, etc.: *πανταχοῦ* A, etc., and Ald.—*χρηστός γ' ἔσει*] In L the 1st hand wrote *χρηστὸς ἔση*: an early hand (perhaps S) has inserted γ', but without altering the accent on *ὄσ*, which is, indeed, a mere dot. (Γ, Harl., and others also omit γ'.)—F. W. Schmidt conj. *ὅς ἂν ποιήσῃ* (not -ης), *πανταχῇ χάρις γε σή*: Wecklein (*Arts* p. 29), *ὅς ἂν ποιήσῃ, πανταχῇ χρηστός σὺ γ' εἴ*.

*ἔσομαι*, sc. *τὸ θάπτεσθαι*. Cp. *O. T.* 1158 *ἀλλ' εἰς τόδ' ἤξει*, sc. *εἰς τὸ δλέσθαι*. Eur. *H. F.* 1356 *ἐς τοῦθ' ἰκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν*. Here *ἐνθάδε* = *ἐκείσε*: cp. *Ph.* 304 *οὐκ ἐνθάδ' οἱ πλοῖ* (= *δεῦρο*).

1366 *ἢ πάνθ' ὁμοια*. Many editors place a colon after *ὁμοια*, explaining the phrase as a proverb: 'It is always so: every man works for himself.' One of the later scholia gives this view: *ὧτως πάντα τὰ ἀνθρώπινα ὁμοια· πᾶς γὰρ ἀνθρώπος τὴν ἑαυτοῦ πραγματεύεται σωτηρίαν*. (Cp. Terence *Phormio* 264 *ecce autem similia omnia: omnes congruunt* etc.) This may be right; but the somewhat homely proverb seems rather too abrupt here for Sophocles. I still prefer the simpler view that *ὁμοια* is adverbial: 'in all things alike every man works for himself.' Even in the matter of giving burial to another man a selfish motive enters. For *αὐτῷ* as dat. of interest with *πονεί*, cp. Eur. *H. F.* 388 *Μυκηναῖω ποῶν τυράννῳ*.—Some understand, 'every man does deeds like himself,'—works in his characteristic way,—meaning that Odysseus is, as usual, *φίλαυτος*. This seems too artificial.

1367 *τῷ γὰρ με μᾶλλον* κ.τ.λ. Odysseus frankly accepts the imputation of selfishness, which helps his cause by making the favour seem done to him. Cp. *Ant.* 736 *ἀλλω γὰρ ἢ ἡμῶι χρή με τῆσδ' ἄρχειν χθονός*;

1368 *σὺν* appears better than *σὺν γ'* here: the *σὺν γὰρ ἀρα* in a few of the inferior MSS. was probably a conjectural attempt to restore the metre, when *ἀρα* had become *ἀρα*.

1369 *ὡς ἂν ποιήσῃ*, i.e., whether you make the deed your own, or merely consent to others doing it. For *ὡς ἂν*, 'in whatever way,' cp. Plat. *Legg.* 881 D *κολαζόντων αὐτὸν . . ὡς ἂν ἐθέλωσι*: *Symp.* 181 A *ἐν τῇ πράξει, ὡς ἂν πραχθῇ, τοιοῦτο ἀπέβη*: *Crat.* 424 E *ὡς ἂν, οἶμαι, δοκῇ ἐκάστη ἢ εἰκὼν δεῖσθαι ἐκάστου φαρμάκου*. Apoll. Rhod. 2. 345 *καὶ τὰ μὲν ὡς κε πέλῃ, τὼς ἔσσεται*. Elsewhere in Sophocles *ὡς ἂν* = 'in order that': 655; *O. T.* 329; *O. C.* 72; *Ant.* 215; *Ph.* 129, 826; fr. 816; fr. 1019. 11.—*πανταχῇ*, 'in every case': cp. 1241; *Ant.* 634 *πανταχῇ δρώντες*, 'however we act' (n.).—*χρηστός γ'*, good and kind, *at least*,—even if only passive in the matter.

- ΑΓΑ. ἀλλ' εὖ γε μέντοι τοῦτ' ἐπίστασ', ὡς ἐγὼ σοὶ μὲν νέμοιμ' ἂν τῆσδε καὶ μείζω χάριν· οὗτος δὲ κάκει κἀνθάδ' ὦν ἐμοιγ' ὁμῶς ἐχθιστος ἔσται. σοὶ δὲ δρᾶν ἐξεσθ' ἃ \* χρῆς. 1370
- ΧΟ. ὅστις σ', Ὀδυσσεύ, μὴ λέγει γνώμη σοφὸν φῦναι, τοιοῦτον ὄντα, μῶρός ἐστ' ἀνὴρ. 1375
- ΟΔ. καὶ νῦν γε Τεύκρῳ τὰπὸ τοῦδ' ἀγγέλλομαι, ὅσον τότ' ἐχθρὸς ἦ, τοσόνδ' εἶναι φίλος. καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω, καὶ ξυμπονεῖν καὶ μὴδὲν ἐλλείπειν \* ὅσων χρῆ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς. 1380
- ΤΕΤ. ἀριστ' Ὀδυσσεύ, πάντ' ἔχω σ' ἐπαινέσαι λόγοισι· καί μ' ἔψευσας ἐλπίδος πολὺ. τούτῳ γὰρ ὦν ἐχθιστος Ἀργείων ἀνὴρ μόνος παρέστης χερσίν, οὐδ' ἔτλης παρῶν θανόντι τῷδε ζῶν ἐφυβρίσαι μέγα, 1385 ὡς ὁ στρατηγὸς οὐπιβρόντητος μολῶν αὐτός τε χῶ ξύναιμος ἠθελησάτην

1372 ἐμοιγ'] ἐμοὶ δ' Γ, Δ.—ὁμῶς Α, with most mss. and Ald. (in L ὁμῶς has been made by a late hand from ὁμῶς): ὁμῶς r. 1373 χρῆς Dindorf: χρῆ mss. 1374 ὅστις σ'] In L the first hand wrote ὅστις (without σ'): an early hand has inserted a very small σ after ι, and added an apostrophe.—γνώμη L, γνώμην Pal., Dresd. b. 1376 νῦν γε] νῦν δὲ Δ.—ἀγγέλλομαι] In L the

1370 ἀλλ' εὖ γε μέντοι. Here ἀλλά = 'well,' μέντοι = 'however,' and γε emphasises εὖ. Cp. *Ty.* 1107 ἀλλ' εὖ γέ τοι τόδ' ἴσται. We find ἀλλά... μέντοι in *Ph.* 524. The combination γε μέντοι is frequent (*O. T.* 442 n.).

1372 κάκει κἀνθάδ' ὦν, in the shades, as upon earth: for ἐκεῖ, cp. 855 (n.). *Ant.* 75 (πλείων χρόνος) οὐ δέ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. For the parataxis (= 'there, as he was here'), cp. *Ar. Ran.* 82 ὁ δ' εὐκολος μὲν ἐνθάδ' εὐκολος δ' ἐκεῖ.

1373 χρῆς. For χρῆ, χρῆς, see on *Ant.* 887 εἴτε χρῆ θανεῖν | εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη (where ζῶσα excludes χρῆ). Here, as in *El.* 606 κήρυξέ μ' εἰς ἀπαντας, εἴτε χρῆς κακῇ, χρῆ is not impossible, but is so much less suitable than χρῆς that the latter may be considered certain.

1376 ε. τὰπὸ τοῦδ' = τὸ ἀπὸ τοῦδε: so *Thuc.* 2. 15 § 2 τὸ... πρὸ τούτου ('formerly'): *Plat. Gorg.* 512 E τὸ ἐπὶ τούτῳ ('next').—ἀγγέλλομαι (midd.)... εἶναι φίλος, announce that I am ready to be a friend.

This use of the simple verb does not occur elsewhere; but cp. *Eur. Heracl.* 531 κάξαγγέλλομαι | θνησκεῖν, 'offer to die.' In *O. T.* 148 ἐξαγγέλλεται (with acc.) = to offer a thing spontaneously. The ordinary word in this sense was ἐπαγγέλλομαι.—τότ', *olim*: 650 n.—ἦ, the older Attic form (for εἶ): *O. T.* 1123.

1379 ε. ξυμπονεῖν, in preparing and conducting the obsequies.—μὴδὲν ἐλλείπειν ὅσων = μὴδὲν τούτων, ὅσα: for ἐλλείπω with acc., cp. *Plat. Politicus* 269 C λέγε μὴδὲν ἐλλείπων: *Xen. Cyr.* I. 2. 14 ἦν τις... ἐλλίπη τι τῶν νομῶν. (μὴδὲν could also be adv., 'in nothing,' as in 115. φείδου μὴδὲν ὥνπερ ἐννοεῖς, since ἐλλείπειν with gen. could mean, 'to fall short in'; but that constr. is less fitting in this context.)—The reading of the mss., ὅσων, is clearly an error; the plural number is needed here. Cp. *Ant.* 196 τὰ πάντ' ἐφαγνίσαι | ἃ τοῖς ἀρίστοις ἐρχεται κάτω νεκροῖς.

1381 ε. ἀριστ': the first word marks his gratitude. (Nauck, however, would

AG. Nay, be well assured that I would grant *thee* a larger boon than this; yon man, however, as on earth, so in the shades, shall have my hatred. But thou canst do what thou wilt.

[Exit AGAMEMNON.]

CH. Whoso saith, Odysseus, that thou hast not inborn wisdom, being such as thou art, that man is foolish.

OD. Yea, and I tell Teucer now that henceforth I am ready to be his friend—as staunch as I was once a foe. And I would join in the burying of your dead, and partake your cares, and omit no service which mortals should render to the noblest among men.

TEU. Noble Odysseus, I have only praise to give thee for thy words; and greatly hast thou belied my fears. Thou wast his deadliest foe of all the Greeks, yet thou alone hast stood by him with active aid; thou hast found no heart, in this presence, to heap the insults of the living on the dead,—like yon crazed chief that came, he and his brother, and would have

second λ has been added below the line by a later hand.

1377 ἦ Elmsley: ἦν MSS.—φίλος] made in L from φίλον. φίλον r. 1379 ὅσον Porson (*Adv.* p. 198), and Elmsley: ὅσον MSS.: but L has ωι written above by an early hand, and Δ has ω. 1380 ἀνδράσω] ἀνδράσι L and r. 1385 ζῶν] Porson conj. ζῶντ' (*i.e.*, 'thou didst not tolerate that the living should insult the dead').

change it to ἀναξ.)—λόγοισι, causal dat., 'for thy words.' Cp. *Tr.* 1127 οὐ δῆτα (*sc.* σιγᾶν πρέπει) τοῖς γε πρόσθεν ἡμαρτημένοις, 'in view of her past crimes.' Thuc. 3. 98 § 5 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους (on account of what had occurred).—The objection to taking λόγοισι as = 'in my words' is that the implied reservation (ἐργοῖς δέ σε τιμᾶν οὐκ ἔχω) would be premature and ungraceful here. It would foreshadow the exclusion of Odysseus from an active part in the funeral rites (1394).

1383 ἐψεύσας ἐλπίδος, cheated me of (agreeably disappointed me in) my foreboding: cp. *O. T.* 1432 ἐλπίδος μ' ἀπέσπασας (n.), where, as here, ἐλπίς is a dark presentiment. Xen. *H.* 7. 5. 24 οὐκ ἐψεύσθη τῆς ἐλπίδος.

1384 εἰ παρὶστίης χερσίν: schol. συνεμάχησας ἔργῳ, οὐ λόγῳ. He has given active help by coming to the spot, and withstanding the resolve of the Atreidae. The peculiarity consists in the figurative sense of χερσίν (= 'effectually'): but to a Greek the word would at once suggest ἔργοις, as opp. to λόγοις.—ἐτλης: 411, 1333.—παρών, in the presence of the dead: cp. 1156 n.—θανόντι... ἐφύβρισαι: the dat. as with ἐπεγγεῶν:

Eur. *Ph.* 180 τοῦ δ' ὅς τὰ δευρὰ τῆδ' ἐφύβριζει πόλει.—ζῶν: for the antithesis with θανόντι, cp. *Tr.* 1163 ζῶντά μ' ἔκτευνεν θανών.

1386 εἰ ὥς... ἠθέλησάτην, instead of ὥς... ἐτλησαν, ἐθέλοντες. Such compression is frequent, esp. after οὐχ ὥσπερ: *e.g.* Plat. *Gorg.* 522 A πευῶν καὶ διψῶν ἀναγκάζων, οὐχ ὥσπερ ἐγὼ πολλὰ καὶ ἡδέα καὶ παντοδαπὰ εὐώχουν ὑμᾶς: *Symph.* 179 E ἐποίησαν τὸν θάνατον αὐτοῦ ὑπὸ γυναικῶν γενέσθαι, οὐχ ὥσπερ Ἀχιλλεῖα τὸν τῆς Θέτιδος υἱὸν ἐτίμησαν.

οὐπιβρόντητος, crazy with arrogance (cp. 1225 σκαῖον). Dem. or. 19 § 231 (ἡγοῦντο) ἐμβροντήσθαι, they thought him crazed: *id.* or. 18 § 243 ἐμβρόντητε, εἴτα νῦν λέγεις: Ar. *Ecl.* 793 ὠμβρόντητε σύ. Xen. *An.* 3. 4. 12 (of a besieged city) Ζεὺς δὲ ἐμβρόντητος ποιεῖ τοὺς ἐνοικούντας, καὶ οὕτως ἔδωκε. Aesch. *P. V.* 361 (of Typhon) φρένας γὰρ εἰς αὐτὰς τυπείς | ἐφεψαλώθη κάξεβροντήσθι σθένος. (The form ἐπιβρόντητος occurs only here.)—μολών, though a dual verb follows: cp. Eur. *Alc.* 734 ἔρρω (so schol., ἔρροις vulg.) νυν αὐτὸς χεῖ συνοικήσασά σοι | ... γηράσκετε: Xen. *An.* 7. 1. 40 προσελθὼν δὲ Τιμασίῳν... καὶ Νέω... ἔλεγον.—αὐτὸς τε χὼ ξύναμος: this redundant αὐτὸς τε

- λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.  
 τοιγάρ σφ' Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ  
 μνήμων τ' Ἐρινὺς καὶ τελεσφόρος Δίκη 1390  
 κακοὺς κακῶς φθείρειαν, ὥσπερ ἤθελον  
 τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.  
 σέ δ', ὦ γεραιοῦ σπέρμα Λαέρτου πατρός,  
 τάφου μὲν ὁκνῶ τοῦδ' ἐπιψαύειν ἔαν,  
 μὴ τῷ θανόντι τοῦτο δυσχερὲς ποιῶ. 1395  
 τὰ δ' ἄλλα καὶ ξύμπρασσε, κεῖ τινα στρατοῦ  
 θέλεις κομίζειν, οὐδὲν ἄλγος ἔξομεν.  
 ἐγὼ δὲ τᾶλλα πάντα πορσυνῶ· σὺ δὲ  
 ἄνῃρ καθ' ἡμᾶς ἐσθλὸς ὢν ἐπίστασο.  
 ΟΔ. ἀλλ' ἤθελον μὲν· εἰ δὲ μή 'στί σοι φίλον 1400  
 πράσσειν τάδ' ἡμᾶς, εἴμ', ἐπαινέσας τὸ σόν.  
 ΤΕΤ. αἰς· ἥδη γὰρ πολλὺς ἐκτέταται

**1388** λωβητὸν αὐτὸν] In L λωβητὸν and the αὐ of αὐτὸν are written small, in an erasure. The erased letters were probably λωβη, the scribe having at first omitted αὐτόν. **1390** ἐρινὺς made in L from ἐρινύς. **1391** φθείρειαν] εἰ made from ἡ in L, where two or three letters have been erased after the word. **1393** Λαέρτου] Λαερτίου r (Λαερτίου Γ'). **1395** πο ὦ L. The space would suggest that ι has been erased, but, if so, the erasure has left no trace. **1396—1398** Nauck brackets

often occurs when the mention of the other person or persons is an afterthought: O.C. 462 αὐτὸς τε παῖδες θ' αἶδε (n.).

