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THE

AGAMEMNON

OF

ÆSCHYLUS,

WITH

NOTES.

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Æschylus was born at Eleusis in Attica, in the fourth year of the sixty-third Olympiad, B. C. 525. His father’s name was Euphorion. He belonged to a distinguished family of the class of the Eupatridæ. As Bode remarks,* he probably may have traced his origin back to Codrus, the last king of Athens; for, among the life-archons who succeeded in the royal line was an Æschylus, in whose reign the Olympiads commenced, and who may have been an ancestor of the poet. In that case, he inherited the proudest associations, both in the legendary and the historical traditions of his race. His father seems to have been connected with the worship of Demeter; and so, from his earliest youth, he was accustomed to the spectacle of the solemn Eleusinian Mysteries, which belonged to the most ancient, imposing, and revered services of the Hellenic religion. There is no doubt that at the proper age he was initiated into those Mysteries, which, as Isocrates says, taught men to entertain “sweeter hopes” of a future life; and that he continued to be a devout believer in a superintending providence, and in a righteous retribution,

* Geschichte der Hellenischen Dichtkunst, B. III., §§ 208, 209.
— a judgment to come. He was early taught the severe and ascetic doctrines of Pythagoras. The effect of these associations upon a mind naturally grave, earnest, profound, and enthusiastic, could not fail to strengthen the moral tendencies, and to unfold the lofty characteristics of his genius.

We find no difficulty in believing the story repeated by Pausanias, as told by Æschylus himself,* that in his boyhood he fell asleep one day in the field, as he was watching the vines, and that Dionysus, appearing in a vision, bade him "write tragedy." The voice of the dream came to him, as he brooded upon it in his waking hours, like a divine command. His imagination had doubtless been excited by the pomp and splendor of the Dionysiac worship which he had beheld at Athens. The lyric exaltation of the dithyrambs chanted by the choirs, as they moved in elaborate dances round the altar of the god, had made a deep impression on his mighty spirit. The changes that were rapidly taking place in the form and spirit of poetical composition, especially the new and almost dramatic character which the gay Thespis and the grave Phrynichus had just stamped upon the Dionysiac songs, giving to them an element of human interest, could not fail to appeal with irresistible effect to the creative energies stirring within him; and what more natural than that, as he fell asleep, while pondering these things, in the vineyard, the vintage god, to whom all that poetry, festal or solemn, was consecrated, should seem to summon him to his service? The statement is universal, that he came forward, as soon as he had reached the legal age, and entered

* Lib. I. 21. 3.
into competition with Chærilus and Pratinas, two poets who already stood high in the popular estimation. The judges decided in favor of his rivals.

The times were full of excitements more stirring than the struggles of rival poets. In the very year of his first appearance as a dramatic poet commenced the Ionian war, the prelude to those gigantic struggles between Greece and Persia, which placed the former on the loftiest eminence among the nations of the earth. In the year B.C. 494, Miletus was taken; an event which, when dramatically represented by Phrynichus a few years after, so painfully wrought upon the audience that they burst into tears, and, according to Herodotus,* fined the author a thousand drachmæ "for reminding them of their domestic misfortunes."

Soon the great drama of the Persian invasion commenced. The thoughts, the passions, and the strenuous exertions of every Athenian citizen were now employed to defend the country against the mighty armies and fleets of the invaders. The young Eleusinian did not remain behind from that brave muster. He fought with distinguished valor at Marathon, and was commemorated in the picture of this action mentioned by Pausanias in the passage already cited. His oldest brother, Cynægeirus shared with him in the glory of that illustrious day. The part he took in this achievement he regarded as the most memorable event in his life; and when he thought his death was approaching, he wrote an epitaph, in which he recorded the victory of Marathon, but made no mention of those dramatic victories so eagerly sought after by

*Lib. VI. 21.
his countrymen, and so highly prized by himself. In the sea-fights of Artemisium and Salamis, and in the battle of Plataea, his bravery was equally conspicuous. In the battle of Salamis, his brother Ameinias was the trierarch who commenced the attack, and was the first to sink a hostile ship.*

The deeds of these noble brothers, and especially of Cygnægeirus, whose hand was cut off as he attempted to lay hold of one of the ships to which the enemy fled for refuge from the field of Marathon, were favorite subjects for the Athenian poets and artists.

It was not until his martial fame was established by his conduct at Marathon, that Æschylus was recognized as a tragic poet of a high order. Six years after this event he gained his first tragic prize, B. C. 484, when he was forty-one years of age. He had previously entered into competition with Simonides of Ceos for the prize for the best elegy upon those who had fallen at Marathon, and was defeated. In the following year, Æschylus must have been actively engaged in dramatic composition; for in the period from the commencement of the Persian wars until their termination by Cimon's victory at the Eurymedon in 470, nearly all of his thirteen tragic victories were gained. In B. C. 468, Sophocles made his first appearance, and bore away the prize from Æschylus. In fact a new generation had sprung up, who did not fully sympathize with the lofty tone of the Marathonian times. The polished genius of Sophocles better pleased the more fastidious tastes of the new race, than

* Herodotus, VII. 84. Diodorus Sic., XI. 27. This action is celebrated in the drama of the Persians. The name of the poet's brother is not, however, mentioned. He merely says that a Grecian ship began the onset, ἥλιος Ἕλληνικὴ ναῦς.
the proud and daring, the earnest and austere spirit of the old hero-poet. "In their first conflict," says Bode,* "the elder was compelled to give way to the younger, just as Themistocles had been forced to yield to Cimon. And in the history of tragic art, it is a very significant circumstance that in that contest Cimon was one of the judges. Sophocles, who flourished down to the brilliant period of the age of Pericles, remained faithful to the principle of his art, as Æschylus did to his; but both could not exist together. The popular feeling, and the entire intellectual character of the beautiful but short-blooming period of Attic life, began to change so much, that the serious and earnest character of an Æschylus could no longer keep on friendly terms with it. There prevailed among the people no longer that devotion and enthusiasm which had accompanied Themistocles and Aristides in laying the foundation of youthful freedom. In short, the first act of the great patriotic drama was over, and with it the influence of Æschylus, who is the purest representative of the ethical character of this brief period."

In this state of affairs, Æschylus left his country and resorted to the splendid court of Hiero, the king of Syracuse, where other Greek poets were welcomed with honor. Some of the ancients attributed this removal to the mortification of his defeat by Sophocles in the dramatic contest; others, to disgust at being prosecuted on a charge of impiety for having, as was alleged, revealed the Eleusinian secrets in one of his plays. On this accusation he appears to have been tried before the Areopagus and acquitted. These may, indeed, have cooperated with other causes of dissatisfaction in leading the

* Geschichte der Hellenischen Dichtkunst, B. III., p. 218.
poet to take the decisive step of banishing himself from his native land; but there can be little doubt that the principal motive has been correctly indicated by Dr. Bode.

Soon after his arrival in Sicily, he composed a piece called Αέtna, or the Αέtnaean Woman, in celebration of the founding of the city of Αέtna by Hiero* a few years before. About this time he brought out, in the theatre of Syracuse, his Persians, with which he had gained his first victory at Athens, in B. C. 472. At what time he returned to Athens, or whether he returned at all, is uncertain; but it seems altogether probable that he must have superintended the representation of the greatest of all his dramatic works, the Trilogy called the Oresteia, consisting of the Agamemnon, the Choephoroi, and the Eumenides. With this, at any rate, he gained the tragic prize in B. C. 458. The political aim with which one piece in this Trilogy (the Eumenides) was composed shows the opposition maintained by him against the extravagant democratic tendencies, which "Young Athens," with Pericles at the head of the party, was now giving to the constitution of Cleisthenes. He attempted to sustain the venerable Senate of the Areopagus against the innovating spirit of the times, but without success. He lived about three years after this representation, and died at Gela, in Sicily, B. C. 456, at the age of sixty-nine.

It would be desirable to include in a college course of dramatic reading the whole Trilogy; but with the limited time usually assigned to Greek studies, that would perhaps be too

* This same event is alluded to by Pindar, Nemea, I., in the ode celebrating the victory of Chromius, who, though a Syracusan by birth, was proclaimed an Αέtnaean.
large a proportion for any one author, however eminent. The present edition of the Agamemnon has been prepared for the purpose of placing in the hands of students, in a convenient form, the great masterpiece of the Grecian Shakspeare. Notwithstanding the inherent difficulties growing out of the peculiar genius of Æschylus, and the more unmanageable ones caused by the imperfect state of the Greek text, no one can read the Agamemnon without feeling the gigantic power of the poet. The Agamemnon is doubtless one of the greatest of those "Attic tragedies of stateliest and most regal argument," from which the genius of Milton drew some of its best inspirations. Its sublimity and pathos, its solemn and lofty morality, the sense of justice, and the reverence for divine things, expressed in language of overpowering grandeur throughout the lyrical passages, remind us of the poetry of the Hebrew prophets. The masterly and terrible conception of the character of Clytemnestra, its consistent development, not only in the general outlines, but down to the minutest particulars, deserves the most careful study and critical analysis. But to discuss these topics adequately would require more space than can be given to them in a preface.

The text of this edition is in the main that of Klausen. In a few cases the editor has substituted from others different readings, where equally well supported, and where the sense would be rendered clearer by the alteration. The works of many commentators have been consulted. Among the more recent, the editor is most indebted to Wellauer, Klausen, Schneider, Blomfield, and Peile.

Cambridge, March 1, 1847.
ERRATA.

p. 10, v. 137, for τίνος read τίνας.
" Στροφὴ α', " Στροφὴ β'.
p. 18, v. 331, " Μηγάλων " Μηγάλων.
p. 42, at the top, insert Τῶς ἵστ ἄναξ χιῳν Θανάσιμον
p. 51, v. 1146, for τῶ read τῷ.
p. 54, v. 1227, " κεκα " κεκα.
p. 60, for the comma at the end of v. 1347, put a period.
p. 63, insert an interrogation at the end of v. 1425.
p. 67, v. 1517, for ἀρι read ἀρι.
ΤΑ ΤΟΙ ΑΡΑΜΑΤΟΣ ΠΡΟΣΩΠΗ.

ΦΙΛΑΖ. ΑΓΑΜΕΜΝΩΝ.
ΧΟΡΟΣ. ΚΑΣΑΝΑΡΑ.
ΚΑΠΤΑΙΜΗΝΩΤΡΙΑ. ΑΠΙΣΘΟΣ.
ΤΑΛΟΤΒΙΟΣ ΚΗΡΤΣ.

Προλογίζει δὲ ὁ Φίλαζ, Θεσάπον Ἀγαμέμνονος.

ΤΠΟΘΕΣΙΕΣ.

Ἀγαμέμνονος εἰς Ἡλιόν ἀπιόν, τῇ Κλυταμνήστορι, εἰ πορθήσωι τῷ Ἡλιόν, ὑπέσχετο τῆς αὐτῆς ἡμέρας, σημαίνειν διὰ πυρόφοι. ὦ θεὲς σχοπὸν ἔκφυσιεν ἐπὶ μισθῷ Κλυταμνήστορα, ἕνα τηροῖ τὸν πυρόφον κἂν ὁ μὲν ἰδὼν ἀπήγγειλεν· αὐτὴ δὲ τὸν τῶν πυροβολῶν ὄχλον μεταπέμπεται περὶ τοῦ πυρόφοι ἔρωτον. ἦν δὲ κἂν ὁ χορὸς συνίσταται· σὲ εἰς ἄκουστας πιαμαῖνονει. μετ' οὐ πολὺ δὲ κἂν Τυλχόδιος παραγίνεται, καὶ τὰ κατὰ τὸν πλοῦν διηγεῖται. Ἀγαμέμνονος δ' ἐπὶ ἀπήγγλησα ἐρήμησα· εἰπέτε τῷ αὐτῷ ἐτέρα ἀπήγγλησα, ἔνθα ἂν τὰ λάθυρα κἂν Ἡ Κασάνδρα· αὐτὸς μὲν οὖν προσείχεται εἰς τὸν ὁμνὸν σὺν τῇ Κλυταμνήστορᾳ. Κασάνδρα δὲ προμηνύετει, πῶς εἰς τὰ βασιλεία εἰσιδεῖθαν, τὸν ἀυτὸς καὶ τὸν Ἀγαμέμνονος θάνατον, καὶ τὴν ἦς ὁρόστος μητροκτόνων, καὶ εἰσπηδὸς ὡς θεωνιμῆς, ζήμασα τὰ στείμματα· τούτῳ δὲ τὸ μέρος τοῦ δραμάτου θαυμάσεται ὡς ἐκπλησσεῖν ἔχον καὶ οἶκτον ἰκανὸν· ἤδιος δὲ Αἰαχάλος τὸν Ἀγαμέμνονα ἐπὶ σχινῆς ἀναμεικύται ποιεῖ· τὸν δὲ Κασάνδρας σιωπήσῃς θάνατον, νεκρῶν αὐτῶν ὑπέδειξε· πεποίηκε τε Αἰγίσθον καὶ Κλυταμνήστοραν, ἑκάτερον διάφυρορόμενον περὶ τῆς ἀναμείκτος, ἐν κέφαλαίῳ· τὴν μὲν, τῇ ἀναμείκτῃ Ἰφιγενείᾳ· τὸν δὲ, ταῖς τοῦ πατρὸς ὑφέστον εἰς Ἀτρέδος συμφορᾶς.

Ἐδίδοξὴ τὸ δρώμια ἐπὶ ὑφόντος Φιλοκλέους, Ὀλυμπιάδι ὀγδοχοστή, ἑτεὶ δευτέρῳ· πρώτος Αἰσχύλος Ἀγαμέμνον, Χορήφως, Ἐυμενίος, Πρωτεῖς σατυρικῶς ἐξοφήγει Ξενοκλῆς Ἀριδεώς.
Θεσσαλόκριτος Αττήτον 

ΑΓΑΜΕΜΝΩΝ

ΦΙΛΑΣ.

Θεούς μὲν αἰτῶ τῶν ἀπαλλαγῆν πόνων,
Φρονοῦσ᾽ ἐτείας μὴχος, ἣν κοιμώμενος
Στέγασις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,
"Αστρον κάτοικα νυκτέρον ὀμὴγυριν,
Καὶ τοὺς φέροντας χείμα καὶ θέρος βροτοῖς
Λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι
"Αστέφας, ὅταν φθίνοσιν, ἀντολάς τε τῶν·
Καὶ νῦν φυλάσσω λαμπάδος τὸ σῶμβολον,
Ἀγὴν πυρὸς φέρονσαν ἔκ Τροίας φάτιν,
Ἀλώσιμον τε βάζειν· ὃδε γὰρ κρατεῖ
Γνώμαιξ ἀνδρόβουλον ἐπιλίζον κέαρ.
Εὐτ᾽ ἂν δὲ νυκτίπλαγχτον ἐνδροσὸν τ᾽ ἐχο
Εὐθῆν ὄνειροις οὐκ ἐπισκοποεῖσθεν
'Εμὴν, φόβος γὰρ ἄνθ᾽ ὑπὸν παραστατεῖ,
Τὸ μὴ βεθαίως βλέφαρα συμβάλειν ὑπνὸ·
"Οταν δ᾽ ἀείδειν ἡ μυαλέσθαι δοκῶ,
"Ὑπὸ τὸδ᾽ ἀντίμολπον ἐντεῦθεν ἄχος,
Κλαίω τότε οἶχον τοῦδε συμφορὰν στένων,
Οὐχ ὡς τὰ πρόσθ᾽ ἀριστα διαπονομένων.
Νῦν δ᾽ εὐτυχῆς γένοιτ᾽ ἀπαλλαγὴ πόνων,
Εὐαγγέλου φανέντος ὁρρναιὸν πυρὸς.
"Ω χαῖψε λαμπτήρ νυκτός, ἤμερήσιον
ΑΙΣΧΥΛΟΣ

Φάος πιφαύσκαν, καὶ χορῶν κατάστασιν
Πολλῶν ἐν "Αργεί, τῆς δε συμφορᾶς χάριν.
Τοὺ, ιοῦ.

'Αγαμέμνονος γυναῖκι σημαίνο τορός,
Εὐνής ἐπαντείλασαν ὡς τάχος, δόμοις
'Ολολυγόν ἐνφημοῦντα τῆς λαμπάδι
'Eπορθιάζειν, εἴπερ Ἰλίου πόλις
'Eάλωχεν, ὡς ὁ φρυκτὸς ἀγγέλλων πρέπει:
'Aὐτὸς τ' ἔγογι φρούμιων χορεύσομαι.
Τὰ δεσποτῶν γὰρ εὗ πεσόντα θήσομαι,
Τρῖς ἕξι βαλούσης τῆς δὲ μοι φρυκτοφίας.
Γένοιτο δ' οὖν μολόντος εὐφιλῆ χέρα
"Ανακτὸς οἴκων τῆς βαστάσαι χερί.
Τὰ δ' ἄλλα σιγᾶ, βοῦς ὑπὶ γλώσσῃ μέγας
Βέβηκεν· οἰκὸς δ' αὐτός, εἰ φθογγὴν λάβοι,
Σαφέστατ' ἄν λέξιεν· ὡς ἔκὼν ἐγὼ
Μαθοῦσιν αὐτὸ, κου μαθούσι λήδομαι.

ΧΟΡΟΣ.

Δέκατον μὲν ἐτος τόδ', ἐπεὶ Πριάμῳ
Μέγας ἀντίδικος,
Μενέλαος ἄναξ ἥδ' ὁ Ἀγαμέμνων,
Διόρόφον Διόθεν καὶ δισκήπτρου
Τιμῆς, ὄχυρον ζεῦγος Ἀτρείδαν,
Στόλου Ἀργείων χιλιοναύταν
Τῆςδ' ἅπτε χώρας
"Ηραν, στρατιωτῶν ἀρωγάν,
Μέγαν ἐκ θυμοῦ κλαύοντες Ἀρη,
Τρόπον αἰγυπτίων,
Οἴτ', ἐκπαίδευσι ἄλγεσι παιδῶν,

25
30
35
40
45
50
Τάπατοι λεχέων στροφοδινούνται,
Πτερύγων ἐρεμοῦσιν ἐρεσσόμενοι,
Ἄμμιοτήρη
Πόνον ὀρταλίξων ὀλέσαντες.
Τάπατος δ' ἀυτῶν ἦ τις Ἀπόλλων,
Ἡ Πάν, ἡ Ζεῦς, οἰωνόθροον
Γόνων ὀξυβόαν τῶνδε μετοίκων,
Ὑσερόποινον
Πέμπει παραβατῶν Ἐριννῦν.
Οὔτω δ' Ἀτρέως παίδας ὁ κρείσσων
Ἐπ' Ἀλεξάνδρῳ πέμπει ξένιος
Ζεῦς πολυάροσος ἀμφρί γυναικὸς,
Πολλὰ παλαιόματα καὶ γυνοφαρή,
Γόνατος κονίασιν ἐρειδομένου,
Διακνιομένης τ' ἐν προτελείοις
Κάμικος, Ὠῆσον Δαναοῖσιν
Τροσί Ὑ' ὁμοίως· ἔστι δ' ὅπη νῦν
Ἔστι· τελείται δ' ἐσ τὸ πεπρωμένον·
Οὔθ' ὑποκλαίων, οὔθ' ὑπολείβων,
Οὔτε δαχρών, ἀπύρων ἱερῶν
Ὅργας άτενεῖς παραθέλξει.
Ἱμεῖς δ' ἀτίτα σαρκί παλαιᾷ,
Τῆς τὸν' ἄρωγῆς ὑπολειφθέντες
Μίνωομεν, ἵσχυν
Ἰσόπαιδα νέμοντες ἐπὶ σχήπτροις.
"Οτε γὰρ νεαρὸς μυελὸς στέρνων
Ἐντὸς ἀνάσσων
Ἰσόπρεσβυς, Ἐρηθὶ δ' οὐκ ἐνι χάρᾳ,
Τόθ ὑπέργησος, φυλλάδος ἑδη
Κατακαρφομένης, τρύποδας μὲν ὄδον Ὀναρ Ἰμερόφαντον ἀλαίνει. 80
Συν δὲ, Τυνδάρεω
Θύγατερ, βασίλεια Κλυταιμνήστρα, Τί χρέος; τί νέον; τί δ᾽ ἐπαισθομένη, 85
Τίνος ἀγγελίας
Πειθοὶ περίπεμπτα θυσοκινεῖς;
Pάντων δὲ θεῶν τῶν ἀστυνόμων,
Ὑπάτων, χθονίων,
Τῶν τ' οὐρανίων, τῶν τ' ἀγοραίων, 90
Βαμοὶ δάφοις φλέγονται.
"Ἀλλη ὅ' ἄλλοθεν οὐφανομήκης
Δαμπᾶς ἀνίσχει,
Φαρμασομένη χρίσματος ἄγνοι
Μαλακαῖς ἀδόλοισι παρηγορεῖς,
Πελάνῳ μυχόθεν βασιλείᾳ.
Τούτων λέξας ὃ τι καὶ δυνατὸν 95
Καὶ Θέμις αἰνεῖν,
Παίων τε γενοῦ τῆς ἀμερίμνης,
"Ἡ νῦν τοτε μὲν κακόφρον τελέθει,
Τοτε δ' ἐκ θυσίων ἀγανὰ σαίνουσ' 100
Ἐλπίς ἀμώνει φροντίδ' ἄπληστον
Τὴν θυμόβοον φρένα λύπης.
Στροφὴ α'
Κύριος εἰμι θροεῖν ὄδιον κράτος αἰσθον ἀνδρῶν
Ἐκτελέων· ἔτι γὰρ θεόθεν καταπνείει 105
Πεθὼ μολπάν,
'Αλχαν σύμφυτος αἰών.
"Οποιος Ἀχαιῶν δίθρονον κράτος Εὐλάβος ἦδας
Σύμφρονα ταγάν
Πέμπτε αὐν δορὶ καὶ χερὶ πράκτορι θυώριος ὤρνης
Τευχρίδ’ ἐπ’ αἰαν,
Οἰωνῶν βασιλεὺς βασιλεύσαι νεῶν ὁ κελαινὸς, ὁ τ’
ἐξότιν ἀρχιάς,
Φανέντες ἵκταρ μελάθρων, χερὸς ἐκ δορυπάλτου,
Παμπρέπτοις ἐν ἔδραιοιν,
Βοσκόμενοι λαγῖναν ἐρυκύμωνα φέρματι γένναν,
Βλαβέντα λοισθίων ὅρμων.
Ἀλικόνοιν, ἀλικόνοιν εἰπέ, τὸ δ’ εὑ νικάτω.
’Ἀνιστροφῆ ἡ’.

Κεδνὸς δὲ στρατόμαντις ἱδὸν δῦν λήμασι δισσοῦς
’Ἀτρείδας μαχίμους, ἐδὰν λαγοδαίτας
Πομποῦς τ’ ἀρχάς·
Οὐνα δ’ εἰπε τεράζων’

Χρόνῳ μὲν ἄγρεῖ Πριάμου πόλιν ἄδε κέλευθος,
Πάντα δὲ πύργων
Κτήνη πρόσθε τὰ δημιοπληθὴ μοῦρ’ ἀλαπάξει πρὸς
τὸ βίαιον.

Οἷον μήτις ἄγα Θεόθεν κυνφάσῃ προτυπεῖν στόμιον
μέγα Τροίας
Στρατωθέν· οἰκὸ γὰρ ἐπίφθονος ’Ἀρτεμις ἀγνά, 125
Πτανοῦσιν κυσὶ πατρός,
Ἄυτότοκον πρὸ λόχου μογερὰν πτάκα Θυομένοισι·
Στυγεῖ δὲ δεῖπνον αἰετῶν.
Ἀλικόνοι, ἀλικόνοιν εἰπέ, τὸ δ’ εὑ νικάτω.

’Ἐπιοῦς.

Τόσον περ εὐφρον ὁ Καλά
Αρόσοισιν λεπτοῖς μαλερῶν λεόντων,
Πάντων τ' ἀγρονόμων φιλομάστοις
Θηρῶν ὁβρυκάλοισιν τετεινά,
Τούτων αἰτεῖ ξύμβολα χράναι,
Δέξια μὲν, κατάμομφα δὲ φάσματα στροφῶν. 135
Ιὴν δὲ καλέω Παιάνα,
Μὴ τινὸς ἀντιπνόοις Ἀπαναῖς χρονίας ἐχενήδας
Ἀπλοίας τεῦξη,
Σπευδομένα ὠνείαν ἔτεραν, ἄνομον τιν', ἀδαιτόν,
Νεικέων τέκτονα σύμφρυντον,
Οὐ δεισύνορα· μίμηι γὰρ φοβερὰ παλίνορφος
Οἰκονόμοις δολία, μνάμων μὴνις τεκνόποινος.
Τοιάδε Κάλχας ξὺν μεγάλοις ἁγαθοῖς ἀπέκλαγξεν
Μόρσμι' ἀπ' ὀρνίθων ὅδιον ὦχος βασιλείοις;
Τοισδ' ὄμορφον στεῖνον
Αἰλινον, αἰλινον εἰπέ, τὸ δ' εὐ νικάτω.

Στροφή α'.

Ζεὺς, ὡσις ποι' ἐστίν, εἰ τὸδ' αὐ-
tῷ φίλον κεκλημένῳ,
τοῦτο νῦν προσενέπω.
Οὐχ ἐξῳ προσεικάσαι πάντι' ἐπισταθμόμενος
Πλὴν Λιός, εἰ τὸ μάτιν ἀπὸ φροντίδος ἁχος
Χρή βαλεῖν ἐπιτύμιῳ.

Ἀγιωτροφὴ β'.

Οὐδ' ὡσις πάροιθεν ἦν μέγας,
παμμάχῳ θράσει βρῶν,
Οὐδὲν ἐτὶ λέξαι πρὶν ὄνν.,
'Os δ' ἐπειτ' ἔφυ, τριακτυρὸς οἴχεται τυχὼν.
Ζῆνα δὲ τις πρὸ γοῦν ἐπινίκα κλάξων,
Τευξέται φρενῶν τὸ πᾶν.

Στροφή γ'.

Τὸν φρονεῖν βροτοὺς ὀδόσαντα, τὸ πάθει μάθος
θέντα κυρίως ἐχεῖν.

Στάζει δ' ἐν θ' ὑπνῷ πρὸ καρδίας
Μνησιτήμων πόνος· καὶ παρ' ἀκοντασ ἥλθε σω-
φρονεῖν.

Δαιμόνων δὲ ποὺ χάρις,
Βιαίος σέλμα σεμνὸν ἡμένων.

'Αντιατροφή γ'.

Καὶ τὸδ' ἰχθεῖς δ' ὑπενεῖ
μάντιν οὖτιν ψέγων,

Εμπαιλοί τύχαιει συμπνέων·
Εὐν 'ἀπλοία κεναγγεῖ βαρύνον' Ἀχαῖκος λεώς,

Χαλκίδος πέραν ἔχων
Παλιγρόθοις ἐν Ἀιλλίδος τόποις,

Στροφή δ'.

Πνοαὶ δ' ἀπὸ Στρυμόνοις μολοῦσαι

Κακόσχολοι, νῆστιδες, δύσσομοι

Βροτῶν ἄλαι, νεῶν τε καὶ πεισμάτων ἄφειδεῖς,

Παλιμμηχὴ χρόνον τιθείσαι

Τρίθρο, κατέξαινον ἄνθος Ἁργείων.

Εἶπε δὲ καὶ πιχροῦ

Χείματος ἄλλο μῆχᾳρ

Βριθύτειρον πρόμοιοιν

Μάντις ἐκλαγξε, προφέρον

"Ἀρτεμίν, ὡστε χθόνα βά-
κτροις ἐπιχρούσαντας Ἀτρείδας δάχρυ μη κατασχεῖν.

Ἀντιστροφὴ. Εἶπε ἀρχήν ἄρα τόδε πρέσβες τοῖς τὸν θρόνον τινῶν

Βαρεία μὲν χήρ τὸ μὴ πιθέσθαι.

Βαρεία δ', εἰ τέχνον δαίξω, δόμων ἀγάλμα.

Μιαίνων παρθενοσφάγοις

Ῥεῖθροις πατρῴους χέρας βωμοῦ πέλας.

Τί τόν δ' ἀνευ κακῶν;

Πᾶς λιπόνας γένομαι,

Σφιμαχίας ἀμαρτόν;

Πανυγιομον γὰρ ἑυσίας

Παρθενίου ἔ' αἰματός ὁρ−

γὰρ περιόργιος ἐπιθυμή

μειν θέμες εὖ γὰρ εἶν.

Στροφὴ. Ἐπεί δ' ἀνάγκας ἐδὲ λέπαδνον,

Φρενὸς πνέαν ἰούσσεβη τροπαίαν

Ἀναγνον, ἀνίερον, τόθεν

Τὸ παντότολον φρονεῖν μετέγνω.

Βροτοῖς ὑφάρσυνε γὰρ αἰσχρόμητος

Τάλαινα παρακοπὰ

Προτετήμων τῇ ἐτίᾳ δ' ὡν θυγατρὸς γενέ−

σθαι θυγατρὸς γνυαίκοπούνοις πολέμων ἃρωγὰν

Καὶ προτέλεια ναὸν.

Ἀντιστροφὴ. 

Ἀλτάς δὲ καὶ χληδόνας πατρῴους

Παρ' οὐδὲν αἰώνα παρθένειόν οὔ

Ἐθεντο φιλόμαχος βραδῆς.
Φράσεις δ’ ἀδέσποται πατήρ μετ’ εὐχαρίαν,
Λίθιον χιασίρας ὑπερθε βομοῦ
Πέπλοισι περιπετή,
Πάντι θυμῷ προνοπῇ λαβεῖν ἀέρι
dην, στόμιατος τε καλλιτρόφορον φυλακᾶν κατασχέιν
Φθόγγον ἄραιον οἷχοις,

Στροφὴ ἡ·
Βίᾳ χαλινῶν τι’ ἀναύδῳ μένει.
Κρόκον βαφάς δ’ ἐσ τέδον χέουσα,
"Εβαλλ’ ἐκαστὸν θυτῆρον ἀπ’ οἴμιατος βέλει φιλοίχτω,
Πρέπουσα θ’ ὡς ἐν γραφαῖς, προσενέπειν
Θέλουσ’, ἐπεὶ πολλάκις
Πατρὸς καὶ ἀνδρῶνας εὐτραπέζους
"Εμελήσειν’ ἀγνὰ δ’ ἀταύρωτος αὐθὰ πατρὸς
Φίλου τριτόσπονδον εὐποτμον
Αἰώνα φίλως ἐτίμα.

Ἀντιστροφὴ ἡ·
Τὰ δ’ ἐνθέν, οὔτ’ εἶδον, οὔτ’ ἐννέπῳ.
Τέχναι δὲ Κάλχαντος οὐκ ἄχραντοι.
Λίκα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιφέρει τὸ
μέλλον.
Τὸ προκλυμέν τ’ ἥλισσιν προχαρέτω.
"Ἰσον δὲ τῷ προστένειν.
Τοῦρον γαρ ἢξεὶ σύνορθον αὐταῖς.
Πέλοιτο δ’ οὖν ταῦτα τούτοισιν εὗ πράξις, ὡς
Θέλει τόδ’ ἄγχιστον ‘Απίας
Γαίας μονόφρουρον ἔρχοισ.
ΧΩΡΟΣ.

Ἡκὼ σεβίζων σόν, Κλυταμνήστρα, κράτος.
Δίκη γάρ ἐστί φωτὸς ἁρχηγοῦ τίειν
Γυναῖκ', ἑρμηνεύοντος ἄρσενος θρόνου.
Σὺ δ' εἴτε κεδνοῦν, εἴτε μη, πεπυμένη,
Εὐαγγέλοισάν ἐλπίσιν θυμολεῖς,
Κλύομι' ἀν εὐφρον· οὐδὲ σιγάσῃ φθόνος.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Εὐάγγελος μὲν, ἄσπερ ἤ παροιμία,
"Εὼς γένοιτο μητρός εὐφρόνης πάρα.
Πεῦσει δὲ χάρμα μείζον ἐλπίδος κλύειν.
Πριάμου γὰρ ἤρηκασιν Ἀχιλλείοι πόλιν.

ΧΩΡΟΣ.
Πῶς φῆς; πέφευγε τοῦπος ἕξ ἄπιστίας.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Τροίαν Ἀχαιῶν οὕσαν ᾗ τορός λέγω;

ΧΩΡΟΣ.
Χαρά μ' ύφέρπει, δάκρυνον ἐκκαλομένη.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Εὖ γὰρ φρονοῦντος ὅμμα σοῦ κατηγορεῖ.

ΧΩΡΟΣ.
Τὴ γὰρ τὸ πιστὸν ἔστι τῶνδε σοι τέκμαρο

ΚΑΤΑΙΜΝΗΣΤΡΑ.
"Εστίν· τί δ' οὐχί; μή δολῶσαντος θεοῦ.

ΧΩΡΟΣ.
Πότερα δ' ὀνείρων φάσματ' εὐπεπείθει σέβεις;

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Οὐ δόξαν ἂν λάθοιμι βριζούσης φρενῶς.

235

240

245

250
ΧΩΡΟΣ.

'Αλλ' ἦ ὁ ἐπίανέν τις ἄπτερος φάτις;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Παιδὸς νέας ὃς, κάρτ' ἐμωμήσω φρένας.

ΧΩΡΟΣ.

Ποίον χρόνου δὲ καὶ πεπόρθηται πόλις;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τῆς νῦν τεκυσθῆς φῶς τῶν ἐυφρόνης, λέγω.

ΧΩΡΟΣ.

Καὶ τίς τῶν ἐξίσου τιν' ἀν ἀγγέλων τάχος;
"Ηγείρεσθε ἂλλην ἥδονιν πομποῦ πυρὸς.
Φάος δὲ τηλέπομπον οὐκ ἦναίνετο
Φρουρᾶ, πλέον καίουσα τῶν εἰρημένων.
Αἴμωνθε ὑπὲρ Γοργώνιν ἔσκηψεν φάος.
"Οφες θ' ἔπει᾽ Αἰγύπτιαρχτον ἐξικνούμενον,
"Ωτίμου θεσμὸν μηχαρίζεσθαι πυρὸς.
Πέμπτοι δ' ἀνθαϊόντες ἄφθονῳ μένει
Φλογὸς μέγαν πάχωνα, καὶ Σαρωνικοῦ
Πορθμοῦ κάτωπτον πρὸ ὕπερβάλλειν πρόσω
Φλέγουσαν· εἰτ' ἔσκηψεν, εἰτ' ἄφρίκετο
'Αραχναῖον αἴτιος, ἀστυγείτονας σχοπᾶς·
Κάπειτ' 'Ατρειδῶν ἐσ τόδε σχήπτει στέγος.
Φάος τόδ' οὐκ ἄπαππον 'Ἰδαίου πυρὸς.
Τοιοῦτο ἐτοιμοὶ λαμπαδηφόρῳ νόμοι,
"Ἀλλὸς παρ' ἄλλον διαδοχαῖς πληρούμενοι·
Νικᾶ δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
Τέκμαρ τοιοῦτο ξύμβολον τε σοὶ λέγω,
"Ἀνδρὸς παραγγείλαντος ἐὰν θρόιας ἐμοί.

ΧΟΡΟΣ.
Θεοῖς μὲν αὖθις, ὦ γύναι, προσεύξομαι.
Ἀόνους δ' ἀκούσαι τούσδε κάποθαμάσαι
Διηνεκῶς θέλομι' ἂν, ὦς λέγοις πάλιν.

ΚΑΤΩΤΑΙΜΝΙΣΤΡΑ.
θρόιαν ᾽Αχαιοὶ τῇδ' ἔχουσ' ἐν ἡμέρᾳ.
Οἶμαί βοήν ᾄμικτον ἐν πόλει πρέπειν.
"Οχος τ' ἀλειφά τ' ἐκχέας ταυτῷ κύτει,
Δικοστατοῦντι' ἂν οὐ φέλος προσενενέποις.
Καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα
Φθογγᾶς ἀκούειν ἔστι συμφορᾶς διπλῆς.
Οἱ μὲν γὰρ ὁμοί σῶμασιν πεπτωχότες Ἀνδρῶν καὶ ἐγνήτων τε καὶ φυταλίων, Παῖδες γερόντων, οὐχέτες ἐξ ἔλευθέρου Αἴολης ἀποιμῶσοντοι φιλτάτων μόρον.
Τοὺς δὲ αὐτὲς νυκτίπλαγκτος ἐξ μάχης πόνος Νῆστις πρὸς ἀρίστουσιν, ὡς ἐξει πόλις, Τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον· Ἀλλ’ ὥς ἔκαστος ἔσπασεν τύχης πάλον, Ἐν αἰχμαλώτοις Τραῖχοις οἰκήμασιν Ναῖουσιν ἤδη, τῶν ὑπαθρίων πάγον Αφόσαν τ’ ἀπάλλαγέντες, ὡς δυσδαίμονες Ἀφύλακτον ευθῆσον πάσαν εὐφρόνην. Εἰ δὲ εὐσεβοῦσι τοὺς πολισούχους Θεοὺς Τοὺς τῆς ἀλούσης γῆς, Θεῶν θ’ ἱδρύματα, Οὐκ ἂν γ’ ἔλοντες αὐθίς ἀνθάλοιεν ἅν.
Ἐφοσ δ’ μὴ τις πρότερον ἐμπίπτη στρατῷ Ποθεῖν ἢ μὴ χρῆ, κέρδεσιν νικωμένους. Δει γὰρ πρὸς οὐκους νοστίμου σωτηρίας Κάμψαι διάδου Θάτερον κόλον πάλιν Θεοῖς δ’ ἂν ἀμπλάκητος εἰ μόλοι στρατὸς,
Ἐγρηγοροῦσ’ το πῆμα τῶν ὁλολότων Γένοιτ’ ἄν, εἰ πρόσπαιε μὴ τῦχον κακά. Τοιαῦτα τοι γυναικῶς ἐξ ἐμοῦ κλύσις. Τὸ δ’ εὖ πρατοῖ, μὴ διχοφόροις ἱδεῖν. Πολλῶν γὰρ ἐσθλῶν τὴν ὄνησιν εἰλόμην.
ΧΟΡΟΣ.
Γύναι, κατ’ ἀνδρα σάφρον’ εὐφρόνως λέγεις.
’Εγὼ δ’ ἀξούσας πιστὰ σου τεκμήρια, Θεοὺς προσεκτεῖν εἰ παρασκευάζομαι.