**1389** Ὀλύμπου τοῦδ': cp. O.C. 1654 γῆν τε προσκυνοῦνθ' ἅμα | καὶ τὸν θεῶν Ὀλυμπον: *Ani.* 758 τόνδ' Ὀλυμπον ('by the heaven above us').—πρεσβεύων: cp. fr. 248 ('Ἰναχε) μέγα πρεσβεύων | Ἄργους τε γύαις Ἦρας τε πάγοις.

**1390** μνήμων: so Aesch. *P.V.* 516 μνήμονες τ' Ἐρινύες: *Eum.* 381 εὐμήχανοι τε καὶ τέλειοι κακῶν | τε μνήμονες Σεμναί.—Δίκη the avenger is here associated with the Erinyes, as in *Tr.* 808 ὢν σε ποίνμιος Δίκη | τείσται· Ἐρινύς τ', and Aesch. *Ag.* 1432 f.—τελεσφόρος, the epithet of Μοῖρα in Aesch. *P.V.* 511.

**1391** f. κακοὺς κακῶς: 1177 n.—τὸν ἄνδρα. It seems needless to write τόνδ', since a reference to Ajax has just preceded (v. 1388 αὐτόν).—λώβαις, a modal dat. like φοναῖς in *Ani.* 1003.

**1393** Λαέρτου: cp. ι Λαερτίου (n.). The mode of address is honorific, like Ἀτρεΐδῃ in 1349.

**1394** π. τάφου.. ἐπιψαύειν. Odysseus cannot be allowed to touch the body, or to assist in carrying it to the grave, or

to join in pouring the *choai* at the time of interment. It is this intimate participation which is poetically expressed by the phrase τάφου ἐπιψαύειν. (Morstadt wished to read νεκροῦ instead of τάφου, but this would unduly narrow the sense.)

On the other hand, Odysseus is at liberty to assist in protecting the funeral from interruption by the Greek army. He may be a spectator of the rites, though not a participator; and he may bring with him (κομίζειν) any one he pleases. This is what seems to be meant by τὰ δ' ἄλλα καὶ ξύμπρασσε: where it should be noted that καὶ is not 'both' (as if answering to the καὶ in κεῖ τινα στρατοῦ), but emphasises the verb,—'in all else co-operate'—as you wish to do. That is, ξύμπρασσε alludes to the request of Odysseus in 1378 f., συνθάπτειν . . καὶ ξυμπονεῖν, and must therefore refer, in part at least, to something connected with the obsequies—not solely to friendly offices of a different kind, such as care for Tecmessa and Eurysaces; though it may include these.

μὴ τῷ θανόντι κ.τ.λ. It might be unpleasant to the spirit of the dead if Odysseus were allowed to touch the body,

cast forth the outraged corpse without burial. Therefore may the Father supreme in the heaven above us, and the remembering Fury, and Justice that brings the end, destroy those evil men with evil doom, even as they sought to cast forth this man with unmerited despite.

But, son of aged Laertes, I scruple to admit thy helping hand in these funeral rites, lest so I do displeasure to the dead; in all else be thou indeed our fellow-worker; and if thou wouldst bring any man of the host, we shall make thee welcome. For the rest, I will make all things ready; and know that to us thou hast been a generous friend.

OD. It was my wish; but if it is not pleasing to thee that I should assist here, I accept thy decision, and depart.

[Exit ODYSSEUS.]

TEU. Enough: already the delay hath been long drawn

these three verses, the first two of which had already been rejected by Schneidewin. As *ἄνθρωπος* in 1399 then becomes untenable, Nauck would write *ἄνθρωπος*, with Leeuwen *Comment.* p. 168. 1896 *ἐμπρασσε* Brunc: *ἐμπραττε* mss. 1898 *τάλλα* Rauchenstein conj. *τάμᾱ*: Schneidewin and Morstadt, *ταῦτα*. 1402—1413 Nauck brackets this passage, from *ἦδη* to *μένος* (both words included), so that the first verse would read, *ἄλλ᾽ ἄγε κ.τ.λ.*

or to have any active part in the rites. So in *El.* 442 ff. the spirit of Agamemnon is conceived as refusing Clytaemnestra's *χοαί* at his grave; and in the same play, when (1123) Electra is allowed to handle the funeral urn, the pretended Phocian justifies the boon by saying that she is evidently not *δυσμενής* to the dead. The wrath of Ajax against Odysseus was conceived as enduring in the world below: *ὡς δ' Ἀλάντος ψυχὴ Τελαμωνιάδαο | νόσφιν ἀφεστήκει* (*Od.* 11. 543)—when Odysseus approached.

1898 *τᾶλλα πάντα*: all that pertains to the funeral rites (including the preparations described in vv. 1402 ff.). The phrase is purposely brief and vague, to avoid a second mention of the *τάφος*. —*καθ' ἡμᾶς*, in regard to us; *Her.* 7. 158 *τό τε κατ' ὑμᾶς* ('as far as you are concerned'); *Eur. Andr.* 740 *κἂν . . . τὸ λοιπὸν ᾗ | σὺφρων καθ' ἡμᾶς, σὺφρον' ἀντιλήφεται*.

1400 *ἄλλ' ἤθελον μὲν*: sc. *ἐξεῖναι* *μοι συνθάπτειν*. This impf. (without *ἄν*) states a wish which has not been fulfilled; i.e., a wish that something were now true which is not true. It is usually joined with *μὲν* (implying the contrast with the actual fact): so *Ar. Ran.* 866

*ἐβουλόμην μὲν οὐκ ἐρίψω ἐνθάδε* ('I would that I were not contending here—as I am'); *Andoc.* or. 5 § 1 *ἐβουλόμην μὲν, ὦ ἄνδρες, τὴν δύναμιν τοῦ λέγειν . . . ἐξίσου μοι καθεστάναι τῇ . . . συμφορᾷ*; *Isae.* or. 10 § 1 *ἐβουλόμην μὲν, ὦ ἄνδρες, . . . τᾶληθῇ πρὸς ὑμᾶς . . . εἰπεῖν δυσθῆναι*; *Aeschin.* or. 3 § 2 *ἐβουλόμην μὲν οὖν, ὦ Ἀθηναῖοι, καὶ τὴν βουλὴν . . . ὁρθῶς διακείσθαι*. So *μάλιστα μὲν ἐβουλόμην*, *Isae.* fr. 4 (Scheibe). This usage is analogous to that of the impers. *εἶδει, χρῆν*, etc., with inf. (*O. T.* 256 n.). On the other hand, *ἤθελον ἄν* (88 n.), *ἐβουλόμην ἄν*, with inf., means that the wish would have been (or would now be) formed, if it had not been (or were not now) vain to form it.

1401 *ἐπαινέσας*: cp. *Ar. Av.* 1616 *ἐπαινέι χούτος* ('assents'); *Thuc.* 4. 65 § 2 *ἐπαινεσάντων δὲ αὐτῶν ἐποιούντο τὴν ὁμολογίαν*. So *αἰνεῖν* in poetry, as *Aesch. Eum.* 469 *πράξας γὰρ ἐν σοὶ πανταχῇ τὰδ' αἰνέσω*.—*τὸ σὸν*: cp. 99 *ὥς τὸ σὸν ξυνῆκ ἐγώ* ('thy saying').

1402 *ἄλλ᾽ ἦδη γὰρ κ.τ.λ.* During his brief absence from the scene (vv. 1185—1222), Teucer has fulfilled the charge given by the Chorus (1165), and has chosen the spot where Ajax is to be buried. He now directs some of the

χρόνος. ἀλλ' οἱ μὲν κοίλην κάπετον  
 χερσὶ ταχύνετε, τοὶ δ' ὑψίβατον  
 τρίποδ' ἀμφίπυρον λουτρῶν ὁσίων  
 θέσθ' ἐπικάιρον.

1405

μία δ' ἐκ κλισίας ἀνδρῶν ἴλη  
 τὸν ὑπασπίδιον κόσμον φερέτω.  
 παῖ, σὺ δὲ πατρός γ', ὅσον ἰσχύεις,  
 φιλότῃτι θιγὼν πλευρὰς σὺν ἐμοὶ  
 τάσδ' ἐπικούφιζ'· ἔτι γὰρ θερμαὶ  
 σύριγγες ἄνω φυσῶσι μέλαν

1410

**1404** χερσὶ] χερσίν L, with the sign ¨ above, and an erasure.—ταχύνετε L, A, with most MSS., and Ald.: ταχύνετε Pal., Δ, Aug. a, Dresd. a, and others.—τοὶ δ'] In Suidas s.v. ἀμφίπυρον the MSS. vary between τοὶ δ' and τὸν δ': Elmsley wished to read τὸν θ'. **1406—1408** L divides the vv. thus:—θέσθ'—| ἀνδρῶν—| κόσμον φερέτω.

Salaminian sailors to go and dig the grave; others are to place the tripod near it; a third detachment is to bring thither the hero's armour from the tent. Tecmessa and Eurysaces are still kneeling beside the corpse (1171 ff.). Verses 1409 ff. mark the moment when the body is lifted from the ground. Then it is borne forth (probably by Teucer and one or more πρόσπολοι), the Chorus following, before they separate to their several tasks.

πολὺς ἐκτέταται χρόνος, the delay caused by the Atreidae. Cp. Eur. *Suppl.* 1109 ἐκτείνειν βίον: *Ion* 625 αἰὼνα τείνει. (It is difficult to comprehend why the phrase χρόνος ἐκτέταται should be thought suspicious, as by Morstadt and Nauck: the former proposed λόγος.)

**1408 ε** ἀλλ' οἱ μὲν κ.τ.λ. The three-fold command (οἱ μὲν—τοὶ δ'—μία δ'.. ἀνδρῶν ἴλη) may have been the signal for some corresponding movement on the part of the Chorus; perhaps for the usual change from the formation in three *rankes* (κατὰ ζυγά), facing the actors, to that in three *files* (κατὰ σολίχους), preparatory to the final exit. Wecklein thinks that the three divisions of the Chorus made separate exits (right, left, and in front of the spectators). This seems less probable, as the closing scene would be more effective if the whole Chorus went out in procession after the body of Ajax.

κάπετον: 1165 n.—ταχύνετε has better MS. authority than ταχύνετε. The latter may, indeed, have been read by the scholiast (μετὰ σπουδῆς ὀρύξατε); but it can

derive no support from θέσθε (1406), since the *process* of digging is fitly expressed by the pres. imper., while the aor. imper. better suits the *act* of placing. ταχύνω is not elsewhere transitive.

**1404 ε**. τοὶ δ'. The Doric (and Homeric) τοὶ occurs in tragic lyrics (Aesch. *Pers.* 584 etc.), and once in a trimeter, *Pers.* 424 τοὶ δ' ὥστε θύνηους κ.τ.λ., where it is a trait of epic style in the narrative. Sophocles uses it only here. The *v. l.* τὸν δ' is not only weaker, but untenable, since a pronoun is needed which shall answer to οἱ μὲν: the λουτρά are to be prepared while the grave is being dug.

ὑψίβατον τρίποδ', the caldron, supported on a high three-legged stand. (Cp. Pind. *N.* 10. 47 Ἀχαιῶν ὑψίβατοι πόλεις, built on lofty sites.) The stand was the τρίπους proper, while the caldron was λέβης, but the former term is often used so as to include the latter: Aesch. fr. 1 τὸν μὲν τρίπους ἐδέξατο, οἰκείος λέβης, | αἰεὶ φυλάσσων τὴν ὑπὲρ πυρὸς στάσω. The fire was kindled in a brazier under the λέβης, as may be seen on a vase in the British Museum, which represents Medea boiling a ram in a lebes or χύτρα (Smith's *Dict. Ant.*, new ed., vol. 1. p. 426).

ἀμφίπυρον...θέσθε, place it so that the fire shall rise all round it from beneath: cp. *Il.* 18. 344 ἀμφὶ πυρὶ στήσαι τρίποδα μέγα, and *ib.* 348 γάστρην μὲν τρίποδος πῦρ ἀμφεπε. *Il.* 23. 702 τρίποδ' ἐμπυρβήτην.—λουτρῶν...ἐπικάιρον: a genitive of relation; cp. Xen. *Cyr.* 4. 6. 9 γάμου ἤδη ὥραία. So οἰκείος or ἀλλότριάς τιος.—ὁσίων, i.e., prescribed by piety (*El.*

out. Come, haste some of you to dig the hollow grave,—place, some, the high-set caldron girt with fire, in readiness for holy ablution; and let another band bring the body-armour from the tent.

And thou, too, child, with such strength as thou hast, lay a loving hand upon thy sire, and help me to uplift this prostrate form; for still the warm channels are spouting upward their dark tide.

**1409** παῖ, σὺ δὲ πατὴρ γ' | σὺ δὲ παῖ τοῦ πατρός (without γ') Dresd. a. That reading was adopted by Turnebus (ed. 1553) and by subsequent editors before Brunnck. Hartung writes, ὦ παῖ, σὺ πατὴρ δ': Wecklein, παῖ, σὺ δὲ πατὴρ—τόσον ἰσχυεῖς—| φιλόττη κ.τ.λ.

**1410** ε. πλευρὰς . . τὰσδ' L, with most MSS., and Ald.: πλευρὰς τὰσδ' r. Elmsley conj. πλευρὰ (or πλευρὰν) τοῦδ'.—ἐπικούφει'] L has the letters εῖ in an erasure.

**1412** φυσῶσι | φυσῶσιν L.

433 n.). Cp. *Ant.* 1201 λούσαντες ἄγνων λουτρὸν; and *ib.* 901 (n.). The caldron used for this purpose is called *λοετροχόος τρίπους* in *Il.* 18. 346. After the washing of the dead, unguents were usually applied (as in the case of Patroclus, *Il.* 18. 350). Verg. *Aen.* 6. 218 *Pars calidos latices et aëna undantia flammis* | *Expediunt, corpusque lavant frigentis et unguunt.*

**1407** ε. ὤη, band, troop, from *rt.* *fel.* εἴλω, to press: cp. *δμ-ιλο-ς* (Curt. *Etym.* § 660). The Ionic form is εἴλη (*Hier.* 1. 73 etc.). Its poetical use is as free as that of Lat. *manus* (e.g., *Pind.* *N.* 5. 38 εὐφρονες ἱλαί): but it had also a technical military sense, *Xen. An.* 1. 2. 16 κατ' ἱλας καὶ κατὰ τάξεις ('troops' of cavalry and 'companies' of infantry).—τὸν ὑπασπίδιον κόσμον, the armour 'under the shield,' i.e. the body-armour, as the *θώραξ* and the *κνημῖδες*. Ajax had directed that all his armour except his shield should be buried with him (577). *ὑπασπίδιος* occurs only here and in [*Eur.*] *Rhes.* 740 τὸν ὑπασπίδιον κοῖτον.

**1409** ε. παῖ, σὺ δὲ πατὴρ γ': for σὺ δὲ after the vocative, cp. *O. T.* 1097, *El.* 150: for the combination δέ . . γε. *O. T.* 1030 (n.). The emphasis of γε belongs here to the whole clause ('do thou, too, raise'), and not to the word πατὴρ. For other instances, in which the stress of γε does not fall on the word next before it, but on a whole phrase or clause, see *Ant.* 213, 648, 747; *O. C.* 1278; *El.* 1506.—*πλευρὰς*: Elmsley (on *Eur. Heracl.* 824) held that the fem. plur. *πλευραὶ* was not used in tragedy: here he wished to read *πλευρὰ* (dual), or *πλευράν*. But, as Hermann observed, this view would involve some very improbable changes; e.g., in *Eur. I. T.* 298 παλεῖ σιδήρῳ λαγόνας, εἰς

*πλευρὰς* εἰς (where Elmsley suggested *λαγόνας* εἰς μέσας).

**1411** ε. ἐπὶ γὰρ θερμαί κ.τ.λ. In vv. 918 f. blood was said to be issuing from his nostrils, and from the wound. There, in the phrase *φυσῶντ' ἄνω* πρὸς ῥῖνας, the context shows that ἄνω means 'upward (from the lower part of the body) to the nostrils.' Here, however, ἄνω seems to have a more general sense, 'upward to the surface' (whether through the nostrils, or from the mouth of the wound). As Ajax must now have been dead for about an hour, the thing described seems impossible.

*σύριγγες*, a vague term (= 'channels'), seems to mean *φλέβες*, a word which down to the time of Aristotle (and later) denoted *arteries* as well as *veins*;—*ἀρτηρίαι* meaning the *bronchial tubes*. (See *Append.* on *Tr.* 1054.) Now in *Empedocles* 344 *σύριγγες* certainly mean air-passages; ὥδε δ' ἀναπνέει πάντα καὶ ἐκπνέει· πᾶσι λίφαιμοι | σαρκῶν σύριγγες πύματον κατὰ σῶμα τέτανται,—where the epithet 'bloodless' points to the reason why the ancients took the arteries for air-passages,—viz. because, after death, they were found empty, while the veins were filled with blood returning from the heart. But here *Sophocles* cannot have meant by *σύριγγες* the bronchial tubes; the epithet *θερμαί* clearly points to *φλέβες*. In *Apoll. Rhod.* 4. 1647 *σύριγγ' αἱματώεσσα κατὰ σφυρὸν* means 'a vein.' Another explanation of *σύριγγες*, viz. the 'nostrils,' may be rejected. Aristotle uses *σύριγγες* for the pores of the lungs: αἷτιον τοῦ ἀναπνεῖν ὁ πνεύμων σμφός ὢν ('porous') καὶ συρίγγων πλήρης, *De respir.* 15 (p. 478 a 13). μέλαν μένος: cp. *Aesch. Ag.* 1067 *πρὶν αἱματῆρὸν ἐξαφρίξεσθαι μένος*.



μένος. ἀλλ' ἄγε πᾶς, φίλος ὅστις ἀνὴρ  
 φησὶ παρῆναι, σούσθω, βάτω.  
 τῷδ' ἀνδρὶ πονῶν τῷ πάντ' ἀγαθῷ  
 κούδενί πω λῶνι θνητῶν.  
 [Αἶαντος, ὅτ' ἦν, τότε φωνῶ.]

1415

ΧΟ. ἦ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν  
 γνῶναι· πρὶν ἰδεῖν δ' οὐδεὶς μάντις  
 τῶν μελλόντων, ὃ τι πράξει.

1420

1414 φησὶ] φησὶν L. 1415 In L the words τῷ πάντ' ἀγαθῷ belong to the next v.

1416 κούδενί πω λῶνι θνητῶν MSS. (except that βροτῶν replaces θνητῶν in a few, as

1414 ε. φησὶ: i.e., if he says that he is a friend, let him now prove it.—σούσθω: for the form, see on *Tr.* 645 σούται.—βάτω: of this 2nd aor. imperat. we find also ἐμβᾶ (*Eur. El.* 113), κατὰβᾶ (*Ar. Vesp.* 979), βᾶθι (*Soph. Ph.* 1196), βᾶτε (*O. C.* 1547).—πάντ' ἀγαθῷ: cp. 910 ὃ πάντα κωφός.

1416 κούδενί πω λῶνι θνητῶν. If the text is sound, we must supply πονήσας, as πω indicates: lit., 'toiling for this heroic man, and never yet (having toiled) for a worthier.' This is a harsh kind of compression; but, as the general sense is so clear, it might be tolerated. The

phrase cannot be explained by 'attraction,' as if πάντ' ἀγαθῷ, κούδενί πω λῶνι θνητῶν, could mean, πάντ' ἀγαθῷ, καὶ οὐ οὐδεὶς πω λῶνι ἦν θνητῶν. Blaydes writes, κούδενός οὐ λῶνι θνητῶν. As to metre, the verse is a correct paroemiac, i.e., an anapaestic dimeter short of one syllable ('catalectic'); the only peculiarity is the dactyl in the first foot, which in that place of a paroemiac is less usual than a spondee or an anapaest.

1417 [Αἶαντος, ὅτ' ἦν, τότε φωνῶ.] Either this verse is spurious (as is now generally thought), or else both it and verse 1416 are corrupt. If v. 1416 is a

Come, each one here who owns the name of friend,—haste, away, in service to this man of perfect prowess; and never yet was service rendered to a nobler among men.

CH. Many things shall mortals learn by seeing; but, before he sees, no man may read the future, or his fate.

Ien., Mosq. b, and Lips. b.). **1417** τότε] ποτε (or πότε) r.—Dindorf, in his ed. of 1825, was the first to reject this verse. **1418—1420** These three verses are rejected by Fr. Ritter (*Philol.* xvii. 428 f.). **1418** ἰδοῦσιν L: ἰδοῦσι r, and Ald.

paroemiatic, it cannot be followed by a paroemiatic. If, then, v. 1417 is to be retained, v. 1416 must be made into an anapaestic dimeter. Further, v. 1417, as it stands, yields no satisfactory sense. It must be taken in one of two ways: (1) by itself, a colon or stop being placed after *θυητῶν*:—‘I speak of Ajax, in the days when he lived’: for the genitive, cp. 1236. Or (2) in connexion with v. 1416, a colon being placed after *Αἴαντος*, but no point after *θυητῶν*:—‘and never yet (having toiled) for a worthier man than Ajax;—I speak of the time when he lived.’ (Cp. Meleager *epigr.* 22 ἦν καλὸς

Ἡράκλειτος, δὲ ἦν ποτε.) The interpolation of v. 1417 may have been prompted by the comparative *λῦσι*, and by a wish to find the name of the hero at the close of the play. No emendation yet proposed is probable: see Appendix.

**1418 ff.** ἰδοῦσιν, by experience: cp. *El.* 205 τοὺς ἐμὸς ἰδε πατήρ | θανάτους.—*μάντις*: *Ant.* 1160 καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτῶς.—**δ τι πράξει**, how he (himself) will fare: fr. 531 τοῦτο κατειδέ-  
τας ὡς οὐκ ἔστιν | πλὴν Διὸς οὐδεὶς τῶν  
μελλόντων | ταμίης δ τι χρή τετελέσθαι  
(verses which probably closed the poet’s *Terceus*).

the first of these is the fact that the first of the two  
 to be mentioned is the one which is the most important  
 and the second is the one which is the least important.  
 The first of these is the one which is the most important  
 and the second is the one which is the least important.

The first of these is the one which is the most important  
 and the second is the one which is the least important.

The first of these is the one which is the most important  
 and the second is the one which is the least important.

The first of these is the one which is the most important  
 and the second is the one which is the least important.

The first of these is the one which is the most important  
 and the second is the one which is the least important.

The first of these is the one which is the most important  
 and the second is the one which is the least important.

## APPENDIX.

15 *κἂν ἄποπτος ᾗς ὁμῶς*. In his *Lehrbuch der griechischen Bühnenalterthümer*, p. 151, note 1, Dr Albert Müller holds that this clause is to be understood as merely a general remark ('als allgemeine Bemerkung zu fassen ist'). He supposes that Athena appears, not in the air (on the *θεολογεῖον*), but on the *λογεῖον* itself, and is visible from the first to Odysseus. It is true that Greek Tragedy furnishes several instances in which a deity, who opens the first scene, must be conceived as appearing on the *λογεῖον*,—or let us say (since there are those who deny the existence of a stage), on the place from which the actors ordinarily spoke. This is the case with Apollo in the *Alcestis*; Hermes in the *Ion*; Dionysus in the *Bacchae*; Poseidon and Athena in the *Troades*; and possibly Aphrodite in the *Hippolytus* (though this last is an instance in which the *θεολογεῖον* may well have been used). But here it is surely inconceivable that, if Odysseus *saw* Athena standing near him, he should say to her, 'How clearly I hear thy voice, *even when thou art unseen*.' Such 'a general remark' would be too weak.

17 *κώδωνος ὡς Τυρσηνικῆς*. The scholiast on *Iliad* 18. 219 enumerates six kinds of trumpets,—the first being ἡ Ἑλληνική, μακρὰ τὸ σχῆμα, ἣν Τυρρηνοῖς εὗρεν ἡ Ἀθηναῖα,—which is the kind meant in this verse. Yet, though the scholiast speaks of this trumpet as Athena's gift to the Tyrrheni, he reserves the distinctive name of *Τυρσηνική* for his sixth and last kind of *σάλπιγξ*, which is curved at the end,—the bell being turned up like the bowl of a tobacco-pipe (*τὸν κώδωνα κεκλασμένον ἔχουσα*). Whatever his authority may have been for treating this last kind as distinctively 'Tyrrhenian,' there can be no doubt that it was the sacerdotal trumpet, called *ιερατικὴ σάλπιγξ* by a Byzantine writer of the sixth century, Joannes Lydus (*περὶ μηνῶν συγγραφή*, iv. 6, ed. Bekker, 1837). It was the Roman *lituus*, of which a drawing may be seen in Smith's *Dict. of Antiquities*, 3rd ed., vol. II. p. 69.

75 οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;

### I. NOTE ON THE CONSTRUCTION.

Prof. W. W. Goodwin, in his *Syntax of Greek Moods and Tenses* (new ed. 1889), § 299, gives a view of this passage which requires

discussion here. As a preliminary, it is necessary to state the theory held by Prof. Goodwin, and expounded by him in Appendix II. to the work above-mentioned, concerning the origin of the constructions of οὐ μὴ with the subjunctive and with the future indicative. It is briefly as follows. (1) The Greeks could say μὴ ποιήσῃ as meaning 'I suspect (or fear) that he will do it': this is 'the independent subjunctive with μὴ,' in which the negative force of μὴ is 'in abeyance'; i.e. the phrase is an affirmative proposition, cautiously expressed. (2) The next step was when they said οὐ μὴ ποιήσῃ, as the negative form corresponding to the affirmative μὴ ποιήσῃ: 'he will not do it.' (3) Then, in Attic Greek, the future indicative came to be used in place of the subjunctive; for, as οὐ μὴ ποιήσῃ had become 'a simple future denial,' it seemed natural to say οὐ μὴ ποιήσῃ in the same sense.

It will be seen that Prof. Goodwin's theory differs from the older views in two main points. (1) In οὐ μὴ ποιήσῃ he does not suppose an ellipse, after οὐ, of δέος ἐστίν or the like, but derives this construction directly from the 'independent subjunctive with μὴ.' [It must, however, be admitted, I suppose, that this 'independent subjunctive' itself had its origin in an ellipse: i.e. μὴ ποιήσῃ, as = 'I suspect that he will do it,' implies some verb of 'suspecting' or 'fearing' which is mentally supplied. The real distinction of Prof. Goodwin's view here is, then, that he supposes οὐ μὴ ποιήσῃ to have arisen after all *consciousness* of such an ellipse had been lost through the familiarity of the idiom.] (2) Elmsley explained οὐ μὴ with fut. indic. by supposing that οὐ is interrogative, and that μὴ retains its separate negative force: e.g. οὐ μὴ διατράψῃς meant, 'will you not not-delay?' i.e., 'do not delay.' Prof. Goodwin explains it as simply an equivalent for οὐ μὴ διατράψῃς (the fut. indic. being substituted for the aor. subjunct.): in both alike the force of μὴ is 'in abeyance'; both alike mean simply, 'you will not delay.'

I do not propose here to enter upon the historical question as to the origin of these constructions. What I wish to do is to consider Prof. Goodwin's application of his theory to a particular class of sentences; those, namely, in which a command *to do* something is coupled with a command *not to do* something else. In this class of sentences we find two different types, which I will call A and B.

(A) In the first type, the positive command stands first, and is introduced by the interrogative οὐ ('will you not do it?' = 'do it'). The negative command which follows is introduced by μὴδέ (or καὶ μὴ):—

*Al. 75* οὐ σῖγ' ἀνέξει μὴδέ δειλίαν ἀρεῖ;

According to Prof. Goodwin, the construction of οὐ μὴ with the fut. indic. does not come in here at all. The interrogative οὐ affects the first clause only: μὴ in the second clause asks an independent question. Thus on *Al. 75* he says (§ 299), 'μὴ δειλίαν ἀρεῖς [for he reads ἀρεῖς] is an independent question, *will you be a coward? = do not be a coward.*'

This explanation ignores the fact that the prohibition is introduced, not by a simple μὴ, but by μὴδέ, or καὶ μὴ. If the words had been, οὐ σῖγ' ἀνέξει; μὴ δειλίαν ἀρεῖ; then, indeed, we could construe them

in Prof. Goodwin's way; though, even then, the interrogative *μή* with fut. indic. would be somewhat too mild for the context. But the actual words are, *οὐ σὶγ' ἀνέξει μηδὲ δειλίαν ἄρει*; Here *μηδέ* links the second question to the first in such a manner as plainly to require that the force of *οὐ* should be carried on from the first clause to the second. This effect of *μηδέ* is unquestioned in those cases where it follows *οὐ μή*, as Eur. *Hipp.* 606 *οὐ μή προσοίσεις χεῖρα μηδ' ἄψει πέπλων*; where, as Prof. Goodwin recognises (§ 298), the *οὐ* of *οὐ μή* is continued with *μηδέ*. When it is not *μηδέ* but *καὶ μή* that links the second clause to the first, the necessity for carrying on the force of *οὐ* is, if possible, clearer still; as in *O. T.* 637 f. :—

*οὐκ εἴ σύ τ' οἶκους σύ τε, Κρέον, κατὰ στέγας,  
καὶ μή τὸ μηδὲν ἄλγος εἰς μέγ' οὔσετε;*

On Prof. Goodwin's view, *καὶ μή...οὔσετε* is a question independent of the interrogative *οὐ* in the first clause :—‘Wilt thou not go into the house, and thou, Creon, to thy home? And will ye make much of a petty grief?’ But the *καί* then becomes utterly intolerable. Plainly the *καί* links the positive to the negative command in such a manner that the force of *οὐ* is carried on, just as the force of *οὐ μή* is carried on by *καί* in *Tr.* 978 f.,

*οὐ μή ἔξεγερῆς τὸν ὕπνῳ κάτοχον,  
κάκκινήσεις κἀναστήσεις κ.τ.λ.*

In regard to sentences of type A, then, my conclusion would be as follows. The interrogative *οὐ* of the first command must be taken also with the *μή* of the second command; and *here*, at least, *οὐ μή* with the future indicative is interrogative, being the form of prohibition answering to the positive command with interrogative *οὐ* and fut. indicative. But, if this be so, it is, after all, only a fact of developed idiom, a trait of actual usage in the maturest period of the language. It can prove nothing against Prof. Goodwin's theory as to the historical genesis of *οὐ μή* with the future indicative. An emphatic interrogative *οὐ* in the first clause of such a sentence would have a natural tendency to bring the second clause under its influence; and would suffice to account for an interrogative *οὐ μή* in *this particular case*, even although the original and normal use of *οὐ μή* with fut. indic. was of a different kind.

(B) The second type of sentence is that in which the negative command stands first, being introduced by *οὐ μή*, and the positive command is linked to it by *ἀλλά* or *δέ*, e.g.

*Ar. Nub.* 505 *οὐ μή λαλήσεις ἀλλ' ἀκολουθήσεις ἐμοί.*  
*Eur. Med.* 1151 f. *οὐ μή δυσμενῆς ἔσει φίλοις,  
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα.*

It has generally been held that such sentences are interrogative, and that the force of *οὐ* extends to the clause introduced by *ἀλλά* or *δέ* (‘will you not cease to prate, and follow me?’). Prof. Goodwin, on the other hand, holds that the effect of *οὐ* is confined to the first clause, and that the fut. indicative after *ἀλλά* or *δέ* is to be taken independently of *οὐ* as an imperative. Thus *οὐ μή λαλήσεις κ.τ.λ.* means literally, ‘you

shall not prate, but you shall follow me.' Now it is true, of course, that in Greek as in other languages a future indicative is sometimes virtually equivalent to an imperative (as, for instance, a person giving instructions to a messenger might say, 'you will deliver this letter'). But the question here is whether such an equivalent for an imperative is brisk enough for the lively urgency of command or exhortation which marks such passages as those just quoted. Prof. Goodwin illustrates this use of the fut. indic. by Ar. *Nub.* 1352 πάντως δὲ τοῦτο δράσεις, rendering, 'by all means *do* this': but surely that phrase is not so directly imperative; it is rather, 'no doubt you will do this.' So in Eur. *Med.* 1320 λέγ', εἴ τι βούλει· χεῖρὶ δ' οὐ ψεύσεις ποτέ, (quoted in *Moods and Tenses* § 69 as an example of the same use,) οὐ ψεύσεις cannot properly be regarded as imperative. Let us grant, however, that the future indicative might sometimes be so used; still the interrogative οὐ with fut. indic. expresses a command with greater force and animation, and therefore in a manner much better suited to most passages of the type with which we are dealing. Consider, in the next place, how this view of the simple future indic. as an imperative will bear the test of such a passage as the following, Eur. *Bacch.* 343 f.:—

οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,  
μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί.