ΧΩΡΟΣ.
Γυναι, κατ' ἄνδρα σάφρον' εὐφρόνως λέγεις.
'Εγώ δ' ἀξούσας πιστά σου τεκμήρια,
θεοὺς προσεπτεῖν εύ παρασκευάζομαι.

2°
Χάρις γὰρ οὐκ ἄτιμος εὐγνασται πόνων.

"Ω Ζεῦ βασιλεῦ, καὶ νῦξ φιλία,
Μηγάλων κόσμων κτεάτειρα,
"Ητι' ἐπὶ Τροίας πῦργοι ἔθαλες
Στεγανὸν δίκτυνον, ὡς μήτε μέγαν,
Μήν' οὖν νεαρὸν τιν' ὑπερτελέσαι
Μέγα δουλείας

Γάγαμον, ἀτης παναλώτου.

Δία τοι ξένιον μέγαν αἰδοῦμαι
Τὸν τάδε πράξαντ', ἐπ' Ἀλέξανδρος
Τείνοντα πάλαι τόξον, ὅπως ἄν
Μήτε πρὸ καιροῦ, μηθ' ὑπὲρ ἀστρῶν
Βέλος ἡλίθιον σκήφειεν.

Στιφηθ' α'.

Αἰδός πλαγάν ἔχουσιν εἰπείν,
Πώρεστι τοῦτῳ γ' ἔξυχνεύσαι.

"Επραξεν ὡς ἐκρανεν· οὐκ ἔφα τις
Θεοὺς βροτῶν ἀξιούσθαι μέλειν,
"Οσοὶ ἄθικτοι γάρις
Πατοίθ'· ὡ δ' οὖν εὐσεβὴς.

Πέφανται δ' ἐκγόνους.

'Ατολμητῶν "Ἀρη

Πενείντων μείζον ἡ δικαιῶς
Φλεάντων δωμάτων ὑπέρφευ
Τπέρ τὸ βέλτιστον· ἔστω δ' ἀπήμαντον, ὡστε κα-

παρκεῖν

Εὖ πραπίδον λαχόντα.

Οὐ γὰρ ἐστιν ἐπαλῆσι
Πλοῦτον πρὸς χόρον ἀνδρὶ.
Ἀκατίσαντι μέγαν δίκας βομών, εἰς ἄφανειαν.

Ἀπιστοφηθ' ἦ.

Βιάται δ' ἀ τάλαινα πειθώ,

Προθυμότατος ἀφετος ἄτας.

"Ἄξος δὲ πᾶν μάταιον· οὐκ ἔχρυφη,"

Πρέπει δὲ, φῶς αἴνολαμπές, σίνος.

Κακοῦ δὲ χαλκοῦ τρόπουν,

Τρίθο φε καὶ προσβολάς

Μελαμπάγης πέλει.

Λυκαιοθεῖς, ἐπεὶ

Λιώκει παῖς ποτανὸν ὄρνιν,

Πόλει πρόστριμμι' ἀφετον ἐνθεῖς.

Ἄιταν δ' ἀκουεῖ μὲν οὐτίς θεών· τὸν δ' ἐπίστροφον
tώνδε

Φῶτ' ἄδυκον καθαιρεῖ.

Οἶδος καὶ Πάρις, ἐλθὼν

'Εσ δόμιν τὸν Ἀτρειδᾶν,

"Ἡραχυνε ξενίαν τράπεζαν κλοπαίσι γυναικός.

Στορφή β'.

Ἀπούσοι δ' ἀστοφιν ἀσπάστορας

Κλώνους λογχίμους τε καὶ ναυβάτας ὀπλισμοὺς,

"Ἀγοῦσα τ' ἀντίφερον Ἰλίῳ φθορὰν,

Βέβαξεν ὄμφα διὰ πυλάν,

"Ἀτήμα θλάσα· πολὺ δ' ἀνέστενον

Τὸδ' ἐννέποντες δόμων προφῆται·

'Ἰο, ἣ δῶμα, δῶμα καὶ πρόμοι,

'Ἰδ' λέχος καὶ στίθοι φιλάνοφες.

Πάφεστι σοῖ' ἐς ἀλίμους, ἀλοίδορος,

'Ἀδιστος ἀφεμένων ἰδείν.
Πόθος δ’ ὑπερποντίας
Φάσμα δόξει δόμων ἀνάσσειν.
Εὐμόρφων δὲ κολοσσῶν
"Εχθέται χάρις ἄνδρι." 385
'Ομμάτων δ’ ἐν ἀχρίνιας ἔδρει πᾶσ’ Ἀφροδίτα.

'Ονειρόφαντοι δὲ πενθήμορες
Πάρειαν δόξαι φέρονσαι χάριν ματαίαν.
Μάταν γὰρ, εὐν’ ἄν εἰσθάλα τις δοκῶν ὅραν,
Παραλλάξασα διὰ χερῶν 390
Βέβαξεν ὄψις ὦν μεθύστερον
Πετοῖς ὀπάδοῖς ὑπνον κελεύθοις.
Τὰ μὲν κατ’ οἰκους ἐφ’ ἐστίας ἄχην,
Τάδ’ ἐστὶ, καὶ τῶν’ ὑπερβατότερα.
Τὸ πάν δ’ ἄρ’ Ἑλλάδος αἰῶνα συνορμένοις 395
Πενθεῖα τλησικάδιος
Λόμον ἐκάστου πρέπει.
Πολλὰ γοῦν θιγγάνει πρὸς ἡπαρ.
Οὕς μὲν γὰρ τις ἐπεμψεν
Οἴδεν· ἀντὶ δὲ φράτων 400
Τεύχῃ καὶ σποδὸς εἰς ἐκάστου δόμους ἄφικνεῖται.

Στροφὴ γ’.
'Ο χρυσαμοιβὸς δ’ Ἡρὶς σαμάτων,
Καὶ ταλαντοῦχος ἐν μάχῃ δορὸς,
Πυροδέν ἐξ Ἡλίου 405
Φίλοισι πέμπει βαρὺς.
Ψήγμα δυσδάχρυτον, ἀντὶ-
ήνορος σποδοῦ γεμί-
ζων λέβηται εὐθέτου.
Στένουσι δ' εὗ λέγοντες ἀνδρά τὸν μὲν, ὡς μάχης ἱδρυς·
Τὸν δ', ἐν φοναῖς καλῶς πεσόντι· ἀλλοτρίας διαί γιναι-
κός· τάδε σήμα τις βαῦ-
ζει· ἑθομεροῦν δ' ὑπ' ἀλγος ἔρ-
πει προδίκους Ἀτριέδαις.
Οἱ δ' ἀντίον περὶ τεῖχος
Θήκασ Ἰλιάδος γάς
Εὐμορφοι κατέχουσιν· ἔχορα δ' ἐχοντας ἐκρυμεν.

'Αντιστροφὴ γ'.

Βαρεία δ' ἀστὸν φάτις ξὺν κότο.
Ἀμικράτου δ' ἀγάς τίνει χρέος.
Μένει δ' ἀκοῦσαί τί μου
Μέριμνα νυκτηρεῖς.
Τὸν πολυτέκτων γὰρ οὖν
ἀσχοποι θεοί· κελαι-
ναί δ' Ἐρινύες χρόνοι
Τυχηρὸν ὅπι· ἀνευ δίκας παλιντυχή τριβᾶ βίον
Τιθεῖσ' ἀμαυρῶν, ἐν δ' ἀξ-
στοις τελέθοντος οὕτις ἀλ-
κά· τὸ δ' ὑπερχότως κλύειν
eῦ, βαρύ· βάλλεται γὰρ ὃς-
σοις Διόθεν κεραυνός.
Κρόνῳ δ' ἄρθρονον ὄλβον·
Μήτ' εἶην πτολιπόρθης,
Μήτ' οὖν αὐτὸς ἀλοῦς ὑπ' ἀλλῶν βίον κατίδοιμι.

'Επιθέος.

Πυρὸς δ' ὑπ' εὔαγγέλου
Πόλιν διήκει έσοδ
Βάεβς· εἰ δ' ἐτητύμως,
Τὶς οἶδεν, ἢ τοι Θεϊόν ἐστι μὴ ψῦθος;
Τὶς δὲ παιδνός, ἢ φρενῶν κεκομμένος,
Φιλογός παραγγέλμασι
Νέοις πυρωθέντα καρδίαν,
"Επειτ' ἀλλαγῇ λόγου καμεῖν;
Γυναικὸς αἰχμᾶ πρέπει,
Πρὸ τοῦ φανέντος χάριν ξυναινέσαι.
Πιθανὸς ἤγαν ὁ Θῆλὺς ὅρος ἐπινέμεται
Ταχύπορος· ἀλλὰ ταχύμορον
Γυναικοκήρυκτον ὀλλυται κλέος.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.
Τάχ' εἰςόμεισθα λαμπάδων φασοφόρων
Φοικτοφιῶν τε καὶ πυρὸς παραλλαγός,
Εἰτ' οὖν ἄληθείς, εἰτ', ὀνειράτων δίκην,
Τερπνὸν τὸδ' ἔλθον φῶς ἐφήλωσε φρένας.
Κήρυκ' ἀπ' ἀκτής τόνδ' ὅρος κατάσκιον
Κλάδοις ἐλαιάς· μαρτυρεῖ δὲ μοι κάσις
Πηλῷον δύνουρος δυσία κόσις τάδε,
'Ως οὖν' ἀνανδός, οὔτε σοι δαίων φλόγα
'Τῆς ὁμείας, σημανεῖ καπνὸ πυρὸς.
'Αλλ' ἢ τὸ καίρειν μᾶλλον ἐκβάζει λέγων· —
Τὸν ἀντίον δὲ τοίσδ' ἀποστέργω λόγου·
Εὔ γὰρ πρὸς εὐφανεῖ τροφῆ ἤκη πέλοι.

ΧΟΡΟΣ.
"Οσις τάδ' ἄλλως τῆδ' ἐπευχήται πόλει,
Ἀντός φρενῶν καρποῦτο τὴν ἄμαρτίαν."
Κ Π Ρ Ρ Ζ.

'Ἰῳ πατρῴον οὐδάς Ἀργείας χθονός.

Ἀλατοὶ σε φέγγει τόδ' ἀφικόμην ἔτους,

Πολλῶν ἁγεισῶν ἐλπίδον, μιᾶς τυχόν.

Οὐ γὰρ ποτ' ηὔχον τῇ ἔν Ἀργείας χθονὶ

Θανῶν μεθέξειν φιλτάτου τάφον μέρος.

Νῦν χαίρε μὲν χθόνων, χαίρε δ' ἥλιον φῶς,

"Ὑπαῖσ τε χώρας Ζεῦς, ὁ Πούνιος τ' ἁναξ,

Τόξοι τ' ἑάτερ ηὐκήτ' εἰς ἡμῖν βέλη.

'Αλις παρὰ Σκάμανδρον θῆθ' ἀνάρσιος.

Νῦν δ' αὖτε σωτήρ ἔσθι καλαγῶνιος,

"Ἀναξ Ἀπολλον' τοὺς τ' ἀγανίους θεοὺς

Πάντας προσαυδό, τόν τ' ἐμὸν τιμάρον

Εἰρην, φίλον κήρυκα, κηρύκων σέβας,

Ἤροι τε τοὺς πέμψαντες, εὔμενεις πάλιν

Στρατόν δέχονται τὸν λελεμμένον δορός.

Ἰῳ μέλαθρα βασιλέων, φίλαι στέγαι,

Σεμνοὶ τε Θάκοι, δαἴμονες τ' ἄντιλιοι,

Εἴ πον πάλαι, φαινότοι τοις ὁμμασί

Ἀξιοσθε χόρῳ βασιλέα πολλῷ χρόνῳ.

"Ἡκα γὰρ υμῖν φῶς ἐν εὐφρόνῃ φέρον

Καὶ τοῖσι άπασὶ κοινόν Ἀραμέμνων ἁναξ.

Ἀλλ' εὖ νῦν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει,

Τρόιαν κατασκάψαντα τοῦ δικηφόρου

Διὸς μακέλλη, τῇ κατείφασται πέδον.

Βαμοὶ δ' άϊστοι καὶ θεῶν ἐδρύματα,

Καὶ στέφια πάσης ἔξαπόλλυται χθονός.

Τοιὸντε Τροία περιβάλων ζευκτήριον

"Ἀναξ Ἀτρείδης πρέσβυς εὐδαίμων ἀνήρ.
"Ηκεί, τίεσθαι δ' ἀξιώτατος βροτῶν
Τῶν νῦν. Πάροις γὰρ οὔτε συντελείς πόλις
Εξεύχεται τὸ δράμα τοῦ πάθους πλέον.
Οφλὼν γὰρ ἀρισταγῆς τε καὶ κλοπῆς δίκην,
Τοῦ δυσίον Θ' ἐμαρτε, καὶ πανόλεθρον
Αὐτόχθον' διν πατρῴον ἐθρισεν δόμον.
Διπλὰ δ' ἐτίσαν Πριαμίδαι Θάμάρτια.

ΧΟΡΟΣ.

Κήρος Ἀχαϊῶν χαίρε, τῶν ἀπὸ στρατοῦ.

ΧΑΙΡΕ. τεθνάαι δ' οὖν ἔτ' ἄντερο Θεοῖς.

ΧΟΡΟΣ.

"Ερως πατρῴας τῆσδε γῆς σ' ἐγκατασεν;

ΚΗΡΕ. "Ωστ' ἐνδακρύειν γ' ὃμμασεν χαρᾶς ὑπο.

ΧΟΡΟΣ.

Τερπνῆς ἀρ' ἱστε τῆσδε ἐπήδιολοι νόσον;

ΚΗΡΕ. Πᾶς δὴ διδαχθείς τοῦδε δεσπόζω λόγου;

ΧΟΡΟΣ.

Τῶν ἀντεράντων ἱμέρω πεπληγμένος.

ΚΗΡΕ. Ποθεῖν ποσθοῦντα τηνδε γῆν στρατόν λέγεις;

ΧΟΡΟΣ.

'Ως πόλλ' ἀμαυρᾶς ἐκ φρενός μ' ἀναστένειν.

ΚΗΡΕ. Πόθεν τὸ δύσφρον τοῦτ' ἐπῆν στῦγος στρατώ;

ΧΟΡΟΣ.

Πάλαι τὸ σιγάν φάρμακον βλάβης ἐχω.
ΚΗΡΤΞ.
Καὶ πῶς; ἀπόντων κοιράνων ἔτηεις τινάς;

ΧΟΡΟΣ.

'Ως νῦν τὸ σὸν δῆ, καὶ θανεῖν πολλῆ χάρις.

ΚΗΡΤΞ.
Εὖ γὰρ πέμπασται· ταῦτα δ' ἐν πολλῷ χρόνῳ
Τὰ μὲν τὶς εὗ λέξεις εὐπετῶς ἔχειν;
Τὰ δ' αὐτὲ κατάμοιρα· τίς δὲ πλὴν θεῶν
"Απαντ' ἀπώμιας τὸν δ' αἰῶνος χρόνων;
Μόχθος γὰρ εἰ λέγομι καὶ δυσανλίας,
Σπαρνᾶς παρῆβεις καὶ παχοστρώτους,— τί δ' οὐ
Στένοντες, οὐ λαχόντες, ἱματος μέρος; 
Τὰ δ' αὐτὲ χέρος καὶ προσῆν, πλέον στύγος.
Εὖναι γὰρ ἤσον δῆσον πρὸς τείχεσιν.
'Εξ οὕρανον γὰρ κάπο γῆς λειμανίαι
Ἀρόσοι κατεψέκασον, ἐμπεδὸν σίνος
Ἐσθημάτων, τιθέντες ἐνθηρον τρίχα.
Χειμῶνα δ' εἰ λέγοι τις οἰωνοκτόνων,
Οἶον παρείχ' ἀφερτον Ἄδαια χιόν.
"Η θάλπος, εὗτε πόντος ἐν μεσημβριναῖς
Κοίταις ἀκύμον νηνέμοις εὔδοι πεσάν· —
Τί ταῦτα πενθείν δεῖ; παροίχεται πόνος.
Παροίχεται δὲ, τοίσι μὲν τεθηκόσιν,
Τὸ μῆτορ' αὖθις μηδ' ἀναστήναι μέλειν.
Τὶ τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,
Τὸν ὕδατα δ' ἀλγεῖν χρῆ τύχης παλιγκότον;
Καὶ πολλὰ χαῖρεῖν ἧμισοραῖς καταξιῶ.

'Ἡμῶν δὲ τοῖς λοιποῖσιν Ἀργεῖων στρατοῦ
Νικᾶ τὸ κέρδος, πῆμα δ' οὐκ ἀντιρύπει.
Ός κομπάσαι τῷ ἐίχος ἦλιον φᾶει,
'�新 θαλάσσης καὶ χθονὸς ποταμένοις·
Τροίαν ἑλόντες δῆπτον' Ἀργείων στόλος,
Θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα,
Λόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.
Τοιαῦτα χρὴ κλύνονται, εὐλογείν πόλιν,
Καὶ τοὺς στρατηγοῦς· καὶ χάρις τιμῆσεται
Διὸς τόδ' ἐκπράξασα· πάντ' ἔχεις λόγον.

ΧΟΡΟΣ.

Νικώμενος λόγοισιν οὕρ ἀναίνομαι.
'prefs γὰρ ἣδ' τοῖς γέροντιν εὐ μαθεῖν.
Λόμοις δὲ ταῦτα καὶ Κλυταμνήστρα μέλειν
Εἰκὸς μάλιστα, ξῦν δὲ πλουτίζειν ἐμὲ.

ΚΑΤΑΙΜΝΗΣΤΡΑ.

'Αναλόλυξα μὲν πάλαι χαρᾶς ὑπὸ,
"Οτ' ἡλθ' ὁ πρῶτος νῦξιος ἄγγελος πυρὸς,
Θράχων ἄλωσιν Ἰλίου τ' ἀνάσταιν.
Καὶ τὸς μὲ ἐνίππων εἶπε, φρυκτάρων διὰ
Πεισθείσα, Τροίαν νῦν πεπορθήσθαι δοκεῖς ;
'Η κάρτα πρὸς γυναικὸς, αἰφεσθαι κέαρ.
Λόγοις τοιοῦτοις πλαγκτὸς οὕς' ἐφαινόμην.
"Ομως δ' ἐθνον· καὶ γυναικεῖῳ νόμῳ
Ολολυγοῦν ἄλλος ἄλλοθεν κατὰ πτόλιν
'Ελασκόν, εὐφημοῦντες ἐν θεῶν ἔδραῖς
Θυρφάγον κοιμήντας εὐώδη φλόγα.
Καὶ νῦν τα μάσσῳ μὲν τί δεῖ σ' ἐμοὶ λέγειν ;
'Ανακτος αὐτοῦ πάντα πεῦσομαι λόγον.
"Οπως δ' ἄριστα τὸν ἐμοὶ αἰδοῖον πόσιν
Σπεύσω πάλιν μολόντα δέξασθαι· τί γὰρ
Γυναικὶ τούτου φέγγος ἥδιον δρακεῖν,
'Απὸ στρατείας ἀνδρὰ σώσαντος θεοῦ,
Πύλας ἀνοίξας; ταῦτ' ἀπάγγειλον πόσει.
"Ἡκεῖν ὅπως τάχιστ' ἐφάρμιον πόλει.
Γυναῖκα πιστὴν δ' ἐν δόμοις εὗροι μολὼν
Οἰκανερ οὖν ἐλευθ., δωμάτων κύνα
'Εσθλῆν ἐκεῖνο, πολεμίαν τοὺς δύσφροσιν,
Καὶ τάλλ' ὁμοῖαν πάντα, σημαντήριον
Οὐδὲν διαρθείρασαν ἐν μῆκε χρόνου.
Οὐδ' οἶδα τέρψιν, οὖδ' ἐπίψογον φάτιν
"Ἀλλον πρὸς ἀνδρὸς μᾶλλον ἡ χαλκοῦ βαφάς.

Κ Π Ρ Τ Ξ.

Τοιὸσθ' ὁ κόμπος τῆς ἀληθείας γέμων
Οὐχ αἰσχρὸς ὡς γυναῖκι γενναίᾳ λακεῖν.

Χ Ο Ρ Ο Σ.

Ἄυτή μὲν οὖτως εἶπε μανθάνοντί σοι
Τοράθων ἐφιμηνεύσιν εὑρηκὼς λόγον.
Σὺ δ' εἰπὲ, κῆρυξ, Μενέλασο δὲ πενθομαι,
Εἰ νόστιμος ἐγε καὶ σεσωμίνον πάλιν
"Ἡξει ἔνων ύμιν, τῆςδε γῆς φίλον χράτος.

Κ Π Ρ Τ Ξ.

Οὐχ ἐσθ' ὅπως λέξαιμι τὰ ψευδὴ καλὰ
'Ες τὸν πολὺν φίλοισι καρποφούσθαι χρόνον.

Χ Ο Ρ Ο Σ.

Πῶς δὴ οὖν ἐιπών κεδνὰ τάληθ' τύχοις;
Σχισθέντα δ' οὖν εὐχροπτα γίγνεται τάδε.

Κ Π Ρ Τ Ξ.

'Ανὴρ ἀφαντός εξ Ἀχαίκοι στρατοῦ,
Αὐτός τε καὶ τὸ πλοῖον· οὐ ψευδὴ λέγω.
ΧΟΡΟΣ.
Πότερον ἀναχθεῖς ἐμφανῶς ἐξ Ἡλίου,
"Ἡ χειμά, κοινῶν ἀχθος, ἠφάπασε στρατοῦ;
ΚΗΡΤΞ.
"Ενυφόςας, ὡσε τοξότης ἀχρός, σχοποῦ.
Μαχὸν δὲ πῆμα ξυντόμως ἐφημίσω.
ΧΟΡΟΣ.
Πότερα γὰρ αὐτοῦ ξόντος, ἡ τεθυρύστος,
Φάτις πρὸς ἄλλων ναυτικῶν ἐκλήκετο;
ΚΗΡΤΞ.
Οὐχ οἶδεν οὔδεις, ὡστ' ἀπαγγείλαι τορᾷς,
Πλὴν τοῦ τρέφοντος Ἡλίου χθονὸς φύσιν.
ΧΟΡΟΣ.
Πῶς γὰρ λέγεις χειμῶνα ναυτικῶ στρατῶ
Εἴθειν, τελευτήσαι τε, δαμόνων κότο;
ΑΓΑΜΕΜΝΩΝ.

Χείμων Ἄχαιών οὐκ ὁμήρου τὸν Ἵθεος; Ἐννώμοσαν γὰρ, ὅπεις ἐξηθίστοι τὸ πρὶν, Ἡλίμον καὶ Ἡθάλοοτα, καὶ τὰ πῖσι' ἐδειγάτην, Φθείροντε τὸν δύστην τὸν Ἀγρείων στρατὸν. Ἐν νυκτὶ δυσκύμιαντα δ' ὁφόρει κακά. Ναῦς γὰρ πρὸς ἀλλήλησι Θρήσκαι πνεοὶ Ἦρεικον· αἰ δὲ κεφοτυποῦμενα βία. Χείμων τυφώ τοῦν ἥλιν τ' ὑμηροκτύπατο, Ὄμηρον ἄφαντο, ποιμένος κακοῦ στρόφω. Ἐπεὶ δ' ἀνήλθε λαμπρὸν ἥλιον φάος, Ὄρωμεν ἀνθοῦν πέλαγος Ἀιγαῖον νεκροῖς Ἀνθρών Ἄχαιών, ναυτικῶν τ' ἑρειπίων. Ἡμᾶς γε μὲν ἰῇ, ναῦν τ' ἀκήροιν ἵκαφος, Ἡτοι τις ἐξέκλεισεν, ἢ ἐμηράτο Ὡσ τις, οὔξ ἀνθρωπος, οὐακος Ὠγιῶν. Τυχη δὲ σωτηρ παῦν Θέλουσ' ἐφέξετο. Ὡσ μὴν ἐν ὅμοι ὁμιατος ἥλιν ἐχειν, Ἡμὴν ἐξοκείλαι πρὸς κραταίλεων χθόνα. Ἔπειτα δ' ἀδίην πόντιον περευγότες, Λευκὸν κατ' Ἦμαρ, οὐ πεποιθότες τύχη, Ἐθνοχολούμεν φροντίσων νέον πάθος, Στρατοῦ καμώντος καὶ κακῶς σποδομένου. Καὶ νῦν ἔκεινων εἰ τις ἔστιν ἐμπνέων, Δέγουσιν Ἡμᾶς ὠς ὀλωλότας· τῇ μῆ; Ἡμεῖς τ' εἰκείνους ταῦτα' ἔχειν δοξάζομεν. Γένοιτο δ' ὡς ἀριστα. Μενέλεων γὰρ οὖν Προτόν τε καὶ μάλιστα προσδόκα μολεῖν. Εἴ δ' οὖν τις ἁκίς ἡλίου νιν ἑισοτεῖ Καὶ Ἰσόντα καὶ βλέποντα, μηχαναῖς Αἰῶς,
ΑΙΣΧΥΛΟΣ

Οὐ πώ ἡ λογίας ἡ ἡμέρα ἡ ἡμέρα γένος, Ἐλπίς τις αὐτὸν πρὸς δόμους ἢ ἥξειν πάλιν. Τοσαῦτ' ἀκοῦσας, ἵσθι τάληθ' κλών.

ΧΟΡΟΣ:
Στροφὴ α'.
Τίς ποτ' ἀνόμαζεν ἢ δ' ἐσ τὸ πάν ἐπιτύμβως—
Μή τις, ὅπερ ὅριμεν, προνοίαι τοῦ πεπρω-μένου

Γλῶσσαν ἐν τοῖς νέμοις—
Τάν δοριγαμβρόν ἀμφινεική Θ' Ἐλέναν; ἐπεὶ πρεπόντως

Ἐλένας, Ἐλανδρὸς, Ἐλεπτολίς,
Ἐκ τῶν ᾧροτίμων
Προχαλυμμάτων ἐπλευσεν
Ζεφύρου γίγαντων αὐτῆι.
Πολύανδροι τε φεράσπιδες,
Κυναγοὶ κατ' ἱγνος πλατάν ἄφαντον
Κελσάντων Σιμίδεντος
Ἀκτάς ἐπ' ἀείφυλλος

Δ' ἐοίν αἰματώδεσσαν.

Ἀνισοφροφὴ α'.

Πλύρ δὲ κῆδος ὀρθώνυμον τελεσσῆρον
Μήνις ἦλασε, τραπέζας ἀτύμωσιν ὑστέρον χρόνῳ
Καὶ ἀνεφεκτόν Αίδος
Πρασσομένα τὸ νυμφότιμον μέλος ἐκφάτως τίνω-
tos,

Τμέναιον, ὅς τότ' ἐπέρρεπεν
Γαμβροίσιν ἀείδειν.
Μεταμανθάνουσα δ' ὑμνον
"Εν τούτῳ δὲ λέοντα
Σύνην δόμοις ἀγάλακτον
Οὐτως ἀνήρ φιλόμαστον,
'Ἐν βιότον προτελεῖοις
"Αμερον, εὐφιλόπαιδα,
Καὶ γεφαροῖς ἐπίχαρτον.
Πολέα δ' ἔσχ' ἐν ἀγκάλαις,
Νευτρόφοις τέκνοι δίκαν,
Φαίδρωπος ποτὶ χείρα, σαινὼν τε γαστρὸς ἀνάγκαις.
"Αντιατροφὴ β'.
Χρονισθεὶς δ' ἀπέδειξεν
"Εθος τὸ πρόσθε τοκῆων.
Χάριν τροφὰς γὰρ ἀμείδων,
Μηλοφόνουσιν ἀγαίαν
Lambda ἀξέλευστος ἐτευξεν.
Λίματι δ' οἶχος ἐφύρθη,
"Αμαχον ἀλγος οἰκέταις
Μέγα οίνῳς πολυκτόνοις.
'Εκ θεοῦ δ' ἐγεύσι τις ἄτας δόμοις προσεθέρηθη.
"Στροφὴ γ'.
Παρ' αὐτὰ δ' ἔλθεν ἐς' Πλίου πόλιν
Λέγουμ' ἄν, φρόνημα μὲν νηνέμου γαλάνας
Ακασκαίον δ' ἄγαλμα πλούτου,
Μαλθαῖον ὄμματαν βέλος,
Δηξίθυμον ἔφοτος ἄνθος.
Παρακλίνουσι ἔπεχρανεν δε γάμου πικρᾶς τελευτᾶς,
Δύσεδρος καὶ δυσόμιλος,
Συμένα Πριαμίδαισι,
Πομπῇ Δίος ξενίου,
Νυμφόκλαντος Ἑρυννύς.

Ἀνιστροφῆ γ'.
Παλαίφατος δ' ἐν βροτοῖς γέρων λόγος
Τέτυχον, μέγαν τελεσθέντα φωτὸς ὀλβον
Τεχνοῦθαι, μηδ' ἄπαιδα Ἠνῆσκειν.

Εἰς δ' ἄγαθὰς τύχας γένει
Βλαστάνειν ἀκόρεστον οἰζύν.

Δίχα δ' ἄλλων μονόφραν εἰμί· τὸ γὰρ δυσεδές ἔργον
Μετὰ μὲν πλείονα τίκτει,
Σφετέρα δ' εἰκότα γέννα.
Οὖχαν γὰρ εὐθυδίκων
Καλλίπαις πότμος αἰεί.

Στιγμῆ δ'.
Φιλεῖ δ' τίκτειν ὑδρίς μὲν παλαία νεά-
ζουσαν ἐν κακοῖς βροτῶν ὑδρίν
Τότ' ἢ τόθ', ὅτε τὸ κύριον μόλη, νεαρὰ φάνοις
κότον

Δαίμονα τε τὸν ἄμαχον, ἄπολεμον, ἄνίερον,
Θράσος μελαίνας μελάδροισιν ἄτας,
Εἰδομέναν τοκεῦσιν.
'Ατισιτάτορυ φή δ.

Δίκα δὲ λάμπτει μὲν ἐν δυσκάμνοις δόμασιν·
tὸν δὲ ἐναίσιμον τίς βίον.

Τὰ χρυσόπαστα δὲ ἔσθλα σὺν πίνῃ χερῶν παλιν-
τρόποις

"Ομμασι λιποῦσ', ὅσια προσέθα, δύναμιν οὐ
Σέβουσα πλούτου παράσημον αἴνφ·
Πάν δὲ ἐπὶ τέρμα νομᾶ.

'Αγε δή, βασιλεῦ,

Τροῖς πολίπορθ', 'Ατρέως γένεθλον,
Πῶς σε προσείπτω, πῶς σε σεβίζω,
Μὴ οὐ περάφας, μήθ' ὑποκάμψαι
Καὶ οὐν χάριτος;

Πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι

Προτίστοι, δίκην παραβάντες.

Τῷ δυσπραγοῦντι δ' ἐπιστενάξειν
Πᾶς τις ἑτοίμος δὴγμα δὲ λύπης
Οὐδὲν ἐφ' ἡπαρ προσικνεῖται·

Καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς

'Αγέλαστα πρόσωπα βιαζόμενοι.

"Οστὶς δ' ἀγαθὸς προθαυτογνώμων,
Οὐκ ἔστι λαθεῖν ὄμματα φωτὸς,
Τὰ δοκοῦντ' εὐφρονος ἐκ διανοίας

Ταδαρεῖ σαίνειν φιλότητι.

Σὺ δὲ μοι τότε μὲν στέλλων στρατιῶν

'Ελένης ἑνεκ', οὐ γὰρ σ' ἐπικεύσω,
Κάρτ' ἀπομούσος ἤθος γεγραμμένος·
Οὐδ' εὖ πρατίδων οὐχα νέμων,

Θράσος ἀκούστον.
Ανδράσι θνήσκουσι σομίζων.
Νῦν δ', οὐχ ὄντ' ἄχρας φρενὸς, οὐδ' ἄφιλος
Εὐφρόν τις πόνος εὖ τελέσασι.
Γνῶσει δὲ χρόνῳ διαπευθυμένος
Τὸν τε δικαίως καὶ τὸν ἄκαίρως
Πόλιν οἰκουροῦντα πολιτῶν.

ԱՐԱՄԵՆՈՒՆ.
Πρῶτον μὲν Ἀργος καὶ θεοὺς ἐγχωρίους
Δίκη προσείπειν, τοὺς ἔμοι μετατίκους
Νόστου, δικαιῶν Θ' ὁν ἐπιφαξάμην πόλιν
Πριάμου· δίκας γὰρ οὐκ ἀπὸ γλάσσης θεοὶ
Κλύοντες, ἀνδροθνήτας Ἡλίου φθορᾶς
Ἐς αἵματηρόν τεῦχος οὐ διχοφόρος
Ψήφους ἔθεντο· τῷ δ' ἐναντίον κύτει
Ἐλπίς προσήη χειρῶς οὐ πληρουμένῳ.
Καπνῷ δ' ἀλοῦσα νῦν ἐτ' εὐσήμως πόλις.
"Ατης θύελλαι ζῷοι· συνθνήσκουσα δὲ
Σποδὸς προπέμπει πόνας πλοῦτον πνοᾶσ.
Τοῦτον θεοῖσι χρή πολύμνηστον χάριν
Τίνειν· ἐπείπερ καὶ πάγας ὑπερκότους
Ἐπιφαξάμεσθα, καὶ γυναικὸς οὖνεκα
Πόλιν διημάθοντεν Ἄργειον δάκος,
"Ἅππον νεκόσδος, ἀσπιδηστρόφος λεώς,
Πήδημ' ὄρούσας ἄμφη Πλείάδων δύσιν·
Ὑπερθοροῦν δὲ πύργον ὁμηρητής λέων,
"Ἄθην ἐλείζεν αἵματος τυφανικοῦ.
Θεοῖς μὲν ἐξέετινα φροίσιον τόδε·
Τὰ δ' ἐς τὸ σὸν φρόνημα, μέμνημαι κλύων,
Καὶ φημὶ ταῦτα καὶ συνήρσον μ' ἔχεις.
Η Παρασκευή της Σύρου

ΑΠΑΜΕΝΩΝ.
Τοσόνδ’, ὅσονπερ οὕτως ἦν ὑπ’ Ἰλίῳ.
Τὸ μὲν γυναῖκα πρῶτον ἄφαινος δίχα
Ἡθαί δόμοις ἐφημον, ἐκπαγλον κακὸν,
Pολλὰς κλύονταν κληδόνας παλιγκότους.
Καὶ τὸν μὲν ἦκεν, τὸν δ’ ἔπεισρέειν κακὸν
Κάκιον ἄλλο πῆμα, λάσκοντας δόμοις.
Καὶ τραυμάτων μὲν εἰ τόσων ἐπὶ ὄρανεν
Ἀνήρ ὁδ’, ὡς πρὸς οἶκον ἀχετεύετο.
Φάτις, τέτρωσε δικτύον πλέω λέγειν.
Εἰ δ’ ἦν τεθερικός, ὡς ἐπληθύνουν λόγοι,
Τρισάματός τὰν Γηρυῶν ὁ δεύτερος
Πολλὴν ἄνωθεν, τὴν κάτα γὰρ οὐ λέγω,
Χθονὸς τρίμοιρον χλαιον ἐξηνύχει λαβών,
"Απαξ ἐκάστῳ καθανὰν μορφώματι.
Τοιαύτ’ ἔκατι κληδόνων παλιγκότων,
Pολλὰς ἄνωθεν ἀρτάνας ἐμῆς δέρης
"Ελυσαν ἄλλοι πρὸς βίαιν λελημένην.
"Εκ τῶν δέ τοι παῖς ἐνθάδ’ οὐ παραστατεῖ,
’Εμῶν τε καὶ σῶν κύριοι πιστευμάτων,
’Οσ χρῆν, ’Ορέστης’ μηδὲ θαυμάσῃς τόδε.
Τρέφει γὰρ αὐτὸν εὐμενής δορυφόρος
Στρόφιος ο Φωκεύς, ἀμφίλεκτα πῆματα
’Εμοὶ προφανῶν, τὸν δ’ ὅπ’ Ἰλίῳ σέθεν
Κύκλινον, εἰ τε δημόθρους ἀναρχία
Βουλήν καταρρίψωσε, ὅστε σύγγρονον
Βροτοῖσι, τὸν πεσόντα λακτίσαι πλέον.
Τοιάδε μέντοι σχῆψις οὐ δόλον φέρει.
"Εμοιγε μὲν δὴ κλαυμάτων ἐπίσουτοι
Πηγαί κατεσθήκατον, οὐδ’ ἐνι σταγών.
Εν ὁμιχλοίτοις δ' ὀμμασιν βλάβας ἔχω, Τάς ἀμφί σοι κλαίουσα λαμπτηροκυρίας Ἀθημελήτους αἰέν· ἐν δ' ὀνείρασιν 
Λεπταῖς ὑπαί κῶνωτος ἔξηγειρόμην 
Ῥιπαίσι ὅψεόντος, ἀμφί σοι πάθη 
Ὀρφώσα πλέιο τοῦ ἔσχιστον κρῶνον. 
Νῦν ταύτα πάντα τλάσ' ἀπενθήτῳ φρενί, 
Λέγων' ἂν ἀνδρα τόνδε, τοῦ σταθμῶν κόνα, 
Σωτῆρα ναὸς πρότονον, ὑψηλῆς στέγης 
Στύλων ποδήρῃ, μονογενεῖς τέκνον πατρὶ, 
Καὶ γὴν φανεῖσαν ναυτίλοις παρ' ἐλπίδα, 
Κάλλιστον ἴμαρ εἰσίδειν ἐκ χείματος, 
Οδοιπόροι διψώντι πηγαῖον ἴδεσ. 
Τερπνὸν δὲ τάναγχαῖον ἐκφυγεῖν ἄπαν. 
Τοῦοιδὲ τοι τὰν ἀξιὸ προσφέρχμασιν. 
Φθόνος δ' ἀπέστω· πολλὰ γὰρ τὰ πρὶν κακὰ 
'Ἡνεχῶμεσθα· νῦν δ' ἐμοὶ φίλον κάρα, 
'Ἐκβαίν' ἀπήνῃς τῆςδε, μὴ χαμαι τιθεῖς 
Τὸν σῶν πόδ', ὅναξ, 'Πῖον πορθήτορα. 
Ἀμωαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος 
Πέδων κελεύθων στρωννύναι πετάσιμασιν; 
Εὔντως γενέσθω πορφυρόστρωτος πόρος 
'Εσ δῶμ' ἅξιοντον ὡς ἄν ἤρθηται δίκη. 
Τὰ δ' ἀλλα φροντὶς οὕχ ὑπνῷ νικωμένη 
Θήσει δικαίως σὺν θεοῖς εἰμαιρέμενα. 

Αἴγαμεμνών.

Ἀήδας γένεθλον, δωμάτων ἐμὸν φύλαξ. 
Ἀπουσία μὲν εἰπας εἰκότως ἐμῇ. 
Μαχρὸν γὰρ ἐξέτεινας. ἀλ' ἐναίσιμως
Αἰσχρος, παρ' ἄλλων χρή τὸν ἔρχεσθαι γέρας.
Καὶ τάλλα μὴ γνωσικός ἐν τρόποις ἐμὲ Ἀφρυνε, μὴ δὲ βαρβάρου φοιτὸς δίκην,
Χαιμαιπεῖτε βόαμυ προσχάνης ἐμοί,
Μὴ' εἴμαι στρώσας' ἐπίφθωνον πόρον
Τίθει· Θεοὺς τοι τοίσδε τιμαλφεῖν χρεῶν·
Ἐν ποικίλοις δὲ θυνητόν ὄντα κάλλεσιν
Βαῖνειν, ἔκοι μὲν οὐδαμῶς ἄνευ φόβου.
Ἄγω κατ' ἀνδρα, μὴ Θεον, σέθειν ἐμὲ.
Χωρὶς ποδοπηρᾶτρων τε καὶ τῶν ποικίλων
Κληδῶν ἄυτεί· καὶ τὸ μὴ κακῶς φρονεῖν,
Θεοὺ μέγιστον δῶρον· ὀλβίσαι δὲ χρῆ
Βίον τελευτήσαντ' ἐν ἐνεστοί φίλη.
Εἰ πάντα δ' ὃς πράσσομι' ἃν, εὐθαρσὴς ἐγώ.

Καταίμπιστρα.
Καὶ μὴν τόδ' εἰπὲ μὴ παρὰ γνώμην ἐμοὶ.

ΑΓΑΜΕΜΝΩΝ.
Γνώμην μὲν ήσθι μὴ διαφθεροῦντ' ἐμέ.

Καταίμπιστρα.
Ἡξὼ Θεοὶς δεῖσας ἃν ὃδ' ἔριδεν τάδε;

ΑΓΑΜΕΜΝΩΝ.
Εἰπέρ τις, εἰδὼς γ' εὗ τόδ' ἐξείπον τέλος.

Καταίμπιστρα.
Τί δ' ἂν δοκεῖ σοι Πράμοις εἰ τάδ' ἡνυσεν;

ΑΓΑΜΕΜΝΩΝ.
Ἐν ποικίλοις ἂν κάρτα μοι βὴναί δοκεῖ.

Καταίμπιστρα.
Μὴ νυν τὸν ἄνθρωπεῖον αἰδεσθείς ψόγον —
ΑΙΓΑΜΕΜΝΩΝ.

Φήμη γε μέντοι δημόθρους μέγα θένει.

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

'Ο δ' ἀφθόνητος γ' οὐκ ἐπίζηλος πέλει.

ΑΙΓΑΜΕΜΝΩΝ.

Οὕτω γυναικὸς ἔστιν ἵμερεὶν μάχης.

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

Τοῖς δ' ὀλίβιοις γε καὶ τὸ νικᾶσθαι πρέπει.

ΑΙΓΑΜΕΜΝΩΝ.

'Η καὶ σὺ νίκην τήνδε δήμιος τίεις;

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

Πιθοῦ] κράτος μέντοι πάρες γ' ἔχαν ἐμοί.

ΑΙΓΑΜΕΜΝΩΝ.

'Αλλ' εἰ δοξεῖ σοι ταῦθ', ὑπαί τις ἁρμώλας

Αύοι τάξοι πρόδουλον ἐμβασιν ποδός,

Σὼν ταῖς μ' ἐμβαίνονθ' ἀλοφρέσιν, Θεῶν

Μή τις πρόσωθεν ὁμματος βάλοι φθόνος.

Πολλή γ' αἰδὼς σωματοφθορεῖν ποσίν

Φθείροντα πλούτων ἀργυραντός θ' ύπάς.

Τούτων μὲν οὕτω· τὴν ξένην δὲ πρενεμνῶς

Τήνδ' ἐσκόμιζε· τὸν χρατοῦντα μαλθακῶς,

Θεὸς πρόσωθεν εὐμενῶς προσδέρχεται.

Ἐξὼν γὰρ οὔδεις δουλίῳ χρηται ξυγῷ.

Αὕτῃ δὲ πολλῶν χρημάτων ἐξαίρετον

'Ανθος, στρατοῦ δόρημι', ἐμοὶ ξυνέσπετο.

'Επεῖ δ' ἀκοὺειν σοῦ κατέστραμμαι τάδε,

Ἐἰς' ἐς δόμων μέλαθρα, πορφυρὰς πατῶν.

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

'Εστιν θάλασσα,— τίς δ' ἔνν κατασβέσει; —
ΑΙΣΧΥΛΟΥ

Τρέφονσα πολλῆς πορφύρας ἱσάργυρον
Κηρίδα παγκαίνιστον, εἰμάτων βαφάς.
Οἴκος δ' ὑπάρχει τῶνδε σοιν θεοῖς, ἀνάξ,
"Εχειν· πένεσθαι δ' οὐχ ἐπίσταται ὁμός.
Πολλῶν πατησμόν δ' εἰμάτων ἄν εὐξάμην,
Δόμοις προονεχθέντος ἐν χρηστηρίῳσ,
Ψυχής κόμιστρα τήσδε μηχανομένη.
'Ρίζης γὰρ οὖσης, φυλλᾶς ἵκετ' ἐς δόμους,
Σωιὰν ὑπερτείνασα σεφίου κυνός.
Καί σοὶ μολόντος δοματίτιν ἐστίαν,
Θάλπος μὲν ἐν χειμωνὶ σημαίνεις μολὼν·
"Οταν δὲ τεχνὴ Ζεῦς ἡ ὧρ' ὀμφακος πικρᾶς
Οἶνον, τότ' ἡδη ψῦχος ἐν δόμοις πέλει,
'Ανθρῶς τελείον δορ' ἐπιστροφωμένου.
Ζεῦ, Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει·
Μέλου δὲ τοι' σοὶ τάνπερ ἄν μέλλῃς τελεῖν.

ΧΟΡΟΣ.
Στροφη 'α'.

Τίπτε μοι τὸδ' ἐμπέδως.
Δείγμα προστατήριον
Καρδίας τερασχότον ποτάται,
Μαντιπολεί δ' ἀχέλευστος ἀμισθὸς ἀοίδα·
Οὐδ' ἀποτύσαι δίκαν

Λυσκρίτων ὄνειράτων
Θάρσος, εὔπηθὲς ἶησί
Φρενὸς φίλον θρόνον;
Χρόνος δ' ἐπεὶ προμνησίων ἔνεμβολαῖς
Ψαμμίας ἄχατας παρήβησεν, εὖθ' ὑπ' Ἰλιον
"Ωρτο ναυβάτας στρατός.
ἈΤΑΜΕΜΝΩΝ.

Ἀντιστροφῇ ᾧ.

Πεῦθομαι δ' ἀπ' ὁμιμάτων
Νόστον, αὐτόμαρτυς ὄν.
Τὸν δ' ἀνευ λύρας ὁμος ὑμνήδει
Θρήνον—Εριννύος αὐτοδίδακτος ἔσωθεν
Θυμός, οὗ τὸ πάν ἔχων
'Ελπίδος φίλον ᾨράσος.
Σπλάγχνα δ' οὕτι ματάζει
Πρὸς ἐνδίκοις φρεῖν
Τελεσφόροις δώναις κυκλούμενον κέαρ.
Εὐχόμαι δ' ἀπ' ἐμάς τι ἐλπίδος ψῦθη πεσείν
'Ετο τῷ μὴ τελεσφόρον.

Στροφῇ β'.

Μάλα γέ τοι δὴ τὰς πολλὰς ύπειῶς
'Ακόρεστον τέρμα: νόσος γὰρ **
Γείτον ὁμόποιος ἔφειδε,

* * * * *

Καὶ πότιμος εὐθυπορῶν
'Ανδρὸς ἐπαίσεν ἀφαντὸν ἔρμα.
Καὶ τὸ μὲν πρὸ χρημάτων
Κηρίσων ὁκνὸς βαλὼν,
Σφενδόνας ἀπ' εὐμέτρου,
Οὐχ ἐδυ πρόπτας δόμος
Πημονᾶς γέμων ἀγαν
Οὐδ' ἐπόντισε σκάφος.

Πολλά τοι δόσις ἐκ Διὸς ἀμφιλα-
φής τε καὶ ἐξ ἀλόχων ἐπετειᾶν
Νὴστιν ὀλέσεν νόσον.

Δ**
ἈΝΤΙΟΥΡΦΗ β'.
Προπάροιθ’ ἀνδρός μέλαν αἷμα τίς ἢν
Πάλιν ἄγκαλέσαι’ ἐπαείδαν;
Οὐδὲ τὸν ὀρθοδαὴ
Τόν φθιμέναν ἀνάγειν
Ζεὺς ἀνέπαυσεν ἐπὶ εὐλαβείᾳ.
Εἰ δὲ μὴ τεταγμένα
Μοῖρα μοῖραν ἐκ θεῶν
Εἴργε μὴ πλέον φέρειν;
Προφθάσασα καρδία
Γλύσσαν ἄν ταῦ’ ἔξεχει.
Νῦν δ' ὑπὸ σκότος βρέμει
Θυμαλγῆς τε, καὶ οὐδὲν ἐπελπομέ-
να ποτὲ καίριον ἐκτολυπεύσειν,
Ṣωπυρούμενας φρένος.

ΚΑΤΤΑΪΜΝΗΣΤΡΑ.
Εἴσαξαν μοιξεῖτο καὶ σύ· Κασάνδραν λέγω·
Ἐπεί σ’ ἔθηκε Ζεὺς ἀμηρίτας δόμοις
Κοινωνόν εἶναι χερνίδων, πολλῶν μέτα
Δουλῶν, σταθεῖσαν κτησίου βωμοῦ πέλας.
'Ἐκθαίνω' ἀπήνης τῆςδε· μηθ' ὑπερφρόνει.
Καὶ παῖδα γάρ τοῖς φασίν Ἀλκμήνης ποτὲ
Πραθέντα τιθῆναι, καὶ ἤγαγόν Θυγεῖν βία.
Εἰ δ' οὖν ἀνάγκη τῆςδ' ἐπιβέβευοι τύχης,
Ἀρχαιοπλοῦτων δεσποτῶν πολλή χάρις.
Οἱ δ' οὖνον' ἐπίσαντες ἡμίσαν καλῶς,
Ὁμοίοι τε δούλοις πάντα, καὶ παρὰ στάθμην.
'Εχεις παρ' ἡμῶν οἰάπερ νομίζεται.
ΧΟΡΩŚ.
Σοί τοι λέγουσα παύεται σαφῆ λόγον.
'Εντὸς δ' ἄν οὖσα μορφήμων ἀγρευμάτων,
Πείθου ἄν, εἰ πείθοι· ἀπείθοις δ' ὑσως.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
'Αλλ' εἴπερ ἐστὶ μὴ, χειλιδόνος δίκην,
'Ἀγνώτα φωνὴν βάρβαρον ἕκτημένη,
"Εσώ φρενῶν λέγουσα πείθῳ νῦν λόγῳ.

ΧΟΡΩŚ.
"Επού· τὰ λίστα τῶν παρεστῶτων λέγει. 
Πείθουν, λιπούσα τῶν' ἀμαξῆγη Θρόνων.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Οὔτω νθυραίαν τήνδ' ἔστει σχολὴ πάρα
Τρίθειν· τὰ μὲν γὰρ ἑστίας μεσομφάλου
"Εστηκεν ἡδὴ μῆλα πρὸς σφαγάς πυρὸς,
"Ως οὔποτ' ἐλπίσας τήνδ' ἔξειν χάριν.
Σὺ δ' εἰ τι δράσεις τώνδε, μὴ σχολὴν τίθει.
Εἰ δ' ἀξιονήμων οὖσα μὴ δέχει λόγον,
Σὺ δ' ἀντὶ φωνῆς φρούζε καρδάνῳ χερί.

ΧΟΡΩŚ.
'Ερμηνεύως ἐοικέν ἡ ξένη τοροῦ
Δεῦθαι· τρόπος δὲ θηρὸς ὡς νεαίρετον.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
'Ἡ μαίνεται γε καὶ κακῶν κλύει φρένῶν,
"Ητις λιποῦσα μὲν πόλιν νεαίρετον
"Ἡκεί· χαλινῶν δ' οὐχ ἐπίσταται φέρειν,
Πρὶν αἰματηρῶν ἐξαφρίζεσθαι μένος.
Οὐ μὴν πλέω φίγματ' ἀτιμωθήσομαι.
ΑΣΧΥΛΟΥ

ΧΟΡΩΣ.
'Ἐγὼ δ', ἐποικτείρῳ γάρ, οὐ θυμώσομαι.
"Ἰθ', ὁ τάλαινα, τόνδ' ἐρμίωσασ' ὅχον,
Εἴκοσι' ἀνάγκη τῇδ' ἦκινοιον ζυγόν.

ΚΑΣΑΝΑΡΑ.
Στροφή α'.

'Οτοτοτοτοῖ πολλοὶ δά.
"Ω 'πολλον, ὁ 'πολλον.

ΧΟΡΩΣ.
Τί ταύτ' ἀνωτότυξας ἄμφη Δοξίου;
Οὐ γάρ τοιοῦτος, οὔσσε θρηνητοῦ τυχεῖν.

ΚΑΣΑΝΑΡΑ.
'Αντιστροφή α'.

'Οτοτοτοτοῖ πολλοὶ δά.
"Ω 'πολλον, ὁ 'πολλον.

ΧΟΡΩΣ.
'Ἡ δ' αὐτε δυσφημούσα τὸν θεόν καλεῖ
Οὐδὲν προσήκοιτ' ἐν γόοις παραστατείν.

ΚΑΣΑΝΑΡΑ.
Στροφή β'.

"Ἀπόλλων, "Ἀπόλλων,
''Ἀρνιοῖ' ἀπόλλων ἔμοι.
"Ἀπόλλων γὰρ οὐ μόλις τὸ δεύτερον.

ΧΟΡΩΣ.
Χρήσειν ἐσικεῖν ἄμφη τῶν αὐτῆς κακῶν.
Μένει τὸ Θεῖον δουλία περ ἐν φρενί.

ΚΑΣΑΝΑΡΑ.
'Αντιστροφή β'.

"Ἀπόλλων, "Ἀπόλλων,
'Αγνιάτι ἀπόλλων ἔμος.
'Α ποι ποτ' ἡγαγές με; πρὸς ποιναν στέγην;
ΧΟΡΩΣ.
Πρὸς τὴν 'Ατρειδῶν· εἰ σὺ μὴ τόδ' ἐννοεῖς,
'Εγὼ λέγω σοι· καὶ τάδ' οὐκ ἔρεις ψύθη.
ΚΑΣΑΝΔΡΑ.
'

Στροφὴ θ'.
Μισόθεν μὲν οὖν· πολλὰ συνήστορα
Ἀντιφόνα κακά, κάκ', ἀρτάναι,
'Ανδρός σφαγεῖον καὶ πέδον ἄντιθριον.
ΧΟΡΩΣ.
'Εσθεν εὐφρία γὰρ τοίδ' ἐπιπείθομαι·
Κλαίομενα τάδε βρέφη σφαγᾶς,
'Οπτάς τε σάρκας πρὸς παιτρὸς βεβρωμένας.
ΧΟΡΩΣ.
'Η μὴν κλέος σοῦ μαντικῶν πεπυσμένοι
'Ημεν· προφήτας δ' οὕτως μαστεύομεν.
ΚΑΣΑΝΔΡΑ.
Στροφὴ θ'.
'Ιὼ ποτοῖ, τί ποτε μὴδεται;
Τί τοῦδε νέον ἄχος μέγα
Μέγ' ἐν δόμοισι τοῖσδε μὴδεται κακῶν
'Αφετόν φύλοισι,
Ἀναίατον; ἀλλὰ δ' ἔκας ἀποστατεῖ.
ΧΟΡΟΣ.
Τούτων ἄιδροσ εἰμὶ τῶν μαντευμάτων. 1030
Εὐεῖνα δ' ἐγγυον· πᾶσα γὰρ πόλις βοᾷ.
ΚΑΣΑΝΔΡΑ.
Ἀντιστροφὴ δ'.
Ἰώ τάλανα, τόδε γὰρ τελεῖς;
Τὸν ὁμοδέμνον πόλιν
Δουριοῖς φαίδρονας; πῶς φράσω τέλος;
Τῶχος γὰρ τὸδ' ἔσται. 1035
Προτείνει δὲ χείρ ἐκ χερῶς ὅρεγομένα.
ΧΟΡΟΣ.
Οὐπού ξυνήκα· νῦν γὰρ ἐξ αἰνιγμάτων
Ἐπαργέμοιοι θεσφάτος ἀμηχανῶ.
ΚΑΣΑΝΔΡΑ.
Στροφὴ ε'.
"Ε, ἐ, παπαῖ, παπαὶ, τί τόδε φαίνεται;
"Ἡ δίκτυνὸν τί γ' "Αἰδοῦ;
"Αλλ' ἄρχον ἡ ξύνευνος, ἡ ξυναίτια
Φόνου· στάσις δ' ἀκόρετος γένει
Κατολολυζάτω θύματος λευσίμων.
ΧΟΡΟΣ.
Ποιαν Ἕρωνυν τήνδε δόμασιν κέλει
Ἐπορθιάζειν; οὕ με φαίδρονει λόγος. 1045
Ἐπὶ δὲ καρδίαν ἐδραμε χροκοδαρῆς
Σταγών, ἀτε καρία πτῶσιμος
Ἐμνανύτηι βίον δύντος αὐγαῖς.
Ταχεῖα δ' ἄτα πέλει.
ΚΑΣΑΝΔΡΑ.
Ἀντιστροφὴ ε'.
"Α ἃ· ἰδοῦ, ἰδοῦ· ἀπεχε τῆς βοὸς" 1050
Τὸν ταῦρον· ἐν πέπλοισι
Μελαγχέρων λαβοῦσα μηχανήματι
Τύπτει· πιτνεὶ δ' ἐνύδρῳ τεῦξει.
Δολοφόνου λέβητος τύχαν σοι λέγω.

ΧΟΡΟΣ.
Οὐ κομπάσαι; ἂν θεσφάτων γνώμων ἂχρος
Εἶναι, κακῷ δὲ τῷ προσεικαζῷ τάδε.
Ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις
Βροτοῖς στέλλεται; κακῶν γὰρ διαὶ
Πολυπειδὸς τέχναι θεσφιωθὸν
Φόβον φέρουσιν μαθεῖν.

ΚΑΣΑΝΔΡΑ.
Στροφὴ ἕτερῃ.
Τὸ γάρ ἔμοι θρόω πάθος ἑπεχέασα.
Ποί δὴ με δεύρῳ τὴν τάλαναν ἤγαγες;
Οὐδὲν ποτὲ εἰ μὴ ἐξενθανομένην· τί γάρ;

ΧΟΡΟΣ.
Φρενομανιᾷς τις εἰ θεοφόρητος, ἀμφὶ δ' αὐτῶς
θροεῖς.
Νόμον ἄνομον, οἰά τις ξοῦθα.
Ἀκόρετος βοάς, φεῦ, ταλαίναις, φρεσίν
"Εἶν "Εἶν στένονο, ἀμφιθαλῆ κακοῖς
Ἀμέων βίον.

ΚΑΣΑΝΔΡΑ.
'Αντιστροφή ἑτέρῃ.
Ἰῶ, Ἰῶ, λυγείας ἀμφόνος μόρον·
Περισφόρον δέμας γάρ οἱ περιβάλοντο
θεοὶ γλυκύν τ' αἰῶνα κλαυμάτων ἀτερο.
Εμοὶ δὲ μίμησι σχισμώς ἀμφῆκει δοῦλ.

ΧΩΡΟΣ.

Πόθεν ἐπισύντους θεοφέρους τ’ ἔχεις ματαίους δύας.

Τὰ δ’ ἐπίφοβα δυσφάτῳ κλαγγᾷ
Μελοτυπεῖς, ὅμω τ’ ὀρθίοις ἐν νόμοις;
Πόθεν ὄρους ἔχεις θεσπεσίας ὀδὸν
Κακοφρήμονας;

ΚΑΣΑΝΔΡΑ.

Στροφή ζ.

Ἰδ’ γάμοι, γάμοι Πάριδος ἀλέθριοι φίλων.

Ἰδ’ Σκαμάνδρου πάτριοι ποτόν.

Τότε μὲν ἀμφὶ σὰς ἄβανας τάλαιν’ ἑνυτόμαν τροφαῖς.

Νῦν δ’ ἀμφὶ Κωχτόν τε κάρουνσινοι

"Οχθοσ ἐοίκα θεσπιαδήσειν τάχα.

ΧΩΡΟΣ.

Τί τόδε τορὸν ἄγαν ἐποσ ἕρμησε;

Νεογνὸς ἀνθρώπων μάθοι.

Πέπληγμι δ’ ὑπαί δήγματι φοινίχι,
Ἄυσαλγεῖ τῦχα μονήρα θρεμένας,

Θραύματ’ ἐμοὶ κλύειν.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή ζ.

Ἰδ’ πόνοι, πόνοι πόλεος ὀλοκλένας τὸ πᾶν.

Ἰδ’ πρόπυργοι θυσίαι πατρός.

Πολυκανεῖς βοτῶν πολυομόμων· ἄχος δ’ οὔδὲν ἐπίφρεσον,

Τὸ μὴ πόλιν μὲν ὄσπερ οὖν ἔχει παθεῖν.

Ἐγὼ δὲ θεσμόνους τάχ’ εν πέδιο βαλὼ.
ΑΓΑΜΕΜΝΩΝ.

ΧΟΡΟΣ.
'Επόμενα προτέρουσι τάθ' ἐφημίσω.
Καὶ τίς σὲ κακοφρονῶν τίθη-
σι δαιμών ὑπερθαρῆς ἐμπιτυνῶν,
Μελίζειν πάθη γοερὰ θανατοφόρα.
Τέρμα δ' ἀμηχανῶ.

ΚΑΣΑΝΔΡΑ.
Καὶ μὴν ὁ χρησιμὸς οὐκέτ' ἐκ καλυμμάτων
'Εσται δεδορχως, νεογάμου νύμφης δίκην.
Λαμπρὸς δ' ἐσοχεν ἡλίου πρὸς ἀντολᾶς,
Πνέων ἐσθήσειν, ὅστε κύριασ δίκην
Κλυζεῖν πρὸς αὔγας τούδε πήματος πολὺ
Μείζον· φρενώσο δ' οὐκέτ' ἐξ αἰνιγμάτων.
Καὶ μαρτυρεῖτε συνθόμωσ ἵχνος κακῶν
Ῥινηλατούσῃ τῶν πάλαι πεπραγμένων.
'Tὴν γὰρ στέγην τὴνδ' οὐποτ' ἐκλείπει χορὸς
Σύμφθογγος, οὐκ εὔφωνος· οὐ γὰρ εὗ λέγει.
Καὶ μὴν πεπωκώς γ', ὃς θρασύνεσθαι πλέον,
Βρότειον αἰμα κάμος ἐν δόμοις μένει,
Ἀυσπέμπτος ἐξω, συγγόνον Ἑριννύων.
'Ὑμνοῦσι δ' ὑμνον δόμαι προσήμεναι
Πρόταρχον ἀτην· ἐν μέρει δ' ἀπέπτυσαν
Εὐνάς ἄδελφοι, τῷ πατοῦντι δυσμενεῖς.
"Ἡμαρτόν, ἥ τηρῶ τι τοξότης τις ὡς;"
"Ἡ ψευδόμαντις εἰμι θυροχόπος φλέδών;"
"Ἐκμαρτύρησον προούμοσας τῷ μ' εἰδέναι
Λόγῳ παλαιάς τῶνδ' ἀμαρτίας δόμων.

ΧΟΡΟΣ.
Καὶ πῶς ἄν ὄρκος, πῆγμα γενναίως παγέν,
Παϊώνιον γένοιτο; Θαυμάζω δέ σου,
Πόντου πέραν τραφείσαν ἀλλόθροιν πόλιν
Κυρείν λέγουσαν, ἡσπερ εἰ παρεσιάτεις.

ΚΑΣΑΝΑΡΑ.

Μάντις μοί Ὄπολλων τοῦ ἐπέστησεν τέλει.

ΧΟΡΟΣ.

Μῶν καὶ θεός περ ἰμέρῳ πεπληγμένος;

ΚΑΣΑΝΑΡΑ.

Προτοῦ μὲν αἰών ἦν ἐμοὶ λέγειν τάδε.

ΧΟΡΟΣ.

Ἄφρονεται γὰρ πᾶς τις εὐ πράσσων πλέον.

ΚΑΣΑΝΑΡΑ.

Ἄλλῳ ἦν παλαιστής κάρτι ἐμοὶ πνέων χάριν.

ΧΟΡΟΣ.

Ἡ καὶ τέκνων εἰς ἐφύον ἢλθετον νόμῳ;

ΚΑΣΑΝΑΡΑ.

Συναινέσασα Δοξίαν ἐγενεθάμην.

ΧΟΡΟΣ.

"Ἡδὴ τέχναισιν ἐνθέοις ἡρημένη;"

ΚΑΣΑΝΑΡΑ.

"Ἡδὴ πολίταις πάντι ἐثέσπιζον πάθη.

ΧΟΡΟΣ.

Πῶς δὴ ἄνατος ἤσθα Δοξίου κότῳ;

ΚΑΣΑΝΑΡΑ.

"Επείθουν οὐδέν οὐδέν, ὡς τάδ’ ἡμιπλακον.

ΧΟΡΟΣ.

"Ημῖν γε μὲν δὴ πιστὰ θεσπίζειν δοξεῖς.

ΚΑΣΑΝΑΡΑ.

Ἰού, ἵού, ὡ ὡ κακά.
"Τυ' αὖ μὲ δεινός ὀρθομαντείας πόνος
Στροβεὶ, ταράσσον φρονίμους ἐφημίους.
Ορᾶτε τούσδε τοὺς δόμοις ἐφημένους
Νέους, ὅνερον προσφερεὶς μυρφόμασιν;
Παίδες θανόντες ὁσπερεὶ πρὸς τῶν φίλων,
Χείρας κρεῶν πλήθοντες οἰκείας βορᾶς,
Σὺν ἐντέροις τοις σπλάγχν', ἐποίκτιστον γέμος,
Πρέπου'' ἐχοντες, ὅν πατήρ ἐγεύσατο.
"Εκ τῶν δε ποινάς φήμι βουλευεῖν τινά
Λέοντι ἀναλχιν εν λέχει στραφόμενον
Οἰκουρὸν, οἴμοι, τὸ μολόντι δεσπότη
Εὐμ--φέρειν γάρ χρὴ τὸ δούλιον χυγόν.
Νεὼν τ' ἀπαρχὸς 'Ἰλιόν τ' ἀναστάτης
Οὐχ οἶδεν οία γλώσσα μισητῆς κυνὸς
Λέξασά, κάκτεινασα φαιδρόνους, δίκην
"Αἰτης λαθραίου, τεύξεται κακὴ τύχῃ.
Τοιαῦτα τολμᾶ· θῆλυς ἄρσενος φονεύς
'Ἐστίν· τί νιν καλοῦσα δυσφιλὲς δάκος,
Τύχοιμ' ἄν; ἀμφὶσβαίναν, ἢ Σκύλλαν τινὰ
Οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβῃν,
Θύουσαν Ἀιδοὺ μυτέρ', ἁσπονδόν τ' ἄραν
Φίλοις πνέουσαν; ὡς δ' ἐπολολοῦξατο
'Ἡ παντότολμος, ὁσπερ ἐν μάχης τροπῆ·
Ἀοχεὶ δ ἤαφειν νοστίμῳ σωτηρία.
Καὶ τῶν' ὁμοιον εἴ τι μὴ πείθω· τί γάρ;
Τὸ μέλλον ἤξει· καὶ σὺ μ' ἐν τάξει παρῶν
"Ἀγαν γ' ἀληθόμαντιν, οἰκτείρας, ἐφεῖς.
ΧΟΡΟΣ.
Τὴν μὲν Θυέστον δαίτα παιδείων κρεῶν
ΑΙΣΧΥΛΟΣ

Ξυνήκα καὶ πέφρικα· καὶ φόβος μ’ ἔχει Κλυτον’ ἀληθῶς οὐδὲν ἔξηρασμένα.
Τὰ δ’ ἄλλ’ ἀκούσας ἐκ δρόμου πεσὼν τρέχω.

ΚΑΣΑΝΑΡΑ.

’Αγαμέμνονος σὲ φημ’ ἔποψεθαι μόρον.

ΧΟΡΟΣ.

Εὐφημιον, οὗ τάλαινα, κοιμησον στόμα.

ΚΑΣΑΝΑΡΑ.

’Αλλ’ οὖτι Παιδὸν τόδ’ ἐπιστατεῖ λόγῳ.

ΧΟΡΟΣ.

Οὐχ, εἰ παρέσται γ’ · ἄλλα μὴ γένοιτό πωσ.

ΚΑΣΑΝΑΡΑ.

Σὺ μὲν κατεύχει, τοῖς δ’ ἀποκτείνειν μέλει.

ΧΟΡΟΣ.

Τίνος πρὸς ἀνδρὸς τοὺτ’ ἄχος πορεύνεται;

ΚΑΣΑΝΑΡΑ.

’Ἡ κάρτ’ ἀρὰν παρεσχόπεις χρησμῶν ἐμῶν.

ΧΟΡΟΣ.

Τοῦ γὰρ τελοῦντος οὐ ξυνήκα μηχανῆ.

ΚΑΣΑΝΑΡΑ.

Καὶ μὴν ἄγαν γ’ ’Ελλην’ ἐπίσταμαι φάτιν.

ΧΟΡΟΣ.

Καὶ γὰρ τὰ πυθόχαραντα· δυσμαθῆ δ’ ὤμος.

ΚΑΣΑΝΑΡΑ.

Παπαι, οἶον τὸ πῦρ ἐπέρχεται δὲ μου.

’Οτοτοῖ, Ἀύκει’ Ἀπολλον, οἳ ἐγὼ, ἐγὼ.

Ἀύτη δίπους λέανα συγχοιμοιένη Ἀύκει, λέοντος εὐγενοῦς ἀπονοσία,

Κτενεῖ με τὴν τάλαιναν· ὡς δὲ φάρσμακον
Τεύχοσα, κάμοι μισθόν ἐνθήσει κόσμ.
'Επευγήσει, Θήροσα φωτί φάσαγανον,
'Εμής ἀγωγής ἀντιτίθεσθαι φόνον.
Τῇ δ' ἔμαντής καταγέλωτ' ἓχω τάδε,
Καὶ σχήματα καὶ μαντεία περί δέρη στέρη;
Σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερᾶ·
"Ἅτ' ἐσ φθόρον πεσόντα γ' ὑδ' ἀμείγομαι·
"Ἀλλήν τιν' ἀτην ἀντ' ἐμοὶ πλούτιζετε.
Ἰδοὺ δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ
Χριστήριαν ἐσθήτ', ἐποπτεύσας δὲ με
Κάν τοιόδε κόσμοις καταγελωμένην μετὰ
Φίλων, ὦτ' ἐχθρόν, οὐ διχορρόπως μάτην.
Καλομενή δὲ φοιτᾶς, ὅς ἀγύρτερα,
Πτωχὲς, τάλανα, λιμόθνης ἡςεχόμην.
Καὶ νῦν ὁ μάντις μάντιν ἑκπράξας ἐμὲ
"Ἀπήγαγ' ἐς τοιάδε Θανασίμους τύχας.
Βωμὸν πατρίδον ὑ' ἀντ' ἐπίξηνον μένει,
Θερμὸ κοπείςς φοινίῳ προσφέραμι.
Οὐ μὴν ἀτιμοὶ γ' ἐκ Θεῶν τεθνήξομεν.

Ὁ Νέπιος γάρ ἡμῶν ἄλλος αὖ τιμάρος,
Μητροκτόνον φίτυμα, ποινάτωρ πατρὸς.
Ἀυγᾶς δ' ἀλήτης τιθέδε γῆς ἀπόξενος
Κάτεισιν, ἄτας τάδε Θριγχόσσων φίλοις.
"Ομόμοιοι γὰρ ὄρκος εἴκ Θεῶν μέγας,
"Δεξίν νῦν ὑπτίασμα κειμένου πατρὸς.
Τῇ δ' ἔχω κάτοικος ὕδ' ἀναστένα,
"Επεὶ τὸ πρῶτον εἰδὼν Ἡλίου πόλιν
Πράζασαν ὡς ἐπράξεν, οὗ δ' εἶχον πόλιν,
Οὐτὼς ἀπαλλάσσουσιν ἐν Θεῶν κρίσει;
ΑΙΣΧΥΛΟΣ

'Ιούσα πράξα, τλήσομαι τὸ κατθανεῖν.
"Αἰδοῦν πύλας δὲ τάσδ' ἐγὼ προσενενέπω·
'Επεύχομαι δὲ καφρίας πληγῆς τυχεῖν,
'Ως ἀσφάδαςστοι, αἰμάτων εὐθνησίμιων
'Αποφηνέντων, ὃμμα συμβάλω τόδε.

ΧΟΡΟΣ.

'Ω πολλὰ μὲν τάλανα, πολλὰ δ' αὖ σοφῆ
Γύναι, μαξρᾶν ἔτεινας· εἰ δ' ἔτητύμωσ
Μόρον τὸν αὐτῆς οἰδα, πῶς, θεηλάτον
Βοῶς δίκην, πρὸς βαμὸν εὐτολίμως πατεῖς;

ΚΑΣΑΝΔΡΑ.

Οὐχ ἔστ᾿ ἄλυζις, οὔ, ξένοι, χρόνω πλέων.

ΧΟΡΟΣ.

'Ὁ δ᾿ ὑστατός γε τοῦ χρόνου πρεσβεύεται.

ΚΑΣΑΝΔΡΑ.

"Ἡκε τόδ᾿ ἡμαρ· σμιχρὰ κερδανῶ φυγῆ.

ΧΟΡΟΣ.

'Αλλ᾿ ἔσθι τλῆμων οὕς ἀπ᾿ εὐτολίμου φρενὸς.

ΚΑΣΑΝΔΡΑ.

'Αλλ᾿ εὐκλεῶς τοι κατθανεῖν χάρις βροτῶ.

ΧΟΡΟΣ.

Οὐδεῖς ἀκούει ταῦτα τῶν εὐδαιμόνων.

ΚΑΣΑΝΔΡΑ.

'Ἰδὶ, πάτερ, σοῦ τῶν τε γενναίων τέχνων.