Here, on Prof. Goodwin's view, βακχεύσεις is the future indic. used as an imperative, and not affected by the preceding οὐ: but this οὐ does affect μηδ' ἐξομόρξει: for, as he says, 'μηδὲ continues the original prohibition as if there had been no interruption' (§ 298). Now there would be nothing awkward in this 'interruption,' if οὐ affected βακχεύσεις: if it does not, however, then οὐ has to transmit its force from the first clause to the third without affecting the second.

In sentences of this type we cannot (I think) avoid the conclusion that the future indicative introduced by ἀλλά or δέ depends on the interrogative οὐ. The command conveyed (e.g.) by βακχεύσεις δ' ἰών is manifestly in the same peremptory tone as οὐ σὶγ' ἀνέξει; οὐ θάσσον οἶσεις; and the like. But, in that case, οὐ must be interrogative also in the first clause with οὐ μὴ (as in οὐ μὴ προσοίσεις χεῖρα). This is quite intelligible if we consider sentences of type B in the light afforded by sentences of type A. The development of the idiom was, I conceive, as follows. (1) Interrogative οὐ with fut. indic. was familiar as a mode of expressing a peremptory command, οὐ σὶγ' ἀνέξει; (2) When the speaker wished to link a prohibition with this positive command, the negative force of the verb denoting the forbidden act was marked by prefixing μὴ to it, and the result was the sentence of type A, οὐ σὶγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; (3) In cases where the order of the positive and negative commands was reversed, i.e. where the negative command was to come first, the dominant influence on the idiom was still the interrogative οὐ with fut. indic., the familiar mode of expressing the positive command. That is, the formula established for type A was retained, with a mere transposition of the positive and negative clauses. Thus arose the sentence of type B, οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις

ἐμοί; which, converted to type A, would be, οὐκ ἀκολουθήσεις ἐμοὶ μηδὲ λαλήσεις; as the other, converted to type B, would be, οὐ μὴ δειλίαν ἀρεὶ ἀλλὰ σιγῇ ἀνέξει;

It has been made clear, I hope, that I am not here impugning Prof. Goodwin's theory as to the *origin* of the οὐ μὴ constructions. That theory is indeed plausible, and has the especial recommendation of bringing οὐ μὴ with subjunctive and οὐ μὴ with future indicative under a single principle. My aim has been limited to examining his mode of working out that theory in its bearing on a particular class of sentences. And it seems to me that, in regard to both the types of that class which we have been considering, he has been led to an improbable explanation by the same general cause. Holding that οὐ μὴ with fut. indic. was not originally interrogative, he has felt bound to show that in actual usage it was never interrogative. Hence, on the one hand, his view that μηδὲ δειλίαν ἀρεὶ is an independent question, and, on the other, that ἀκολουθήσεις ἐμοί is equivalent to an imperative. Assuming, however, that his hypothesis as to the origin of οὐ μὴ is correct, we should still have to remember that the growth of idiomatic speech is not always or necessarily controlled by a consciousness of the manner in which the formulas which it employs first arose. Such passages as the following may justly be claimed by Prof. Goodwin as entirely consonant with his view respecting the origin of οὐ μὴ:—*El.* 1052 οὐ σοι μὴ μεθέσομαι ποτε: *O. C.* 176 f. οὐ τοι μήποτε σ' ἐκ τῶνδ' ἐδράνων, ὦ γέρον, ἅκοντά τις ἄξει: *Ar. Ran.* 508 f. οὐ μὴ σ' ἐγὼ | περιόψομαι ἀπελθόντ': which cannot be explained on any 'interrogative theory' of οὐ μὴ. And yet it may consistently be held that, in passages of the class discussed above, where a positive and a negative command are combined, the associations of idiom had led to the same formula being applied in a different way.

## II. NOTE ON THE FUTURE AND AORIST FORMS FROM

αἶρω, αἴρω, ἀρνύμαι.

### A. Future Forms.

I. The Future Active, ἀρώ, has ᾱ, as being contracted from ἀερώ, fut. of αἶρω.

*Aesch. Pers.* 795 ἀλλ' εὐσταλῇ τοι λεκτὸν ἀροῦμεν στόλον.

*Eur. Heracl.* 322 ὑψηλὸν ἀρῶ καὶ λέγων τάδ' εὐφρανῶ.

*I. T.* 117 ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

*Suppl.* 772 ἀλλ' εἰμ', ἐπαρῶ χεῖρ' ἀπαντήσας νεκροῖς.

*Tro.* 1148 γῆν τῷδ' ἐπαμπισχόντες ἀροῦμεν δόρυ.

*Ar. Ran.* 377 f. ἀλλ' ἔμβα χῶπως ἀρεῖς  
τὴν σῴτειραν γενναίως.

(Hence in *Ai.* 75 ἀρεῖς, the reading of the mss., is impossible.)

The sense of ἀρῶ is 'lift' (or, with στόλον, etc., 'set in movement').

II. The Future Middle, ἀρούμαι, has ᾱ. *Pind. P.* 1. 75 ἀρέομαι  
παρ μὲν Σαλαμῖνος Ἀθαναίων χάριν κ.τ.λ.: *Soph. O. C.* 460 σωτήρ' ἀρείσθε.  
In both places it means 'win,' 'gain.'



B. *Aorist Forms.*

I. The First Aorist ἦρα has initial  $\tilde{a}$  in its unaugmented forms. This is seen in Aesch. *Ch.* 262 κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἀρείας μέγαν : and, as regards the partic. ἄρας, in Soph. *Tr.* 80, 795. The sense is parallel with that of the Fut. Act. ἀρῶ.

II. The First Aorist Middle, ἡράμην (which also, of course, has initial  $\tilde{a}$  in its unaugmented forms), regularly means 'to take upon one's self,' especially 'to take up a burden.' Thus :—

Soph. *Ai.* 129 μηδ' ὄγκον ἄρη μηδέν'.

Eur. *Or.* 3 ἥς οὐκ ἂν ἄραιτ' ἄχθος ἀνθρώπου φύσις.

*Cycl.* 473 ὡς κὰν ἀμαξίων ἑκατὸν ἀραίμην βάρος.

Ar. *Ran.* 1406 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

*ib.* 32 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

III. The Second Aorist Middle ἡρόμην has initial  $\tilde{a}$  in its unaugmented forms, and regularly means 'to win.' Thus *Il.* 23. 592 τὴν ἀρόμην ('won') : *Il.* 625 τὴν ἀρετ' ἐκ Τενέδοιο : *Il.* 435 μισθὸν ἀρηται : *Il.* 121 κλέος ἐσθλὸν ἀροίμην : *Il.* 88 κῦδος ἀρέσθαι. Hes. *Op.* 633 κέρδος ἄρηαι. Pind. *N.* 9. 46 ἄρηται | κῦδος. Aesch. *Th.* 316 ἀροισθε | κῦδος. Soph. *El.* 34 δίκας ἀροίμην.

The indicative mood of ἡρόμην does not occur, it may be observed, in Attic writers (though Attic poets use the other parts of it); perhaps because it was liable to be confused with ἡρόμην, aor. of ἔρομαι. The indicative mood of ἡράμην, however, was in Attic use (Plat. *Rep.* 374 E, etc.).

We see, then, that these forms fall into two groups, distinguished (a) by the quantity of  $\alpha$ , and (b) by meaning :—

I. ἀρῶ, ἦρα, ἡράμην have initial  $\tilde{a}$  in the unaugmented forms, and express the idea of *raising* or *taking up*. The present tense of the verb to which they belong is αἶρω, contracted αἶρω : stem ἀερ (for ἀΐερ).

II. ἀρούμαι and ἡρόμην have initial  $\tilde{a}$  in the unaugmented forms, and express the idea of *acquiring*, *winning*. The present tense to which they are related is ἀρννυμαι, from the stem ἀρ. The use of ἀρννυμαι in this sense is not confined to poetry (as Soph. *Ant.* 903, *Tr.* 711, *Ph.* 838), but is frequent also in classical prose (Plat. *Prot.* 349 A, μισθὸν... ἀρννῶσθαι, cp. *Rep.* 346 C, *Legg.* 813 E, 944 C : Arist. *Pol.* 3. 16. 7). On the other hand, the present αἶρωμαι seems never to occur in the sense of 'acquiring,' 'winning.' As regards poetry, this circumstance is the more noteworthy since αἶρωμαι and ἀρννυμαι are metrically equivalent. The fact would be difficult to explain, if it were true, as has generally been assumed, that in ἀρούμαι and ἡρόμην the sense of 'winning' was derived from that of 'taking up for oneself,' 'carrying off.'

There are, indeed, a very few instances in which ἡράμην and ἡρόμην seem to trespass upon each other's provinces. The most striking of these is the unique use of ἀρέσθαι in *Ai.* 247, ποδοῖν κλοπὰν ἀρέσθαι, where we should have expected ἀρασθαι, the phrase being evidently

modelled on αἰρεσθαι φνυγήν (Aesch. *Pers.* 481). By ἀρέσθαι here the poet clearly meant, 'take up,' 'betake oneself to.' This implies that he conceived the ordinary sense of ἀρέσθαι, as = 'to win,' to be derived from that of 'taking up for oneself,' and that he accordingly felt warranted in substituting ἀρέσθαι for ἀρασθαι when he found it metrically convenient,—i.e. when the initial α was to be short. But such an experiment in poetical diction is sufficiently explained by the close resemblance between the two forms, and by the ease with which their respective meanings could be connected; it cannot be held to prove that the original meaning of ἀρέσθαι was 'to take up.' Mr A. Sidgwick would add *Il.* 20. 247 ἄχθος ἄροιτο to 'the exceptions which show contamination.'

The rare examples of the converse kind, where ἡράμην seems to pass into the sense of ἡρόμην, are of a different order; they imply, not a poetical use of ἡράμην which its etymological sense did not warrant, but merely the deflection of its literal meaning to a special figurative meaning which it did not commonly bear. That is, when the Homeric poet says, ἀνδράγρι Ἀχαιῶν | ἦρατο (*Il.* 14. 509 f.), 'he won spoils,' the literal sense is, 'he took up for himself'; the peculiarity depends merely on the fact that ἀρασθαι regularly means 'to take upon oneself,' as in ἀρασθαι ἄχθος. The same remark applies to *Ai.* 191 f. μῆ...κακὴν φάτιν ἄρῃ (ᾶ), where, indeed, the deviation from the proper sense of ἡράμην is slighter still; for, though ἄρῃ may fitly be rendered 'win,' 'acquire,' the word may primarily refer to 'taking up the burden' of an evil name. It can scarcely be doubted, however, that in both these exceptional instances (*Il.* 14. 509 f. and *Ai.* 191 f.) the poetical use of ἀρασθαι was influenced by the associations of ἀρέσθαι.

The general result, then, is as follows. Notwithstanding a few exceptions (or apparent exceptions) in poetry, which admit of easy explanation, the distinction in meaning between ἡράμην and ἡρόμην is well-marked. ἡράμην regularly denotes 'taking upon oneself,' and, with ἀρῶ and ἦρα, belongs to αἰέρω, αἶρω: while ἡρόμην regularly denotes 'winning,' and, with ἀροῦμαι, belongs to ἄρνυμαι. Curtius holds that in ἄερ, the stem of αἰέρω, αἶρω, which expresses the notion of 'raising,' the α is prothetic, as in ἀ-γείρω (*Greek Verb*, p. 215 Eng. ed.). He regards it as wholly distinct from ἀρ, the stem of ἄρνυμαι, which he connects with the Skt. root *ar*, 'to hit upon anything,' 'to attain' (*Greek Etym.*, 5th ed., vol. 1. pp. 410 f.). It may be doubted whether the available data suffice for a decision on this point. But at any rate the difference observable in actual Greek usage between the two groups of forms with which this note has been concerned is an element of the question which cannot be ignored.

143 f. The phrase ἵππομανῆς λειμών.—The proper analogy for ἵππομανῆς here, as an epithet of λειμών, is evidently that of such words as ὑλομανεῖν (Strabo 14. p. 684 ὑλομανούντων τῶν πεδίων), φυλλομανεῖν (Theophr. *Hist. Plant.* 8. 7. 4 πρὸς τὸ μὴ φυλλομανεῖν . . . ἐπικείρουσι τὸν σῖτον). As, then, the Greeks said τὰ πεδία ὑλομανεῖ, 'the plains abound with wood,' or ὁ σῖτος φυλλομανεῖ, so they could have said (in poetry, at least) ὁ λειμών ἵππομανεῖ, 'the meadow abounds with horses.' Doubt-

less, as Lobeck remarks, the parallel with ὄλομανεῖν is not exact ('quia e campo equi non pullulant'); but it is near enough for poetry; the point is simply the 'riotous abundance.'

Two other explanations are perhaps possible, but neither of them seems at all probable. (1) λειμὼν ἐν ᾧ ἵπποι μαίνονται, 'on which horses run wild,' disport themselves.' Lobeck, who takes this view, compares Verg. *G.* 2. 487 *virginibus bacchata Lacænis* | *Ταῖγετα*, remarking that Greeks could doubtless have said ὄρη θηρομανῇ in the sense of *montes feris bacchati*; but surely, if a Greek poet had used that phrase, he would have meant by it rather *montes feris scatentes*. (2) λειμὼν ἐφ' ᾧ ἵπποι μαίνονται, 'of which horses are madly fond.' The name of the plant ἵππομανές might be adduced in support of this view, if the meaning of the name was that to which Theocritus points (*Idyll.* 2. 48): ἵππομανές φυτὸν ἐστί παρ' Ἀρκάσι· τῷδ' ἐπὶ πᾶσαι | καὶ πῶλοι μαίνονται ἀν' ὥρεα καὶ θοαὶ ἵπποι. This explanation is noticed in the scholium on v. 143. But it seems far-fetched and forced.—The other interpretations mentioned by the scholiast are curiously inept. It appears that some took ἵππομανῇ, not with λειμῶνα, but with σέ (Ajax), as = τὸν μεγάλως μαινόμενον, or as = 'madly fond of horses'! Others explained ἵππομανῇ λειμῶνα as 'greatly luxuriant' (τὸν ἄγαν μεμηνότα καὶ ἀνθοῦντα).

167—171

ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,  
παταγοῦσιν ἅτε πτηνῶν ἀγέλαι·  
μέγαν αἰγυπιδὼν ὑποδείσαντες  
τάχ' ἂν ἐξαίφνης εἰ σὺ φανείης  
σιγῇ πτήξειαν ἄφωνοι.

Such is the text of the MSS. The views taken of it by modern critics fall into three classes.

I. Those who keep ὑποδείσαντες in its traditional place have to obtain a long syllable before it. G. Schneider did this by reading μέγαν αἰγυπιῶν (like *δια γυναικῶν*), but this is plainly untenable. The best remedy is to insert δ' after αἰγυπιῶν (with Dawes), and to take ἀλλὰ . . γὰρ as elliptical (see commentary). The objection to σ' (Toup) is that it is tamer and more prosaic. (If σ' were inserted, then ἀλλὰ . . γὰρ would not be elliptical.) As to γ' (Heath), it is obviously too weak.

II. Moritz Seyffert (ed. 1866) transposes ὑποδείσαντες, and points as follows:—

ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,  
παταγοῦσιν ἅτε πτηνῶν ἀγέλαι  
μέγαν αἰγυπιῶν, τάχ' ἂν ἐξαίφνης,  
εἰ σὺ φανείης, ὑποδείσαντες  
σιγῇ πτήξειαν ἄφωνοι.