ΧΟΡΟΣ.

Τῇ δ᾿ ἔστι χρήμα, τίς σ᾿ ἀποστρέφει φόβος;

ΚΑΣΑΝΔΡΑ.

Φεῦ, φεῦ.
Τι τούτ’ ἐφευξας; εἰ τι μὴ φρενῶν στύγος.

Φόνον δόμοι πνέουσιν αἵματοσταγῇ.

Καὶ πῶς; τόδ’ ὠξεῖ ὑμιάτων ἐφεστίων.

"Ομοιος ἀτύμος, ὀσπερ ἐκ τάφου, πρέπει.

Οὐ Σύμιον ἀγλάϊσμα δάμασιν λέγεις.

"Ἀλλ’ εἰμι κἂν δόμοισι κωχύσουσ’ ἐμὴν.
Ἀγαμέμνονός τε μοῖραν· ἀρχεῖτο βίος.

Ἰῶ, ξένοι.

Οὕτοι δυσοίζω, θάμινον ὃς ὄρνις, φόβορ.

"Ἀλλ’ ὃς θανούσῃ μαρτυρεῖτέ μοι τόδε,
"Οταν γυνὴ γυναικὸς ἀντ’ ἐμοῦ Ἰάνη,
"Ἀνὴρ τε δυσδάμαστος ἀντ’ ἄνδρὸς πέσῃ.

Ἐπιξένοιμαι ταύτα δ’ ὃς θανουμένη.

Ὃ τλῆμον, οἰκτείρω σε θεσφάτον μόρον.

"Απαξ ἢτ’ εἰπεῖν ᾦσιν ἡ θρηνον Θέλω.
"Ἐμὸν τὸν αὐτῆς· ἡλίῳ δ’ ἐπεύχομαι
Πρὸς ὄστατον φῶς, τοῖς ἐμοῖς τιμαδροῖς,

Ἐχθροὶς φονεύσοι τοῖς ἐμοῖς τίνειν ὄμοι·
Δούλης θανούσῃ εὐμαρφώς χειρώματος.

Ἰῶ βρότεια πράγματ’· εὐτυχοῦντα μὲν
Σκιά τις ἄν τρέψεις· εἰ δὲ δυστυχεῖ,
Ἀλαίς ὑγρόσσων σπόγγος ὄλεσε γραφήν.
Καὶ ταῦτ’ ἐκείνων μᾶλλον οἰκτεῖροι πολὺ.
Χ Ὀ Ῥ Ὕ Σ.
Τὸ μὲν εὖ πράσσειν ἀχόρεστον ἔφυ
Πάισι βροτοῖν.
Δακτυλοδεικτῶν δ’ οὖ τις ἄπειπὼν
Εἶργει μελάθρων,
Μηχέτ ἐςέλθης τάδε, φωνῶν.
Καὶ τάδε πόλιν μὲν ἔλειν ἔδοσαν
Μάκαιρες Πριάμου.
Θεοτίμητος δ’ οὖκαθ’ ἱκάνει.
Νῦν δ’ εἰ προτέρον αἱμ’ ἀποτίσει,
Καὶ τοῖς θανοῦσι θανῶν, ἄλλων
Ποινάς θανάτων ἀταν τε χρανεῖ.
Τίς ἄν εὐξαίτο θυντῶν, ἀσινεί
Ἀσίμοι φῦναι, τάδ’ ἀκούσων;
ΑΓΑΜΕΜΝΩΝ.
"Ωμοί, πέπληγμα καφίων πληγήν ἔσω.
Χ Ὀ Ῥ Ὕ Σ.
Σίγα· τίς πληγήν αὔτει καφίως οὔτεσμένος;
ΑΓΑΜΕΜΝΩΝ.
"Ωμοί μάλ’ αὔbatis, δευτέραν πεπληγμένος.
Χ Ὀ Ῥ Ὕ Σ.
Τοῦργον εἰργάσθαι δοξεί μοι βασιλέως οἰμω-
γματὶ.
"Ἀλλὰ κοινωσόμεθ’ ἂν πως ἀφραλῆ βουλεύματα.
Χ Ὀ ΡΕ Ε ΤΗΣ ἴ.
"Εγὼ μὲν ὑμῖν τὴν ἐμὴν γνώμην λέγω,
Πρὸς δῶμα δεῦρ’ ἀστοίσι κηρύσσειν βοήν.
ἈΓΑΜΕΜΝΩΝ. 57

ΧΟΡΕΥΤΗΣ β.
'Εμοι δ' ὡς τάξιστα γ' ἐμπεσεῖν δοκεῖ, Καὶ πράγμ' ἐλέγχειν ξύν νεοφύτῳ ξύφει.

ΧΟΡΕΥΤΗΣ γ'.
Καγὼ τοιούτου γνώματος κοινωνός ὄν
Ψηφίζομαι τι δραν' τὸ μη μέλλειν δ' ἀκμή.

ΧΟΡΕΥΤΗΣ δ'.
'Ορᾶν πάρεστι· φροιμιάζονται γάρ ὡς
Τυφαννίδος σημεία πράσσοντες πόλει.

ΧΟΡΕΥΤΗΣ ε'.
Χρονιζομεν γάρ · οἱ δὲ τῆς μελλοῦσ κλέος
Πέδων πατοῦντες, οὐ καθεύδοναι χερί.

ΧΟΡΕΥΤΗΣ ζ'.
Οὐχ οἴδα βουλῆς ἡσινος τυχῶν λέγω.
Τοῦ δραντός ἔστι καὶ τὸ βουλεύσαι πέρι.

ΧΟΡΕΥΤΗΣ ξ'.
Καγὼ τοιούτος εἰμ' ἐπεὶ δυσμηχανῶ
Δόγμοις τὸν Ἰανόντ' ἀνιστάναι πάλιν.

ΧΟΡΕΥΤΗΣ τ.'.
'Η καὶ βίον τείνοντες ὃδ' ὑπείζομεν
Δόμων κατασχυντῆρ' τοῖς ἑγουμένοις ;

ΧΟΡΕΥΤΗΣ θ'.
'Ἀλλ' οὐχ ἄνεκτὸν ἀλλὰ καταθανεῖν χρατεῖ.
Πεπαίτερα γάρ μοῖρα τῆς τυφαννίδος.

ΧΟΡΕΥΤΗΣ ι'.
'Ἡ γὰρ τεκμηρίωσιν ἐξ οἰμωγμάτων
Μαντευσόμεσθα τάνδρος ὃς ὀλολότος ;

ΧΟΡΕΥΤΗΣ κ'.
Σάρ' εἰδότας χρῆ τῶνδε μυθοῦσθαι πέρι.
Τὸ γὰρ τοπάζειν τοῦ σάρ' εἰδέναι δίχα.
ΧΟΡΕΤΤΗΣ ἢ β.

Ταύτην ἐπαινεῖν πάντοθεν πληθύνομαι,
Τρανῶς Ἀτρείδην εἰδέναι κυροῦνθ' ὤπως.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Πολλῶν πάροινθεν καιρίως εἰρημένων
Τάναντι' εἰπεῖν οὐχ ἐπαισχυνθῆσομαι.

Πῶς γὰρ τις ἑχθροῖς ἑχθρὰ πορούνων, φίλοις
Δοκοῦσιν εἶναι, πημονὴν ἀρχυστατὸν
Φραξειν, ὑψος χρείσσον ἐκπεδήματος ;
'Εμοὶ δ' ἀγ' ὄδ' οὐχ ἀρφόντιστος πάλαι
Νείκης παλαιᾶς ἤλθε, οὐν χρόνιο γε μὴν .
'Εστηκα δ' ἐνθ' ἐπεισ', ἐπ' ἑξειργασμένοις.
Οὔτω δ' ἐποραξα, καὶ ταῦδ' οὐχ ἄρνησομαι,
'Ως μήτε φεύγειν μήτ' ἀμίναιοθαὶ μόρον.
'Απειρον ἀμφίβλητον, ὀσπὲρ ἱχθυῶν,
Περιστεχίζω, πλοῦτον εἴματος κακὸν.

Παῖω δὲ νῦν δίς· κὰν δυοῖν οἰμώγμασι
Μεθήκεν αὐτοῦ κόλα· καὶ πεπτικότι
Τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονὸς
'Αὐδον νεφὼν σοτήροι εὐκταῖαν χάριν.

Οὔτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσὼν .
Κάρφυσίαν ὀξείαν αἵματος σφαγήν,
Βάλλει μ' ἐφεμὴν ψακάδι φοινίας δρόσον,
Χαίρονταν οὐδὲν ἥσσον, ἡ Διὸς νότῳ
Γάνει ἐπορητὸς κάλυκος ἐν λοχεύμασιν.

'Ως ὃδ' ἑχόντων, πρέσβεις Ἀργείων τόδε,
Χαίροιτ' ἄν, εἰ χαίροιτ', ἐγὼ δ' ἐπενχομαι.
Εἰ δ' ἦν πρεπόντων ὅστ' ἐπισπένδειν νεκρῶ,
Τάδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν.
Τοσσώντε χραίης, ἐν δόμοις παράν οὐδὲ
Πλήσας ἁραίων, αὐτὸς ἐκπένει μολῶν.

ΧΟΡΟΣ.

Θαυμάζομεν σου γλάσσαν, ὡς θραύσκομοι,
"Ἡτις τοιών" ἐπὶ ἀνδρὶ κομπαξεῖς λόγον.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Περάσθε μοι γυναικὸς ὡς ἀφράσμονος,
'Εγὼ ὃ ἀφέστο χαρδία πρὸς εἰδότας
Λέγω· σὺ ὃ αἰνεῖν, εἴτε με ἑγεῖν θέλεις,
"Ομοιον ὁ οὔτος ἐστίν Ἀγαμέμνον, ἐμὸς
Πόσις, νεκρὸς δὲ, τῇς δὲ δεξιὰς χερῶς
"Εργον, δικαίας τεκτόνοις· τάδ' ὃδ' ἔχει.

ΧΟΡΟΣ.

Στροφή.

Τῇ παρὰ, ὃ γύναι, χθονοτρεφές ἔδανον
"Ἡ ποτὸν πασάμενα, δυταὶς ἐκ ἄλδος ὄρμενον
Τὸδ' ἐπέθου θύος δημιοθήκους τ' ἄρας;
"Ἀπεδίκησε, ἀπέταμες· ἀπόπολις δ' ἔσει,
Μίσος ὅρμιον ἀστοῖς.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Νῦν μὲν δικαίεις ἐκ πόλεως φυγὴν ἐμοί,
Καὶ μίσος ἀστῶν, δημόθρους τ' ἔχειν ἄρας,
Οὐδὲν τὸδ' ἀνδρὶ τὸδ' ἐναντίον φέρων·
"Οσ ὦ πρωτιμῶν, ὀσπερεῖ βοτοῦ μόρον,
Μῆλων φλεόντων εὐπόκοις νομεὺμασίν,
"Εθνον τοῦτοι παῖδα, φιλιάτην ἐμοὶ
Ωδίν', ἐποδὸν Θρηκίων ἀημάτων.
Οὐ τούτον ἐκ γῆς τῇς δὲ χρῆν σ' ἀνδρηλατεῖν,
Μιασμάτων ἀποιν'· ἔπωκοος δ' ἐμῶν
"Εργών, δικαστή τραχύς εἰ· λέγω δὲ σοί,
Τοιαύτ᾽ ἀπειλεῖν ὡς παρεσχευασμένη
Ἐκ τῶν ὁμοίων, χειρὶ νικήσαντ᾽ ἔμοι 1345
"Ἀρχεῖν· ἕαν δὲ τοῦμπαλιν προϊνὴ θεός,
Γνώσει διδαχθεῖσ όψε γοῦν τὸ σωφρονεῖν,
ΧΩΡΟΣ.
"Ἀνισοτροφή.
Μεγαλόμητις εἰ, περίφρονα δ᾽ ἐλαξες.
"Οπορ ὁν φωνολιθεὶ τύχα φρήν ἐπιμαίνεται.
Δίπος ἔπ᾽ ὁμιμάτων αἰματος εὖ πρέπει 1350
"Ἀπεὶν· ἐτὶ σε χρή στερομέναν φίλων
Τύμμα τύμματι τίσαι.
ΚΑΤΑΙΜΝΗΣΤΡΑ.
Κάλ τὴν ὡχούεις ὀρχίων ἐμῶν θέμιν.
Μᾶ τὴν τέλειον τής ἐμῆς παιδὸς Αίκην,
"Ἄφην, Ἑριννύν θ᾽, αἰσιό τόνδ᾽ ἐσφαξ᾽ ἐγώ,
Οὐ μοι φόδου μέλαθρον ἐπις ἐμπατεῖν,
"Εσσ ἄν αἴθη πῦρ ἐφ᾽ εστίας ἐμῆς
Ἀξισθος, ὡς τὸ πρόσθεν εὖ φρονῶν ἐμοί.
Οὗτος γὰρ ἡμῖν ἀσπίς οὐ μικρὰ θράσους.
Κεῖται γυναικὸς τῆς ὄλμαντῆτος,
Χρυσηδον μείλιγμα τῶν ὑπ᾽ Ἡλιος.
"Ἡ τ᾽ αἰχμάλωτος ήδε καὶ τερασχῶπος,
Καὶ κοινὸλεκτρος τοῦδε, θεσφατηλόγος
Πιστὴ ἵππευνος, ναυτίλων δὲ σελμάτων
Ἰσοτριθῆς· ἄτιμα δ᾽ οὐχ ἐπραξάτην.
"Ο μὲν γὰρ οὔτος· ἥ δὲ τοι, κύκνου δίκην,
Τὸν οὐστατὸν μέλασα θανάσιμον γόνον,
Κεῖται φιλήτωρ τοῦδε, ἐμοὶ δ᾽ ἐπηγαγέν
Εὐνής παροξυώνημα τῆς ἐμῆς χλιδῆς.

ΧΟΡΟΣ.

Σταυροφι᾽ α'.

Φεῦ, τίς ἂν ἐν τάχει, μὴ περίῳδυνος, μηδὲ δεμνιο-

τήρης,

Μόλις τὸν αἰεὶ φέροντ᾽ ἐν ἡμῖν

Μοῖρ᾽ ἄτελευτον ὑπὸν, δαμέντος

Φύλακος εὐμενεστάτον, καὶ

Πολλὰ τλάντος γυναικὸς διαί.

Πρὸς γυναικὸς δ᾽ ἀπέφθισεν βίον.

Ἰὸ, ἵν παράνους Ἐλένα

Μία τὰς πολλὰς, τὰς πάνυ πολλὰς

Ψυχὰς ὀλέσαο ὑπὸ Τροία.

Νῦν δὲ τελείαν

Πολύμναστον ἐπηνθίσω

Άι' αἰὲ άνυπτον.

"Ητις ἢν τὸτ' ἐν οἴκοις

"Ερις ἐρίδματος ἄνδρὸς οἰκύς."

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μηδὲν θανάτου μοῖραν ἐπεύχου

Τοιάδε βαρυνθείς.

Μηδ᾽ εἰς Ἐλένην κότον ἐκτρέψης,

᾿Ως ἀνδρολέτειφ, ὡς μία πολλὸν

Ἀνδρῶν ψυχὰς Λαυαῦν ὀλέσαο,

Ἀξύστατον ἄλγος ἐπραξέν.

ΧΟΡΟΣ.

᾿Αντιστροφῇ α'.

Δαίμον, ὃς ἐμπιτυεῖς δόμασι καὶ διυφνίοσι Ταντα-

λίδαιοιν,
Κράτος τ' ἵσοψιγχον ἐκ γυναικῶν
Καρδιόδημοτον ἐμοὶ κρατύνεις.
Εἰπὶ δὲ σῶματος, δίκαν μοι
Κόραχος ἐχθροῦ, σταθεὶς ἐκνύμοω
"Χιμνὸν ὑμνεῖν ἐπεύχεται **.

ΚΑΤ ΤΑΙΜΝΗΣΤΡΑ.
Νῦν δ' ὠρθώσας στόματος γνάμην,
Τὸν τριπάλαιον
Δαίμονα γέννας τῇς ἡς κυκλήσκαν.
Εἰς τὸν γὰρ ἔρως αἰματολοιχὸς
Νεῖρα τρέφεται, πρὶν καταληξαί
Τὸ παλαιὸν ἄχος, νέος ἵχώρ.

ΧΟΡΟΣ.
Στροφὴ γ'.

Ἡ μέγαν οὐχὶοι τοῦσδε
Δαίμονα καὶ βαφύμην αἰνεῖς,
Φεῦ, φεῦ κακὸν αἴνον ἄτηράς τίχας ἀκοφέστον.
"Ιῶ, ἵ' ἰδίαι Διὸς παναιτίον πανεργέτα.
Τῷ γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;
Τῷ τάνδ' οὔ θεόχραντὸν ἔστιν;

Στροφὴ δ'.
"Ιῶ, ἵω, βασίλευ, βασίλευ,
Πῶς σὲ δακρύσα;
Φενὸς ἐκ φιλίας τὶ ποτ' εἶπω;
Κεῖσαι δ' ἁράχνης ἐν ύφάσματι τῶθ'
"Ἀσεβεῖ θανάτῳ βίον ἐκπνεὼν,

Στροφὴ ε'.
"Ομοι μοι, κοίταν τάνδ' ἀνελεύθερον,
Δολίῳ μόρῳ δαμεῖς
'Εξ χερὸς ἀμφιτόμοι βελέμνοι.

Αὐχεῖς εἶναι τὸδε τούργον ἐμὸν.
Μὴ δ’ ἐπιλεξθῆς
'Αγαμεμνονίαν εἶναι μ’ ἄλοχον.
Φανταξόμενος δὲ γυναικὶ νεκροῦ
Τοῦδ’, ὦ παλαιὸς δριμὺς ἀλάστορ.
'Ατρέως χαλεποῦ θουατήρος,
Τόνδ’ ἀπέτισεν,
Τέλεον νεαροὶς ἐπιθύσασ.

ΧΟΡΩΣ.

'Αντιστροφὴ γ’.

'Ως μὲν ἀναίτιος ἔσσι
Τοῦδε φόνου, τίς ὁ μαρτυρήσων
Πῶ, πῶ; πατρὸθεν δὲ συλλήπτωρ γένοιτ’ ἐν ἀλάστωρ.

Βιάζεται δ’ ὁμοσπόροις ἐπιρροαίσιν αἰμάτων
Μέλας Ἀρής· ὦτοι δὲ καὶ προβαίνων
Πάχνα κουροθόρῳ παρέξει.-

'Αντιστροφὴ δ’.

'Ἰῶ, ἰῶ, βασιλεὺ, βασιλεὺ,
Πῶς σε δακρύσω;
Φρενὸς ἐκ φιλίας τί ποτ’ εἶπο;
Κείσαι δ’ ἀφάνης ἐν ψάρσιματι τῶδ’
'Ασεβεῖ θανάτῳ βίον ἐκπνέων,

'Αντιστροφὴ ε’.

'Ωμοί μοι, κοίταν τὰν’ ἀνελεύθερον,
Ἀσίλῳ μόρφῳ δαμεῖς
'Εκ χερὸς ἀμφιτόμοι βελέμνο.
ΚΑΡΤΑΙΜΝΗΣΤΡΑ.
Οὔτ' ἄνελευθερον οἶμαι Θάνατον
Τώδε γενέσθαι.
Οὔδὲ γὰρ οὗτος δολίαν ἂτην
Οἰκοισιν ἔθηκεν ὁ Αἰσχύλος.
Ἀλλ' ἔμοι ἐκ τούθ' ἔφυος ἀεριθὲν,
Τὴν πολύκλαυτὸν τ' Ἰφιγενείαν
Ἄξια δράσας, ἄξια πάσχον,
Μηδὲν ἐν 'Αίδου μεγαλαυχεῖτο,
Εὐφρονήλητο
Θανάτῳ τίσας ἀπερ ἤρξεν.

ΧΟΡΟΣ.

Στροφὴ ἡ.

Ἀμηχανὸς, φροντίδων στερηθεῖσ᾿,
Εὐπάλαμον μέριμναν,
"Οπα τράπισαί, πιτνόντος οἶχου.
Λέοντα ὅμβρου κτύπων δομοσφαλῆς
Τὸν αἰματηρὸν · ψεκᾶς δὲ λήγει.
Δίκη δ᾿ ἐπὶ ἅλλο πράγμα Θηγάνει βλάβης,
Πρὸς ἄλλας Θηγάναις μοῖρα.

Ἀντιστροφὴ ἡ ὡς.

Ἰῶ, γὰ, γὰ, εἴθ᾿ ἐμ᾿ ἐδέξω,
Πρὸν τόνδ᾿ ἐπιδείκνυσεν ἀργυροτοίχου
Δροῦτας κατέχοντα χαμεύναν.
Τίς ὁ Θάνατον νῦν;
Τίς ὁ Θηγάνεις; ἢ σὺ τόδ᾿ ἔφεκα
Τῆς ἑαυτῆς, κτείνας ἀνδρα τὸν αὐτῆς,
Ἀποκοκυῖσαι ψυχήν, ἀχαρίν
Χάριν ἀντ᾿ ἔργων.
ΑΓΑΜΕΜΝΩΝ.

Μεγάλων ἀδίκων ἐπιχράναι;
Τίς δ’ ἐπιτύμβιοις αἵνεσ ἐπ’ ἀνδρὶ Θείῳ
Σὺν δάχυσιν ιάπτων
Ἀλήθειᾳ φρενῶν πονήσει;

ΚΑΤΑΙΜΝΙΣΤΡΑ.

Οὐ σε προσήκει τὸ μέλημα λέγειν
Τοῦτο· πρὸς ἴμαῖν
Κάπτεσε, καίθηκε, καὶ καταθάψομεν
Οὐχ ὑπὸ κλαυθμῶν τῶν ἔξ οἴκων,
Ἀλλ’ Ἰριγένειά νιν ἄσπασίως
Θυγάτηρ, ὡς χρῆ,
Πατέρ’ ἀντιάσασα πρὸς ὠχύρωρον
Πόρθμενι’ ἄχεον
Περὶ χείρα βαλουσά φιλήσει.

ΧΟΡΟΣ.

Ἀντιστροφὴ ε’.

"Ονείδος ἦκε τόδ’ ἀντ’ ὅνειδος.
Δύσμαχα δ’ ἔστι χρίναι.
Φέρει φέροντ’, ἐκτίνει δ’ ὡ χαῖνων.
Μίμει δὲ, μίμοντος ἐν χρόνῳ Δίος,
Παθεῖν τὸν ἔρξαντα· Θέσμοι γὰρ
Τίς ἐν γονῶν ἁραίον ἐκθάλοι δόμων;
Κεκόλληται γένος πρὸς ἄτα.

ΚΑΤΑΙΜΝΙΣΤΡΑ.

'Εσ τόνδ’ ἐνέβη ξὺν ἀληθείᾳ
Χρησμῶν· ἐγὼ δ’ οὖν
'Εθέλω, δαίμονι τῷ Πλεισθενίδαν
"Ορκοῦς θεμένη, τάδε μὲν στέργειν,
Ἀυστηλητά περ ὅνθ’· ὦ δὲ λοιπόν, ἵονι’

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'Εκ τόν τε δόμων, ἀλλην γενεάν
Τρίθειν θανάτοις αὐθένταισι.
Κτεάνων τε μέρος βαιῶν ἐχούσῃ
Πάν ἀπόχρη μοι καλληλοφόνους
Μανίας μελάθρον ἀφελούσῃ.

ἈΓΓΙΣΘΟΧΕ.
Μόρον δ' ἀφερτων Πελοπίδαις ἐπεύχεται, Ἀλκτισίμα δείπνου ξυνδίκως τιθείσιν ἀρά, ὦτας ὀλέσθαι πάν τὸ Πλεισθένους γένος. Ἐκ τῶν δέ σοι πεσόντα τόνδ' ἰδεῖν πάρα. 
Κάγῳ δίκαιοις τούδε τοῦ φόνου ἄφετε. 
Τρώτοι γὰρ ὄντα μ' ἐπὶ δέκ' ἀθλίῳ πατρὶ Συνεξελαύνει τυτθὸν ὄντ' ἐν σπαργάνοις. 
Τραφέντα δ' αὖθις ἦ δίκη κατήραγεν. 
Καὶ τούδε τάνδρὸς ἡμάμην θυραῖος ὄν, 
Pάσαν συνάγας μηχανὴν δυσδουλίας. 
Οὔτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοὶ, 
Ἰδόντα τοῦτον τῆς δίκης ἐν ἑρκεσιν. 

ΧΟΡΟΣ. 
Ἄργισθ', ὑβρίζειν ἐν κακοίσιν οὐ σέβω. 
Σὺ δ' ἄνδρα τόνδε φῆς ἐκὼν κατακτανεῖν, 
Μόνος δ' ἐποικτὸν τόνδε βουλεύσαι φόνον. 
Οὐ φημ' ἀλύζειν ἐν δίκη τὸ σὸν κάρα, 
Ἀμιοφαίρεῖς, σάφ' ἵσθι, λευσίμους ἄρὰς. 

ΑΙΓΙΣΘΟΣ. 
Σὺ ταῦτα φρονεῖς νευτέρα προσήμενος 
Κάπη, πρατοῦντων τῶν ἐπὶ ζυγῷ δορὸς; 
Γνώστε, γέρων ὄν, ὡς διδάσκεσθαι βαρύ 
Τῷ τηλευτῶ, σωφρονεῖν εἰρημένον. 
Δείσως δὲ καὶ τὸ γῆρας αὖ τε νήστιδες 
Αὖαι διδάσκειν ἐξοχώταται φρένων 
Ιατρομάντεις· οὖς δράς ὁρὸν τάδε; 
Πρὸς κέντρα μὴ λάκτιζε, μὴ παίσας μογῆς. 

ΧΟΡΟΣ. 
Γάναι, σὺ τοὺς ἥχωντας ἐκ μάχης νέον
ΑΙΣΧΥΛΟΣ

Οἰκουργός, εὐνῆν ἀνδρὸς αἰσχύνουσ᾿ ἀμα, Ἄνδρεῖ στρατηγῷ τόνδ᾿ ἐθούλευσας μόρον;

ἈΓΙΣΘΟΣ.

Καὶ ταῦτα τάπη κλαμμάτων ἀφηγηγεῖ. Ὁρφεῖ δὲ γλάσσαν τὴν ἐναντίαν ἔχεις. Ὅ μὲν γὰρ ἦγε πάντι ἀπὸ φθογγῆς χαρᾶ, Σὺ δ᾿ ἐξορίνας ἑπίοις ὕλαγμασιν Ἀξέι· κρατηθεῖς δ᾿ ἴμερότερος φανεῖ.

ΧΟΡΟΣ.

Ὡς δὴ σὺ μοι τύφαννοι Ἀργείων ἔσει, Ὅς οὐκ, ἐπειδὴ τὸδ᾿ ἐθούλευσας μόρον, Ἀράσαι τὸδ᾿ ἐργὸν οὐκ ἔτης αὐτοκτόνως;

ἈΓΙΣΘΟΣ.

Τὸ γὰρ δολόσαι πρὸς γυναικὸς ἢν σαφῶς· Ἔρω δ᾿ ὑποπτος ἔξθρος ἢ παλαιγενής. Ἐκ τῶν δὲ τοῦδε χρημάτων πειράσομαι Ἀρχεῖν πολιτῶν· τὸν δὲ μὴ πειθάνορα Ζεύξω βαρείαις οὕτι μὴ σειφαρφὸν Κριθῶντα πόλον· ἀλλ᾿ ὁ δυσφιλῆς σχότῳ Λιμὸς ξύνοιχος μαλθακὸν σφ᾿ ἐπόγυηται.

ΧΟΡΟΣ.

Τι δὴ τὸν ἄνδρα τὸνδ᾿ ἀπὸ πυχῆς κακῆς Οὐχ αὐτὸς ἦμάριζες· ἀλλὰ νῦν γυνὴ Χώρας μίασμα καὶ Ἐθῶν ἐγχωρίων Ἐκτείνω· Ὁρέστης ἄρα ποὺ βλέπει φάος, Ὅπως κατελθὼν δεῦρο πρεμιμεῖ τύχη, Ἀμφοῖν γένηται τοῦδε παγχρατῆς φονεύς;

ἈΓΙΣΘΟΣ.

Ἀλλ᾿ ἐπεὶ δοξεῖς τάδ᾿ ἐρήσει καὶ λέγειν, γνώσει τάχα.

1545

1550

1555

1560

1565
ΧΟΡΩΣ.
Εἰδα δὴ φίλοι λοχίται, τούργον οὐχ ἔχας τόδε.
ΑΙΓΙΣΘΟΣ.
* * * * *
ΧΟΡΩΣ.
Εἰδα δὴ, ξύρος πρόχοπον πᾶς τις εὐτρεπήτευ.
ΑΙΓΙΣΘΟΣ.
'Αλλα κἀγὼ μὴν πρόχοπος οὐκ ἀναίνομαι Θανεῖν.
ΧΟΡΩΣ.
Δεχομένοις λέγεις Θανεῖν σε· τὴν τύχην δ' αἴρουμεν.
ΚΑΤΤΑΙΜΝΠΣΤΡΑ.
Μηδαμῶς, ὁ φίλτατ' ἀνδρῶν, ἄλλα δράσωμεν κακά.
1570
'Αλλα καὶ τάδ' ἐξαμηνᾶσαι πολλὰ δύστηνον Θέρος·
Πημονῆς δ' ἄλις γ' ὑπάρχει· μηδὲν αἰματώμεθα.
Στείχετ' ήδη δ', οἱ γέροντες, πρὸς δόμους πεπρωμένους,
Pρὶν παθεῖν ἐξαίτι τ' ἀκαίρον· χρὴν τάδ' ὡς ἐπράξαμεν.
Εἰ δὲ τοι μόχθον γένοιτο τῶν άλις γ', ἔχοιμεθ'
ἀν,
Αἰμινος χολῆ βαρεία δυστυχῶς πεπληγμένοι.
'Ωδ' ἔχει λόγος γυναικὸς, εἰ τις ἄξιοι μαθεῖν.
1575
ΑΙΓΙΣΘΟΣ.
'Αλλα τούςδε μοι ματαιάν γλώσσαν ὤν' ἀπανθίσαι,
Κακῆδεῖν ἔπι τοιαῦτα δαίμονος πεπρωμένους,
Σώφρονος γνώμης δ' ἀμαρτεῖν, τὸν κρατοῦν·
τα * * * 1580
ΧΟΡΟΣ.
Οὐκ ἂν Ἀργείων τὸδ' εἴη, φῶτα προσσαίνειν κακῶν.
ΑΙΓΙΣΘΟΣ.
'Αλλ' ἐγὼ σ' ἐν ὀστέρασιν ἡμέραις μέτειμ' ἐτί.
ΧΟΡΟΣ.
Οὐκ, ἐὰν δαίμων Ὀρέστην δεῦρ' ἀπευθύνῃ μολεῖν.
ΑΙΓΙΣΘΟΣ.
'Οἴδ' ἐγὼ φεύγοντάς ἀνδρὰς ἐλπίδας οἰτομένους.
ΧΟΡΟΣ.
Πρᾶσσε, πιαίνου, μιαίνων τὴν δίκην· ἐπεὶ πάρα. 1583
ΑΙΓΙΣΘΟΣ.
'Ἰσθι μοι δόσων ἄποινα τῆςδε μορίας χάριν.
ΧΟΡΟΣ.
Κόμπασον θαρσῶν, ἀλέκτωρ ὡστε θηλείας πέλας.
ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Μὴ προτιμήσῃς ματαίων τῶν' ὑλαγμάτων· ἐγὼ
Καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.
NOTES.

The opening scene represents the palace of Agamemnon, at Argos. The Grecian armies have been absent nine years, and the announcement of the capture of Troy is nightly expected. A watchman has been placed by Clytemnestra upon the house-top to look out for the signal, which, by a previous arrangement, shall bring the news of victory, through a line of fires kindled along the high points between Troy and Argos. The play commences with the Warder's soliloquy, complaining of the tediousness and hardship of his nightly task. Suddenly the flash of the signal-fire breaks upon his eye, and in it he joyfully beholds an end put to the watchings he has endured, year in and year out, as well as the restoration of the lost happiness of the royal house.

1. μεν has for its correlative καί, in v. 8, instead of δέ, which, so far as concerns the sense, might have been used in its place, as μεν δέ. — αἰτῶ is the frequent Greek idiom by which an action continued from the past into the present is expressed by a present verb combined with an adverb or an equivalent phrase referring expressly to the past. I have been entreating and still entreat, and now I am watching the signal of the torch. Unless we prefer δέ in v. 20 as the proper correlative.

2. μήκος, accusative of duration of time, like χρόνον, Pro.

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449, and many other familiar instances. — ἤν κοιμώμενος, keeping watch by night.

3. στῆγας, on the roof, dative of place where. — ἄγκαιδεν has been variously explained in this place. Linwood (Lexicon to Æschylus in verb.) considers it as a contract from ἄνεκαδεν, i. e. above, at the top, connecting it with στῆγας. Peile agrees substantially with this view, and compares it to v. 96, μυχῶθεν βασιλέω. Schneider says, — "ἄγκαιδεν, from above, stands after στῆγας 'Ατρειδῶν, as it were a part after the whole, more closely marking the latter." But the editor of Schneider's posthumous edition observes, that "ἄγκαιδεν can neither be immediately connected with κάτωδα, nor with κοιμώμενος, nor taken according to Schneider's view. κοιμώμενος denotes not simply an actual lying down, but at the same time also the place of staying on the roof, where being lodged; or, on the bedstead ἄγκαιδεν (flexo cubitu) in this position, like a watchful dog fixing his attention on something, κυνὸς δίκην, observes the stars; ἄγκαιδεν, therefore, I refer directly to κυνὸς δίκην, and so gain here a significant comparison, by which the κυνὸς δίκην acquires a far nobler meaning than in the common acceptance of the passage. In this view of the comparison it must be connected with κάτωδα. This observation was made on the battlement of the roof, where the couch was placed. But we must bear in mind that the signal-fire was expected only in the night, when it could clearly show itself, and not by day; wherefore we are not to imagine a day and night watch by alternate watchmen." The word ἄγκαιδεν occurs in the Eumenides, v. 80, ἄγκαιδεν λαβῶν, taking in your arms, = ἐν ἄγκιλας. Klausen connects it with κοιμώμενος, and seems to think it describes the position of the watchman as he tries to rest. Cubito in cubando nititur custos. But the manner in which he applies the gloss
NOTES.

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7. ἀντολᾶς τῇ τοῖς, and their risings. The article, by a frequent usage, stands for a pronoun.

9. ὁπῆριν, in apposition with οὗμβολον.

10. ἀλωσίμων τῇ βάζων, and the announcement of capture. The adjective in Greek is often used in the sense of an noun in the genitive, as here = ἀλωσίμων τῇ βάζων. — κατεὶ; either to be taken in the sense of ordering or directing, as Wellauer understands it, i. e. for thus the hoping, manly-counselling heart of woman directs; or, with Klausen, "to be joined with ἐλπίζον: for thus superior is the manly heart of the queen in hoping. κατεὶ τῷ ἔχοντα, μαχόμενον, πυγιβοντα, designates superior strength shown in the race, in battle, in boxing; ἐλπίζοντα, to be superior in hoping, to hope something greater than others. Then, the watchman, just as afterwards the chorus, fears lest the queen should put too much trust in her hope, and impose on him a troublesome labor without any advantage, thinking those things to be very near which are most remote. This explanation seems to me more consistent than the other, both with the Greek language and with the language of poetry."

12–19. Λῦτ' ἄν ... ἵμηρ, and when I take, or occupy, the night-wandering, i. e. sleep-banishing, and dew-besprent couch, by dreams not visited, — of mine. Λῦτ' ἄν signifies a particular and precise time when a thing is done; here the
time when the watchman takes his nightly post. ψυχιπλαγγξτον, the epithet of the couch, does not admit of a precise and satisfactory explanation. Properly and naturally, it means restless at night, applied to a person; or, disturbed at night. It may be considered as applied to the couch, instead of to him who vainly tries to rest upon it; or one who lies upon a couch, not obtaining or intending to obtain any sleep, as is the case with the watchman here. The couch is disturbed by night, and moistened with the dew. Unless we are to understand him to call his place on the house-top a couch, because he holds it at night; and then to show what sort of a couch it is, characterizes it as night-roaming, and bedewed; meaning simply, that, instead of sleeping quietly in his bed, he is a night-walker, and exposed to the chill and dew of the open air. Schneider however understands ψυχιπλαγγξτον night-encompassed, i. e. with the night-breeze wandering about it. There is a special force in the use and in the position of ἡμῆν, this bed of mine, so different from that which others enjoy. — Ὁ μήν, &c. The article is here used with the infinitive, in the sense of ὅστε μήν, so as not to. — "Ὅταν δ' . . . δοκῶ, and whenever I take a fancy. ὃταν differs from ἐντ' ὅν, by being indefinite. The latter is when, the former, whenever. — "Ῥανοῦ . . . ἄκος, cutting up (a medical term, referring to the cutting up of herbs, or other simple antidotes, in the early pharmacy), i. e. preparing (as a remedy) a singing cure for sleep, i. e. singing or humming to while away my sleepless hours; or perhaps, more exactly, to keep myself from dropping asleep. — ἅλωι τόσ', then I weep; τόσ' corresponding both to ἐντ' ὅν and ὅταν. The meaning is, When I keep my nightly watch, and even while I lighten the weary moments with snatches of song, my sad thoughts turn to the misfortunes of this house. — Ὅταν . . . διασπορομένον. In these words
there is an allusion to the conduct of Clytemnestra, in the absence of her lord,—her intercourse with Ægisthus. The word διανοονομην is usually translated administered. This is the general idea; but the specific idea must be somewhat different; διανοω signifies to labor, or work through. In Athens, besides many general applications, it meant especially to go through a course of gymnastic exercises; to take care in that way of one’s health and physical powers. So it might naturally be transferred to other things, and come to signify to take good care of; to be assiduous or laborious in caring for or preserving; as for instance the affairs of a house, a family, a state. Translate, then, in this passage, not as well cared for as it was before. The welfare of the house was postponed for the indulgence of Clytemnestra’s guilty passion for her paramour.

22. A pause must be supposed at the close of the preceding line. Suddenly the distant signal-light appears, and the watchman breaks out into exclamations of joy.

24. συμφορῆς, here event. The word is of ambiguous signification, generally meaning an unfortunate event. Perhaps it was chosen here purposely by the poet, as silently prefiguring the tragic issue of Agamemnon’s return.

27. ἐπαντιλαυσαν, acc. agreeing with the understood subject of ἐποθητίζειν.

28. “διολυγμός, latus et festivus ululatus.” Kl. — εὐφυῆ-μονία, joyous; of propitious acclamation. — ἴδε λαμπάδι, upon, i. e. on occasion of, or by reason of, this torch.

31. αὐτὸς τ’ εὖως, and I myself will dance a prelude. He has already spoken of the solemn dances by which the great event will be celebrated, as a matter of course. But his joy is too great to wait for that or for the chorus; and he cannot abstain from expressing it. “Suiting the action, we may suppose,” says Peile, “to the word, so far as to
imitate at least one part of the functions of a Greek chorus."

32, 33. This sentence turns upon dice-playing; the allusion is naturally put into the mouth of the watchman, who must be understood to be a slave of the royal household, and as such in the habit of filling up his idle hours by dicing and the like. έν πεσόντα is explained by τοῖς ἔξ ἑξοδούσι. I will set down my master's affairs as having fallen prosperously, this signal-fire having thrown the thres-six. The game was played with κύδωνες, cubes, each of the sides of which were marked, numbering from one up to six, in such a way that the numbers on any two opposite sides amounted to seven. A great variety of games might be played with these cubes, as with modern dice, and different numbers of dice might be used. (See Becker's Gallus, Excursus III., Scene X., English translation). A common game, judging from the frequency of allusions to it, and several proverbs founded on it (as, "Ἡ τρεῖς ἔξ ἑτεροι κύδους βάλλοντες, Plato; and, Τὸ δὲ γαμεῖν ὁμοίων ἑστι τῷ τρεῖς ἔξ ἑτεροι κύδους ἀπὸ τρίχης βαλεῖν, Epicharmus), was played with three dice, the highest throw being that of the three sices, τρεῖς ἔξ, and the lowest that of the three aces, called τρεῖς κύδωι. In further illustration, a passage of Euripides's Fragments is cited by Peile, βέβηλης ᾿Αχιλλέως δίοι κύδω καὶ τίσιφορα, Achilles has thrown two aces and a quatre; that is, he has thrown the three dice; two have turned up aces and the third a four.

34. δ' ὁν, and accordingly.

35. "βασιλέως, extollere blandiendo." Kl.

36, 37. βοῦς . . . βέβηλης, a great ox has trodden upon my tongue. "Imago sumpta de bove qui pondere pedis agilem serpentem proculcat." Kl. The expression seems proverbial, whatever may have been its origin. According to
some, the ancient coinage bore the image of an ox; and
the phrase refers to silence procured by a bribe. Theognis
(S15) has, Ἄντες ἐπί μοι γλῶσση πετάσοντα λάθες ἐπιβάλλειν, ἐκ
κατιλλίων καίειν ἐπιστῆμεν, an ox, treading upon my
tongue with strong foot, restrains me from prating, though
knowing how. The figure on the coin is vouched for by
Suidas, Hesychius, and others. Probably the proverb com-
bines both the allusion to the coin, and to the ox treading
with his heavy foot upon the nimble serpent and stopping
him, as Klausen supposes. This explanation would at any
rate give a peculiar force to the saying. It is not, however,
necessary here to suppose that the watchman has been actual-
ly bribed to silence upon the infidelities of his mistress, but
that he has strong inducements, out of consideration for his
personal safety, to keep his tongue from running.

37, 38. οἴκος . . . λίγειειν.

"The castle of Petrella,
Its dungeons underground, and its thick towers,
Never told tales; though they have heard and seen
What might make dumb things speak."

Shelley's Cenci, Act II., Sc. I.

"Its old walls, ten times
As old as I am, and I 'm very old,
Have served you, so have I, and I and they
Could tell a tale; but I invoke them not."

Byron's Foscarì, Act V., Sc. I.

38, 39. έκών . . . ιτίδομί, for to those who know I will-
ingly speak for those who know not, I willingly forget.
See Herod. IV. 43, τοῦ ἐπιστεύμενος τὸ οὖνομά, έκών ἐπιλή-
ὅμω, knowing the name I voluntarily pass it over, or omit
to mention it.

The Warder has in his character a touch of the humor-
ous. This is quite common in the Attic Tragedy. The
Guard in the Antigone of Sophocles is another example. This common character may be compared to the Motley or Fool of the Old English Drama, though not so prominent, or so full of quirks and quibbles. Having delivered the Prologue, the Warder descends from his station, and enters the palace to inform the queen of the appearance of the signal-fire. The day dawns, and the chorus of ancient Argives enters the orchestra. Their chant is the Parodos, or first choral song, sung probably by the whole chorus in a sort of recitative as they enter. This continues from the beginning to v. 104. Then, after the members of the chorus have taken their positions, we have a strophe, an antistrophe, an epode; then, a strophe, an antistrophe; a strophe, an antistrophe; a strophe, an antistrophe; a strophe, an antistrophe; a strophe, an antistrophe; making in all six strophes, and six antistrophes, with an epode after the first strophic pair.

In the opening anapaests the chorus reverts to the time, ten years before, when the armament set out for Troy, to avenge the wrong done by Paris. They are sent by Zeus Xenios, who destines both Greeks and Trojans to many a struggle, and many a bloody fray. They have been left behind from that brave muster, on account of their old age. "For when the young marrow that reigns within the breast is old-like, and Ares is no more in place, then, over-old, already in the sere and yellow leaf, he walks over three-footed ways, and, no stronger than a child, he roams, a day-apparent vision."

Meantime the queen has come upon the scene, and offers sacrifices on the altars. Beholding this, and seeing the flame of sacrifice arising, they turn and interrogate her what news has come. Then they describe the omen, which portended to the Greeks at the beginning that they
should finally be victorious, though the wrath of Artemis threatened them with disaster. Then, placing themselves in that point of time, the chorus deprecates the effects of the anger of the goddess, darkly hinting at the ominous sacrifice which will alone appease her and atone the wrong; darkly hinting, too, at the tragic consequence which shall follow that fearful act. Zeus is supreme over all, who teaches mortals wisdom through suffering. Whoever invokes him aright shall obtain the whole of his mind. When the adverse blasts came, with their disastrous hindrance to the fleet, and no other remedy was found, the king bowed his head and "put on the collar of necessity," and dared to become the slayer of his daughter, "for the wretched madness of evil counsel, beginner of woe, grows bold with mortals." The chorus describes, in language of incomparable beauty and pathos, the scene that followed, ending with a prayer for a happy issue to all these events.

41. ἀντιδίκος, adversary, lit. opponent in a suit at law. The language of the Athenian courts — so various, complicated, and constant was the business transacted there — not only passed into the speech of daily life, but into the language of every form of literature. Poets and philosophers, as well as orators and historians, adapted their expressions to the prevailing habits of the people. The war of Troy is a great trial, in which the parties are Menelaus and Priam, or the Greeks and Trojans; the argument is the sword, the court the field of battle, and the gods are judges.

43, 44. Αἰθρόνον... διακήπτρον τιμὴς, of two-throned and two-sceptred honor from Zeus, referring to Menelaus and Agamemnon, the former the king of Sparta, and the latter the king of Argos. According to the ideas of the Heroic age, in which the scene is laid, the great families traced their genealogies up to the gods, and all their kingly powers were drawn from Zeus and by him sustained.
48. \textit{Mι\varphiων...\textquoteright}\textit{Δοξη, screaming great \textit{Ares} from the heart; shouting for war! war!}

49–54. This passage has been admirably illustrated by the following lines from Dryden's \textit{Annus Mirabilis}:

"And as an eagle, who, with pious care,
Was beating idly on the wing for prey,
To her now silent eyrie doth repair,
And finds her callow infants forced away,
Stung with her love, she stoops upon the plain,
The broken air loud whistling as she flies;
She stops and listens, and shoots forth again,
And guides her pinions by her young ones' cries."

\textit{ἐξπατιοῖς ἥλεσι παιδῶν, "ingenti dolore de liberis. ἐκπάτιον, quod sese continere nequit in itinere suo, quod huc illuc vagatur, itaque quicquid immodicum est et certis rationis finibus destitutum."} Kl. According to this explanation, the sense is \textit{great sorrow}, and this is the simplest explanation. But others understand an \textit{hypallage}, \textit{ἐξπατιοῖς ἥλεσι παιδῶν}, for \textit{ἥλεσι παιδῶν ἐκπατιόν}, \textit{sorrow for their young snatched away}. "This hypallage," says Peile, "may perhaps be explained on the principle of attraction, which Matth., Gr. Gr. § 630. h, attributes in part to an 'endeavour to connect as closely as possible what is similar or nearly allied,' as, in the example before us, \textit{ἥλεσι} is placed in close connection with the \textit{accompanying circumstance} (expressed by \textit{ἐξπατιοῖς}) which first called it forth, and which accounts moreover for its continued existence." — \textit{ἐξπατιοὶ λεξέων}. Either the superlative has here the force of the comparative, \textit{above their nests}; or \textit{λεξέων} is the genitive of the object with respect to which the birds move on high. — \textit{ἐκτριμοῖσιν ἐφεσσόμενοι, rowing with the oars of their wings}, like

"The green bird guided Thalaba,
\textit{Now oaring with slow wing} her upward way."

Thal., XI. 6.
NOTES.

Δεμιοτήθη... ὀφιλίχων, lit. the bed-watching labor of (or for) the young; i.e. the labor of watching the nest of the young; labor spent in guarding the nest of the young. Klausen, however, following Hesychius, understands it to refer to the callow state of the young birds, obliged to stay in the nest, not yet able to fly; and πόρος to mean "res, in qua laborem consumit aliquis." Then the sense of the passage would be, having lost their young, their unfledged care.

56, 57. οἰωνόθρυον... μετόιχων. The general sense of this passage, viz. that it describes the screaming of the birds for the loss of their young, is obvious enough; but it is not so easy to interpret the single expressions; especially the meaning and construction of τῶνδε μετόιχων. Klausen and Peile, following a Scholiast upon the Οἰδίπος Κολονεύς, refer them to the parent-birds, who utter the cry, and who are called sojourners of the air, or of the high places. "Pullos vero minime dixisset μετόιχων;" says Klausen, "quos non modo abductos, sed devoratos esse consentaneum est." Another Scholiast interprets τῶνδε μετόιχων to mean τῶν μετοιχισθέντων νεοσσοῦν. Schneider so understands it, and connects the case with Ἐρυθρώ, v. 59. Klausen's objection to this explanation, that the young birds were not only stolen away but eaten up, and therefore could not well be called μέτοιχοι, will not hold, because there is no hint of the birds being eaten at all, any more than there is that Helen, whose abduction the robbery of the nest represents, was eaten up by the Trojans. Applying the remark made above — that the terms drawn from law and politics entered into the poetry of the Athenians, and gave it a strong local coloring — to these words, we shall see a confirmation of the sense that Schneider and the second Scholiast affix to μετοίχων. The μέτοιχοι were aliens, who had left their homes
and changed their residence. At Athens they were not allowed to live in houses of their own. These young birds, in the same way, have left their proper dwelling; are borne away to other places, as Helen was borne to Troy, where she too was a sojourner; are shut up perhaps in cages. As to the construction, the genitive on account of is better than the genitive depending on ἔλεος; the cry is uttered on account of these birds stolen from their home.

62. πολυάρωος, sought by many wooers, referring to the time before her marriage, when most of the princes of Greece were suitors for her hand. Some, with less propriety, refer it to Menelaus and Paris. But Klausen justly remarks, "Propter illos vero duos non poterat dici πολυάρωος." Perhaps, however, it may still better be understood in a more general sense, as describing the attraction of Helen's beauty and her power over men, as shown by the various adventures of her life.

65, 66. Διαναιομένης . . . κάμακως, the spear-shaft being shivered in the onset. — προτίλεια, properly, preliminary sacrifices or gifts; here applied figuratively to the first shock of battle.

68, 69. ἐστι . . . πενθωμένων. The chorus is yet ignorant what is the present state of the case between Greece and Troy; but whatever it may be, it is coming to the fated end. The guilty must be punished, though both alike will be afflicted in the dreadful struggle.

69–71. ὅθος . . . παραδήλου. The subject of this sentence is τις, to be mentally inserted after the negative, no one. The general idea is, No one shall avert the punishments which are destined to avenge the offended majesty of the gods. Justice must have its course, let ruin fall where it may. Neither sighs, nor libations, nor tears, shall appease the wrath of Heaven. ἀνύψωμεν ἵππον is understood by Klau-
NOTES.

sen to mean the sacred rites neglected; i. e. the violation of the laws of hospitality by Paris. Peile, on the other hand, refers it to the Parcae or Fates, the sacred personages to whom no offering is made by fire. Taking the first interpretation, the sentence is, *No one shall appease* by secret sobbing, nor by secret libations, nor by shedding of tears, *the unyielding angers* (of the gods) on account of the neglect of sacred things. The second is, *No one shall appease the unyielding angers of the fireless goddesses* (the Furies) by, &c. Schneider has still another explanation, *No one shall appease the fixed desire* (of Zeus and Destiny) *for fireless sacrifices* (for battle sacrifices,—who fall in war, and are not, like victims, brought as burnt offerings to the altar). May not the words ἀνάγεσθαι ἑσφὸν form an independent clause, a gen. absolute, the sacrifices being unoffered, the sense of the whole being, *No one shall by sighs, or libations, or tears, appease the inflexible anger* (of Zeus and Destiny) until the sacrifices shall have been burnt; until full atonement shall have been made; until all the destined victims shall have been offered up, including, in the silent thought of the poet, though not in the consciousness of the chorus, the awful tragedy of the death of Agamemnon, and the bloody retribution exacted by Orestes upon his mother. If this interpretation is admissible, there should be a comma after ἑσφόν.

72—75. Πρὶς . . . ἀνάγεσθαι, *But we, on account of our unhonored, ancient flesh* (bodies enfeebled by age, and therefore of no account in war) being left behind the then array, remain, supporting on staffs our strength equal to a 'child's. Old age is a second childhood. Its strength is ἵστομαι, no better than childhood's. The phrase ἵστομαι νεῖμεν, to manage strength, here means, from its connection, to support or guide it.
80. τρίποδας μὲν ὄδοὺς, three-footed ways.

"Three legs he had, the wooden was the best."

G. Fletcher.

82. ἦμερόφαντον. "Quia pallidæ interdiu apparent imagines nocturnæ." Kl. "Pulcherrimum est epitheton illud ἦμερόφαντον, non tantum ut metaphoram clarīus definiat, atque a vero somnio, quod noctu apparere solet, distinguat; sed quia senes, apricationis Gratia, interdiu versus meridien in conspectum venire solent, ut ad medium fere noctem dormientium oculis obversantur insomnia." Butler, quoted by Peile.

86, 87. Τίνος .... ἐνοσκινιζ; By the persuasion of what announcement (induced by what news) dost thou kindle the sacrifices sent around? Clytemnestra must be supposed to have sent to various altars of the gods prepared offerings, which were to be burnt as soon as news should be received through the preconcerted signals. The chorus observing her now to pass from altar to altar, and seeing the lamp-flames, blazing heaven-high, naturally suppose that some great event has been announced.

94-96. Ψαυμωσομενη .... βασιλειω, literally, Drugged by the soft, not fraudulent, persuasions of the pure unguent, the royal oil from within the palace. This is an instance of the high-wrought phraseology in which the intense thoughts of Aeschylus were often expressed. The chorus is describing the torch or lamp-light, by which the sacrifices are performing. The lamp is drugged with the soft persuasions of pure oil; these persuasions are not treacherous (like those addressed by demagogues to the populace), but free from fraud, kindling an honest flame. ἀδύλουσι, according to Peile, is a "corrective epithet, for the full force and meaning of which we must look abroad upon the moral and political constitution of the ancient communities of Greece."
100–103. ᾠδὴν . . . λύπης. Both the reading and construction of this passage are doubtful. Those have been selected which seemed to give a sense most suitable to the connection. The general idea is, that the anxiety of the chorus at one time troubles the mind with thoughts of ill, at another, soothing hope, drawn from the sacrifices the queen is offering, relieves the heart from its wasting cares. ὧμῖνε takes here two accusatives, viz. φῶνα and φῶνιδα. λυπης is constructed with ἰπληστον. σαίνουσα (Klausen and Peile σαίνουσα, i. e. ἵναίνει, Schneider σαίνεις) means literally fawning upon, flattering. ᾧγάδα, Dor. fem., soothing. Translate then literally, Which now at one moment is evil-thoughted (i. e. a suggester of thought of ill), and at another, soothing hope, flattering from the sacrifices, frees the heart-wasted mind from anxiety, insatiable of grief.

104. Κύριος είμι, I have it in my power; it belongs to me. The chorus speaks in the singular number. It refers to what has been said of having been unable to join in the military action; but it is its province to speak of, &c.— ὁδιον κρατος αἰων, the ominous power or propitious victory on the way, i. e. the omen of victory, or rather the power of destiny indicated by the omen which met the army, and which is described in the lines that follow.

105–107. Ἐξετέλεων. Klausen reads ἐξ τελέων, and understands τελη to mean the gods, the magistrates, as it were, over the affairs of men. But the reading of Schneider and others makes a better sense, — the finishing, i. e. avenging men, i. e. the Atreidæ, or the Greeks. — εἰς . . . αἰῶν, for still, persuasion from the gods inspires my strain, kindred age (supplies the) strength, i. e. the gods give me confidence, and the time born with me (the years I count from my birth) gives me the needful strength, for this, though not for deeds of war. Of various interpretations, I adopt this, with hesitation.
108, 109. ζράτος and ταυών are in apposition, governed by πέμπει.

112. ζερος εκ δορυπάλιου, on the spear-hurling hand, i. e. the right.

113. Παμπηνέπτος εν έδραιον, in all-conspicuous seats, i. e. in places high in air, to be seen of all.

114, 115. Βοσκόμενοι... δρόμων. There is some difficulty in the construction of βιαβίντα, γείναν, to which it would seem to refer, being feminine, and the participle being either masculine singular acc., or neuter plural. But the birds are represented as devouring the female hare, young and all. The participle may, in the connection of the thought, be referred to all together, and therefore should be considered as a neuter plural.


117. στρατομάντις, the army-soothsayer, i. e. Calchas.

121. ὧδε κέλευθος, this march, this expedition.

122, 123. Πάντα... βίων. πρόοςε is to be referred to πύγων, according to Kl. and P. In front of the towers, i. e. the walls. "Bona ex urbe, e mœnibus erepta in castra ad naves portantur." Kl. Schneider, however, constructs πύγων with κτήνη, and πρόοςε with τε δημιουπληκτῷ, the sense being, according to him, All the wealth of the city, formerly possessed in abundance by the people, fate shall violently destroy.

124, 125. Οἷον... στρατωθέν. The besieging army is a bit forged purposely for Troy. The expression is rather harsh; but the idea is like that in Scott: —
"Who has not heard, whilst Erin yet
Strove 'gainst the Saxons' iron bit?"

Rokeby.

Translate, lit. Only may no anger on the part of the gods
darken the great forged bit of Troy, encamped; may no
act draw down upon the encamped host, which constrains
the Trojan city as a bit governs the steed, the anger of the
gods. — oĩξφ, the house, i. e. Agamemnon and Menelaus, who
are also figured as the eagles in the next line, the winged
hounds of Zeus. This expression is imitated by Shelley,
Prometheus Unbound, Heaven's winged hound, i. e. the vultur.

130. Τῶσον πετ ἐφισσω, so very kindly disposed.— ἡ
Καλᾶ, the Lovely. "Diana ἀφίση καὶ καλλισσο Αθενις et
inter Arcades culta; in poetis primo a Pampho hoc nomine
appellata." Kl.

131. δρόσοιον λεπτοῖς, the tender young.

133. τερπνά, constructed like εφισσω, and agreeing with
"Ἀτείμως implied in Καλᾶ.

134. αἰτῆ, supply τὸν πατέω.— ζύμβαλα, omens. "ζύμβαλον
res e qua conjicitur esse aliquid, vel quod futurum, vel quod
absens, vel quod occultum est." Kl.

135. δεξαί μὲν, κατάμομμα δὲ φάσματα, propitious on the
one hand, but blamable (i. e. unpropitious, unfavorable) on
the other; propitious, inasmuch as final victory was portend-
ed; but unfavorable on account of the wrath of Artemis.

137–141. Μὴ. . . . τείζη, that she (Artemis) may not cause
contrary-blowing, long, ship-keeping detentions from the
voyage.— θαναίων τίτων, another sacrifice (euphemism for
a sacrifice too fearful to be specified, i. e. the sacrifice of Iphi-
genia).—τείζην τίτωνα σύμφωνον, kindred worker of quar-
rels, i. e. according to one view, for worker of family quar-
rels. Peile suggests "a growing worker of strife; σύμ-
"\(\text{qutov}\) expressing that this leaven of discord grows with the growth of the angry ferment which itself excites." — \(\text{o}\), \(\text{dei\nu\text{'}ro}\), \(\text{reverencing not, or causing to reverence not, the character of husband. Peile, religiosus. Kl. Perhaps the literal meaning not fearing man, not dreading the reproaches of men, as we say of an audacious person, he neither fears man nor devil.}

141, 142. \(\mu\text{i}\mu\text{nei} \text{\gammaa} \ldots \text{tev\text{'}opioiv}\). These words of Calchas darkly forebode all the tragic consequences that are to flow from the sacrifice of Iphigenia. The description of the retribution, the avenging spirit, springing up again, fearful, haunting the house, deceiving, unforgetting, is conceived in exact accordance with the events which are to realize it. Each epithet has its verification in the legendary facts of the story.

143. \(\text{\alpha\text{'tikl}\text{’}\text{’e}n}\). This word, literally meaning screeched out, is to be understood as referring rather to the nature of the oracular communication, and its effect upon the hearers, than to the manner in which it was delivered.

147, seqq. The parts of the choral chant constitute what is technically called the first Stasimon. The chorus has taken its stand near the Thymele, and, as Müller says, "before relating the story of the sacrifice of Iphigenia, turns to Zeus as the only god by whom the mind can be enlightened, and directed whether it is to abandon itself to further anxiety, or to dismiss all apprehension. This invocation to Zeus leads us to the natural supposition that there was a statue of Zeus on the altar of the Thymele. In this case, the commencement of the second Stasimon with an invocation to Zeus is doubly appropriate, as well as the general prevalence of the idea of Zeus throughout all the Stasima of this Tragedy."

147, 148. \(\text{e}\text{i} \ldots \text{\kappa\text{’}\nu\text{’}m\text{’}eiv}\), if it be pleasing to him to be called by this name.
151, 152. ι. . . . εἰρήνικος, if one would truly cast from the mind the useless burden; the useless burden here is the burden of anxiety which oppresses the mind of the chorus; μάκαρ with the article is used as an adjective.

153–156. These lines refer to the predecessors of Zeus in the elder mythology; ὁ τις πάροικόν ἐν ἦν μέγας, he who before was great, is Uranus; ὅς δ' ἐπειτ' ἔφν, and he who lived after, is Kronos.—τριήκτυρος, a conqueror, properly, a victor in wrestling, lit. one who has thrice thrown his antagonist. The revolutions in the mythological powers are described in Milton's Paradise Lost, Book I.

157, 158. Ζηρα . . . πάν, But one, by zealously shouting Zeus in songs of victory, shall obtain all of his mind; by paying homage to Zeus as the supreme ruler of the world, shall receive the desire of his heart.

159–161. Τόν . . . ἢκεν, Who has put mortals on the road to wisdom, by ordaining as a fixed law that knowledge comes by suffering. The same idea is expressed in Miss Barrett's Vision of Poets: —

"Glory to God, to God he saith,
Knowledge by suffering entereth,
And Life is perfected by Death."

And by Byron in Manfred: —

"Grief should be the instructor of the wise,
Sorrow is knowledge."

162, 163. And in sleep, sorrow-remembering anguish distils (or drops) before the heart, i. e. even in sleep the unforgotten anguish of remorse visits (as it were drop by drop) the heart; and upon unwilling men wisdom (soundness of mind, literally, to be of sound mind) hath come, i. e. men are taught wisdom and sobriety by suffering, against their will.

164, 165. Διαμόρον . . . ἴμερον. This sentence is various-
ly explained. *Deorum hæc est gratia, potenter sublimi transstro insidentium.* Wellauer. *Deorum autem hoc est beneficium nempe ut malo suo moniti homines inviti discant, sedem venerandam potenter insidentium.* Butler. Blomfield, connecting it with the preceding line, translates, *For a respect for the gods seated on the worshipful bench of justice is somehow or other driven into men.* Schneider, *Der Götter aber wohl (vermuthlich) Gnade ist es, die gewaltig (mit Macht) am ehrwürdigen Steuer sitzen (der höchster Götter, namentlich des Zeus), i. e. but it is perhaps the favor of the gods who forcibly (with power) sit at the awful helm (of the highest gods, especially Zeus).

If we look at the single words, and review them in connection with what precedes this passage, we shall see that Δαιμόνων, though plural, refers, as Schneider says, to Zeus; χάρις, whatever it may mean specifically, refers generally to the supreme law that men are taught by suffering to be wise; βιαῖς evidently is explained by the forcible manner in which the new dynasty (that of Zeus, and this idea is most clearly brought out in the Prometheus Bound) rose to power; ριπαίσ is borrowed from nautical language, and here means the upper bench, ριπαίσ ἀειμων, the awful bench, i. e. the seat of supreme power. I suggest, therefore, that the sentence may be easily rendered, and in accordance with what precedes it, — Such is, somehow (παν, a qualifying particle, and here implying for some mysterious reason, which the speaker does not attempt to fathom or explain), the will of the gods (χάρις may mean will, i. e. what is pleasing to them, their pleasure, as well as their favor to others, &c.), who sit by force (and, therefore, they may the more naturally be expected to use force in leading men to wise moderation) upon the awful seat.

166, 167. ὁ πνεῖσθαι = πνεοπνεύειν, or perhaps in the general sense of honored.
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168. μὲν τινος οὐταν ψεύω, blaming no soothsayer, "which," says Peile, "we must understand with Klausen to mean, that the particular case of Agamemnon on the occasion alluded to, conspiring as he did with external circumstances to bring about the apprehended result, cast no reflection upon the prophetic office, or (it is implied) upon the supremacy of Zeus, under whose permission the omen was to receive its accomplishment. Such appears to be the generalizing force of οὐταν in this passage, to which we may apply the remark of Matthiae, Gr. Gr. § 487. 4, that in all such cases "τὸς seems to temper the expression by referring a person or thing to the whole class to which it belongs."

170–177. A striking description of the wasting delay to which the wrath of Artemis subjected the Grecian fleet. The ships were assembled in the harbour of Aulis, opposite to Chalcis in Boeotia. — παλύσιδος, refluent. The changing tides of the Euripus are described by many ancient authors. Strabo says that the tide changes seven times a day. See also Livy, XXVIII. 6; Pliny, II. 100. The number of changes in the current is fabulous; but that the current of the stream alternates frequently is confirmed by the testimony of travellers. Mr. Perdicaris (Greece of the Greeks, Vol. I., pp. 106, 107) says, — "The depth of the channel under the drawbridge (i.e. part of the stone-bridge previously described) is from eight to nine feet, and the alternate currents, which are said to change every three or four hours, are now, as in former days, a puzzle and a wonder both to the ignorant and the learned. The current was now setting in the opposite direction from that of the previous evening, and at both times not only with a difference of level between the two sides; but with the tumult, with the rush and the roar, of a mountain torrent." — παλύμυξη, doubly long; of twice the length, or, as we say, as long again, used, however, in the general sense of very long.
178, 179. πικοῦ χειματος, the bitter storm, i.e. the tempest which detained the ships. — ἄλλο μενεφ, another remedy, i.e. the sacrifice of Iphigenia.

184. παρακείν depends on ὁσε. 185–196. The conflict in the father's mind is well expressed in these fine lines. — δύμων ἄγαλμα, the ornament of my house. — παρθενοφύγοις ἡθοις, with virgin-slaughtered streams; i.e. with streams of the virgin's blood. — τι τῶνδε, which of these? i.e. of the two alternatives, to obey, or not to obey. — λιπόνας refers to the technical offence styled in Attic law λειποναύσιον, deserting the ship, against which a public action γαφή lay. — γενώμαι, the subjunct. of doubting and deliberating. — Παρθενίον... θείας. The subject of ἐπιθύμην is left uncertain; explanations waver between Artemis and the Greeks. Taking the former, we have this meaning,—that she (Artemis) should desire the wind-stilling sacrifice, and the virgin-blood, with passion over-passionately, is right. Klausen and Peile adopt this. On the word θείας, the former remarks, and the latter agrees with him, that it is "omne jus quod dii hominibus observandum imponunt; δίκη, id, quod inter homines constituitur, quo suis unusquisque finibus continetur, neque quemquam lädit: θείας majus quoddam ab homine postulat, non solum nequam lädat, set ut sint quos vereatur, parentes, hospites, dii. Hæc ratio oraculis et vaticiniis declaratur. Minuerat Agamemnon majestatem Diane, trucidata bestia sacra; jus divinum Calchantis vaticinium enunciatum exigit mortem filiæ. Itaque θείας de ipso vaticinium dictum." It is a little more natural to understand, with Schneider, the sentence to refer to the feelings of the army. They have been summoned by the Atreidæ to undertake this long and laborious expedition, to avenge an insult to Menelaus. It is no wonder they should vehemently desire not to be thwart-
ed; that they should insist upon the sacrifice of a daughter of the family for whom their toils had been undertaken, — a sacrifice which will free them from their vexatious detention, and enable them to depart with hopes of victory, and prospects of plunder.

196. εὖ γὰρ εἰη. These words convey a reluctant assent, with a prayer that the result of so direful an act may be propitious; γὰρ here means then, or therefore. Perhaps it introduces a reason for some unexpressed feeling of the mind of the speaker, that there is hope or consolation still left.

197. ἢν λέπαδρον, put on the yoke, bowed his neck to the yoke.

198 — 200. ψερέως . . . μετίγνω. In these lines the chorus speaks with the natural horror of such a deed, irrespective of the supposed will of the gods, and of the necessity whose yoke was laid upon Agamemnon. The under-current of thought is, that Agamemnon would better have renounced the expedition, than imbrued his hand in his daughter's blood; the sailing of the fleet from Aulis is no sufficient justification for such a deed of horror. Translate literally, breathing an impious, shifting gale of the mind, unholy, unsacred, then he changed to resolving the all-daring act. ἡμποτίας, ἐφίλον understood, a shifting wind. — μετίγνω. μετά in composition gives the idea of a change of purpose, completely expressed in παντότολον ψερέων.

201. ἦρανεὶν here means, gains courage or strength. The sentence is of the nature of a maxim. For base counselling, wretched madness, beginner of woe, takes courage in the case of mortals, i. e. the guilty thought, the source of woe, the prompter of base purposes, when once admitted to the mind of man, though at first regarded with horror, loses its repulsiveness by familiarity, gains strength, and finally takes form in the guilty deed.
203. εἶτα δ' οὖν, and accordingly he dared; i. e. in accordance with the sense of the general maxim in the preceding sentence.

204. ἀφογάν, in apposition with the preceding sentence.

205. προτέλεια, the first fruits, i. e. the offering or sacrifice necessary to be made, before the ships could depart.

206. Αἰτάς .... πατριφίονς, but her prayers and invocations to her father; ἔλεος πατριφίονς means either invocations made by, or invocations addressed to, a father; in this place the natural interpretation is that given above.

207, 208. Ποι' οὐδίω .... ἐντο, made no account of, gave no heed to.

210-223. This passage describes the preparation for the sacrifice, and the appearance of the victim. In the midst of horrors, the lovely picture of Iphigenia shines out with transcendent and affecting beauty. Some of the expressions, however, have been variously interpreted. The father directs the officiating ministers of sacrifice, after the prayer, which always preceded the slaying of the victim, to raise her aloft (λαβέων ἀῖφόγην) above the altar, like a kid, veiled in her robes, downcast in all her soul (the terror of her situation had paralyzed her strength and stupefied her, so that she must be lifted up and laid upon the altar, like a helpless and senseless kid); and to restrain by force a voice which would bring a curse upon the house, and to guard by the speechless force of gags her fair-lipped mouth. The idea is, not to restrain her from speaking and actually uttering imprecations upon her father’s house, but to prevent any scream of terror or horror, which would be ominous of evil to those who were slaying her. The construction of φυλακάν is a sort of apposition with the rest of the sentence, To restrain the voice, which (act) would be the guarding of, &c. — κυόνον βαφιός, dies of saffron. There
is a diversity of opinion among the critics and interpreters, whether these words mean the blood, or the saffron-dyed robes. Klausen speaks doubtfully, but inclines to the opinion that the flowing of blood is intended; blood is elsewhere described as κρόσῳ βαφής, and χίονας, though applied by Homer to the letting fall of a flowing robe, more naturally means the pouring out of a liquid. Klausen cites many passages from the tragedies in confirmation. Blomfield and Peile explain it to mean, letting fall her saffron-dyed garment. Schneider agrees with Klausen. Haupt agrees with Blomfield and Peile. Humboldt, in his German version, shuns the difficulty by rendering it literally, "Des Safrans Tünehung zum Boden giessend," Pouring the saffron's tinting on the ground. Danz renders the same, "Doch als die Safrangetauchten Insuln, Niederflossen zur Erde," But when the saffron-colored fillets flowed down to the ground. Voss gives it, "Zur Erd' ihr Safran gewand nun senkend," To the earth her saffron robe now dropping. Symmons translates πονοωγη, &c.,--

"And lay, with robes all covered round,
Hushed in a swoon upon the ground";

and,

"Now as she stood, and her descending veil,
Let down in clouds of saffron, touched the ground";

which he vindicates in a long note, in which he cannot conceive how "Abreschius and Stanley could have so misconceived the passage as to render κρόσου βαφής χίονα πouring out her blood, when it should be dropping her veil." To illustrate the passage, and to show "how the same manners are still preserved in the East after such a lapse of time," he cites from Hughes's Travels a "description of the execution of a young Turkish girl, who
was brought out veiled, and unveiled just before the barbarous execution (stoning) took place."

Mr. Medwin translates, —

"But see! O, see, along the ground
The deep folds of the croceate veil
In wild disorder float and trail."

Kennedy, —

"Meanwhile she glanced,
Her saffron-dyed attire
In loose disorder streaming."

I think, notwithstanding the numerous authorities the other way, that the natural order of the description favors the view of Klausen. The priests lift her up and place her on the altar. Next of course comes the slaying, and the flowing of the victim's blood; the piteous sight of the maiden, thus dying, speechless, but, like a form in a picture, seeming to wish to speak while she gasps her life away, moves even the rude throng of warriors to compassion. True, it may be said that lines 216–219 describe what took place as they were lifting her from the ground; that the falling of the robe was a natural incident to this act; that the pity of the spectators was moved by the wild, despairing, but speechless look which she cast around her, as she was borne to her death; nor can any conclusive objection be urged to this view, unless there be something incongruous in the mention of the color of the robes at such a moment, whereas the epithet is perfectly natural, when applied to the blood. In either case the recollection of what she had formerly been in her father's hospitable halls comes in here with exquisite effect, — For often had she sung in the well-tabled (hospitable) halls of her father; and she, a pure virgin (silently contrasted with the dancing and singing women, whom in later times it was the custom to employ at banquets), with her voice lovingly honored the
glorious and happy state of her dear father. — τῷ ἱππονδόν, having a third libation. "Jovi Servatori peculiaris est tertia libatio." Kl. The epithet, therefore, means happy, or fortunate, placed as it were under the special protection of ζῆς ὁμήρη, who was called τῳ ἱππονδόν. — Observe the force of the imperfect ἐτίμα, describing continued or repeated action.