With this punctuation, αἰγυπιῶν depends on ἀποδράσαι supplied from ἀπέδραν. But we might also place a comma after ἀγέλαι, and delete the comma after αἰγυπιῶν, which would then depend on ὑποδείσαντες.

This transposition was first made by Lobeck, in his edition of 1809; but he afterwards rejected it, and read αἰγυπίων δ' ὑποδείσαντες, with Dawes. The latter reading is greatly superior in force and spirit to that which the transposition affords; and this is the strongest objection to a remedy which would otherwise be attractive by its simplicity.

III. Dobree proposed to omit ὑποδείσαντες (*Adv.* iii. p. 43); 'delenda est illa vox, quae irrepsit e scholio.' Now the words of the (Alexandrian) scholium in L (on 168) are, θηλυκῇ τῇ ἀγέλαι ἐπήγαγεν ἀρσενικῇ μετοχῇ τὴν ὑποδείσαντες πρὸς τὸ νοητόν. Those words, so far from justifying a suspicion of ὑποδείσαντες, confirm its antiquity in the text, by proving that the scholiast found it there. It is not as if the scholiast had given a *paraphrase* of his own, from which the participle could be supposed to have crept into the text. Nevertheless, Bergk, in his edition of 1858, bracketed ὑποδείσαντες ('praeunte, ut videtur, Dobreo,' p. xliii). It is omitted from the text by Nauck (following Schneidewin) and Wecklein. The passage then runs thus:—

ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμι' ἀπέδραν,  
παταγούσῃ αἵτε πτηνῶν ἀγέλαι  
μέγαν αἰγυπίων,  
τάχ' ἂν ἐξαίφνης, εἰ σὺ φανείης,  
σιγῇ πτήξειαν ἄφωνοι.

(So Nauck: Wecklein points thus, τάχ' ἂν, ἐξαίφνης εἰ σὺ φανείης, κ.τ.λ.) αἰγυπίων then depends on ἀποδρᾶσαι supplied from ἀπέδραν, and ἀλλὰ...γάρ is not elliptical.

172 Ταυροπόλα. The cult of Artemis Ταυροπόλος is exhaustively treated by Th. Schreiber in his article on Artemis in Roscher's *Lexicon der gr. und röm. Mythologie*, § 7, pp. 567 ff. To the facts noticed in the commentary it may be added that a shrine of the goddess, called Ταυροπόλιον, at Samos, is noticed by Steph. Byz. s.v.; and in the island of Icaria, by Strabo 14. p. 639.

The originally distinct cult of Artemis Ταυρική or Ταυρώ is dealt with by Schreiber in § 15 of the article above-mentioned (pp. 585 ff.). With regard to the development of this latter cult, and to the analysis of the legends concerning it, he is in general agreement with O. Müller (*Dorians*, vol. 1., pp. 385 ff., 2nd ed.). The following points may be noticed here. (1) Iphigeneia was once a title of this Artemis herself, in her character of a goddess rejoicing in human sacrifice. (At Hermione in Argolis Pausanias mentions Ἀρτέμιδος ἐπὶ κλησὶν Ἰφιγενείας ἱερόν, 2. 35. 1.) Iphigeneia became a maiden sacrificed to the goddess; then, a maiden who, having been rescued by the goddess from immolation, served her as *priestess* among the Tauri, and brought her image home to Brauron in Attica. (2) The title Ὀρθία or Ὀρθωσία, also given to Artemis in this character, points to an orgiastic worship. (3) Lemnos, at the eastern verge of European Hellas, seems to have been one of the earliest Greek seats of this 'Tauric' cult; and a point from which it was propagated. But the primitive elements of the cult appear to have been

widely diffused, from a very early time, in Greece Proper; traces of it occur in Sparta, Arcadia, Elis, Megara, and Athens.

Schreiber is decidedly of opinion that Sophocles in this passage was thinking only of the *Ταυροπόλος* proper, and uses the epithet merely because Ajax had slain bulls (p. 567). It might, I think, be fairly urged in support of this view that the poet presently alludes to the goddess in her character of *Ἀγροτέρα*, *Ἐλαφηβόλος* (v. 178 *ἐλαφ-βολίαις*), and that therefore the passage, as a whole, will be more harmonious if *Ταυροπόλα* refers to her merely as the goddess of *ταῦροι*. O. Müller, on the other hand, thinks that the reference is to the fierce *Ταυρική*, who delighted in bloody sacrifice (*Dorians* i. p. 391); and some of the more recent interpreters agree with him. As Euripides identifies the *Ταυρική* with the *Ταυροπόλος* (*I. T.* 1454—7), it can hardly be questioned that Sophocles, though writing at a somewhat earlier date, might have done the same.

Two things, at least, are clear. The use of the epithet *Ταυροπόλα* has been suggested by the slaughter of the cattle: and Artemis is thought of here as a fierce goddess. The Chorus surmise that Ajax has been goaded to his deed either by her or by the War-god. On the whole, I should incline to suppose that associations derived from both the cults of Artemis were blended in the poet's mind, as they probably were in the popular thought and language of his time.

179 *Ἐννάλιος*.—This was originally an epithet for *Ἄρης* (*Il.* 17. 211), formed from *Ἐννώ*, and then came to be used alone, as another name for the War-god. In describing the chest of Cypselus (a work of the 7th century B.C.) Pausanias says (5. 18. 5), *ἔστι δὲ καὶ Ἄρης ὄπλα ἐνδοδευκώς, Ἀφροδίτην ἄγων· ἐπίγραμμα δὲ Ἐννάλιός ἐστιν αὐτῷ*.

With regard to the Attic use of the names *Ἄρης* and *Ἐννάλιος* in the fifth century B.C., the most important passages are the following. (1) Pollux 8. 106. The oath taken by the Ephebi, as there quoted, ends with these words:—*ἱστορες θεοὶ τούτων Ἄγλαυρος, Ἐννάλιος, Ἄρης, Ζεὺς, Θαλλώ, Αὐξώ, Ἥγεμόνη*. Preller (*Gr. Myth.* i. p. 265, n. 6), followed by Stoll in Roscher's *Lexicon* (p. 1250) and others, treats *Ἐννάλιος* there as an epithet of *Ἄρης* (and therefore deletes the comma after it). But, as each of the other deities is denoted by a single word, it is reasonable to suppose that *Ἐννάλιος* is here used as a separate name. (2) This view is confirmed by Ar. *Pax* 456 f. TP. *Ἐρμῇ, Χάρισιν, Ὀραισιν, Ἀφροδίτῃ, Πόθῳ*. | XO. *Ἄρει δὲ μῆ;* TP. *μῆ*. XO. *μὴδ' Ἐνναλίῳ γε;* TP. *μῆ*. This passage is included by Preller (*l. c.*) and Stoll (*l. c.*) among those 'which prove nothing for the difference between Ares and Enyalios.' The correctness of that statement depends on the precise meaning attached to it. Neither the oath of the Ephebi nor Aristophanes suffices, indeed, to prove that the Athenian conception of Ares was essentially different from that of Enyalios. But those passages clearly indicate that, in the popular Athenian view, Enyalios had already become a distinct person from Ares, however closely akin to him in character and attributes. The War-god was worshipped at Athens under the name of *Ἄρης* (Paus. 1. 8. 64), and there were also yearly sacrifices

to Ἐννάλιος (Pollux 8. 91). Although both names had originally denoted the same deity, the distinction of titles in the cult would inevitably lead to a popular distinction of the persons.

245 f. ὦρα τιν' ἤδη τοι κῤῥα καλύμμασι.

I. Brunck omitted τοι (which is wanting in Paris A and a few other mss.), and wrote κῤῥα, with Triclinius, instead of κῤῥα. This reading is adopted by Dindorf, Blaydes, Campbell, and J. H. Heinrich Schmidt. The scansion of the verse is then as follows:—

> — ∪ L — ∪ — ∪ — ∪ —  
 ωρ : α τιν | ηδ | η καρ | α καλ | υμμασ | ι Λ  
 = 221 f. α : αν ε | δηλ | ωσας | ἀνδρὸς | αἶθον | ος Λ

II. Wunder, while omitting τοι, retains κῤῥα, but in verse 221 changes ἐδήλωσας into εἰξας, and ἀνδρὸς to ἀνέρος. His text then stands thus:—221 f. οἶαν εἰξας ἀνέρος αἶθρος ἀγγελίαν = 245 f. ὦρα τιν' ἤδη κῤῥα καλύμμασι κρυψάμενον. Paley follows Wunder. Hartung also does so, except that, instead of εἰξας, he gives εἰφνας (an earlier conjecture of Wunder's).

257 f. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπῆς  
 ἄξας ὀξὺς νότος ὥς λήγει.

The words λαμπρᾶς ἄτερ στεροπῆς have been joined with ἄξας, as if the sense were, 'He ceases to rage, like a south wind that has rushed up, sharply, indeed, but without the glare of lightnings.' (Hermann understood the passage thus, except that he took ὀξὺς adverbially with λήγει, as = 'swiftly': cito furere desiit, ut Auster sine fulmine ortus.) The notion then implied is that a southern gale, if *not* accompanied at the outset by thunder and lightning, is likely to cease the sooner. But (even supposing the assumed fact to be true) the fury of Ajax, so fierce while it lasted, would not be happily compared to a storm *not* accompanied by lightning. (Ibycus likens the passion of love which sways him to Boreas ὑπὸ στεροπᾶς φλέγων, fr. 1. 6 ff.) Further, if the lightning were noticed only as *absent*, the addition of the epithet λαμπρᾶς would be inappropriate.

Much use has been made, in connection with these verses, of a passage in the fragment of Theophrastus περὶ σημείων ὑδάτων καὶ πνευμάτων καὶ χειμῶνων καὶ εὐδιῶν, II. 32 (p. 394 ed. Wimmer):—θέρους ὅθεν ἂν αἱ ἀστραπαὶ καὶ βρονταὶ γίνωνται, ἐντεῦθεν πνεύματα γίνονται ισχυρά· ἐὰν μὲν σφοδρά καὶ ισχυρὸν ἀστράπτῃ, θάττον καὶ σφοδρότερον πνεύσουσιν, ἐὰν δ' ἥρεμα καὶ μανῶς, κατ' ὀλίγον. τοῦ δὲ χειμῶνος καὶ φθινοπώρου τοῖναντίον· παύουσι γὰρ τὰ πνεύματα αἱ ἀστραπαὶ καὶ ὅσφ' ἂν ισχυρότεροι γίνωνται ἀστραπαὶ καὶ βρονταὶ, τοσοῦτ' μᾶλλον παύονται. There are two statements here. (1) *In summer*, frequent and vivid lightning is a prognostic of violent winds from the quarter in which it is seen. (2) *In autumn and winter*, on the contrary, lightning is followed by the *cessation* of winds; and the more violent the thunder-storm, the more quickly will the winds subside.

The first statement could be adduced in support of the view just discussed,—that a southern gale *not* attended by thunder and lightning will be *less* violent. The second statement has suggested various emendations of the words of Sophocles, all having the same object,—viz., to obtain the following sense:—‘he ceases to rage, like a south wind which, after a sharp outburst, *is laid* by a thunder-storm’ (παύουσι γὰρ τὰ πνεύματα αἱ ἀστραπαί).

1. One of the mss. (Γ) having λαμπρᾶς γὰρ ἀστεροπᾶς (without ἀτερ), Lobeck conjectured, λαμπρᾶς γὰρ ἀπ’ ἀστεροπᾶς (ἀπό = ‘after’).

2. Mudge (*ap. Wakefield, Silva Critica* cxciv): λαμπρᾶς γὰρ ἀτ’ ἐκ στεροπᾶς: and so (independently) Wecklein (*Ars Soph. emend.* p. 56). Blaydes adopts this reading.

3. Bergk: λαμπρᾶς γὰρ ἀπὲρ στεροπᾶς | ἄρξας.

4. Moritz Seyffert: οὐκ· ἐπὶ λαμπρᾶς γὰρ ἀπὲρ στεροπᾶς (taking ἐπὶ as = ‘accompanied by’). But οὐκέτι is evidently right.

5. G. Wolff: λαμπραῖς γὰρ ἀφαρ στεροπαῖς | εἴξας.

405—409 The traditional text is as follows:—

εἰ τὰ μὲν φθίνει, φίλοι,  
τοῖσδ’ ὁμοῦ πέλας,  
μώραις δ’ ἄγραις προσκείμεθα,  
πᾶς δὲ στρατὸς δίπαλτος ἂν με  
χειρὶ φονεύοι.

And in the corresponding verses of the antistrophe (423—427):—

ἐξέρῳ μέγ’, οἶον  
οὐ τινα  
Τροία στρατοῦ  
δέρχθη χθονὸς μολόντ’ ἀπὸ  
Ἑλλανίδος· τανῦν δ’ αἶτιμος  
ὥδε πρόκειμαι.

The above is the division of the antistrophic verses as given in L: but, for correspondence with the strophe, it should be

ἐξέρῳ μέγ’, οἶον οὐ-  
τινα Τροία στρατοῦ  
δέρχθη, etc.

G. Wolff retains the ms. text, without any change either in strophe or in antistrophe. He is thus compelled to assume that τοῖσδ’ ὁμοῦ πέλας answers metrically to τινα Τροία στρατοῦ: and, therefore, that the first syllable of Τροία is short, so that the syllables τινα τροί correspond with the trochee τοῖσδ’ ὁμ. He compares the οι of Ποίαντος in *Ph.* 263 etc. But such a shortening of οι in Τροία is altogether improbable. It is, indeed, a fatal objection to his view.

The emendations have been of two classes:—I. Those which require no change in the antistrophe. II. Those which require such

change. I. The first class may be subdivided into (a) those which keep the vocative φίλοι, and (b) those which alter it.

(a) Keeping φίλοι.

1. Hermann (formerly), εἰ τὰ μὲν φθίνει, φίλοι, τοιοῦδ' ὁμοῦ πέλας. This, as it is the slightest, seems also the best emendation, and I have adopted it in my text. (As has been said in the commentary, I suspect that πέλας is unsound; it may have displaced a substantive, perhaps βοτοῖς.)

2. Hermann afterwards struck out πέλας: inserted οἱ' between τοῖσδ' and ὁμοῦ: and assumed the loss of a word (such as μέγιστα) between τὰ and μὲν (or between μὲν and φθίνει). He also changed προκείμεθα to προκείμενα. His text then stood thus:—

405 εἰ τὰ...μὲν φθίνει, φίλοι,  
406 f. τοῖσδ', οἱ' ὁμοῦ μῶραις ἄγραις προκείμενα,

corresponding metrically with

423 ἐξέρέω μέγ', οἶον οὔτινα  
424 f. Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπό.

He explained his own reading in 405 ff. to this effect:—‘If my chief object [τὰ (μέγιστα), the scheme of vengeance on the chiefs] is lost through these creatures (τοῖσδ', the slain cattle), such as are lying prostrate near me (ὁμοῦ προκείμενα, sc. ἐστὶ), victims of an insane onslaught' (μῶραις ἄγραις, instrumental dat.).

3. Lobeck: εἰ τὰ μὲν φθίνει, φίλοι, τίσις δ' ὁμοῦ πέλας: *si honore et dignitate, qua olim florebam, privatus sum, ultio autem prope instat* (the vengeance of the Greeks).

4. Dindorf gives the same emendation in his text of 1860, only with πᾶσι instead of πέλας. (Others suggest πᾶσι.) Schneidewin (formerly): τίσις δ' ὁμοῦ μ' ἐλᾷ.

5. Hartung changes τοῖσδ' ὁμοῦ to τοιαῖσδε δὲ, dividing the verses thus:—

εἰ τὰ μὲν φθίνει, φίλοι, τοιαῖσδε δὲ  
πέλας μῶραις ἄγραις προσκείμεθα.