224—229. Τά δ᾽ εὐθεῖν, what followed, i.e. the general consequences of the sacrifice of Iphigenia. — Τῆχναi.... ἀλαβατω, But the arts of Calchas (the predictions) were not ineffectual. — Ἀίας.... μέλλον, Justice inclines (as in a scale) the knowing the future to those who have suffered; i.e. in the natural order of things it needs no one to tell us what will happen, if we judge of the future by the past. — Τό προκλίνειν δ᾽ ἡμοίν, But to hear of its coming beforehand; to be told of what is to happen; what calamities are doomed to fall; I'll none of it; experience teaches all I wish to know. — Ἰδων..... προσέτειν, It (the being told precisely beforehand) is equal to mourning beforehand. — Τοῦ.... αὐταῖς, For it will come (whatever is doomed to come) exactly right with (in precise accordance with) them (the arts of Calchas).

230. Πέλοιτο..... εὖ πρᾶξις = τό δ᾽ εὖ νικάτω.

231, 232. τόδε ἁγχιστον.... ἐφοκος. τόδε is demonstrative, the speaker indicating by a gesture that it is himself and his companions to whom the word refers; ἁγχιστόν, nearest, as having some portion of Agamemnon's power delegated to them in his absence. — Ἀνίας. In Homer, this is only an epithet of Peloponnesus; in the Attic writers it is used often as a proper name. — μονόφρονον, only guarding. The old men were the only protectors of the land, while the kings and the flower of the youth were in the war.

The dialogue from v. 233 to 329 is technically called the first episode. Clytemnestra relates to the chorus the mode
by which the news of the destruction of Troy has been brought to the city.


236. εὐγγέλιοιν ἐλπίσων, with hopes excited by good tidings, dative of cause.

237. οὐδὲ σχιώσας φθόνος. An expression implying that, though the chorus desires to know what has happened, it has no right to demand of Clytemnestra that she should inform them; but no grudge to you, if silent; we shall not take it ill if you do not tell us.

238. ἐως ... πάρα. In their idea of the succession of time, the Greeks gave precedence to the night. The morning thus naturally became the child of the night; hence the origin of the παροιμία, the proverb, here applied by Clytemnestra. It is imitated by Shirley, Court Secret, Act V., Sc. 3:

“The clouds are chased away,
Night ne’er was mother to so bright a day.”

239. χάριasing ... κλέειν. The infinitive depends on ἐλπίδος, a joy greater than the hope to hear; greater, that is, than you can hope to hear. The infinitive dependent on a substantive is a frequent Greek construction.

240. πεπενυγε τοῦτος ής ἢπιστος, the word has escaped from incredulity; what you said struck me as so incredible, that I doubt whether I heard aright.

241. Τοιαίαν Ἀχαιῶν οὖν, φημι understood. “An expression,” says Peile, “conveying more than the bare announcement of the fact, and at the same time indicating probably, by the self-satisfied tone in which it was deliv-
ered, a little impatience of the chorus's exclamation and look of incredulity.'

246. \( \gamma \alpha \rho \ldots \kappa \alpha \tau \gamma \rho \sigma \varepsilon \). I think we must suppose these words to be spoken in a tone of sarcasm. \( \gamma \alpha \rho \), as often elsewhere, introduces a reason for some suppressed thought. Thou sayest well (ironical), for thy look accuses thee of being well-disposed. \( \kappa \alpha \tau \gamma \rho \sigma \varepsilon \iota \) is sometimes used in the sense of to indicate, which is its general meaning here. But there seems, besides, to be a touch of bitterness in the expression.

247. \( \tau \iota \gamma \alpha \rho \ldots \tau \epsilon \kappa \mu \alpha \rho ; \gamma \alpha \rho \) again introduces, in the form of a question, the reason for a suppressed thought. The chorus understands the sarcasm of Clytemnestra, and, silently admitting her insinuation of its want of belief and of sincerity, says in effect, Yes, I do doubt, for what is the credible proof of these things? \( \iota \delta \) has an emphasizing force: the credible one; that on which you so much rely, that on the strength of it you are offering sacrifices, as if you had no doubt the news were true.

248. "\( \varepsilon \sigma \iota \nu \), There is one. Clytemnestra answers abruptly, not to the question of the chorus, but to the doubt implied in the question.—\( \mu \eta \), the hypothetical negative, Supposing that not.

250. I would not take a fancy of a slumbering mind.

251. \( \alpha \pi \iota \rho \varsigma \varphi \alpha \iota \varsigma \), wingless word or thought. Unless \( \alpha \) is to be considered as intensive. In the former case the words are to be rendered an unspoken word, that is, a thought or presage; the opposite of the \( \varepsilon \pi \varepsilon \alpha \pi \iota \rho \sigma \varsigma \varsigma \alpha \) of Homer. In the latter, a sudden or swift-flying rumor.

253. \( \pi \omicron \omicron \upsilon \chi \acute{o} \omicron \omicron \omicron \nu \), Within what time? This relation of time takes the genitive. The meaning, How long is it since?

254. \( \tau \varsigma \nu \nu \), &c. Construction same as the preceding.
255. τὸδ’ ... τάξος. Adverbial, *thus swiftly, with this speed*.

256–291. A magnificent description of the progress of the signal from Troy to Argos. In some places the reading is uncertain; from a great variety, that selection has been made which seemed to give the most consistent sense. The fire is first lighted upon Ida; then in succession, appears on the Hermæon, a hill on Lemnos; then Mount Athos; whence it glances over the sea and is taken up by Macistus in Eubœa; then, crossing the streams of the Euripus, it comes to Messapion, a mountain in Boeotia; thence to Cithæron; thence, shooting across the Gorgopian lake, to Ægiplanctum in Megaris; and thence, over the Saronic strait, reached the Arachnæan height, in the neighbourhood of Argos, whence it reaches the roof of the Atreidæ. It was, therefore, a line of signals, running along the heights, on the islands and the main land, until it broke upon the towers of Argos.

A parallel passage has been cited from Scott's Lay of the Last Minstrel:

"A sheet of flame from the turret high
Waved like a blood-flag on the sky,
All flaring and uneven;
And soon a score of fires, I ween,
From height, and hill, and cliff, were seen,
Each with warlike tidings fraught;
Each from each the signal caught;
Each after each they glanced to sight,
As stars arise upon the night.
They gleamed,

. . . . . .

Till high Dunedin the blazes saw,
From Soltra and Dumpender Law."

And another, a striking passage, from Milman's Samor:
"There's yet another element, cried aloud
Samor, and in the fire he cast a brand
A moment, and up rushed the giant fire.

. . . . . Eastward far, anon
Another fire rose furious up, anon,
Another, and another, all the hills,
Each behind each, sent up its crest of flame.
Along the heavens the bright and crimson hue
O'erleaps black Tamar, and on Heyton rock
It waves a sanguine standard. Haldon burns,
And the red city glows a deeper hue,
And all the Southern rocks, the moorland downs,
In those portentous characters of flame,
Discourse and bear the glittering legend on."

260. άπος Ζηρός, the height of Zeus, i. e. sacred to him.
261 - 264. Τειτεκής . . . σκοπαῖς. λαχύς and πεύκη are in apposition. Translate, And bounding over, so as to back (skim) the sea, the strength of the torch to be sent for joy, the pine went announcing, like a sun, the golden-beaming light to the look-out of Macistus; i. e. and the blaze of the pine-torch which was to carry joy to Argos, bounding across the sea, bore its golden light, as if it were a sun, to the station of Macistus.

"Many a fire,
Up-flaming, streamed upon the level sea
Red lines of lengthening light, which far away,
Rising and falling, flashed athwart the waves."

Southey's Madoc.

There are several difficulties in connecting the Greek of this passage. The principal are the construction of προς Ἰδονήν, which is rendered especially doubtful by the omission of a finite verb, and the meaning of πορευτοῦ. I incline to Klausen and Schneider's opinion, that προς Ἰδονήν indicates the result. πορευτοῦ has I suppose the usual meaning of the verbal; πορευτὸς λαμπάς, then, is a torch
to be passed on, to be forwarded; this at least seems to me, on the whole, the best explanation.

265, 266. "O δ’, referring to Macistus, the hill being, as it were, personified. — παρῄκεν ἀγγέλον μέφος. Either, connecting the verb with the negative οὔ in οὔτι μελὼν, he did not, (by) delaying, neglect the part of messenger; or, taking παρῄκεν in a sense similar to that of παραγγέλωσα, and he, neither delaying at all, nor heedlessly overcome with sleep, passed on (sent along, sent forward) the part of messenger; that is, neither loitering in his duty nor falling asleep, he took up and transmitted the signal fire.

270. Ἔκαιας . . . πυγη, having kindled a pile of gray heath. Some understand the epithet Ἔκαιας to be derived from Ἔκαια, the name of a city, and therefore Græan heath; but this is far-fetched.

276. πλεόν . . . εἰρημένων, kindling more than those described, kindling with a brighter blaze than before.

279. "Ὤτενε . . . πυρός. The readings and interpretations of this differ materially; μηχαίξοσαί is an emendation suggested by Wellauer. Klausen reads μηχαίξοσαί, and Schneider μη χαίξοσαί. Θέμος, says Kf., is "quicquid constitutum est, hoc loco de vigilum caterva," whatever is appointed, here, of the band of watchmen; he translates, therefore, exhortata est constitutam catervam, ut ignis paratio locum haberet, all of which is very forced. We may, with Peile, Blomfield, and Scholefield, take Θέμος in the sense of "the law or regular succession of the fire." The meaning of the line will then be, Roused the order of the fire to be continued, i. e. caused it to be kept up by rousing the station posted there.

281. Φλογός μέγαν πόγωνα, a great beard of flame, so called because the flame tapers off, like a pointed beard. "The red and bearded fires." King James.
NOTES.

281–283. Χαρωνικοῦ . . . φλέγονσαν. Schneider, Klausen, and Peile read κάτωπτρον πνεόν, understanding it to mean, the mirror surface of the strait; on the ground that πνεόν is not only a projection of the land into the sea, but an indentation or strait of the sea in the land, and no doubt it does mean the latter, especially in AEschylus. But there is a difficulty in the apposition, with an adjective signification of κάτωπτρον, a mirror. The examples of several substantives used together without a copula, designating the same notion, are not exactly to the point, as Klausen, referring to Bernhardy (Synt. Gr., p. 50), would have them. Canter's correction, adopted by Wellauer and generally received, is that of the text, κάτωπτρον πνεόν. But I am inclined to think πνεόν here is the surface of the Saronic gulf; κάτωπτρος means properly to be seen, or visible from above; in sight of one who looks down from, κατά. Here the flame, shooting from Αegiplanctus, streams from the height, over the strait or gulf, making it visible, lighting its surface, so as to render it κάτωπτρον to one who looked upon it from a neighbouring hill; i.e. he might have traced the path of light across the waters. Translate, then, to shoot onward, blazing over the lighted surface of the Saronic strait.

286. οὐ . . . πνεός, not undescended from the Idean fire.

"At first they swarm, then scorch, and then they take

At length grown strong, their mother fire forsake."

Dryden's Annus Mirabilis.

287–289. Τοιοὶ’ . . . δημού. The allusion is to the λαμπαδηφορία, a spectacle given at the festivals in many parts of Greece. At Athens the preparation for it was very costly, and it was reckoned among the burdensome offices, — the liturgies. (See Boeckh's Public Economy of Ath-
Schneider says there were two kinds; one, in which several persons ran together, and the victor was he who first reached the goal with his torch still blazing; the other, in which the rivals stood at certain distances from each other. The first must run to the place of the second, the second to the place of the third. The victors were those who succeeded in reaching their destination without extinguishing the torch. Herodotus compares the Persian arrangement of post-expresses to this species of torch-race (VIII. 98). Pausanias describes one of these races, starting from the altar of Prometheus in the Academy (I. 30). "In the Academy there is an altar of Prometheus, and they run from it to the city, holding burning torches. And the contest is to keep the torch burning while running. The first loses the victory if his torch is extinguished, and the second takes his place; and if his torch goes out, the third is the victor; and if the torches of all are extinguished, the victory accrues to no one."

Translate, Such are the ready stations of the torch-bearers, one filled up by succession from another; one taking the torch from another in regular succession; and he who runs the first and last wins. Schneider explains the first, because it gave the first announcement of the capture of Troy; the last, because it brought the news to me. But Peile says, — "The fiery courier that set out from Ida, the first and last that ran, the same arrived at the victorious goal."

294. ὁς λέγως πάλιν. The optative here expresses a strong desire on the part of the speaker, and ὁς may be understood as ὅστε; — So that I could wish thou wouldst say it again.

296. βοὴν ἀμιχτον, an unmingled cry, unharmonious, dis-
cordant; more nearly explained by the description of the taking of the city which follows.

298. οὐ φίλως is to be connected with διχοστιατοῦντα, separated in no friendly way.

299. δίχα, explained by the correlative expressions οἱ μὲν (301), and τοὺς δὲ (305), the former introducing the description of the captured; the latter of the captors.


303. παῖδες γερόντων. "Αὐνιδεῖος additum, quia maximam omnium haec imago movet miserationem." Kl.

305–307. νυκτὶ πλαγιῶς, causing to wander by night. — πόνος νῆσις, hungering toil; toil or hardship accompanied by hunger. — πρὸς ἄλοιπους, at the breakfats. The scene, it must be remembered, is laid in the morning, after the capture of the city, and the queen is describing what she imagines to be the state of things in Troy. The disorderly manner in which the victors, hungry and toil-worn, seize on whatever they can find in the city is well represented. — ὅν εἴη πόλις, of what the city has. — πρὸς οὐδὲν ἐν μέρει τεκμήριον, according to no token (rule, or fixed order) in succession; i. e. as Klausen explains it, the things were distributed without any certain order, and without having a larger portion distributed, as was at other times the custom, to the chiefs.

311, 312. ὁς δυνάμονες. Stanley corrects ὁς δὲ ἐνδώμονες, and Peile adopts the suggestion, and translates, but, as crowned with victory, as blessed by their favoring deities. Schütz has the common reading, and says, — "Ducta similitudo de hominibus minime beatis, qui propter paupertatem
non habeant quod custodian.” This explanation is adopted by Klausen. But Schneider’s is better, so that the (before) unfortunate can sleep without watching all night long. In the camp they could sleep only a part of the night, the remainder they had to keep watch. The Greeks are called δυοδαίμονες, on account of their former condition, not their present.

313. ευσεβοῦσι. This verb is constructed either with or without a preposition, περί or εἰς.

315. οὐκ ... ἄν. The particle γε gives emphasis to the particle ἄν; and the particle ἄν qualifies the negative οὐκ, the sense being, It is not likely that, having taken, they can afterwards be taken in turn. Clytemnestra is communing with her own mind, and yet uttering her thoughts aloud, with a hidden allusion also to her own murderous purposes, to be executed on Agamemnon, when he shall return.

316, 317. Ἐρωτ... νικωμεῖνοι. μή with the subjunctive does not here imply a wish that the thing may not happen, but rather a doubt, or a caution. Let them beware how they yield to a desire, &c., for they need, &c. — ποθεῖν ὅ μή κρύ, to desire what should not be, alluding to the robbing of temples and other sacrilegious acts, which an army in the flush of conquest is apt to commit.

318, 319. The allusion is to the race, in the ancient games. The course to the goal and back again was called διανικός; the single course was αὐλός, lit. a flute; both designations are drawn from the resemblance in figure to the flute and the double flute. The return from Troy is accurately compared to the return course in a race. The whole subject of the ancient games is fully illustrated by Krause, in the “Olympia,” and the “Pythien, Nemeen, und Isthmien.” — οἶκους must be constructed with ποστίμου, a safe return to their homes, which is further described by the apposition of the following lines.
320 – 325. This passage is somewhat obscure. Part of the obscurity seems to arise from the secret reference in the mind of Clytemnestra to her own plans of vengeance and murder; the expression being, however, so veiled, that the chorus can only understand her to allude to the probable or hypothetical vengeance of the god upon the Grecian army, in case they do not use moderation in their victory. Schneider, who adopts the common reading, ἀναμπλάκης, explains, But if the army should come without having offended against the gods, the loss of the dead may be wakeful (again called up, again brought to memory), if the ills should not chance to be fresh (freshly in the mind). Clytemnestra speaks vaguely, and means, that the loss of her daughter Iphigenia, even if it be not in fresh remembrance, yet will be called to mind by the arrival of Agamemnon, and will spur her on to vengeance. The chorus understands by πὴμα τῶν ὀλολότων, the loss of those who are slain in war. There is certainly, with either reading, a studied ambiguity. I incline to the reading in the text. It may be constructed, I think, as follows: εἰ δὲ στιγμὸς μόλις ἀν ἀμπλάκης θεῶς, if the army should come having offended the gods, i. e. even if the army should reach home under such circumstances; εἰ πρόσπαιμα μὴ τύχοι κακό, should no sudden ills befall them; i. e. such as might naturally be expected on the voyage home, from the anger of the offended deities; τὸ πῆμα τῶν ὀλολότων ἀν γένοιο ἔργις, the woe of the slain would be watchful; they will not yet have escaped the penalty, though the dangers of the voyage are over, but will still be pursued by an avenging spirit. Here, as Schneider says, the language conveys to the chorus the idea that she is speaking of those who are slain in war, the ambiguity being easily favored by the idiomatic use of the plural; when she is all the time
thinking of her slain daughter. The *offence to the gods* is a necessary part of the double meaning; for, if the army should return *without* having offended the gods, what ground, intelligible to the chorus, would there be for Clytemnestra’s dark hints of vengeance? The next line must be understood to be spoken in a tone of sarcasm and contempt, heightened by the use of the enclitic *τοι*. She scoffs at the common notion of woman’s inferiority, and gloats upon the thought of revenge. — *Τὸ δ᾽ εὖ . . . ἵδειν*.

"There is here," says Schneider, "a double meaning, since Clytemnestra understands the successful issue of her plan, but the chorus thinks it is the happy return of the hero. Lit. *may the good prevail, to see it in no doubtful balancing* (of the scales), i. e. may the good prevail, so that it may be seen with certainty. — Ποιλῶν . . . εἰλόμην*. This is also ambiguous. She refers mentally to the delight of vengeance, and the undisturbed enjoyment of power, which she hopes for, with her paramour Αegisthus; while the chorus again thinks only of the return of Agamemnon.

Literally translate, *For I have chosen for myself the enjoyment of many blessings*. Schneider, however, understands τὸν = τὸντάς, *this*, and translates, *Of (before) many blessings, I have wished this happiness for myself*. Wellauer again refers the expression to μὴ διχοφορώς ἵδειν, translating, *Multorum enim bonorum fructum, hoc dicens, mihi delegi*.

326. *O woman, like a wise man, thou speakest kindly*. The chorus meets her sarcasm, v. 323, by acknowledging that her speech, though full of kindness (so blinded to her real meaning are these good old men), is yet such as a wise man (not a silly woman) might utter.

329. *Χύρις . . . πόρων*. *χύρις* means here the joy of the conquest now made certain, and for which the chorus will return thanks to the gods; *ἀξιός, not worth the price,*
NOTES.

\(\tau\mu\nu\); translate, *For a triumph has been achieved not unworthy of the toils.*

The choral passage here consists of an anapaestic prelude, followed by three pairs of strophes and antistrophes, in alternate succession. The prelude is a triumphant address to King Zeus, and the victorious night, in which the shaft has at length fallen upon Alexander and the Trojans. The first strophe, insolence against the gods has been punished; nor is power nor wealth any safeguard to him who has offended against the high altar of justice. First antistrophe, the strain of thought continued; the penalty of crime cannot be evaded. The wrong-doer is a child, chasing a winged bird. He cannot succeed in his pursuit. So Paris came to the home of the Atreidæ, and dishonored the hospitable table by stealing the wife. Second strophe, her flight; the arming of the Greeks; the lamentations in the home of Menelaus, and the desolation of its lord. Second antistrophe, the fleeting visions of the night; the sorrows that fall upon all the assembled hosts of the Greeks. Third strophe, Ares sends the dust and ashes of the heroes, praised and bewailed; and secret hate grows up against the Atreidæ from these sorrows. Third antistrophe, some dire mishap, now veiled in night, is foreboded; for the gods are not regardless of the shedders of blood (the chorus here take up the words of Clytemnestra, but with a different application). A moderate condition in life is to be preferred, rather than greatness with its dangers of downfall. In the epode the chorus doubts again the truth of the announcement, and attributes to Clytemnestra a too easy credulity.

333. \(\dot{\omega} = \dot{\omega} \nu e\), so as.

336. \(\dot{\omega} \nu e\) παναλῶτου, *the calamity of universal captivity*, constructed in apposition with \(\delta\nu\lambda\varepsilon\iota\nu\), unless, with Schnei-
der, we construct γάγγαμον with the double genitive, the enslaving net of all-capturing Ate.

338. Τὸν τὰς πτωματι' , who has done these things, or exacted this vengeance.

339. τῆμα. Butler has τίνατα; the present is better, for it describes the continued steady aim of Zeus; whereas the aorist would mean simply aimed. Translate, Who of old draws his bow upon Paris, that the shaft might neither strike before the fitting time, nor shoot above the stars. The use of the present tense, for an act that begins in the past and continues down to the moment of speaking, has a vivid effect, by setting, as it were, the past directly before the mind. Zeus is here sublimely represented as holding his bow long drawn against the violator of hospitable rites, that the stroke may be sure and fatal.

342. ξοναν, they (i. e. the Trojans) have the stroke of Zeus to speak of; they must feel that their downfall is the work of Zeus, whose laws they have broken.

344. ἔπομαι ὤς ἔκοραν. These words are quite obscure. Peile renders them, He (Jove) has done as he decreed. Klausen, Perpessus est ut egit. Schneider, with a different reading, ὤς πτωματι, That he (Zeus) hath done it, that he hath brought it to pass, i. e. the fatal stroke. Bothe, connecting it with ἔξευσα, Hoc investigare, quomodo ea fecerit et perfecerit. Schütz nearly the same. Blomfield, Perfecit quod decrevit. Of all the explanations, I prefer to consider the subject of the sentence, which is very elliptically worded, the wrong-doer, and ἔπομαι, he hath fared, ὤς ἔκοραν, as he hath done; the stroke of Zeus has inflicted punishment due for crime; the wrong-doer is again referred to in the same line by the indefinite pronoun τις.

346. ἀδίκτων χάρις, the honor of things not to be touched, sacred.
348–352. Construct, πειράσατε δ' ἐγγόνους ἀτολμήτων πτεόντων ἂρη μεῖζον ἡ δικαιώσ, δομάτων φλέγτων ὑπέρευ ὑπείρο τὸ βέλιστον, And it hath been shown (i.e. that Zeus punishes the wicked) with respect to the descendants (in the case of) of intolerable men (doers of violence or wrong), breathing Ares more than is just (having a spirit of unjust violence and insolence, and exercising it upon others), their houses bubbling over excessively, beyond what is best (running riot in the excess of wealth and power, and the fancied impunity of overbearing and aggressive wickedness). The construction in the last clause is genitive absolute, unless, with Klausen, we refer all the epithets to δομάτων, which makes no material difference in the sense. ἀτολμήτων may also be considered = δυστολμήτων, evil-daring, audacious.

352, 353. ἐστω... λαξώνια. Peile renders, But let a man's lot be clear of misfortune, that it may also suffice a man of sense; one that has obtained a fair share of understanding; Klausen, Sit res libera a calamitate, ita ut ei qui sanæ mentis est, sufficient; and for the construction of ἀρεάειν with the accusative, being usually with the dative, compares the occasional use of ἀρεάειν with the acc. Schneider gives the sentence a different turn, Let there be a possession free from danger, so that it shall suffice to have drawn a fortunate lot in respect of understanding. That is, may my lot be free from danger, content with having a sound mind, and being moderate in my desires, so as to escape the temptations of power and wealth that lead men astray and draw upon their heads the anger of the gods. May not the sense of it be, Let there be a lot free from harm (i.e. may my condition be a moderate one, and therefore free from calamity), so as to suffice (i.e. to remain undisturbed, or to meet all the contingencies of life without be-
ing led by insolence into wrong, to be enough for one's task or one's duty), having received a good portion of understanding; or, more simply, May my lot be safe from the dangers of insolent wealth, so that I may remain secure in the possession of that wise moderation of desires which never provokes the anger of the gods.

354–356. Ov ... ἁφάνειαν, For there is in wealth no defence against destruction for a man who, by way of insolence, has kicked against the great altar of justice. πρὸς χόρον is like πρὸς ἄνγκαρ, πρὸς βύναρ, &c., which frequently occur. πρὸς implies motion to; the idea seems to be, in all these phrases, that the actor is in the way to insolence, necessity, violence, &c.

357, 358. Βιῶταί ... ἄτας, literally, The wretched persuasion, the intolerable, first-advising-child of wrong, forces; explained by Schneider, the unhappy Persuasion, the intolerable (irresistible) counsel-child (counselling child) of woe. (The wicked leads others also by persuasion to ill, and plunges them, with himself, into destruction, as Paris has the Trojans.) But Klausen understands by persuasion the internal persuasion of the mind, and translates προσοδολόπως filia curam gerens. The language is obscure, but I think it may be susceptible of this interpretation. ἄτη is the spirit of wrong, and the πειθῶ here spoken of is the persuasion to do wrong which is produced by this spirit in the mind of man; πρόσομολο in προσοδολόπως refers to the initiative step taken in the προσοδολέμια of the Athenian Senate; combined with παις it represents πειθῶ as at once the child of Ate, and the originator of the wrong act; the agency, as it were, by which the resolution to do a bad deed is moulded into form, to be carried out afterwards by him in whose heart the thing is meditated. Βιῶταί, forces, i.e. forces the man on in the career of wickedness. The idea
of the whole sentence is something like that in vv. 201, 202. The sense is, then, *Wretched persuasion, the child of Ate, the first adviser of evil deeds, forces men forward in crime.*

359, 360. *Harm is not concealed, but shines conspicuous, a baleful-gleaming light.* The punishment is sure; nothing can keep it off or out of sight.

361 – 366. The subject of this sentence is the wrong-doer, who is compared to adulterated metal, the baseness of which is made evident when it is brought to the test; and then, by a metaphor, he is a child, pursuing idly a flying bird; the consequence of his madness and his guilt is ruin to his country. Under the form of general expressions, Paris is, of course, intended here.

368. *καθωρεῖ.* The subject of this is to be inferred by contrast from οὐς in the preceding line; *there, no one of the gods; here, some god, or gods.*

374. *ἀντιφέρων . . . ἀδός, destruction for a dowry.*

"Whose dowry was destruction; portion, strife."
Daniel's Civil Warres, V., St. 62.

379. *στίθοι φιλάνορες; traces or scenes of love; places which brought to mind the love of Helen, in past times, for her husband.*

380, 381. The uncertain reading of this passage makes it impossible to extract a satisfactory meaning from it. That it, together with the following lines, refers to the imaginary presence of Helen, is tolerably clear. *She stands silently before the dishonored ones (before Menelaus, whom she has dishonored), free from reproach, sweetest to look upon of those who have gone.* This version has great difficulties; ἀλοίδοφος naturally and analogically means *not reproaching,* and Peile endeavours to preserve this meaning by paraphrasing it thus,— Not however with a reproachful look; *no! with the sweetest expression of face that ever es-
tranged person wore. But this is getting over the difficulty without solving it. Another perplexity is in applying ἀδιστος to Helen; Klausen defends this by several examples from Homer and others, in which superlatives and comparatives have but two terminations. As to ἀλοιδος, it may be said that, strictly speaking, it means no more than free from reproach, generally, but not necessarily, reproach uttered by the person to whom it is applied. It may therefore mean unreproached. Still, perhaps the usual meaning may be preserved by supposing the poet's idea to be, that her image stood before those whom she had dishonored, without a complaint to make (i. e. with no harsh treatment on the part of Menelaus to allege in her vindication). Schneider considers αφεμενον to be constructed as the genitive absolute, and refers the whole sentence to Menelaus, reading οιγας = οιγηλος, and άτιμος, There stands he silent, in dishonor, not reproaching, most gentle to look upon, they having left him. Most of the commentators and translators have adopted a similar view of the construction, though every variety of explanation that permutation and combination of the words allow has been given.

382, 383. In the sorrow and longing for her who is beyond the sea, her image will seem to rule the house. Most of the translators, including Kennedy, Medwin, Voss, Danz, and Schütz (cited by Danz), refer this to Menelaus; the idea being that sorrow has reduced Menelaus to a mere phantom. This is a soft and sentimental view of the case, neither consistent with the legends of the Heroic age, nor with the mighty genius of Æschylus. Whatever might have been the feelings of Menelaus on the flight of Helen, like a practical man that he was, he set himself about recovering her; and after the Trojan war they lived together in Sparta, quite as happily, for aught we know, as
they would have been without this little episode in their married life. However a modern husband might have pined away under these circumstances, such a way of taking the irregularities of a wife would have been quite unintelligible to the sturdy warriors at Troy; and Æschylus certainly was not the man to soften the strong characters of Homer, whose poems were his delight and reverence.

384. κολοσσῶν, statues here simply; i. e. images with which the palaces of princes were, even in the Heroic age, adorned. Some understand it to mean statues of Helen, with which the different apartments were profusely ornamented; but portrait sculpture would hardly be attributed by Æschylus to the age of Menelaus.

386. Ὄμμάτων....Ἀφροδίτα. Some, as Schütz, think this means the want of eyes in the statues. Klausen says, "Dictum est de oculis Menelai, qui carent aspectu Helenæ; in hac oculorum inopia perit omne amoris gaudium." The idea, I think, is, that all his joy is gone, as he looks around upon the scenes and objects that are associated with Helen, and his eyes no longer rest upon her form.

387 – 392. But though in his waking hours he is desolate, still in dreams the visions of departed joys revisit him. — τις δοκῶν. The construction changes here, the subject of the sentence in the next clause being ὑπιησ. — Πτεροίς....κελεύθοις, On wings, the companions to the ways of sleep; at least this is the easiest construction. A similar thought occurs in Shelley's Revolt of Islam: —

"He went and left the shades that tend on sleep."

393 – 401. These are the sorrows in the house, by the hearth of the Atreidæ; then the chorus describes the woes that fill the households generally of the men who went to Troy. — συνομήνων, that went forth together; i. e. the confederated Greeks. — πινθείων ηπιομαδίως, patient-hearted sor-
row; the sorrow which weighs down the hearts of those whose friends have perished in distant war. — δόμων ἐκάστου, in the houses of each. — γάθος, in v. 399, introduces the reason for the assertion in the previous line. — τείχη, urns, or as some understand it, arms; the arms of the slain heroes, sent home to their friends.

402—408. Ares is compared to a money-changer, holding the scales. Klausen understands the reference to be to the custom of redeeming the bodies of the dead, in the Trojan war, and cites the ransoming of Hector by Priam, rendering vv. 402, 403, Mars, qui corpora cum auro commutat et libram tenet in praelio; Schneider, Ares, who exchanges bodies for gold, i.e. who gains treasures by blood, who sacrifices men to win treasures. Peile, For the exchanger Mars, of bodies, and holder of scales in the contest of the spear. I think both of the epithets are applied to Ares, under the metaphorical character of a money-changer or banker. The bodies or men are the coins, or the gold and silver, which he weights in each scale, one against the other, and by their weight inclines the fortunes of the battle. His τραπεζα, or bank, is in the “heady fight”; and having, as it were, balanced the accounts, he sends from Ilium to their friends the sad relics, burned in the funeral fire, wept with bitter tears, filling urns with carefully deposited ashes, all that remains of what once was men.

412. τοίς, many a one. This is often the meaning of the indefinite pronoun.

413—417. ὃς...Ἀτρείδας, and envious grief silently creeps upon the avenging Atreidae; i.e. the grief caused by the calamities of the war gradually concentrates upon the leaders in it the hatred of the sufferers. This, I think, is a more natural rendering than Klausen’s “dolor
ex invidia ortus tacite paratur Atreidis." Schneider’s construction, making πονεῖταί to have the force of a substantive, and translating dislike (or resentment) is mingled with the sorrow for the Atreidae, is wholly inadmissible. — oí δ’ refers to those who were buried in Troy, without being burned, as distinguished from those whose ashes were inurned and sent home. — Θηραζεῖ πλαύδους γᾶς, sepulchres of Ilian earth; i. e. sepulchres in the Trojan land. — ἡγεῖ δ’ . . . ἱκνυπέν, sc. ἡ, and a hostile land has buried them there, having their last resting-place in it.  

418. Ἕκτεια . . . κότῳ. These words refer to the same state of the popular feeling as ἀλγος, v. 413.  

419. Νηποχρυσόντου . . . χρόνος, It (the angry rumor of the preceding line) discharges the duty of a people-accomplished curse; i. e. it is as much to be dreaded as a public imprecation, and the disastrous consequences entailed thereby. Schneider makes the subject of this sentence the person on whom the odium falls, who must pay the penalty of the people’s curse.  

420 - 423. The chorus expresses an anxious and mysterious foreboding, τι . . . ῥυτηρωτίς, something veiled in night; some terrible retribution for blood that has been shed. It is almost an echo to the language of Clytemnestra.  

423 - 428. And the dark Erinnyes, in time, render him who is prosperous without justice obscure in reversed fortune by the friction of life, and no strength is his, who is among the unknown. The sentiment is, The Furies, in good time, cast down into perdition, by reverse of fortune, him who is unjust in the use of power; and when he is prostrate, there is no help in him.  

"Thy rival Marius, mated late
By backward working of his wretched fate, (παλιντρύχη)
Is fallen."

Lodge’s Wounds of Civil War.
423-430. ὑπεξοκώτως, over-angrily, i. e. to gain fame which shall excite the anger and hatred of others.—βάλλεται . . . κεφαννός, for a bolt from Zeus is hurled upon the eyes; i. e. of him who is in the condition just described. “The eyes are mentioned,” says Schneider, “because it is on that part of the body that the light produces most effect.”

431. ἄφθονον, unenvied; too moderate to excite the envy of others; that golden mean, so much praised by moralists and poets, and so little satisfying to those who have it.

433. μὴ ὅν, and therefore not; ὅν connects the two clauses in the relation of cause and effect.

438. φρενῶν κεφαμένος, stricken of mind.

440. πυροθέντα καθίαν, kindled in heart; perhaps the participle has some reference to the signal-fire.

441. καμεῖν, depending on ὁστε, correlative to ὁδε.

442, 443. Τυνακός . . . ξυναίνεια, literally, It is fitting woman’s spear to approve a joy before the thing has appeared. αἰχύὴ is applied with some contempt, to express, by sarcastic contrast, the feebleness of the sex. The sense is, Nothing better is to be expected of a woman than to believe good tidings, without any visible proof that they are true. The chorus has apparently forgotten its complimentary language about Clytemnestra’s talking like a wise man.

444. ὁ Ἑρίους ὁρος. Klausen renders “ambitus mentis muliebris,” the compass of the female mind; a Scholiast says it is simply a periphrastic expression for ἡ γυνῆ, woman. Perhaps the best explanation is the female sex. — ἐπινεμέτω, ranges. The idea is that women are not to be depended upon; they are excessively credulous, and flighty in their ways of thinking.

445, 446. ἀλλὰ . . . ἀλόος, but a tale that is heralded by woman perishes, quickly dying; here, the tale of Troy’s capture.
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449. ἰνηθητις, i. e. παραλλαγαί, which, by a common species of attraction, is drawn into the object of the preceding clause, instead of being the subject of that to which, according to the sense, it belongs.

451–458. τὸνδ’, demonstrative, pointing at one who is at some, but not great, distance. It may be rendered here yonder, or this way coming. — κατισκον κλάδοις ἑλαιως, shaded with boughs of olive, as a token of joyful news. — κόνις indicates the haste with which he comes. To call the dry dust the brother of mud is ludicrous, though justified by the easy explanation of Schneider. "The dust," says he, philosophically, "is a brother of mud, because the same earth by heat is converted into dust, and by moisture, into mud." An analogous expression has been cited from Prior's ballad of Down Hall: —

"Near a nymph with an urn, who divides the highway,
And into a puddle throws mother of tea."

460. καρποῖτο, may he reap the fruit of.

461. Δεκάτω ... ἔτους, I have come to thee in this tenth light of the year; i. e. in the light of this tenth year.

464. οὖ ... πόλον, for I never was sure, I never had confidence.

468. μηκέτ', distinguished from οὐκέτι, inasmuch as it is only hypothetical, whereas the latter would express a cer-
tainty. In this place it implies a wish that he may not, a deprecation. The herald is not quite sure that the dangers are even yet fairly over.

470. καπαγώνιος, either for καὶ ἐπαγώνιος, or καὶ ἀπαγώνιος; in the former case, being present at, or helping in the contest of, the games; in the latter, freeing from the conflicts of war. Peile has adopted καὶ παίωνιος, first suggested by a writer in the Classical Journal, and accepted by Scholefield in his second edition, and healing.

471. ἀγώνιος ἤτοὺς. Müller (Dissertations on the Eumenides, Appendix, p. 153) says:—“The orchestra in which the elders, the πρύσιος Ἀργείων are assembled, must represent a public place of assembly, an ἀγορά, which in most of the old Greek cities probably lay in front of the palaces of the ἀνακτεῖς. It is only there that the altars of the gods of the ἀγορά could stand; and from the anapaests in the parodos (vv. 88–91), it is probable that they were visible. In the essential particulars these gods are identical with the ἀγώνιοι θεοὶ, which are not gods of battle, either in the Agamemnon or the Supplices, but gods of assemblies (from ἄγων in its original signification), as can be proved from Homer and Hesiod (according to the genuine reading of Theog. 91), whence the ancients themselves explained the ἀγώνιοι θεοὶ of Ἀeschylus as ἀγοραῖοι.

“Taking all this into consideration, perhaps it may not appear an improbable supposition, that, in the Agamemnon, the Thymele was decorated and furnished with statues in imitation of the κοινοθεμία of the Argive ἀγορά (Suppl. 222). On an ample base the altar of Jupiter as ἦπατος, rose above all the rest; and about it were altars of other ἀγοραῖοι, or ἀγώνιοι θεοὶ, especially those of Apollo, Artemis, and Hermes. Even the ἥρων ὕξεα may possibly have been exhibited; as tombs of heroes in market-places
were nothing uncommon, and there was a considerable number of them in the Agora at Argos.”

474. "Πως τε τοὺς πέμψαντας, the heroes who sent us forth; that is, the heroes, such as Adrastus, Argos, Pelops, Perseus, &c., whose statues were venerated by the army, as they passed forth to the war.

475. λειειμένων δοφός, left of the spear; spared by the war.

477. Σιμνοὶ . . . ἀντίλιοι. By θάξοι, Klausen understands "sellæ regis et reginæ"; Schneider renders it altars; and Peile, apparently, the seats of the gods. ἀντίλιοι, Schneider, exposed to the sun, images of the gods, standing under the open sky, on altars, opposed to those standing in niches, at the palace. Klausen quotes a Scholiast, οἰ εἰς ἀνατολὴν ὄραντες, in confirmation of which, Sophocles Aj. 805, where ἀντίλιος means the opposite of western. Klausen further says,—"Ædium pariter ac templorum fores versus orientem Solem erant conversae, ut prima statim lux inferatur matutina. . . . Ante aedes posita erant imagines deorum quos eodem vocabulo dixit Euripides ἀντίλιοι," &c. Müller’s view is substantially the same as Klausen’s, i. e. that they were images of the gods (among them Apollo Αἴγινει), standing on the proscenium, in front of the palace, and facing the east.

478. φαίδοροι τοιοίδ’ ὧμμασι. τοιοίδε; in speaking this, he points to the statues, glancing in the light of the sun.

484. τῇ κατειργασαί πέδων. πέδων may be taken as the nominative or accusative; perhaps the nom. is better here, in connection with the spade of Zeus, by which the ground has been wrought over; i. e. by which Troy has been levelled to the ground.

490. Πόρις γὰρ οὔτε συντελης πόλις. The omission of the article before the first of several negative clauses is common to the Greek and the English; as,
“Kingdoms nor crowns can hire it at our hands.”

Heywood’s Four Prentices in London.

συνελήφης, paying with, i. e. atoning with, as an accomplice, but perhaps, associated. Klausen understands it universa, the whole city.

491. Ἐξεύχεται ... πλέον, Boasts the doing more than the suffering.

492 – 495. The language here is borrowed from Attic jurisprudence, as in several other passages already noticed. ὁφλὼν is applied to the party who has lost his case, expressed by δικην. The subject-matter of the dispute is put in the genitive; here, ἰππαγης τε καὶ κλοπης, abduction and robbery, the carrying off of Helen, and the robbing Menelaus of his treasures. ὄσιον is what one who has been wronged seizes for security, that his wrong shall be righted, a reprisal; here in allusion to the Persian statement mentioned by Herodotus, that Helen was taken off by way of reprisal for the treatment of Medea, he both lost his prey. — αὐτόχθον' ὁν (Schneider, Peile, and others, αὐτόχθονον), laid waste his paternal house, his native land and all. — Δυναί... θαμάσω, And the penalty was two-fold which the sons of Priam paid for their crimes; double, either because they lost their own lives and their country was ruined, or because they lost both Helen and their country.

497. οὐκ ἐτ' ἀντιθεὶς θεοῖς, I will no longer contradict the gods; my joy in beholding once more my native land is so great, that I will not complain if the gods desire my death immediately.

498. ἐγύμνωσεν, exercised, in the sense of tried, troubled, afflicted.

500 – 505. The lines are subtile and obscure. ἅγ' ἤντε. For this some read ἅγ' ἠντε, were ye then possessed of; but I think the sense of the dialogue is as follows: —
Chorus. Know ye then that ye were possessed by this sweet disease; a close Greek construction for, Know ye then that this disease by which ye were possessed is sweet; by the disease, the chorus means the maladie du pais, the home-sickness which the herald has just described as bringing tears to his eyes. Its being sweet (the herald's answer shows that even he was puzzled by this) is in allusion to what the chorus is going to say, a πρόληψις, or anticipation, which outruns the herald's comprehension. Choruses were a little too much inclined to this sort of mystification of their collocutors (and their readers).

Herald. How now (how in the world) shall I master this saying? i. e. what can you mean by calling my complaint a sweet disease; why, that is a contradiction in terms.

Chorus. Smitten with love of those who love in turn; in this consists the sweetness of the home-sickness, that home also too was sick for your return. The chorus changes from the plural to the singular naturally, though this line is directly connected with 500, the herald having interposed, in the first person singular; ηπιληψιμένος agrees with σύ implied in ἵπτε. The idea is, However much you sighed for those you left behind, we sighed as much for you. The love and desire were mutual.

503. Πόθῳ... λέγεις; The subject of the infinitive is τῷ γε ἦν, Sayest thou this land desired an army desiring to return?

504. ἄμανθός ἐκ ἀφενός, from a darkened (despairing or gloomy) mind; or perhaps, a covert mind, i. e. being obliged to keep their sorrow to themselves.

505. Πόθῳ... στρατοῦ; The construction of this line is not easy. From the preceding dialogue, the sense seems to be, or perhaps must be, Whence came this anguish that you felt in our absence? Peile renders it, Whence came
upon you this distress of mind, an abomination to the victorious army? Others understand by στωριβ the people at home, represented by the γεωρτες of the chorus; but this is forcing the word from its natural meaning. With regard to Peile's explanation, it may be asked, how this distress of the chorus could be an abomination to the army, when the army knew nothing about it. Unless we suppose the herald, in effect, meant to say politely to the old men, The army will be very sorry to hear it. But this is certainly not Æschylean. Schneider confounds the whole scene, by making the herald ask the chorus, "Whence this sorrowful anguish came upon the army?" as if the herald would not be a great deal more likely to know about the sorrows of the army, than these old men, who had remained quietly at home. If I am right, the sorrow is the sorrow felt by the chorus, and is somehow connected with the army. Now the dative may express the relations, by reason of, for, caused by, about, &c., &c. Therefore, στωριβ here is the indirect object of the sorrow; sorrow connected with the army, sorrow which might have been removed by the army, sorrow for the army, that is, sorrow which longed for the army. Translate, then, Whence came this evil-minded anguish (anguish filling the mind with thoughts of ill) upon you in connection with the army? What griefs had you to mourn the army's absence, and to desire its return? This seems to be more consistent with what goes before and what follows the herald's question; for the chorus immediately says that it has long found silence the cure of harm, implying that something had gone wrong, and it would have been dangerous to speak it out. In reply, the herald very naturally asks, And how? the princes being absent didst thou fear any persons? So much so, answers the chorus, that I might say as thou didst just now, to die were a great joy; or a thing to be very thankful for.
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509. \( \nu \gamma \alpha \nu \pi \nu \rho \omega \alpha \kappa \tau \iota \iota \). \( \gamma \alpha \nu \) introduces a reason for some suppressed thought, for example, "that is all past now," for things have been well accomplished. Let these evil thoughts and forebodings cease, for now is the time for triumph.

510, 511. \( \tau \alpha \mu \nu \iota \ldots \tau \alpha \delta' \alpha \nu \tau \epsilon \), Some things, of the many which have happened in this long time have fallen out well; but others, on the other hand, &c.

513–515. \( \delta \nu \sigma \alpha \nu \lambda \omega \zeta \), hard bivouacs. — \( \kappa \alpha \kappa \alpha \sigma \alpha \rho \omega \tau \alpha \nu \), ill-couched; landings where no provision was made for comfortable lodging. — \( \iota \mu \alpha \tau \alpha \sigma \mu \varepsilon \rho \sigma \zeta \), as the day's portion, day by day.

516. \( \tau \alpha \delta' \alpha \nu \tau \epsilon \chi \epsilon \rho \sigma \omega \). This refers to hardships endured after their arrival at Troy.

517, 518. \( \gamma \alpha \nu \), repeated in each line. The first gives the reason for \( \pi \lambda \varepsilon \nu \sigma \iota \gamma \omega \zeta \), and the second, for the general statement of the land hardships.

520. \( \tau \iota \delta \iota \iota \iota \iota \) refers in sense to \( \delta \varphi \omega \omega \omega \), though of a different gender. Klausen explains it, "quasi respiciens \( \delta \mu \delta \rho \omega \iota \) quod latet in \( \delta \varphi \omega \omega \omega \)." It is not uncommon for participles and adjectives to be constructed with nouns, rather in accordance with the relations of ideas than the grammatical forms of the words.

523, 524. \( \iota \nu \tau \epsilon \ldots \pi \varepsilon \omega \nu \), when the sea falling slept waveless in its midday, windless couch.

"Then the sea I found
Calm as a cradled child, in dreamless slumber bound."

Shelley's Revolt of Islam.

526. \( \tau \iota \iota \iota \iota \mu \iota \nu \). The correlative to this is \( \iota \mu \iota \nu \delta \iota \), v. 531.

527. \( \tau \iota \ldots \mu \ell \epsilon \iota \iota \iota \iota \iota \), \( \iota \omega \iota \iota \iota \iota \), \( \iota \omega \iota \iota \iota \iota \), So as never even to care to rise again.

528. \( \tau \iota \ldots \lambda \gamma \epsilon \iota \iota \iota \iota \), Why take into the account those who have been expended? \( \psi \tau \iota \chi \rho \varsigma \) is used for an account, as well as for a vote, because it was employed in reckonings as a
counter; then ἀναλογία τούτα; refers to the same idea, an account of expenditures, as we speak of expending men and money in war.

529. τύχης παλιγκότον, gen. of source or origin, on account of cross or adverse fortune.

530. Καὶ ... καταλέξω, And I resolve to bid a long farewell to misfortunes.

533, 534. Ὑς ... ποτομένους, so that it is fitting for us, flying over sea and land, to exult in this light of the sun.

535 - 538. These lines are the expression of the boast, hinted at in the preceding, that, namely, the armament of the Greeks, having taken Troy, have nailed up these spoils, in honor of the gods in Greece, an ancient glory to their dwellings. The herald anticipates in thought the time when the army shall have returned, and the spoils taken from Troy shall have been suspended, according to ancient custom, in the temples of the gods.

538 - 540. Schneider takes κλοντας and στρατηγοὺς as the accusative of the object, and πόλιν as the accusative of the subject, and understands κλοντας to mean, having such a fame; i. e. the army who have done such great deeds; καὶ τοὺς στρατηγοὺς, and the generals, referring especially to Agamemnon; translate, then, The city ought to praise the men who have such renown, and their generals; καὶ χάρις ... ἔκπονάζεια, and the favor of Zeus, which has brought these things to pass, shall receive the honor due; the future here is usually explained as middle in the sense of passive; but in all such cases a different shade of meaning from the passive is perceptible. The latter would be shall be honored; but the middle, shall receive honor; the subject being at the same time the object of the honor.

542. A sort of proverbial saying, like our "It is never too late to learn"; literally, For to learn well is always young to the old.
544. ξέν δὲ πλονιζέων έμέ, and that these things (these joyful tidings) should at the same time enrich me (should make me a sharer in the general happiness).

Clytemnestra refers sarcastically to the doubts and hesitation of the chorus; to the imputation of credulity which had been cast upon her; yet she persevered in sacrificing. She will now hear the rest from the lips of her returning lord, who shall find her the faithful guardian of his honor and his house. There is a concealed bitterness in these words, managed by the poet with exceeding art.

551. Αύγοις ... ἐφαινόμην, By such words I was made to seem insane (wandering), literally, I was appearing. The words are the words of the chorus which she has so scornfully repeated.

554, 555. εὐφημοῦντες ... φλόγα, acclaiming as they hushed the offer-consuming, odorous flame upon the altars of the gods. Schneider connects εν Ἕδωις with εὐφημοῦντες, uttering a joyful cry in the seats of the gods; i.e. standing on the altar-steps.

558. ὀπως. Schneider, as is best, or in the best way; but is it not rather to be connected with the last part of v. 562 and what follows, the words from τι γαρ, v. 559, to ἀνοιξίω, 562, being parenthetical? render, accordingly, But that I may hasten to receive in the best way my revered husband returning, (for what sweeter light for a wife to see than this, to open the gates when god has brought her lord in safety home from war?) — bear this message to my husband.

563—570. The subject of ἡκελην is Agamemnon; the infinitive depending on ἀπαγγέλθων. — εὐφοί. Peile remarks upon this, that "Far the best explanation is that proposed by Matthæ, Gr. Gr. § 529. 3; to suppose an ellipsis, namely, of ὤς or ὅτι, and to connect εὐφοί, as an opt. in the oratio
obliqua, with ταῦτ’ ἀπάγγελον, which is thus made to include both a direct message, a bidding, ἥκειν ὅπως τάξιστα, and a report of what Clytemnestra would have the messenger represent her to have said, whilst yet — so true to nature is the conception of the present scene — she dare not say it otherwise than indirectly. We may translate, Carry back this word to my husband, — to be here with all speed, object as he is of his people’s love; and that when he is come he will find,’ &c. This is substantially correct; but there seems to be a deeper meaning still. Clytemnestra means to express what Agamemnon may be supposed to expect, and hopes (with scowling look and bitter tone) that he may find it so. The language betrays not so much a consciousness of guilt, as the Bishop of Litchfield (see Peile, p. 181, k.) imagines, as an inexorable resolve to carry her guilty and murderous purpose into effect. It is these touches of character which make the comparison between Clytemnestra and Lady Macbeth strikingly just. — οὐδέν, no seal, of any kind. — χαλκοῦ βαφὰς, the stainings of brass; the expression is proverbial for whatever is impossible, or most unlikely to happen. The precise meaning is uncertain. Schneider seems to understand, the staining the sword in blood. If he is correct, the passage means, I know no reproach, &c., any more than I know of dipping the sword in blood; I am as innocent of any wrong to him, as I am of murder. What lends probability to this explanation is the idea that it conveys a covert taunt to Agamemnon, who has slain his daughter; on which the thoughts of Clytemnestra are constantly turning. Klausen cites Welcker with approbation. “Recte hoc loco mentionem artis tunc temporis nuper inventae paucisque notae, qua color quidam aeri dabatur, videtur reperisse Welckerus, Addit. ad Tril. Æsch., p. 42, n. 6.” This seems to me far-
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fetched. It is almost ludicrous to imagine Clytemnestra saying, *I know no more of infidelity to him than I know how to color brass*, in the sense of Welcker, i. e. that being a new art of which she had just heard, but knew nothing. Fancy Lady Macbeth exclaiming,—

"Unsex me here;
And fill me, from the crown to the toe, top full
Of gun cotton!!"

574. *Τοραΐοιοι ἐμπερεῖσαι εὑτεποῖς, in a manner befitting exact interpreters.* Wellauer understands interpreters to be used for words, as exact interpreters of Clytemnestra's meaning; in words *clearly interpreting* her meaning. This, perhaps, is a little forced.

578, 579. *Ὀξ...χορου, I cannot speak fair falsehoods for friends to reap the fruit of a long space of time;* i. e. If I were to relate a fair story, but false, for the sake of gratifying friends, they must of necessity soon find it out. A hint is conveyed that, so far as concerns Menelaus, he has no very encouraging accounts to give.

580, 581. *Ὑς... τάδε.* The question in the first line implores, as it were, the herald to say that all is well; *How, indeed (pray tell me), canst thou chance to tell the truth propitious?* I hope there is some way in which the two may be combined; *but these (the true and favorable) when severed are not well hidden;* when the truth is disguised it is not easy to keep it so.

584. *ἀναχθῆς, having set sail.* The question is, *Did he leave you, having openly set sail from Troy, or did a storm, a common misfortune for all, snatch him from the army?* i. e. did you all set out together and get separated in a storm?

587. *πῆμα, calamity.* The herald means to say it was a storm that separated them.
588, 589. Πόλεμος... ἐκλήξεσθο; Peile renders this very strangely, *Hal* did you learn this from himself alive, or, he being dead, was it a rumor spread by other navigators? But how *could* the herald have learned it from Menelaus himself, when he had been blown away, nobody could tell whither? The true question is, *Did the other navigators believe him to be alive or dead?* literally, *Was a story rumored of him, alive or dead, by the other sailors?*

591. Πλήν... φώνη. *Except the sun that nurtures the earth's growth.* Shakspeare, Rape of Lucrece, says,—

"By heaven's fair sun, that breeds the fat earth's store."

595. χωρίς ἡ τιμὴ θεῶν, *the honor of the gods is apart,* i. e. from all ill-omened words. Or, as Scholefield and others translate *θεῶν, Deorum, sc. quibus bona, et quibus mala nunciare curae est,* i. e. the honor of these different deities is quite different, and the two should not be confounded. The former seems preferable. The herald arrests himself in his narrative by the reflection that this joyful day, consecrated to the honor of the gods, must not be darkened by messages of ill. Then he proceeds to describe under what circumstances it is befitting to chant "such a paean of the Erinnyes."

598–600. These are the particulars of the ἀπεννυτὰ πτηματ. — πόλιν µέν, *that to the city on the one hand;* πολλοῦς θεί, and on the other hand, *many from the dwellings,* contrasting private and public sorrows. — διπλῆ µάστιγι, *with two-fold lash,* a lash with two strands; i. e. the double calamity, both public and private.

602. Τοιοῦδε... σεσαγμένον, *With such calamities indeed overladen.*

605. εὐευτοί, *in well-being.* After *πόλιν,* the construction changes. The herald, too, notwithstanding his reluctance
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to mar the happiness of the day by any word of evil, cannot help relating, in most vivid and powerful language, the incidents of the terrible storm, which the questions of the chorus have brought once more to mind.
607. οὐχ ἀμήνιον Θεοῖς, sent not without wrath by the gods; which befell the Greeks in consequence of the anger of the gods.
609. τὰ πίστ᾽ εἴδεξάν, showed the pledges; showed that they had kept their faith by destroying the unhappy Argive host. Milton (Paradise Regained, IV.) has,—

"Water with fire
In ruin reconciled."

613-615. αἱ δὲ . . . στροβῶ, and they, gored with violence by the blast of the tempest and with the shower-beating storm, vanished from sight, by the whirling of an evil shepherd. Klausen remarks, "Improbus pastor dicitur ventus, ut qui huc illuc dissipat naves, quæ sibi ducendæ erant." A similar thought occurs in Longfellow's Wreck of the Hesperus:—

"She struck where the white and fleecy waves
Looked soft as carded wool,
But the cruel rocks, they gored her side
Like the horns of an angry bull."

617. ἄνθοον. By a bold figure, the sea is said to blossom with the corpses.
618. ἔμπνευσ. Genitive by a sort of attraction to Ἀχαϊῶν, instead of dative.
619. ἄκρηνυον αὐτός, undamaged in its hull.
623, 624. Αἰς . . . τῇ νῦν, So as neither in a roadstead (anchoring-place) to feel the violence of the wave, nor to dash against a rockbound coast. The general idea is, the ship was saved from the storm and brought to a safe an-
chorage, where it was neither exposed to the violence of the sea nor to the danger of running upon a rocky coast.

625. ἄθιγμα πόνιον. Like the common English expression, a watery grave.

627. ἐξουχολογεῖν. This word means properly to attend flocks or herds; to watch, take care of, &c. It is commonly understood here soothed. But we have similar expressions in English; as,

"My soul's a shepherd, too; a flock it feeds
Of thoughts, and words, and deeds."
Herbert's Christmas.

— νίον πάθος, fresh suffering.

628. ἀκακός αποδομένου, wretchedly brayed; literally, reduced to powder, or ashes; broken up and scattered.

631. ταῦτ' ἔχων, to be in this condition.

632. οὖν. Stephens, cited by Peile, says, "οὖν often expresses the state of mind which we are in during inquiry, whilst we are still searching after the truth, and our opinion is as yet undetermined."

636. οὖνω. This differs from μὴ πω, in expressing a confidence that Zeus does not desire the annihilation of the race; μὴ πω would only express it hypothetically.

This chorus (the second stasimon), consisting of four strophes and four antistrophes, describes the joy with which Helen's arrival was greeted, and the sorrow into which it was in the end converted. The same moral reflections, naturally springing out of these events, are uttered; and, finally, in a series of anapaests, the arrival of the king is hailed, not however without some dark and boding words.

639. ὀνόμαζεν. The object is Ἑλένα, and the questions turn upon the name of Helen.

640, 641. Μὴ... νεώτερ, Was it some one whom we see not (some god, remaining invisible), by foreknowledge of what
was fated, guiding the tongue in fortune (so as to hit the truth). The chorus uses this language, as if thinking that even the name of Helen portended the woes that were to spring from her career.

642. δοριγμηθηντω, spear-wedded; whose marriage is attended by, or produces, war.

644, 645. ἀβοτιμων προκυλεμιωτων, luxurious hangings.

648—651. ἴναγοι . . . αἵματεσσαν, And many shield-bearing hunters in their track pursued, they (Paris and Helen) having driven the vanished oar (the oar which left no trace upon the waters) to the leaf-growing banks of the Simois, for bloody strife. I prefer the reading πλαταν to the plural πλαταν, adopted by Blomfield and others.

653—655. προσοσνέα takes two accusatives, τιόντας and ἀτίμωσαν; μέλος is governed by τιόντας. Punishing in after time those who honored with acclaims the nuptial strain (the song with which Paris and Helen were received in Troy) for the dishonoring of the table and of Xenian Zeus.

656. ὕμναν, in apposition with νυφότιμον μέλος.

658—664. And the aged city of Priam unlearning the strain (the strain of triumph with which Paris was welcomed) wails out (που, somewhere, i. e. it is likely to be the case) a loud lament, calling Paris the disastrously-wedded first of all, yet having endured a woful time in the miserable blood of her citizens. ὄμη, about, in connection with, with regard to. I have rendered it here in, as expressing in this particular connection the meaning more exactly.

In the second strophe, the presence of Helen in Troy is aptly compared to the ravages of a lion, brought up from a whelp in a household, and then returning to the savage instincts of his nature.
666. ἀγιλακτόν, without milk, brought up by hand and attempted to be tamed.

669. ἐφιλόπαιδα, from ἐφιλόπαις, on friendly terms with the children; petted by them, as a house-dog would be.

670. Καὶ . . . ἐπίχαιτον, and rejoiced in by the old.

671. Πολέα δ᾽ ἐσν, and many a time and oft he was; the frequency expressed by πολέα is repeated and doubled as it were by ἐσκε, to express the constancy with which the incident occurred.

673. σαίνων . . . ἀνάγχας, fawning for the necessities of the body, for daily food.

675. Ἠθὸς . . . τοιχῶν, the character of his parents before him. Schneider has Ἠθὸς τὸ ποὺ τὸ τοιχῶν, a character according to that of his progenitors.

682. ἰεσεύς τις ἄτας, a priest of destruction; the lion who has been heedlessly allowed to grow up in the house.

683-687. Παγ’ ἁυτ’ δ’ . . . ἀυθὸς, And in the same way I might say there came to Troy a feeling of unruffled calm, and a luxurious ornament of wealth, soft dart of the eyes, soul-piercing flower of love, i. e. Helen came, bringing with her these delights and soft transports, which were soon to be transformed to desolation, captivity, and despair. A similar contrast is drawn by Gray, in the Bard:—

"Fair laughs the morn and soft the zephyr blows,
While proudly riding o’er the azure realm
In gallant trim the gilded vessel goes,
Youth on the prow and pleasure at the helm,
Regardless of the sweeping whirlwind’s sway,
That, hushed in grim repose, expects his evening prey."

688-692. Παρακλίνου’ . . . Ἐρυνύς. These lines describe the other side of the picture. There are several modes of punctuating and constructing the passage, but that adopted in the text seems to me the simplest and
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best; translate, But the bride-beclouded Erinnys, changing all this, made the ends of the marriage bitter, having rushed to the Priamidae (the Trojans) under the guidance of Xenian Zeus, seated for woe, mingling with them for woe. Peile understands all this to be referred to Helen, and translates ὡμόσκλανος ἔρωνίς, a woful bride! a Fury! This seems to me far-fetched, and inconsistent with πομῇ ἄδων ἔρων, under the guidance of Xenian Zeus. It is not Helen, but the avenging Fury for violated hospitality, that speeds to Troy under the leading of the hospitable god.

693—702. The sentiment in these lines is simply this; that there is an ancient saying which declares that great prosperity is followed in the order of nature by adversity; but the chorus thinks it is wickedness only which gives birth to calamity.

699, 700. μὲν and δὲ show the relation of αἰλιονα and αἰῶνα, more numerous indeed, but like.

702. θαλάπους. This epithet, describing one particular in the good fortunes of the just, connects itself easily with the language before applied to the consequences of crime, as the natural offspring.

703—708. θαλαπ...τοκεύσων. The general idea of this passage is, that insolence and overbearing injustice are sure to be followed by a progeny like themselves, by woe and crime. — ἡλει, is wont. — νεῶσοναυ, springing up anew. — τὸ κύριον, the appointed time. — νεῶφι, neuter pl. adverbially used — φῶν τὸν, wrath of light; i. e. wrathful, baleful light, like φῶς αἰνωλυμπίς, v. 360. — μιλαίνας μιλάθροισιν ἄις, of black calamity for houses.

709—714. The thought expressed here is, that justice honors the virtuous life, but looks with averted eyes away from guilty splendor. Δικα...δούμασιν. Klausen understands this to mean, Justice shines (referring to the baleful
light of Justice appearing in the punishment of the wicked) in houses changed to ashes (as in the case of Troy, now burnt to the ground). But the contrast seems to be expressed by μεν, with δὲ in v. 711, not δὲ in v. 710, which is only a connective, introducing the words which complete the first picture. Translate, then, *And justice shines, on the one hand (μεν), in ill-smoking houses (the "lowly sheds and smoky rafters" of Milton, or the "smoky cribs" of Shakespeare), and honors the virtuous life; but, leaving gilded splendors with filth of hands (splendors accompanied by wickedness) with averted eyes, she hath gone to pious things (she takes the side of goodness), not reverencing the power of wealth, falsely stamped by praise (the power of wealth, which, being unjust, is stamped with a counterfeit impression of goodness, by the flatteries of man). Peile gives it a little different turn, stigmatized by common report. But the poet is not speaking of what the thing in question — i. e. power which is guilty of injustice — is by common report, but of what it is in reality, and in the view of the higher powers. It is common report, or rather the applause of men, which gives the false stamp to wicked power, — νομιμὸν. The subject is δίκαιος.*

715 – 741. The chorus welcome the king.

719. καυσῶν χάριτος, the measure of praise, or compliment.

720. το δοξάω εἰρα, the seeming to be, or seeming, outside show.

725, 726. Καὶ . . . βιαζόμενοι, And they rejoice with them that rejoice, seeming like them, forcing their lack-laughter faces.

727. προβατογνωμόν, literally, a judge of sheep; an expression drawn from pastoral life, and used for a judge of men, upon the same principle as a king is called νομιμὸν λαόν, a shepherd of the people.
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731-738. τὸς μὲν corresponds with ὑπὸ δὲ, v. 737, and the two branches of the antithesis describe the different feelings with which the chorus regarded the expedition when it was first undertaken, and now, when it is successfully ended.—ἀπομονώσε. Klausen has ἀπόμονος, and Peile ἀπομονώσων; both rendering γεγομένος entered, or written down, as in a list; i. e. estimated, thought, &c. The chorus is speaking of accusations that had been brought against Agamemnon; he had been indicted, as it were, for want of judgment, in leading the expedition; but as the chorus now confesses, unjustly indicted. May not, then, γεγομένος be used here in its legal sense, ἀπομονώσως signifying unsuitably, improperly, ignorantly? — ἀν ἄχοις φανερῶς. Klausen renders "ex intima mente," from my inmost soul; Peile, from slight, or superficial, sentiment. Schneider agrees with the latter, which is the only explanation consistent with the negative οὐ, and the rest of the sentence. The chorus means to say that the former opinion is recanted, not from the surface of the mind, but deeply and sincerely.—ἐὑφων τις πόνος ε ἐν τελίσωσι, any suffering (or many a suffering) brings good-will to those who have well ended (what they had begun). That is, though we censured you at the beginning, your final triumph shows our censure to be groundless, and even the hardships endured bring only gratulations for your victories.

The arrival of Agamemnon introduces the third episode.

744, 745. δικαίων......Πριάμου, the rights which I have enforced upon the city of Priam, i. e. the vengeance which I have exacted.

745-749. δικας......πληρομένω. This whole passage is made up of the language of the Athenian courts.—οὐκ ἀπὸ γλώσσας, not from the tongue; not hearing causes argued by the advocates, but judging of their justice by the knowl-
edge they possess as divine beings. — ἐς αἴματηρὸν τεῖχος, into the bloody urn; the urn of condemnation, alluding to the two urns used in the courts for the dicasts to deposit their votes in. — οὐ διχοφόροις, not with double inclination, unanimously. The gods cast into the urn of conviction the fatal ruin of Troy as their unanimous vote; this thought is amplified in the next sentence. — εὐαντίῳ, the opposite, the urn of acquittal. — Ἑλπίς προσήκει, Hope approached. — κειρὸς should be constructed with πληρομενῷ, not filled by a hand, having not a single vote deposited therein. This differs a little from the construction usually given. It is evident, however, that the Hope here is the hope of the opposite party in the trial; the hope of Troy; and that when Hope approached the urn, no vote for Troy was there to be found.

751, 752. συνθερισκοῦσα . . . πνεῦς, and the ashes dying with them (the burning ashes becoming extinguished at the same time with the "storms") sends forth rich blasts of wealth; sends forth blasts which scatter in air the wealth of the captured city.

754, 755. ἔπειπερ . . . ἐποκαζάμεσθα, since we have sprung the snares of victorious vengeance. ἕπεικοτοι Klausen explains, "quarum vis infensa vim defensorum superavit."

757. ἵππον νεοσσὸς, the young of the horse, referring, of course, to the stratagem by which a band of Grecian warriors was introduced into the unsuspecting city.

762. Τὸ δ' ἐς τὸ σῶν φύλνυμα, as to that idea of yours.

764 - 767. συγγενὲς, born with; innate; natural. — ἰῶ . . . νόσον, to him who has got the disease. This passage has been illustrated by the following lines from Kyd's Cornelia, Act. I. :

"Hatred accompanies prosperity,
For one man grieveth at another's good;
And so much more we think our misery,
The more that fortune hath with others stood."
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769. τον θυραίον δύσην, the prosperity of another.

770 - 772. ευ γάρ .... ἐμοὶ, for I well know of persons seeming very well disposed to me, who are a mirror of friendly converse, an image of a shade.

776 - 778. τὰ δ' ὄλλα .... βουλευτόμεσθα. Butler, "in-telligo de ludis, sollemni more ob felicem reditum Diis instituendis, de quibus in concione (ἐν πανηγύρι) agendum erat." Klausen, Peile, and Wellauer, Having instituted a general debate, or contest of opinion, in full assembly; Kennedy, Having appointed public meetings, we will in full assembly consult. But ἀγών, especially when connected with πανηγύριος, means a contest, a game; and the latter word signifies a general assembly for festal purposes. The great assemblies at Olympia, for instance, were so called. This makes it probable that the words refer to the rejoicings to be instituted in thanksgiving to the gods for Agamemnon's safe return, immediately after which a deliberation is to be held upon the present condition of public affairs, and what should be done to remedy the disorders that may have crept into the state during the long absence of the king. Translate, then, And having appointed public games (or rejoicings), in the festal gathering of all the people, we will deliberate on public affairs.

780. "Ὅτα .... πανηγύριον, And to whatsoever there is also need of healing remedies.

784. ὅτι οἱ παράτα δεξιώσομαι, I will first raise my right hand to the gods; I will first pay my devotions to the gods of my household. Peile hastily concludes, that as δεξιοὺμαι takes the accusative, in the sense of to take by the right hand, it cannot take a dative, in the sense of to offer the right hand to another. It is plain, from the word itself, that it may mean either; and the difference between the two relations of thought requires a corresponding difference
of case. Peile’s explanation, on his hypothesis, is, *I will first greet myself with a sight of the gods, or I will first take my welcome at the hands of the gods.*

795. ξιτδόνας παλιγκότους, adverse reports.

796, 797. Καὶ... δόμοις. The first clause is elliptical. Translate, *And that one should come with a rumor, and another should bring another rumor of calamity worse than the first evil, announcing them to the house.*

801 – 805. The purport of this passage is to compare the rumored deaths of Agamemnon to the monster Geryon; but the language is obscure. Peile, agreeing mainly with Klausen, Bothe, Voss, and Blomfield, translates, “*Truly a second three-bodied Geryon (three-bodied Geryon the second) in ample measure above, not to mention that below him, might he have boasted of having received a triple cloak of earth; to wit, having died once in each form, i. e. three times for any other man once.*” Schütz conjectured τὸν κάτω for τὴν κάτω, a reading approved by Prof. Dunbar (see Classical Museum, No. XIV., p. 451), who refers it to Τηφύτων, for *I do not mean the one (Geryon) below.* This correction is inadmissible, because it is not only unauthorized, but is inconsistent with the antithesis evidently intended between the two cloaks, whatever they may be, designated by ἄνωθεν and κάτω. Schneider explains in substance thus,—*Three-bodied certainly, often above (in the upper world, or on the earth), — I say nothing of that beneath the earth,— he might have boasted of having received a triple covering, after he had once died in each form, i. e. he must have had, like a second Geryon, a triple body, and have boasted of having often received back this triple body alive, &c., &c.* All this seems hard and far-fetched. Whether any thing better can be suggested is doubtful. Perhaps the sense is nearly as Schneider has, very ob-
securely, given it; — He, another triple-bodied Geryon, might boast of having received above the earth many a triple cloak; — for I speak not of that below, — having died once in each form. By many a triple cloak above the earth (connecting χρωματιζεν with αυτών) may be intended, as Schneider intimates, the frequent return with the triple body to life; and by that below is conveyed a subtle allusion to the fatal cloak in which Agamemnon was to be entangled as in a net. Clytemnestra is speaking of the many rumors of Agamemnon's death, by which she had been disturbed. Now, to say that, if he had died as often as the rumors said, he must have been another triple-bodied Geryon, dying once with each form, would be merely to say that he must have died three times; which does not correspond at all with her exaggerating language. She means evidently to say, that he must have been a Geryon over and over again.

806–808. The high-wrought expressions which the poet places in the mouth of Clytemnestra are in strict accordance with her fierce, but most dissembling and simulating character. The many halters that had been loosened, sorely against her will, would have excited Agamemnon's suspicion, perhaps, at any other moment, that there was a drop too much.

809. ἐν τῶν, in consequence of these; or, according to Schneider, corresponding with πολύν, v. 793, in the second place.

813, 814. ἀμφίξετα... πρόφωρον, alleging discordant troubles, i. e. calamities that would befall Orestes in his father's absence, or in case of his death, from the discords that might grow up, which made it suitable that he should be placed under the guardianship of a powerful and kind protector.

816. βουλὴν καταφέρσειν. Two interpretations have been
given to these words; _should form a desperate scheme_, Blomfield, Schneider, and others; and, _to overthrow the senate_; i. e. the council of elders, who may be supposed to have been invested with the powers of government during the absence of the king. This is the view of Schütz, Butler, Wellauer, and Klausen. The objection to the former is, that it requires a forced meaning to be assigned to καταφορίπτων, i. e. _to form rashly_, or _to push on desperately_, whereas its usual signification is _to cast down_. The objection to the latter is, that it is an abrupt and unprepared introduction of the council of Τιθοντεσ, without the article την. May not the difficulty be removed by taking βουλήν in its usual sense of _counsel, deliberation_? Then καταφορίπτων βουλήν would be to do just what a mob is most likely to do, _to cast down counsel_; to reject authority and scorn deliberation.

821—826. She describes here her nightly sufferings. ὤψικοιτος ὄμμασιν, _late-closing eyes._ — λαμπτηρουχίας ἀτημελήτως, _unheeded watches of the night_; the burning of the lamps, unextinguished through the hours of the night; the λαμπτήρες being, as Peile truly remarks, "the night-lamps, which were ordinarily extinguished when the family retired to rest."— ἔγνειώμην, _I was continually aroused_; imperfect describing continued action. — τοῦ ἕνειδόντος χρόνου, _the time that passes in one's sleep._ Literally, _the time that sleeps with one._

827. ἀπενθύμω _sorri_. There is here an intentional ambiguity; either, _with uncomplaining mind_, or _with mind free from sorrow_. The accumulation of metaphors in the following lines is another instance of the poet's artful development of Clytemnestra's character. Their exquisite beauty heightens the effect of the demoniac malice which they conceal in adorning.
§34. *Tεριννων...* ἀπω, *It is sweet to have escaped from all that is grievous.*

§36. *τιλος, the task, or duty.*

§38. *Ει...* δικη, *That justice may lead him into an unexpected house.* An intentional ambiguity. To Agamemnon it meant, *That he might be led, as he deserved to be, but had not hoped, into his royal house;* in Clytemnestra's mind it meant, *That justice (i.e. the justice which shall bring vengeance upon his head) may lead him to a house not expected, i.e. the house of death, the house of Hades.*

There is the same kind of covert allusion to Agamemnon's murder in the next two lines.