6. Elmsley: εἰ τὰ μὲν φθίνει, φίλοι, τάδε δ' ὁμοῦ πέλας (i.e. εἰ τὰ μὲν ἀγαθὰ φθίνει, τάδε δὲ κακὰ πάρεστι).

7. Linwood (*ap. Blaydes*, p. 100): εἰ τὰ μὲν φθίνει, φίλοι, τὰδ' ὡς ὄραν πέλει.

(b) Changing φίλοι.

1. Schmelzer (*ap. G. Wolff*, p. 164): εἰ τὰ μὲν φθίνει, φίλοις δὲ τοῖσδ' ὁμοῦ τάλας.

2. Mekler: εἰ τὰ μὲν φθίνει φίλοις τοῖσδ' | ἐμοῦ σέβας. So he prints the passage in the 6th ed. of Dindorf's text (Teubner), 1885.

3. Seyffert: εἰ τὰ μὲν φθίνει φίλων τοιοῦδ' ὁμοῦ πέλας, meaning, ‘If the help of friends (τὰ φίλων, ‘*ea quae in amicis sunt*’) is lost to me, through these creatures near me’ (the slain cattle).



4. Wecklein: εἰ τὰ μὲν φθίνει φθιτοῖσι τοῖσδ' | ὁμοῦ πέλας, *i.e.*, 'If my former glory perishes along with these dead creatures near me.'

II. The following emendations require some change in the antistrophe.

1. Ahrens: τοῖς δόμον πέλας, instead of τοῖσδ' ὁμοῦ πέλας.

2. Thiersch: τοῖς δ' ὁμοῦ γέλως (with μύραις γ' instead of μύραις δ').

3. Nauck (leaving the traditional reading in his text) proposes to read in the strophe (omitting τὰ μὲν),

εἰ φθίνει, φίλοι, δόμον κλέος,  
μύραις δ' ἄγραις προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπό),

ἐξερῶ μέγ', οἶον οὔτινα  
Τροία χθονὸς δέρχθη μολόντ'.

4. J. H. Heinrich Schmidt reads in the strophe,

εἰ τὸ μὲν φθίνει, φίλοι, δόμον  
κλέος, μύραις δ' ἄγραις προσκείμεθα,  
πᾶς στρατὸς δίπαλτος ἂν με  
χειρὶ φονεύοι.

(He omits the δὲ after πᾶς.) In the antistrophe he reads (omitting στρατοῦ, and changing Ἑλλανίδος, with Gleditsch, to Ἑλλάδος),

ἐξερῶ μέγ', οἶον οὔτινα  
Τροία δέρχθη χθονὸς μολόντ' ἀπὸ  
Ἑλλάδος· τὰ νῦν δ' αἴτιμος  
ὥδε πρόκειται.

5. Campbell would read in the strophe (changing τὰ to τάδε, and τοῖσδ' ὁμοῦ πέλας to πάλαι),

εἰ τάδε μὲν φθίνει, φίλοι, πάλαι,  
μύραις δ' ἄγραις προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπό),

ἐξερῶ μέγ', οἶον οὔτινα  
Τροία χθονὸς δέρχθη μολόντ'.

6. Paley inserts κείμει δὲ before τοῖσδ' in the strophe, reading thus:—

εἰ τὰ μὲν φθίνει, φίλοι,  
κείμει δὲ τοῖσδ' ὁμοῦ πέλας,  
μύραις [δ'] ἄγραις προσκείμεθα.

In the antistrophe, he changes οὔτινα to οὐδέπω τινά, reading

ἐξερῶ μέγ', οἶον οὐ-  
δέπω τινὰ Τροία στρατοῦ  
δέρχθη χθονὸς μολόντ' ἀπὸ (κ.τ.λ.).

575 f. The *πόρπαξ* and the *ῥχανον*.—Herodotus (I. 171) says that *ῥχانا* for *ἀσπίδες* were invented by the Carians, and that previously 'all men' had managed their shields by means of leathern baldricks (*τελαμῶνες σκύτινοι*), slung round the neck and over the left shoulder. The shield of the Homeric warrior is indeed suspended by such a *τελαμών* (II. 12. 401): but it had also an equivalent for the *ῥχανον*, according to the most recent interpretation (Dr Wolfgang Reichel's) of the *κανόνες* (II. 8. 193, 13. 407). These appear to have been staves, probably of wood, one of which traversed the shield vertically, lying close to the leather, while the other ran across it horizontally, bulging out at the middle, so as to afford a handle. (See Appendix A to Leaf and Bayfield's *Iliad*, p. 548: London, 1895.) There is no allusion in the Homeric poems to a *πόρπαξ*. But the words of Sophocles here are to be interpreted with reference to the Greek shield of the fifth century B.C., and not in the light of Homeric archaeology. Eustathius (p. 995. 19) scented the anachronism: *ὅρα δὲ ὡς οὐδὲ τὸ τοῦ Αἰάντος σάκος πόρπακα εἶχεν, ἀλλὰ τελαμῶνος ἥρτητο, ἴσως δὲ καὶ κανόνι μετήγετο* (alluding to the horizontal *κανών* just mentioned).

The *πόρπαξ* is expressly distinguished from the *ῥχανον* (or *ῥχάνη*) by Plutarch, who says that Cleomenes III. first taught the Spartans *τὴν ἀσπίδα φορεῖν δι' ῥχάνης, μὴ διὰ πόρπακος* (*Cleom.* 11). But, as *ῥχάνη* was a word of general meaning ('handle'), it is not surprising to find it sometimes used as a synonym for *πόρπαξ*: thus *αὐτοῖσι τοῖς πόρπαξιν* in Ar. *Eg.* 849 is explained in the scholium by *σὺν αὐταῖς ταῖς ῥχάναις*.

601—603 The emendations here may be classified as (I) those which keep *ποιά*, or *πόα*, and (II) those which alter it.

I. 1. Bergk writes:

Ἰδῶδι μίμνων χειμῶνι πόα τε μηνῶν  
ἀνήριθμος αἰὲν εὐνώμαι:

*i.e.*, 'remaining in the land of Ida, in winter *and* summer, through countless months' etc. For this use of *πόα* as = 'the grass-season,' 'summer,' cp. Rhianus *ap.* Paus. 4. 17. 6 *χείματά τε ποίας τε δύο καὶ εἴκοσι πάσας*: Callimachus fr. 182 *ἐπ' ἐννέα ποίας*: *Anthol.* 7. 731 *τέσσαρας ποίας*. But this absolute use of *πόα* is extremely harsh. And *χειμῶνι* is improbable, for a reference to the *λειμών* on which they were encamped is most natural here (cp. Aesch. *Ag.* 559, quoted in the commentary).

Nauck adopts Bergk's reading.

2. G. Wolff, accepting Ἰδῶδι from Bergk and *λειμωνίδι* from Erfurdt, reads,

Ἰδῶδι μίμνων λειμωνίδι ποία μή-  
λων ἀνήριθμος αἰὲν εὐνώμαι.

The decisive objection to this is that, instead of the *ā* of *ποιά*, we require a short syllable, answering to the *δ* of *οἰοβώτας* in 614. This objection is not met by making the verse end with the first syllable of *μήλων*. Wolff joins *μήλων* (the MS. reading) with *ποιά* ('grassy sheep-pastures'). He takes *ἀνήριθμος* as = *ἀναριθμητος* in Eur. *Helen.* 1679,

'of no account,' an explanation which is given by the scholiast here (ἐν οὐδενὶ ἀριθμῷ ταπτόμενος ἀλλὰ περιεργιμμένος), but which is quite untenable.

3. Elmsley: Ἰδαία μίμνω λειμωνίδι ποία μέλων, as = 'captive to': cp. Eur. *Helen*. 196 f. Ἰλίου κατασκαφὰν | πυρὶ μέλουνσαν δαΐφ. But this destroys the metre.

## II. Emendations which alter ποία.

### 1. Hermann (formerly):

Ἰδαία μίμνω λαιμόνι ἀποῖνα μηνῶν  
ἀνήριθμος αἰὲν εὐνώμα  
χρόνῳ τρυχόμενος,

*i.e.*, 'I await my reward for (bivouacking on) the meadows of Ida, through countless months, ever worn by the steady march of time.' (εὐνώμα, the reading of Triclinius for the MS. εὐνόμα, = εὐκινήτω.) Dindorf adopted this reading (ed. 1860): but in the 6th ed. of his text (Teubner), Mekler gives μίμνων...εὐνώμαι.

### 2. Hermann afterwards read :

Ἰδαία μίμνω λειμώνια κῆλ' ἀμύνων,  
ἀνήριθμος αἰὲν εὐνώμα  
χρόνῳ τρυχόμενος.

The λειμώνια κῆλα here are 'the arrows of the meadow-frosts,' the πάγων ἐναΐθρεια...βέλη of *Ant.* 358.

### 3. Schneidewin (formerly):

Ἰδαία μίμνω λειμώνια πῖσέ' ἀλγέων  
ἀνήριθμος, αἰὲν εὐνώμα etc.

Cp. *Il.* 20. 9 πῖσσα ποιήεντα: and for ἀλγέων ἀνήριθμος, *El.* 232 ἀνάρριθμος...θρήνων.

### 4. Hartung:

Ἰδαία μένων λειμώνια ποίμνια μῆλων  
ἀνήριθμος αἰὲν ἀρνυμαι.

He explains this (p. 183) to the following effect: 'remaining here, I am constantly engaged in capturing flocks without number on the meadows of Ida' (ἀνήριθμος referring *in sense* to the booty): *i.e.*, ample spoil is the only result of the campaign. To justify the metre, he supposes that in the antistrophe (614) Ἀρεΐ has ᾄ, and changes οἰοβώτας there to αἰοβώτας (Hesych. αἰόν· μάταιον).

### 5. Wecklein reads:

Ἰδᾶδι μίμνων λειμῶνι πάγων ἐλε-  
ων ἀνήριθμος αἰὲν εὐνώμαι,

'I remain encamped on the meadows of Ida, with endless sufferings from the frosts on the marshy ground.' Cp. Aesch. *Ag.* 335 f. τῶν ὑπαιθρίων πάγων | δρόσων τ' ἀπαλλαγέντες. [Ἰδᾶδι is then an adj. of fem. form used with a masc. subst., for λειμών is never fem. It would seem better to take Ἰδᾶδι as = Ἰδᾶδι γῆ.]

6. Lobeck's conjecture, λειμώνι' ἔπαυλα μῆλων, is adopted by (a) Moritz Seyffert, who reads μίμνων and εὐνώμαι, taking ἀνήριθμος as = 'of no account.' (b) Blaydes, who reads νάλων (instead of μίμνων) and εὐνώμαι. He has μῆλων in his text, but in his note μῆλῶν, joining it with ἀνήριθμος. (c) Paley, who writes

Ἰδαία μίμνω λειμώνι' ἔπαυλα μῆλων  
ἀνήριθμος αἰὲν ἐνναλῶν,

and renders, 'It is long since I have been waiting here, living all the time in the homesteads on Ida' [rather 'in quarters on the meadows of Ida'] 'amidst countless sheep.'

7. Campbell in his note proposes

Ἰδαία μίμνων λειμώνι' ὑπαιθρα μῆλῶν  
ἀνάρριθμος αἰὲν εὐνώμαι,

which he renders, 'Abiding out-door hardships in moist Trojan fields, I make my bed there, months without number.'

650 f.      καὶ γὰρ, ὅς τὰ δειν' ἐκαρτέρουν τότε,  
βαφῇ σιδήρος ὥς, ἐθελύνθην στόμα  
πρὸς τῆσδε τῆς γυναικός.

An interesting discussion of this passage took place a few years ago between two German writers, each of whom possessed the advantage of being able to speak with authority on the technical aspect of the question. In 1885 Herr R. Paehler published at Wiesbaden an essay on the tempering of steel in antiquity (*Die Löschung des Stahles bei den Alten*). Holding that the words βαφῇ σιδήρος ὥς should be taken with ἐθελύνθην στόμα, he objected to βαφῇ that it must denote a *hardening*, not a *softening*, process; and therefore proposed to read βαῦνη, 'furnace,' a word recorded by Hesychius, though βαῦνος or βαυνός seems to have been the more usual form. The sense then would be, 'my keen edge has been softened, as iron is softened in the furnace.' (Cp. Verg. *Aen.* 8. 446 *chalybs vasta fornace liquescit*.)

The emendation thus suggested was discussed by Prof. Hugo Blümner, in his *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern* (Leipsic, 1887), vol. iv., pp. 345 ff. His main objection to it is of unanswerable force. If Ajax compares his altered mood to iron which has been *softened in the fire*, then the iron which was previously hard (the image of his former mood, implied in ἐκαρτέρουν τότε) must be the iron *ore*, before it has been worked by the smith; whereas ἐθελύνθην στόμα shows the comparison to be with a weapon, whose edge, once keen and hard, has now been dulled. But, while rightly defending βαφῇ, as the cold bath in which heated iron is plunged to temper it, Prof. Blümner agrees with Herr Paehler in assuming that the words βαφῇ σιδήρος ὥς must refer to what *follows*, and so proposes to change ἐθελύνθην into ἐθελγάνθην, 'whetted.' Replying to his critic in the *Neue Jahrbücher f. Philologie und Paedagogik* (1887, pp. 171—194), Paehler has no difficulty in showing that ἐθελγάνθην (from *θηγάνω*, given by Hesych. as = *θήγω*) is not warranted here by such late forms as ἡσθανθην or the dubious ἡξήνθην. On this

point each of the disputants saw half of the truth ; βαφή is right, but so is ἐθελύνθην : the words βαφή σιδήρος ὧς must be referred, not to what follows, but to what precedes ; not to ἐθελύνθην but to ἐκαρτέρουν.

The chief interest of the discussion for students of Sophocles consists, however, in the clearness with which two points are brought out in the course of it. (1) βάπτειν and βαφή were familiar terms in reference to the tempering of iron by the cold bath. To the passages quoted in the commentary may be added Plut. *Mor.* 136 A ὥσπερ τὸν βαπτόμενον σίδηρον, 'like hot iron when it is plunged in the bath.' Id. *Alex.* 32 μάχαيران . . θαυμαστὴν βαφήν καὶ κονφότητι ('temper and lightness'). *Pyrrh.* 24 βαφῆς ἀρετὴ τοῦ σιδήρου ('the excellent temper of the blade'). The Latin word was *tingere* : Ov. *Met.* 9. 170 *gelido ceu quondam lamina candens Tincta lacu* (cp. Verg. *G.* 4. 172, etc.). The ancients believed that much depended on the quality of the water used in this process. Martial's birthplace, Bilbilis in Celtiberia, owed its reputation for steel blades partly to the supposed virtue in this respect of the Salo (*Xalon*) which flowed past it.—*Armorum Salo temperator*, as he calls it (*Epigr.* 4. 55. 15); cp. *Epigr.* 14. 33 (*pugio*) *Stridentem gelidis hunc Salo tinxit aquis*.

(2) In the second part of the scholium on *Ai.* 651 it is suggested that βαφή could refer to an oil-bath, by which iron is softened : δις ὧς βάπτεται ὁ σίδηρος· εἰ μὲν γὰρ μαλθακὸν βούλονται αὐτὸν εἶναι ἐλαίῳ βάπτουσιν, εἰ δὲ σκρόν, ὕδατι. But the oil-bath was never a softening process ; it was merely a milder tonic, used for the finer kinds of steel-work, to avoid the danger of brittleness, which, in their case, might result from immersion in cold water. Hippocrates refers to it (vol. 1. p. 294 ed. Kühn), σιδηρίου βαφέντος εἰς ἔλαιον : and Plutarch explains its use, *De primo frigore* 13. p. 950 C βελόνας δὲ καὶ πόρπας σιδηρὰς καὶ τὰ λοιπὰ τῶν ἔργων οὐκ ὕδατι βάπτουσιν ἀλλ' ἐλαίῳ, τὴν ἄγαν ψυχρότητα φοβούμενοι τοῦ ὕδατος, ὥς διαστρέφουσιν. Plin. *H. N.* 34. 41. § 146 *tenuiora ferramenta oleo restingui mos est, ne aqua in fragilitatem durentur*. Paehler, in the essay mentioned above (*Die Löschung des Stahles* p. 18), observes that even large steel objects are liable to be made brittle if plunged in cold water when they are at a great heat. With regard to the notion that the oil-bath could soften iron, he mentions that he has disproved it by experiment (*Neue Jahrb.*, 1887, p. 172). Hence one result of the discussion, a result in which both the experts agree, is that the words βαφή σιδήρος ὧς cannot possibly be taken with ἐθελύνθην.

656 ἐξάλυωμαι (from ἐξάλυσκω) is the form given by Hesychius, who quotes it from this passage ; while ἐξαλεύωμαι (from ἐξαλείω) is supported by L (with most mss.), and Suidas.

(1) From ἀλύσκω we have the fut. ἀλύξω in *El.* 627, and its dual ἀλύξετον in *Ant.* 488. The aorist is frequent in Homer (ἤλυξα *Od.* 3. 297, ἤλυξε *Il.* 11. 476, ἀλύξῃ 10. 348, ἀλύξαι 8. 243, ἀλύξας 12. 113 etc.). Aesch. *Pers.* 100 has ἀλύξαντα : Eur. *Hec.* 1194 ἐξήλυξε, *Bacch.* 734 ἐξηλύξαμεν, *El.* 219 ἐξάλυζωμεν. Thus the aorist active, at least, was thoroughly familiar to Attic Tragedy. The aorist middle occurs only here.

(2) From ἀλέω the fut. ἀλεύσω is quoted (*Anecd. Bekk.* p. 383, 4) as used by Sophocles in the sense of φυλάξω. The aorist ἤλευσα is used by Aeschylus, but only in the sense of averting: *Theb.* 87 ἀλεύσατε: *ib.* 141 and *Suppl.* 528 ἄλευσον. The only aorist middle which occurs elsewhere is the epic ἡλέαμην (*Il.* 13. 184 etc.).

These facts create the strongest probability that Sophocles would have written ἐξαλύεωμαι rather than ἐξαλεύσωμαι.

679 ff. The maxim of Bias.—*Diog. Laert.* i. 5 § 87 (of Bias) ἐλεγέ τε τὸν βίον οὕτω μετρεῖν <? δέιν> ὥς καὶ πολλὴν καὶ ὀλίγον χρόνον βιωσομένους, καὶ φιλεῖν ὥς μισήσοντας· τοὺς γὰρ πλείστους εἶναι κακοὺς. If Bias really assigned this ground for his maxim, then Sophocles is true to its original spirit when he makes Ajax give a similar reason,—τοῖς πολλοῖσι γὰρ | βροτῶν ἀπιστός ἐστ' ἐταιρείας λυγρή (682 f.). The prevalent sentiment of antiquity probably regarded φιλεῖν ὥς μισήσοντας as a cynical precept. Thus Aristotle recommends a speaker, if he desires to appear amiable, to say, οὐ δεῖ, ὥσπερ φασί, φιλεῖν ὥς μισήσοντας, ἀλλὰ μᾶλλον μισεῖν ὥς φιλήσοντας (*Rhet.* 2. 21 § 13). Cicero speaks very strongly, *De Amic.* 16. 59: (Scipio) *negabat ullam vocem inimiciorum amicitiae potuisse reperiri quam eius qui dixisset ita amare oportere ut si aliquando esset osurus: nec vero se adduci posse ut hoc, quemadmodum putaretur, a Biante esse dictum crederet, qui sapiens habitus esset unus e septem; impuri cuiusdam aut ambitiosi aut omnia ad suam potentiam revocantis esse sententiam.* On this view, the thought underlying φιλεῖν ὥς μισήσοντας is, 'human friendship is never trustworthy.'

But evidently the maxim is susceptible of another interpretation. It could be explained as a rule of prudence, not necessarily tinged with cynicism: then the thought would be, 'It is a serious thing to put oneself unreservedly in any one's power; therefore be careful whom you admit to your intimacy.' This is the construction put upon the precept by Demosthenes, or. 23 § 122: ἔστι γὰρ οὐχ ὑγιαίνοντων, οἶμαι, ἀνθρώπων οὐθ' ὅταν τινὰ ὑπειλήφωσι φίλον, οὕτω πιστεύειν ὥστε, ἂν ἀδικεῖν ἐπιχειρή, τὸ ἀμύνασθαι σφῶν αὐτῶν ἀφελέσθαι, οὐθ' ὅταν ἐχθρόν τινα ἡγῶνται, οὕτως αὖ μισεῖν ὥστε, ἂν παυσάμενος βούληται φίλος εἶναι, τὸ ποιεῖν ἐξεῖναι ταῦτα κωλύσαι· ἀλλ' ἄχρι τούτου καὶ φιλεῖν, οἶμαι, χρὴ καὶ μισεῖν, μηδετέρου τὸν καιρὸν ὑπερβάλλοντας. (All this is compatible with unreserved confidence in proved friends.)

Bacon's criticism is in a similar spirit, *De Augm. Scient.* viii. c. 2: *Septimum praeceptum est antiquum illud Biantis; modo non ad perfidiam, sed ad cautionem et moderationem adhibeatur; Et ames tanquam inimicus futurus, et oderis tanquam amaturus. Nam utilitates quasque [? quasdam] mirum in modum prodit et corrumpit, si quis nimium se immergerit amicitii infelicibus, molestis et turbidis odiis, aut puerilibus et futilibus aemulationibus.* That is, the precept is not to be understood as excusing disloyalty to friends (*perfidiam*), but merely as a warning against rashness in forming ill-chosen intimacies, which may afterwards prove embarrassing.

Montaigne, in referring to the maxim, draws a like distinction: 'Ce précepte, qui est si abominable en ceste souveraine et maistresse amitié,

il est salubre en l'usage des amitez ordinaires et coustumières' (*Essais*, 1. c. xxviii.). La Bruyère's comments are curious (*Caractères*, c. 4, §§ 55, 56, vol. 1. p. 208 in the edition of M. Servois, 1865):—'Vivre avec ses ennemis comme s'ils devoient un jour être nos amis, et vivre avec nos amis comme s'ils pouvaient devenir nos ennemis, n'est ni selon la nature de la haine, ni selon les règles de l'amitié; ce n'est point une maxime morale, mais politique.' He then gives his own rule:—'On ne doit pas se faire des ennemis de ceux qui, mieux connus, pourroient avoir rang entre nos amis. On doit faire choix d'amis si sûrs et d'une si exacte probité, que venant à cesser de l'être, ils ne veuillent pas abuser de notre confiance, ni se faire craindre comme ennemis.' But, as Spedding remarks (*Bacon's Works*, vol. 1. p. 788, n. 2), this might be paraphrased, 'Treat no man as your enemy until you are *sure* that he can never deserve to be your friend, make no man your friend unless you are *sure* that he will never become your enemy': and, since such certainty is unattainable beforehand, La Bruyère's own precept comes to much the same thing as that which he is criticising.

It may be observed that the version by Publilius Syrus (in Gellius, *Noct. Att.* 17. 14), *Ita amicum habeas, posse ut fieri hunc inimicum putes*, makes the maxim more definitely cynical than it is in its Greek form, φιλεῖν ὡς μισήσοντας.

### 869 κούδεις ἐπίσταται με συμμαθεῖν τόπος.

I. The following conjectures keep συμμαθεῖν (or merely modify it to συμμαθών).

1. Campbell: κούδεις ἐφίσταται με συμμαθεῖν τόπος. 'And no spot arrests me that I may share its secret.' (For this causal sense of the middle ἐφίσταμαι, see my note on *Tr.* 339.) So Meineke also, but with συμμαθών.

2. Moritz Seyffert: κούδεις ἐφίστα τοῦ με συμμαθεῖν τόπος. 'And no place invited me to pause, that I might learn its secret.' (ἐφίστα imperf. : τοῦ...συμμαθεῖν, gen. expressing the aim or object.) Wecklein adopts this.

3. Dindorf: κούδεις ἐπίσταται σφε συμμαθών τόπος. (Meaning, apparently, 'No place is conscious that it shares the secret concerning him'.)

II. Conjectures which substitute some other verb for συμμαθεῖν.

1. Hartung: κούδεις ἐπίσταται με συμβαλεῖν τόπος (*sc.* τῷ Αἰαντι, 'that I have met with him').

2. Linwood: κούδεις ἐπίσταται σφε συμβαλεῖν ὅπου. ('No one can conjecture where he is.')

3. Heimsoeth: κούδεις ἐπίσταται με νουθετεῖν τόπος.

4. Blaydes (*inter alia*): κούδεις ἐπίσταται σφε σημαίνειν τόπος. Or κού. ἐ. σφέ μοι φράζειν τόπος (G. Wolff suggests σφε ποῦ λάθει).

5. Herwerden: κούδεις ἐφίστασθαι με συμπεῖθει τόπος.

966—973

966 ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκὺς,  
 967 αὐτῷ δὲ τερπνός· ὦν γὰρ ἡράσθη τυχεῖν  
 968 ἐκτῆσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.  
 969 τί δῆτα τοῦδ' ἐπεγγέλφεν ἂν κατά;  
 970 θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὐ.  
 971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζετω.  
 972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ  
 973 λιπὼν ἀνίας καὶ γόους διοίχεται.

(1) R. Enger (in *Rhein. Mus.* 14. 475 ff.) proposes to strike out verses 969, 970, 973, and to arrange the remaining five verses in the following order:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζετω.  
 972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν· ἀλλ' ἐμοὶ  
 966 πικρὸς τέθνηκε <μᾶλλον> ἢ κείνοις γλυκὺς,  
 967 αὐτῷ δὲ τερπνός· ὦν γὰρ ἡράσθη τυχεῖν  
 968 ἐκτῆσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.

(2) A. Zippmann (*Atheteseon Sophocl. specimen*, p. 34, Bonn, 1864) would strike out vv. 966, 969, 970, and arrange the rest as follows:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζετω.  
 972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ  
 973 λιπὼν ἀνίας καὶ γόους διοίχεται,  
 967 αὐτῷ δὲ τερπνός· ὦν γὰρ ἡράσθη τυχεῖν  
 968 ἐκτῆσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.

Others would be content simply to strike out three verses, without changing the order of the five which remain. Thus:—

(3) Leutsch and Dindorf would omit vv. 966, 967, 968.

(4) Schneidewin, 969, 972, 973.

(5) A. Schöll, 971, 972, 973.

All the above-mentioned critics, whether they change or do not change the order of the verses which they spare, have the same object in view, viz., to get rid of three verses here, so that Tecmessa's speech of ten lines in vv. 915—924 may correspond in length with her speech in this place, which now consists of thirteen lines (961—973). For they regard vv. 879—924 as forming the strophe of the κομμός, to which vv. 925—973 form the antistrophe.

Nauck's view is peculiar. As he rejects two verses (918, 919) in Tecmessa's former speech, thus reducing it to eight verses, so here he has to get rid, not of three, but of five verses. He accordingly brackets 966, 967, 968, 969, 970.

The truer view seems to be that the strophe consists of vv. 879—914, to which vv. 925—960 form the antistrophe. There is no necessity, on this view, that Tecmessa's speech of ten lines in 915—924 should be balanced by one of the same length here.

The diversity of opinion among the critics as to which verses should be deleted curiously illustrates the arbitrary character of such processes.



As to the objections which have been made to verses 966—973, on the ground of their alleged incoherence, see the note in the commentary, where the train of thought is traced.

1028—1039 σκέψασθε... καὶ γὰρ τὰδε.

NOTE I. R. Morstadt (*Beiträge zur Exegese u. Kritik d. Soph. Ajas*, pp. 30 f., 1863), and Nauck, reject these twelve verses on several grounds. (1) It is far-fetched and forced to compare the girdle, by which Hector was dragged till he died, with the sword on which Ajax fell.—The point of this objection is that Hector did not *kill himself* with the girdle. But, for a poet desirous of illustrating the maxim, ἐχθρῶν ἄδωρα δῶρα, it was enough that the girdle had been instrumental in the death of Hector, as the sword in the death of Ajax. (2) The analogy, incomplete as it is, obtained only by supposing, in contradiction to the *Iliad*, that Achilles, instead of slaying Hector in fight, took him alive, and tortured him to death.—It is true that this divergence from the *Iliad* is remarkable; of that I shall speak in Note II. But such divergence is not in itself a legitimate reason for questioning that Sophocles wrote these verses. (3) *πισθείς* in v. 1030 is unintelligible; and the active *μηχανᾶν* in v. 1037 is suspicious.—These points are dealt with in my commentary. (4) Verses 1036, 1037 are a tame commonplace; and vv. 1038, 1039 are very strange (in Nauck's words, 'klingen sehr wunderbar').—It is difficult to comprehend this objection. The four verses in question are perfectly in harmony with the style of Greek Tragedy; nor is anything in their composition unworthy of Sophocles. (See commentary.)

NOTE II. The account of Hector's death given in vv. 1029—1031.—The *Iliad* is, so far as we know, the only Greek epic in which the circumstances attending the death of Hector were related. The *Aethiopis* took up the story from the point at which the *Iliad* left off, and began with the events which immediately followed Hector's funeral. The twenty-second book of the *Iliad*, which narrates the slaying of Hector by Achilles, is undoubtedly one of the oldest parts of the poem, as it is also one of the most splendid and the most famous: it is, indeed, the very climax of the epic. Nothing could be less probable than that another epic poet should have set himself to relate the story of Hector's death in a new fashion, representing Achilles as having spared the life of Hector on the battle-field, only that he might mangle him to death by dragging him after his chariot. Such a version, so dishonouring to the hero of the *Iliad*, would also stand in damning contrast with one of its greatest passages. A single circumstance may suffice to illustrate the fixity with which the Homeric Ἑκτορος ἀνείρεσις was established in ancient Greek opinion as the one authentic version of the event. Euripides (*Andr.* 107 f.) makes Andromachè say of Hector,

τὸν περὶ τείχη  
εἴλκυσε διφρεύων παῖς Ἀλίας Θέτιδος.

She does not say that he was dragged alive (on the contrary, the context implies that he was slain in battle): but the scholiast notes

the incorrect detail, *περὶ τείχη*, in the tersely emphatic phrase, *παρ' ἰστορίαν*. Achilles (he says) chased the living Hector round the walls of Troy, but dragged the dead Hector round the tomb of Patroclus. (Vergil perhaps had Euripides in mind when he wrote in *Aen.* i. 483, *Ter circum Iliacos raptaverat Hectora muros.*) If a deviation from Homer in such a detail was noted as *παρ' ἰστορίαν*, we can estimate the audacity which would have been required, and the degree of acceptance which would presumably have been obtained, by a poet who set forth a narrative of Hector's death radically different from that of the *Iliad*.

On the other hand it is quite conceivable that a post-Homeric epic poet, who related the contest for the arms of Achilles and the death of Ajax, should have dwelt on the fact that the sword of Ajax was a gift from Hector, and should *incidentally* have attributed fatal consequences to the girdle which Hector received from Ajax. In doing so, he may have alluded to Hector's death as though it had occurred, not in combat, but as a result of the captive being dragged after the chariot. His memory may have been at fault. Or he may have risked this deviation from the *Iliad* in a mere passing allusion, though he would not have ventured upon it in an elaborated account of Hector's death.

On this hypothesis, the verses of Sophocles here would have been suggested, not by a narrative contradictory of the *Iliad*, but by an allusive passage, similar in its context to these verses themselves, which the dramatist may have found in some earlier poem; possibly in the *Aethiopis* or the *Little Iliad*. In any case, it is evident that the account of Hector's death adopted by Sophocles cannot be regarded as his own invention; his manner of referring to it clearly implies some earlier source.

Leontius Scholasticus (*circ.* 550 A.D.) is the reputed author of two epigrams in the *Anthology* (7. 151, 152), both of which refer to the sword and the girdle as having been gifts of fatal omen for Ajax and for Hector respectively. Both epigrams clearly imply the version followed by Sophocles,—viz., that the living Hector was dragged by the girdle :—

- (151) Ἐκτωρ Αἴαντι ξίφος ὥπασεν, Ἐκτορι δ' Αἴας  
ζωστήρ· ἀμφοτέρων ἡ χάρις εἰς θάνατος.
- (152) πικρὴν ἀλλήλοις Ἐκτωρ χάριν ἠδὲ φέραςπις  
Αἴας ἐκ πολέμου μνήμ' ἔπορον φιλήης·  
Ἐκτωρ γὰρ ζωστήρα λαβὼν ξίφος ἔμπαλι δῶκεν·  
τὴν δὲ χάριν δῶρων πείρασαν ἐν θανάτῳ.  
5 τὸ ξίφος εἶλ' Αἴαντα μεμνηνότα, καὶ πάλι ζωστήρ  
εἰλκυσε Πριαμίδην δέφρια συρόμενον.  
οὕτως ἐξ ἐχθρῶν αὐτοκτόνα πέμπετο δῶρα,  
ἐν χάριτος προφάσει μοῖραν ἔχοντα μόνον.

The word *αὐτοκτόνα* in v. 7, though its use is inaccurate as regard Hector, shows that by *δέφρια συρόμενον* in v. 6 the writer meant, 'dragged *alive* after the chariot.'

1129 ἀτίμα. By proscribing the verb ἀτιμᾶν, Nauck would make it necessary to alter the Homeric texts (including those of the Hymns) in about eighteen places. (a) Where the future or aorist forms of ἀτιμᾶν are now read, he would substitute the corresponding forms of ἀτιμάζω with σο: e.g., in *Il.* 8. 163 ἀτιμάσσουσι for ἀτιμήσουσι: in *1. 11* ἡτίμασσ' for ἡτίμησ'. (b) In other cases he would substitute forms from ἀτίω: e.g., in *Od.* 21. 99 ἄτιζεν for ἀτίμα.

1135 ψηφοποιός. Others explain:—(1) 'Making votes' by tampering with the ψῆφοι at the counting. This is a needlessly coarse interpretation, even if it could be supposed that one of the competitors could have had the opportunity for such a fraud. (2) J. van Leeuwen: 'Making ψῆφοι' of clay, and giving them to those judges who were favourably disposed towards Ajax. These ψῆφοι would never come out of the voting urn (which the critic conceives as having water in it). Cp. the δραπέτης κλήρος of v. 1285.

The word ψηφοκλέπτης was used in the sense of ψηφοπαίκτης, a 'juggler,' who causes ψῆφοι or balls to disappear (*Athen.* p. 19 B, etc.). Suidas gives ψηφολόγος in the same sense. Eustathius (p. 1601. 50) appears to associate that meaning with ψηφοποιός here. Cp. Lysias fr. 7 ψηφοπαικτοῦσι τὸ δίκαιον. It is very possible that Sophocles may have intended ψηφοποιός to suggest the idea of juggling, though the word could not be used as a synonym for ψηφοκλέπτης, 'juggler.'

1190 ἀνὰ τὰν εὐρώδῃ Τροίαν MSS. = 1197 ἰὼ πόνοι πρόγονοι πόνων.

I. Like the emendation of Ahrens, ἀνὰ τὰν εὐρώδεα Τρωίαν, which I have adopted, there are some others which require no change in v. 1197.

1. Wecklein: ἀν' ἀνεμώδεα Τρωίαν (the initial *α* of the adj. being long, as if it were Doric for ἦν-). Cp. Philostratus *Imag.* 1 Σκύρος... ἦν ὁ θεῖος Σοφοκλῆς ἀνεμώδεα καλεῖ (fr. 509 Nauck). This conjecture would account for the fact that a few MSS. add ἠνεμόεσσαν after Τροίαν (see cr. n.). The drawback to it is the long *α*, for ἠνεμώδης seems a questionable form.

2. G. Wolff: ἀν' αἰρώδεα Τρωίαν. αἰρώδεα is the conjecture of Hermann (see below), who took it from the scholium (on εὐρώδῃ), σκοτεινὴν καὶ αἰρώδῃ τοῖς Ἑλλήσιν. But as εὐρώεις was erroneously connected with εὐρύς by some of the later grammarians (see n. on 1167), so εὐρώδῃ might be erroneously explained by σκοτεινὴν καὶ αἰρώδῃ: for σκοτεινά is one of the meanings given by Hesychius to εὐρώεντα.

3. M. Seyffert: ἀνατον εὐρνεδεῖ Τροία. (He supposes the *οι* to be short.)

II. Emendations which involve a change in the antistrophe, v. 1197.

1. Hermann: ἀν' αἶαν αἰρώδεα Τρωίαν, and in 1197 ἰὼ πόνοι, <πόνοι> πρόγονοι πόνων.

2. Dindorf: ἀν' εὐρώδῃ Τροίαν, and in 1197 ἰὼ πόνοι πρόπονοι.

3. Bergk (ed. 1858, adnot. crit. p. xliv): ἀν' ἀκτὰν εὐρυεδῆ. He would omit Τροίαν as a marginal gloss, and in 1197 read ἰὼ πόνοι πρὸ πόνων.

4. Blaydes: ἀν τὰν εὐρυεδῆ Τροίαν, and in 1197 ὃ μόχθοι πρόγονοι μόχθων.

1252 ἀλλ' οἱ φρονούντες εὐ κρατοῦσι πανταχοῦ. Michael Apostolius (*circ.* 1470 A.D.), quoting this verse in his *Συναγωγή Παροιμιῶν*, subjoins another to it, viz. ὁ γὰρ φρονῶν εὐ πάντα συλλαβὼν ἔχει, and adds Σοφοκλέους, as if that poet were the author of both. The error arose from his having found the two verses together in a collection of commonplaces and proverbs by the monk Maximus Confessor (born at Constantinople *circ.* 580 A.D.), who, however, had attributed only the first verse to Sophocles: see *Paroemiographi Graeci*, ed. Leutsch and Schneidewin, vol. II. p. 765.

The verse ὁ γὰρ φρονῶν εὐ πάντα συλλαβὼν ἔχει is ascribed by Stobaeus (*Flor.* 3. 17) to the tragic poet Chaerêmon (*circ.* 380 B.C.), among whose fragments it is included by Nauck (*Trag. Graec. Frag.*, p. 788, 2nd ed.).

1276 ff.

ἀμφὶ μὲν νεῶν  
ἄκροισιν ἤδη ναυτικοῖς ἐδωλίοις  
πυρὸς φλέγοντος, ἐς δὲ ναυτικὰ σκάφη  
πηδῶντος ἄρδην Ἑκτορος τάφρων ὕπερ.

1. ἐδῶλια as = a raised quarter-deck at the stern of the ship.—This meaning came through that of a *sitting-place* for those who were not employed, as ἐρείται or ναῦται, in rowing or working the ship. It appears clearly in Her. I. 24, where the passenger Arion, and the officers of the ship to whom he makes his request, are at first together on the ἐδῶλια at the stern. From the raised ἐδῶλια Arion springs into the sea. That passage is strikingly illustrated by one of Lycophron (295 ff.), where Cassandra imagines the scene which will ensue when the Trojans have set fire to the Greek ships. The Greeks, pressed by the victorious enemy, will spring from the high ἐδῶλια of their ships, either towards the 'ensigns' at the stern (ἄφλαστα καὶ κόρυμβα), or towards the rowers' benches (κληδῶν θρόνους, the μέσην νέα of Her. I. 24), and will dye the foreign soil with their blood:—

ἄφλαστα καὶ κόρυμβα καὶ κληδῶν θρόνους  
πυκνοὶ κυβιστητῆρες ἐξ ἐδωλίων  
πηδῶντες αἱμάξουσιν ὀθνείαν κόνιν.

(Lycophron, with his usual taste for rare constructions, means the accusatives ἄφλαστα καὶ κόρυμβα etc. to be taken with πηδῶντες, as denoting the points *towards which* they leap; an admissible usage, but not like πηδῶντα πεδία in *Ai.* 30). In the *Thesaurus* of Stephanus, where the words ἐξ ἐδωλίων πηδῶντες are cited, Dindorf quotes a scholium which correctly explains ἐδωλίων there as τῶν σανιδωμάτων καὶ καταστρωμάτων τῆς νεῆς. The scholiast, wishing to be explicit, added καταστρωμάτων, because the term σανιδώματα ('planking,' 'plank-

fittings') was too vague; it could include the rowers' benches. Thus Suidas distinguishes three senses of ἐδῶλια:—(1) *σανιδώματα, κυρίως τῶν πλοίων, ἐφ' ὧν οἱ ἐρέται καθέζονται*. For this sense, 'rowers' benches,' he gives no reference to literature. (2) *καθέδραι ἢ ἐδράσματα, i.e., sedes, abodes*; for which he quotes Soph. *El.* 1393, ἀρχαιοπλοῦτα πατὴρ <eis> ἐδῶλια. (3) He then adds, καὶ ἐδωλίῳσι παρ' Ἡροδότῃ ὑποστρώμασι (here = καταστρώμασι) νηὸς· Σοφοκλῆς· ἀκροῖσιν ἤδη ναυτικοῖς ἐδωλίοις. It would appear, then, that he regarded Her. i. 24 as the *locus classicus* for ἐδῶλια as = 'deck,' and took that to be the meaning of the word in *Ai.* 1277. In *Etym. Magn.* p. 455, 4 (cited by Dindorf on Steph. *Thes. l.c.*) ἐδῶλιον is identified with τύπον τῆς νεὸς βάσιν ἔχοντα, i.e., 'a raised place in the ship' (βάσις being the substructure on which the raised deck rests).

The passage of the *Helena* (1571), where Helen sits, apart from the rowers, ἐν μέσοις ἐδωλίοις, perfectly suits this interpretation. In *Cycl.* 238 ἐδῶλια denotes the place in the ship to which a prisoner is to be consigned (*συνδήσαντες, ἐς θάδῶλια | τῆς νηὸς ἐμβαλόντες*): and this might well be the raised deck at the stern, where he would be kept under guard, apart from the crew.

There is, then, ample warrant for interpreting ἐδωλίοις here as the raised decks of the ships.

2. The next question is whether ἀκροῖσιν should be taken (1) as denoting the position of the ἐδῶλια *at the end*, stern, of each ship; or (2) as = *topmost*, denoting that the ἐδῶλια was the highest part of the ship. In the commentary I have given reasons for preferring the first view: viz. (a) that Sophocles may have had in mind how the Trojans fired the first Greek ship *at the stern* (*Il.* 16. 124 ὡς τὴν μὲν πρύμνην πῦρ ἄμφεπεν): and (b) that, on the other hand, the height of the raised decks of the Homeric galleys above the ground was not great enough to make ἀκροῖσιν, in the sense of 'topmost,' appropriate,—as though the burning of some lofty structure were in question. If it be said that the word ἤδη rather favours the sense 'topmost,' we may reply that ἤδη is equally forcible as marking the critical moment when the flames had just taken hold on the ships at their sterns.

3. The epithet *ναυτικοῖς* remains to be considered. I have suggested in the commentary two considerations by which it may be defended,—viz., that, since ἐδῶλια was a word of general meaning, a distinctive epithet, marking its technical sense here, is intelligible, though νεῶν has preceded; and that the iteration, νεῶν, ναυτικοῖς, ναυτικά, has some excuse in the emphasis which is here laid on the supreme peril to the *ships*, in which the ultimate safety of the Greek army was at stake. But I fully recognise that ναυτικοῖς is a difficulty. Could we join ἀμφὶ with νεῶν, and take ἀκροῖσιν...ναυτικοῖς ἐδωλίοις as a defining locative dative,—'*about the ships, at their quarter-decks*'? The objection arises from the Sophoclean use of ἀμφί. In *Ph.* 554 ἀμφὶ σοῦ = '*regarding thee*.' In fr. 410, ὦ ἀμφ' ἐμοῦ στείλαι, the sense *may*, indeed, be locative, but it is uncertain. And those are the only well-attested examples in Sophocles of ἀμφί with a genitive; for in *Ph.* 1354 we should read, with L, ἀμφ' ἐμοί.

I would gladly adopt the simple remedy (proposed by Bothe and others) of reading *ναυτικοῖς*  $\theta'$ , but for one consideration. The sense would then be, 'when the flames were already wrapping the *extremities of the ships* and the seats of the *ναῦται*' (the rowers' benches). Now I doubt whether the phrase *νεῶν ἄκρα*, meaning 'the extremities (here the sterns) of the ships,' is a phrase which an Attic poet would have used. (*νηῶν...ἄκρα κόρυμβα* in *Il.* 9. 241 is quite another matter.) If Sophocles had meant that here, would he not have rather written *πρύμναισιν*? (Wecklein, who adopts the insertion of  $\theta'$ , reads *ναυτίλοις*, comparing Aesch. *Ag.* 1442 *ναυτίλων...σελμάτων*.)

On the hypothesis that *ναυτικοῖς* arose from *ναυτικά* in 1278, Bergk conjectures *πενκίνους* (adding, however,  $\theta'$ , which would then be needless): G. Wolff, *ποντίους*, or, which is less weak, *παγκρατοῦς*: but none of these has any probability.

It may be noticed that, though Suidas and other grammarians give 'rowers' benches' as one meaning of *ἔδωλια*, that particular sense of the word does not seem to occur in classical Greek literature. The ordinary term for rowers' benches is *ζυγά*: in poetry we have *κληῖδες* (*Odyssey*), and *σέλματα*. This circumstance, which may be accidental, could not safely be urged as an objection to taking *ἔδωλοις* here as = 'rowers' seats.' At the same time it should be remembered that the well-attested sense of *ἔδωλια* as = 'quarter-deck' was derived from the primary sense of 'seats' for passengers and other *non*-rowers;—seats, presumably, of another and more comfortable kind than the rowers' benches. The antithesis with *ζυγά* thus implied in that sense of *ἔδωλια* may help to explain why we do not, as a matter of fact, find *ἔδωλια* used to denote the benches of the oarsmen.

One remark in conclusion. I formerly acquiesced in the view that (*without* inserting  $\theta'$  after *ναυτικοῖς*) we should explain *ναυτικοῖς ἔδωλοις* as 'the seats of the rowers.' The decisive objection to that view, as I now think, is *ἄκροισιν*. It must then mean 'topmost': but the rowers' seats could be so called only relatively to the planks lining the bottom and sides of the vessel. It is not conceivable that a poet so familiar with Homer should have imagined the Homeric ship as a trireme, and *ἄκροισιν*, therefore, could not possibly be explained as intended to denote the benches of the *θρανῖται*.

1416 f.                    *κοῦδενί πω λῶνι θνητῶν.*  
[*Αἶαντος, ὅτ' ἦν, τότε φωνῶ.*]

The attempts to expand v. 1416 from a paroemiac into an anapaestic dimeter have not been very felicitous. (I should prefer the insertion of *δή* before *πω* to any of them.)

1. Brunck: *κοῦδενί πω λῶνι τῶν θνητῶν.*
2. Erfurdt: *κοῦδενι πάποτε λῶνι θνητῶν.*
3. Hermann (formerly):

*κοῦδενί γ' ἔστινι λῶνι θνητῶν.*

But he afterwards preferred to leave v. 1416 untouched, and to delete v. 1417.

4. Bothe: *κᾶν οὐδενί πω λῶνι θνητῶν.*

He meant the construction to be *καὶ (πονήσας) ἄν.* Lobeck suggested *καὶ ἐπ' οὐδενί κ.τ.λ.*

5. Schneider: *κούδενί τῷ πω λῶνι θνητῶν.*

6. Musgrave: *κᾶπ' οὐδενί πω λῶνι θνητῶν*

*Αἴαντος ἐτλεῖν τόδε φωνῶν.*

*I.e.*, 'and saying (while he toils) that he never bore this toil for a better man than Ajax.'

7. Moritz Seyffert: *κούδενί πω λῶτονι θνητῶν.*

He takes *Αἴαντος* as depending on *λῶτονι*, and the words *ὅτ' ἦν, τότε φωνῶ*, as a pathetic after-thought,—'I speak of the time when he lived.' Almost alone among modern critics, Seyffert is strenuous in his vindication of v. 1417, which he designates as 'unum ex pulcherrimis, ut nobis videtur, poetæ ornamentis.'

# INDICES.

## I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated.  
When the reference is to a *page*, p. is prefixed to the number. )( means, 'as distinguished from.'

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