§47, §48. Agamemnon does not, after all, receive her long professions of love, honor, &c., with much graciousness; though he seems to think that after such an absence a pretty lengthy speech was to be expected.

§48, §49. *ἄλλ...* γιγας, *but to praise reasonably,—this honor ought to come from others.* The construction breaks; the idea is, that such praise, to be proper, ought to come, not from one's own family, but from others.

§52. *Χαμαιπτές...* ἐμοι. A bold metaphor; literally, *Mouth an earth-creeping clamor;* do not welcome me with such expressions of servility. They beseem a barbarian, but not a Grecian.

§55, §56. *Ἐν...* φόβον, *But for a mere mortal to walk on variegated splendors (rich and beautiful carpets), to indeed is by no means free from fear.* The seeming arrogance of such an act he fears will bring upon him the displeasure of the gods.

In illustration of this passage, the following lines from Peele's drama of Edward I. have been cited:

"I tell thee that the ground is all too base
For Eleanour to honor with her steps;"
Whose footsteps, when she progressed in the street
Of Acon, and the fair Jerusalem,
Was naught but costly arras-points,
Fair island tapestry, and azured silk."

858—861. ἧμαὶς . . . ὕλη, Without foot-towels (this word, ποδοφύζουσα, is applied, with a touch of irony, to the purple carpets, on which Clytemnestra will have him walk) and these gauds, fame speaks aloud; and not to think unwisely is God's greatest gift; we should deem happy him who has ended life in fair well-being. This moralizing vein is very characteristic of the Greek mind. Similar sentiments often occur in writers of every class.

862. Εἰ . . . ἐγώ, And if I thus may do in all things, I should be well-cheered. Peile understands it, If I am always likely to fare thus (i. e. as I fare now), I am content. But Agamemnon does not wish to fare as he is faring now. He dreads it. His thoughts are upon that moderate state of mind which is the best gift of God; and he means to say, either that if he can always fare so (i. e. may always have that moderation which he has described), or may always do so (i. e. may always act in accordance with that moderation), he shall be of good cheer.

863. μὴ παρὰ γρωμῷν ἐμοί, not against my purpose.

864. ἤγομην . . . ἐμεί, Be assured that I will not enfeeble my purpose.

865. ἰλεῖος . . . τίδε; There is irony in the tone of this question. It conveys a taunt of cowardice. Did you through fear vow to the gods that you would do these things? Peile, however, agreeing with Blomfield and Scholefield, omits the interrogation, and intimates the lurking sneer by translating, You have made a vow to the gods, in a moment of terror it may be, to do this thus.

866. τίλος, resolve, or determination.
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870. ye μεντοι, yet indeed. "This and the following lines," says Peile, "afford a good specimen of that sprightly repartee, which here and there enlivens the stately march of Grecian tragedy."

872. Ουτοι γυναικως ισων, It is by no means a woman's part.

873. και το νικασθαι, even to be conquered. The infinitive used as a substantive and the subject of πρεπει.

874. νικην τηνδε refers to το νικασθαι, Is this the kind of victory in strife you like?

877. προδουλουν ευβαιν. "The servile instep of my foot; i.e. the things into which my foot steps, and which as shoes perform a servile office." Peile.

879. Μη... φθόνος, Lest some envy of the eye of the gods strike me from afar. By envy of the eye is meant displeasure caused by the sight of arrogance or presumption. Agamemnon dreads lest his walking on rich purple carpets may be so regarded by the watchful eye of the powers above.

880. σωματωφθοτειν ποσιν, to be over-delicate with my feet.

882. Τοιτων μεν ουιω, Enough indeed of this,—την ζενην refers to Cassandra.

888. Επει... ταδε, And since I am compelled to hear these things from you.

892. παγκαινιστον, ever to be had anew; the supplies of which never fail.

893, 894. Οικος... εχει, And the house, O king, is in a condition to have enough of these, under favor of the gods. There is some question of construction here; τωνδε may easily be explained as the partitive genitive.

895-897. Πολλον... μηχανωμενη, I would have vowed the trampling of many carpets, devising the wages for
AGAMEMNON.

bringing of your life (you alive), had it been proposed to the house, in oracles; i. e. had the oracles so replied to my inquiries, I should have offered many rich and precious cloths, were that the condition of your safe return.

899. Ξυάν.... ρυός, Spreading over a shadow as a protec-
tion against the Sirian dog, the dog-star.

900–906. And you, having returned to your domestic hearth,—by having come you signify, on the one hand, heat in winter; and again, when Zeus is preparing wine from the bitter, unripe grape, then now there is coolness in the house, the lord and master moving about it; Zeus, Zeus, fulfilling Zeus, fulfil my prayers; and mayst thou care for these things which thou art about to fulfil. This is another example of the dissembling exaggerations of Clytemnestra. As long as he remains, there is foliage to guard the house against the heats of the dog-star. His return is likened to warmth in winter, and refreshing coolness in summer.—Ἀνή τελείος is the husband, or master of the household. The same epithet applied to Zeus has a double meaning, which Clytemnestra avails herself of. "Agamemnon," says Peile, "is to understand by this Patron of Marriage, while Clytemnestra means accomplishing, in connection with τὰς ίμας εἰχεῖς τελείη."

This chorus is the third stasimon. It consists of two strophes and two antistrophes. The chorus gives utterance to forebodings of evil which it cannot banish. The fairest-seeming fortune often strikes, in the voyage of life, upon an unseen rock. Famine may be removed by the abundant harvests from the "annual furrows"; but who can restore the life of a man when once his blood has been shed. The chorus darkly broods over the fearful coming of a bloody retribution; but the power of fate restrains the full an-
nouncement of these presages of evil.
NOTES.

908. ἄγιμα προστατήσων, haunting phantom.

910. Μανιπολ forgot. And an unbidden, unhired strain forewarns. Analogous to the language of Shakspeare, Romeo and Juliet, Act III., Sc. 5: —

"O God! I have an ill-divining soul";

and Blair's lines to William Law: —

"Unbidden numbers flow,
Spite of myself, my sorrows vocal grow."

911-914. Oid.... Θόνων; The question continues: Nor does confident courage sit upon the dear throne of my heart, to reject them like undistinguishable dreams? Compare Shakspeare, Romeo and Juliet, Act V., Sc. 1: —

"My bosom's lord sits lightly on his throne."

915-917. Χρόνως.... στιγμί. It is not easy to construct this sentence in a satisfactory manner. Taking it in connection with the first part of the antistrophe, however, the chorus seems to be reflecting upon the length of time since the expedition was undertaken; then it is an eyewitness of Agamemnon's safe return; and yet an overmastering fear takes possession of it. Klausen constructs χρόνως with παρήθησαν, translating, Postquam tempus jam, quo redditum auxilio in arena tenebatur navis, praterierat, quum sub Trojam profectus est navigans exercitus. But this is obscure, and fails to present a consistent idea to the mind. Schneider, with a different reading (ξυνεμβόλωις, instead of ξυ-νεμβολίς, and πάρηθαν, = παρέθησαν, instead of παρήθησαν), renders, It is a long while since the embarking host, when it started for Troy, with the cables (i.e. taking in the cables) pushed on the sandy ships (i.e. the ships that had been drawn up on the sand-beach). That is, it is a long while since the Grecian army went on board their fleet and made
sail for Troy; implying, that even then the same forebodings haunted the mind of the chorus as haunt it now.

This explanation is probably near the true one. But with the reading of the text we must translate,—A time (a long time) has passed, since the naval host spent their youth, with the imbeddings of the cables in the sandy shore (ἀκώτας, doubtful, but perhaps = ἀκτής) after they had hastened to the plain of Troy (had issued forth, making for the place under Troy).

920. ἄνευ λύρας, without the lyre.

924—926. σπλάγχνα has κίας in apposition with it. The inwards, put, by a well-known usage of the Greek, for the soul, or the thoughts. Translate, And my soul is not deluded (groping idly), — my heart tossed about by currents leading to some fulfilment, upon thoughts fixed on justice.— ἐνδικος means literally, in justice, or accordant with justice. ἐνδικοι φόνες therefore is, states of mind founded on or growing out of justice.—δίναι τελειώφοροι are currents or agitations of the soul, pointing to some catastrophe. The idea of the whole is, I have in my heart an unerring presage of some awful deed, which agitates me with fears and thoughts of vengeance.

927, 928. ἀνε' τιμᾶς καὶ ἀπίδος, though the reading is uncertain, must mean, contrary to my expectation.—ψυθη πέσειν, may fall out falsehoods.—ἐς τὸ μῆ τελειώφορον, coming to a non-fulfilment.

929. ὑγιεῖας, health; used for prosperity in general; as νόσος in the next line is for adversity.

935—940. Καὶ . . . σκάφως. The allusion is to the saving of a ship which has struck upon a rock, by throwing overboard a part of the lading.—τὸ μὲν, a part.—πρὸ χρημάτων κτησίων, for the acquired wealth; the wealth which the ship has gained, for instance, on her voyage.—σφενδό-
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νας ἄνενενέρον, by throwing overboard just enough; o φενδόνη, a sling, means, metaphorically, the act of slinging or throwing away, as well as the thing thrown away. — δόμος. There is some confusion between the literal and the figurative expressions, — the sign and the thing signified, — the house, and the ship which stands for the house. The proper grammatical subject of ἐπόνισε is δόμος, and yet the language refers again to the ship on board which the fortunes of the house are embarked, — nor sunk its hull.

944 – 949. Τὸ . . . ἐπαυιδών; But the mortal blood of a man, which has once fallen before on the ground, who can by incantation again recall? — Οὐδὲ . . . ἐπαυνία, Nor with delay did Zeus stop him who knew aright to raise the dead. The allusion is to the legend of Ἀσκληπιος, who was killed by the thunderbolt of Zeus for restoring Hippolytus to life. The genitive φιλίμενεν is constructed with ὕφισθοδόσαν, by attraction, instead of being the accusative object of ἀναγενεῖν.

950 – 954. There is much obscurity in these lines, arising from the peculiar use of Ἔμοῖοι, twice in different or modified senses. Klausen explains it, "Nisi fines a diis prae- scripti ne cohibuissent, ne fines meos ultra proferrem, sane hac palam professus esser... . . . . . . μοῖοι, sors cuique assignata. Hanc distribuunt dii certis finibus circumscriptam, quos ultra proferre nemini licet. Quibus quum ratio reddatur, cur nihil de his curis regi dixerit chorus, non potest hac sors certis circumscripta finibus ad quemquam referri, nisi ad chorum. Hie e finibus egressus esset, quos ei assignaverunt superi, si hac professus esset." Peile thinks "that there is an opposition intended between that τεταγμένη Ἔμοῖοι, fixed Fate or Destiny, to which the Father of gods and men himself was thought to be subject, and the same μοῖοι, as in a more limited sense administered by the gods. . . . . Translate, therefore, But if unalterable Fate had
not restrained fate in the hands of the gods, i. e. the power of the gods, that it should lend no assistance, and understand the allusion to be to the very remarkable silence of the oracles, of Calchas, &c., &c., respecting the fate of Agamemnon on his return home; in consequence of which the chorus is discouraged from giving vent to, or in any way acting upon, their suspicions."

Butler, cited by Peile, suggests the following: — "Μοῖην τεταγμένα de fato quidem ipso, μοῖςαν de futuro eventu divinitus constituto, intelligo; ut sit sensus, Νisi vero fatum prohibiisset me de futuro rerum eventu divinitus constituto plura proferre vel præscrire."

I should translate it literally, Did not fixed Fate hinder me from receiving fate more from the gods, my heart, anticipating my tongue, would be pouring out these things; i. e. did not the established order of things hinder me, a common man, from knowing any further than mere conjecture or suspicion goes, the hidden purposes of the gods, I should, &c., — if I could win from the gods some further knowledge of what my heart forebodes, indeed, but cannot predict for certain, &c.

Since writing the above note, I find this view of the meaning of the passage confirmed substantially by Hermann. He says that the sense of it, in brief, is, Since one cannot know what is appointed by the gods, I dare not speak out expressly my suspicion, that Clytemnestra is preparing to murder Agamemnon. See Blümner über die Idee des Schicksals, pp. 37, 38, n. 6.

955. βοιμε, subject προειδο. The dialogue that follows is the fourth episode.

965. πρακτείνα τιήναι, like our English idiom, endured being sold.

966, 967. Ἐι...κύσ, If then the necessity of this for-
tune (slavery) inclined (as in a scale, i.e. befell one), great is the blessing of masters wealthy of old; i.e. it is a great blessing to fall into the hands of masters of ancient and powerful lineage. These words, and the following lines, express a truth which is proved by the universal experience of man, and has passed into proverbs in many languages.

969. παρὰ στάτην, beyond just measure.

970. οὐάπτερ νομίζεται, such things (i.e. by way of welcome), or treatment, as is customary.

976. Ἐνω ..., λόγῳ, Speaking within her comprehension, I persuade her by my speech; i.e. she knows well enough what I mean. We suppose Clytemnestra to use a menacing tone in uttering these words. Klausen refers Ενω φιλεῖν to the speaker, and translates quum prudens dicam.

979. ἡθάλη τῆλε, here at the door; τῆνδε, the demonstrative, is idiomatically used for the adverb here. The accusatives agree with τι to understood, referring to Clytemnestra.

980-982. Translate, For already now the victims of the central hearth (the victims to be offered on the family altar) are standing for slaughter of the fire (ready to be slain and then burned), as by or for those who never hoped that they should have this joy.

988. κακων ..., φιλεῖν, listens to evil thoughts.

991. Πων ..., μένος, Before she foams her rage away in blood. The expression alludes, of course, to curbing the spirit of an unruly horse, by using a sharp bit, which wounds his mouth, and mingles blood with the froth. There is also a covert threat of violence to Cassandra herself.

995. καίνον ζυγόν, bear the new yoke.

The lyrical dialogue that now ensues has some passages of terrible effect. The reader must remember that Cassandra, though gifted with the power of prophecy, is de-
prived of the power to make others understand and believe her. As she approaches the entrance to Agamemnon's palace, she is not only conscious that her master's death is plotted there, and that her own blood is to be shed, but she sees in the mind's eye all the past crimes which have been perpetrated within its fearful walls; the domestic murders, hangings, children whose flesh was devoured by their father, that "Thyestean banquet" which made the sun, at the horror of the sight, turn back his course. Then she describes, in language incomprehensible to the chorus, the murder of Agamemnon, entangled in the fatal robe by his wife; her own death, sadder than the fate of the plaintive nightingale, finishes this lyric wail of mystery and woe.

999. ὅστε... τυχεῖν. "Nempe Apollinem jucundis tantum rebus interesse, nec aliis quam lætis carminibus celebrari, a luctu autem et lamentatione abhorrere credebant." Schütz.

1003. θύσιν... παφαιτεῖν, Not belonging at all to attending upon lamentations; having nothing to do with wails and dirges.

1008. Μενε... ἐνεῖ, The divine (the prophetic inspiration) remains in the mind, though enslaved.

1015 - 1017. μισήταιν refers to οἰκίαν. In the remainder of the sentence the crimes of the house are wildly enumerated. According to the reading adopted in the text, ἔστι must be supplied, the substantives being all in the nominative case. Translate, Many kindred-murdering woes are witness to it (to the house being abhorred of the gods), suicides (hangings), a slaughter-house of man, and a dripping floor (i. e. soaked with blood).

1019. ματέρει... γόρον, and she searches for those whose murder she shall discover; the chorus alludes to the murders in the past history of the house, with which they are all familiar.
NOTES.

1025. \( \text{τι...μηδεις...} \). Cassandra, by her divinely given power, sees the murderous scheme of Clytemnestra.

1029. \( \text{αλχα...αποστατει...} \) and help stands afar off. The Scholiast refers this to Orestes; Klausen thinks the poet adheres to the Homeric form of the legend, according to which Orestes was a child when Agamemnon was slain, and that help was not therefore to be expected from him; that Menelaus was in the poet’s mind. But there is no need of supposing any person to be specially referred to. Agamemnon was beyond the reach of any help, being alone, entangled in the folds of the garment, and at the mercy of his inexorable wife.

1030, 1031. \( \text{τουτων, these...} \) of which Cassandra now speaks.—\( \text{ιεχενα, those...} \) the former events of which she had just before been speaking.

1036. \( \text{Προτεινα...δογομενα...} \) Hand after hand extends, reaching forth; blow after blow is struck.

1037, 1038. \( \text{υσω...αμηχανω...} \), for now I am perplexed by divinations, obscured by riddles. The singular penalty whereby Cassandra was deprived of the power of making others understand her vaticinations must be kept in mind through the whole of this scene.

1042, 1043. \( \text{στασις...καινομουν...} \). Klausen understands by \( \text{στασις} \) the discord of the Atreidæ, “quam tam savam esse judicat, ut finem non sit adeptura, nisi toto genere deleto: id quod expectari potest ab ira populi, qui non amplius piaculum terræ Lariumque iterumque iterumque per caedes domesticas contractum permissurus, solito more, tumultu moto, lapidatione omnes necaturus sit.” Peile, however, translates, \text{But let the sisterhood (of Furies), unsated with the family (of Atreus), shout over the sacrifice (of Clytemnestra) by stoning.} This interpretation of \( \text{στασις} \) is supported by Butler. Schneider renders it, \text{Let the insatiable}
hand (of the Erinnyes) howl a woe to the race (of the Atreidæ) upon the sacrifice of stoning (upon Clytemnestra, who deserves to be stoned to death). Kennedy translates:—

"Let now the brood, unsated of such horrors
By nature, their infuriate cries
Yell forth, the sacrifice
Beholding, which to avenge the pavement-missile flies."

Schneider’s explanation seems to me the best.

1046 – 1048. Ἐπὶ . . . ἀγανίς, And back to the heart hath run the saffron-tinted drop, which, falling at the fatal moment, finishes with the rays of setting life. The reading and the meaning are equally uncertain here. It is evident that the chorus is filled with a vague and mysterious horror, by the to them unintelligible exclamations of Cassandra. The terror drives the current of the blood back to the heart. So far all is clear enough. The rest, according to the reading adopted in the text, is a description of the ebbing of the blood from a fatal wound, gushing out until the light of life has departed; meaning, perhaps, that the blood rushes, in this mortal affright, back to the heart, as it rushes from a mortal wound; or perhaps there is here, too, a secret allusion intended by the poet to the murder of Agamemnon. The blood of the speaker is flowing back to his heart, while the mortal blood of the victim is ebbing out as his life passes away.

1054. δολοφόνον λέγητος, the bath of treacherous assassination.

1056. τῷ = τινί.

1062. ἐπιγένεα, pouring besides my sorrow into the cup; i. e. in addition to that of Agamemnon.

1063, 1064. Ποι . . . ἕκασανομένην. These words are addressed to Agamemnon, whom in imagination she holds: To what end hast thou led me wretched hither? — none, indeed, except to die with thee.
NOTES.

1066. νόμος ἄνομος. These verbal contradictions are frequent in Greek poetry, especially in Æschylus; an unmelodious melody, a strain of horrid impart.

1068, 1069. ἰμφειαλῆ κακοῖς...βίον, life encompassed with ills.

1074–1078. μεταίων, idle, i. e. insane, the chorus not understanding her wild lament. — δυσφάτω κλαγγά μελοτυπεῖς, you strike a melody with ill-spoken cry. — ὀφθαῖος ἐν νόμοις, in high strains, referring to the loud and violent tones in which Cassandra spoke. — Πόθεν...κακοφόνημονας; literally, Whence hast thou the evil-worded boundaries of the prophetical path? i. e. Whence hast thou learned these ill-boding, prophetical strains?

1079. ὠλεθροι φίλων, destructive of friends. Matth., Gr. Gr. 344, explains the genitive with "adjectives which have an active sense, and are mostly derived from active verbs, or correspond to them. In the case of these, their relation to an object, which with the verbs would be in the accusative, is expressed by the genitive."

1081. ἄνωτόμων = ἡξόμην.

1085. Νεογνός...μάθοι. A sort of proverbial expression, Even a new-born child might understand; like the Homeric ὄχθεν δὲ τε νῆπιον ἔγνω.  

1086. ὑπαί is used here in an adverbial sense; under, i. e. deep in the heart. Schneider constructs it with the dative.

1087. ὑπεμίνας, gen. absolute with οὐ understood.

1088. ὑπαίμαι' ἐμοὶ κλέων, Heart-breaking sorrows for me to hear; infinitive, constructed with a substantive.

1090, 1091. ἦκ...ποιοῦμον, Alas! sacrifices of my father before the towers (or, for the towers, i. e. for the safety of the city), slaughtering many pasturing cattle. The sacrifices offered before the city walls, or to procure
the favor of the gods; the word πρόπυργυοι designating either the place or the object of the sacrifices. For the construction of βαλω, see note on v. 1079.

1091, 1092. ἄξος...παθεῖν, but they (the sacrifices) afforded no help so that the city should not suffer the fate it now has; the last clause is in a sort of apposition with ἄξος.

1093. Ἠγὼ...βαλῶ. Schneider understands, But I, warm-feeling (i. e. taking a warm interest in the destiny of my country), shall soon fall upon the ground (die); βαλῶ being used intransitively. Blomfield renders θεομόνους, inflamed in mind, i. e. with the prophetic inspiration, and supplies ἐμαυτὴν after βαλῶ, cast myself upon the ground. Butler supplies τάδε with βαλῶ, I will cast these (these badges of the prophetic office, which by and by she throws away) upon the ground. I think it better to give βαλῶ a passive sense, But I with heated mind (mind excited by the prophetic visions and intuitions) shall soon be cast upon the ground.

1096. ὑπεθαλεῖς ἐμπιτήνων, falling over heavily upon thee. Adjective used adverbially.

1101 - 1104. Λαμπρὸς...μεῖζον. This sentence is not easy to explain. The general idea is obvious. The dark forewarnings, not understood by the chorus, will soon come to light. The death of Agamemnon will make all clear as the day. A greater calamity than my own will soon pour, like a wave, upon us. The poet represents the foreboding (χορηγικός) as a sea-wave, which during the night is dark, but when the sun rises (the rising of the sun is the sudden blaze of light which the assassination on the eve of taking place in the house will shed upon the χορηγικός) the wave sweeps up into the light, the sunbeam striking upon its crest. Translate, then, literally, And it seems
about to approach, like a blast (πρόκοπος), brightened to the
rising of the sun, so as to dash against the rays much
more than this calamity; i. e. the predicted calamity,
which you fail now to comprehend, will soon, wave-like,
rise from the darkness of night into the light of the rising
sun, so that you shall see it more plainly than you behold
my present calamity. Schneider has κλύων, an old reading
for κλέων, and explains the whole, "The thing predicted
will become clear and intelligible to you, and indeed clear-
er and plainer than the rising sun, by the hearing and not
by the sight; as one can hear the waving and roaring sea,
even when he does not see it. This refers to the place
where the chorus hears the cry of the wounded Agamem-
non, and receives from Clytemnestra the description of the
murder, without having been personally witness to it.”
This, however, is a forced interpretation.

1107. χορός, i. e. the chorus of Furies.
1110. κομος, a revelling band.
1113. προτάραχον ἄτην, primeval woe; the original sin
which had introduced all the woes of the race.
1114. Εὐνας . . . δαμανεῖς, The brother's bed, hostile to
him who trampled it. The allusion is to the legend ac-
cording to which Thyestes corrupted Αέροπε, the wife of
Atreus his brother, who avenged himself by slaying the
children of Thyestes, and placing them as food before their
father. It is briefly expressed, says Schneider, for mar-
riage-breach and the revenge therefor by the children's
murder.

1117, 1118. Ἐκαρνόρφησον . . . δόμων, Testify with an
oath that I know the crimes of these halls, ancient in story;
i. e. the story of the ancient crimes of this house; unless,
with Klausen, we refer λόγος to Cassandra's words, by my
speech, i. e. as appears from what I have said.
1122. ὃσπερ εἰ παρεστάτως, as if you were native here.
1123. τῷ ὀστῷ.... τέλει, this function; this office.
1126. Ἀδριάνεια.... πλέον, Yes, for each one, when prosperous, is more delicate; in allusion to what she has just said about her former hesitation to speak of this affair.
1127. παλαιοτέρα, a suitor.
1131. εὐδέοπικοι, I was wont to predict.
1132. Ἡώς δῆτ'.... κότῳ; δῆτα expresses surprise on the part of the speaker,—How in the world were you unharmed by the Loxian’s wrath?
1133. ὃς τάδ' ἡμιπλικον, since (because) I had been guilty of this offence; i. e. the offence of deceiving Apollo.
1136. ὑν', within me.
1137. φροιμίως ἐφημίως. With regard to ἐφημίως, Klau- sen says:—"Vox ab omnibus interpretibus rejecta, dubia sane auctoritate fulta, tamen fortasse non spernenda, siquidem in ea inesse potest sensus mandandi et suscitandi; mandant enim imagines illæ cantum Cassandrae. Tum eadem est vocis radix, quae vocabuli ἐφημοσύνη, Soph. Phil. 1134, Pind. Pyth. VI. 20, quod designat mandatum; ipsaque vox ἐφημίως altera forma vocabuli ἐφήμων, a quo derivatum esse patet ἐφημοσύνην. Alioque probarem ἐφύμιως accinens."
1139. Νέους. The children of Thyestes, whom she holds in imagination, like the forms of dreams.
1140. ὡσπερίτο πιὸς τῶν φίλων. Schneider connects these with πληθοντες in the following line, as if their hands were filled by their friends. He observes,—"We must suppose that, besides the forms of the children, Cassandra holds that of Thyestes, so that the sense is, the children appear to me, who as shades have received into their hands from some one, who seems to be a friend, nay, their father, pieces of flesh of which he himself had eaten," &c. But
the explanation adopted by Klausen and Peile is better. "Quum  ὡσπερ ἵναι significat alteri idem quod alteri accidisse, ab altero idem quod ab altero factum, abitit hae dicctio in significationem ejus, quod alterum decet; Soph. ÆEd. Tyr. 264, ἄνθι ἂν ἐγὼ τάδ' ὡσπερ τούμου παρθός ὑπερμαχύμαι, quemadmodum patrem defendere decet. Itaque hoc nostro loco, liberii casi, ut a cognatis cædi decet, acerbissima ironia; quoniam hæc maxime nefaria est cædes."

1141. οἰκείας βορᾶς, food of their own, i. e. flesh; their own flesh, which had been used as food.

1145. Ἀδαμ' ἄναλκων, referring to Ἐγισθύνθ. 

1148. ἀπαφός = ἐπαφός. 

1153. δυσφιλες δάκος, odious monster.

1156, 1157. ὀφνουδον....πνέουσα, breathing an inexorable curse upon those connected with her.

1157, 1158. ὃς δ' .... τροπῇ. This is generally referred to Clytemnestra's shout of triumph for the murder of Agamemnon; but the connection makes it better to understand it as said of the simulated joy and triumph with which she had received Agamemnon on his return.

1164, 1165. καὶ .... ἐξηκασμένη. The chorus understands the allusions to the Thyestean banquet, and knowing what Cassandra has said upon this point to be true, listens with terror to the incomprehensible forewarnings of evil. The language of Cassandra accumulates image upon image of horror, and fills the mind of the chorus with ill-defined dread of things, which it has not in the least conjectured (οὐδὲν ἐξηκασμένη). Unless we refer all this to the story of Thyestes, and translate, Terror holds me as I hear truly things in no respect exampled; i. e. Terror seizes me as I hear you describing truly the unexampled deeds that have been perpetrated in this house.
1166. *Tu δ' ἀλλ', but the rest; what Cassandra has said of the horror yet to come.

1168. *Εὐφημον... στόμα. *Εὐφημον indicates the effect of κοιμησον = ὥστε ἐὐφημον γενέσθαι.

1169. ἀλλ'... λόγῳ, But Παῦν (Apollo the Healer) does not stand by this word; i.e. the word she has spoken concerning Agamemnon's death will come to pass, and there is no protecting god to save his life.

1170. παρέσται. The subject being either λόγος, or the event announced by the word.

1173. Ἡ... ἐμῶν, Indeed, thou didst greatly mistake the curse of my predictions; i.e. The question you ask, by what MAN, shows that you failed to see aright the drift of my predictions. The common reading is ἄφ' ἄν instead of ἄφ' ἀν, which makes but little difference in the sense. The correction of Canter makes the sense a little clearer.

1174. Τοῦ... μηχανήν. "Translate, I ask because I perceive no provision of one that shall execute it; i.e. I see not by what human means it is to be accomplished." Peile.

1176. Καὶ... ὄμος, So, too, the Pythian oracles (i.e. So the Pythian oracles are in good Greek), yet they are hard to understand; referring to the frequent ambiguity of the oracular responses.

1182. καμοῦ... κότῳ, and she will place my wages in her wrath; will pour into the cup of her wrath my murder too.

1183, 1184. Ἐπείξεται... φόνον, She exults, while sharpening the sword for her husband, to repay death for my bringing hither.

1185, 1186. τίδε... στέφη; these things (badges of her priestess character); both sceptres and divining wreaths about the neck.
1187. Σὲ μὲν, Thee, indeed, i. e. the sceptre, which she proceeds to break.

1188. "It' ἐς θησοφον. Addressed to the other badges, which she tears off and casts away.

1189. Ἀλην ... πλούτης. Ēγιάν, wretchedness, is put for the person, wretch. Translate, Endow some other wretch instead of me.

1190, 1193. μεῖα φίλον, ὑπ' ἕθεφον, among friends, by enemies, i. e. derided (her predictions ridiculed) among her friends, and scoffed at by her enemies. Wellauer translates vv. 1191–1193, Qui vidit me hoc ornatu irrisum inepte ab amicis, qui haud ambiguc inimici erant. But Peile, adopting μία instead of μεῖα, translates, Greatly laughed at by my friends, by foes, without a dissentient voice,—all in vain! or O vanity!

1196. Καὶ ... ἐμέ. And now a prophet (Apollo) having undone me a prophetess.

1199. Θεομόο ... προσθύάμαι, I being smitten in hot, bloody sacrifice.

1201–1206. ἦςε, there will come. These lines refer to Orestes's return, and the vengeance he is to inflict upon the murderer for the assassination of his father.—Θυγαθων, to finish; literally, to put a top or parapet upon.—ὑπίωσμα is subject of the infinitive ἦςε, that the prostration of his fallen father shall bring him.

1207–1210. Τὶ δὲντὶ ... κανεῖς; Why sure should I, sojourner as I am, lament, since first I have seen the city of Ilium faring as it has fared, and they who were holding the city, are ending thus in the judgment of the gods? There is some difficulty with νάνοικος, which, says Klausen, "Nihil est nisi παῖς οἰκους, per aedes, in aedibus. Versatur enim in exteriore aula, quæ modo ædium pars dici potest."
1214, 1215. αἱμάτων ... ἀποστύχουσιν, the streams of blood flowing out and bringing an easy death.

1217–1219. εἰ ... πατεῖς; but if thou truly knowest thine own fate, how, like a victim driven by the gods, dost thou tread daringly towards the altar? "Θεόλαθυς ὑπὸν dixit, quæ se ultrò offert ad immolandum, quales memorant historici plus semel." Stanley. "Victimas igitur, ut voluntarium sui oblationem significarent, non contento sed laxo fune ad aras ducabant. Cf. Juv., Sat. XII. 5." Butler, cited by Peile.

1220. οὐκ ... πλεύων, There is no more escape by time, i. e. by delay; πλεύων agreeing with ἄλυσις. Klausen reads πλεύω, and supplies ἔτοι, There is no advantage in delay, making a clause additional to the first part of the line.

1221. 'Ο δ' υστατος ... προσθευστι. Klausen remarks, "Est lusus aliquis in hac sententia: quum alioquin is, qui ultimus adest, minimo colatur honore, in temporis ratione hoc prorsus contrarie se habet." Schneider says, "'Ο δ' υστατος τοῦ χρόνου, for δ' υστατος χρόνος," i. e. the longest (latest) delay is best. But Peile, No! but he that goes last has the advantage in respect of the delay. Matth. Gr. Gr. § 338. The language will admit of either construction; but that of Schneider seems more suited to the connection.

1225. Οὔδείς ... εἰδαμίων, But no one of the prosperous hears these things (has such things said of him about dying).

1227. Τί ... φόβος; Cassandra, turning from the chorus to enter the palace where she knows she is to meet her death, hesitates a moment at the threshold, as if struck with some sudden horror, and unwilling to proceed. The chorus, noticing this, and not even yet fully comprehending the purport of her language, asks what terror turns her back.
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1229. ἐπισκέψεως. The verb ἐπισκέπτομαι is formed from ἐπίσκεπτο.—σι... σοῦ ὑπὸς, unless it be some horror of the mind.

1230–1233. The chorus perceives the fragrance of sacrifices which have been offered in the house; but Cassandra is struck with horror by the scent of murder which the house breathes upon her.—Καὶ πῶς; I prefer this punctuation to that of Klausen and others, who place the interrogation at the end of the line. Translate, And how? this scent comes from sacrifices at the domestic altar; sacrifices which all can perceive, and which the chorus supposes Cassandra to mistake for the scent of blood.

1237. Οὐροὶ... φῶσο, I am not screaming with terror, like a bird in a thicket.—θάµων, acc., is constructed with a verb of motion understood; a bird making for a thicket; unless we understand, with Schneider, as a bird dreads a bush (in which snares are set).

1238–1241. ὃς θαυμώνη, as for one dead.—"Οὐροὶ... πέοι, When a woman shall die for me a woman, and a man shall fall for an ill-wedded man; referring to the slaying of Αἴγισθος and Clytemnestra by Orestes.—Ἐπιθετωμοῦ... θαυμώμενη, I ask thus much of hospitality, as being about to die.

1244–1247. ἡλιοθ... χειρόματος. Schneider constructs both datives in the same way, and translates, I pray to Helios, turning towards the last light (last for me), to requite my avengers, together with my hated murderers, for the slave who died an easy capture; i. e. the former with good, the latter with evil. Klausen has a different construction. "Ἐπείξωθαι duplici sensu cum dativo jungi solet, tum invocandi, tum imprecandi; illud dei, hoc hominis ratione habita. Utrumque hoc loco junxit poeta; deus, qui invocatur, est sol; homines, quibus imprecatur Cassandra, sunt ultores; utrique dativo casu positi. Id quod im-
precatur, additur accusativo positum, verbum \textit{tive\nuw}. Ab hoc pendet dativus alter \textit{\varepsilon\theta\varphi\omega\varsigma \varphi\omicron\nu\epsilon\omicron\upsilon \tau\omicron\varsigma \vartheta\omicron\varsigma}. \textit{Precibus, quibus solem in ultima luce invoco, imprecor ultoribus meis ut occisoribus invisis meis idem solvant}. \textit{\'Epe\iota\chi\omicron\sigma\varsigma \iota\upsilon\theta\omega\varsigma} est vox media pariter atque meis imprecari, imprecari potes bona et mala; Cassandra imprecatur vindicibus faciilem victoriam. \textit{Tive\nuw} quidem dici solet de eo qui p\oe\nam solvit; at \textit{tive\nuw} omnino est debitum reddere, debitum solvere, quod quia ad ultorem, qui debitam infligit p\oe\nam, transferatur, non est quod impediat.”

Peile translates the whole passage, \textit{And unto the sun do I address my prayer, with last gaze on his brightness, for my avengers in wrath to make the like return unto my murderers, for a slave’s death, an easy achievement.} With this I should, in the main, agree. The dative \textit{\tau\mu\alpha\omicron\omega\varsigma} I understand to be the \textit{dativus commodi}, instead of an accusative before \textit{tive\nuw}. Translate, then, \textit{I pray to the sun, looking upon his light for the last time, in behalf of my avengers, that they may repay to my hated murderers alike (treatment like to that I have received, i. e. death), I having died a slave, an easy captive.}

\textit{1248 – 1251. 'I\omega \ldots \pi\omicron\upsilon\nu.} Translate literally, \textit{Alas for mortal affairs! if prosperous, a shadow may turn them; but if they are adverse, a moist sponge with its touches destroys the picture; and this I bemoan much more than that. “The train of thought,” says Peile, “suggested by the previous reflection \textit{\epsilon\iota\mu\alpha\omega\phi\omicron\upsilon\varsigma \chi\epsilon\omicron\varphi\omega\mu\alpha\tau\omicron\varsigma} is, that ‘man, at his best estate, is altogether vanity,’ and that, easy as is his fall from prosperous to adverse circumstances, a yet more fatal change hangs over him. ‘There is but a step between him and death’; from a state of adversity the work of a moment is sufficient to reduce him to a state of absolute nothingness; and this last change, the speaker adds, \textit{I de-}
plure much more than that.” Schütz explains the last line, “Miserabilia Cassandae videtur in hominibus cita malorum oblivio, quam bone fortunae fragilitas.” Blomfield, on the other hand, “Res prosperae in adversas longe facilius mutantur quam in prosperas adversae; atque hunc rerum adversarum statum magis deploro, quam instabilem prosperitatis conditionem.” And Butler, “Multo magis deploro statum rerum humanorum, quam cædem mihi imminentem.” According to Schneider, the sense is, “Human affairs are like pictures; the fortunate are spoiled by any slight circumstance, as in a picture a well-designed figure is spoilt and disfigured by an accessory figure which is unsuccessful and stands in an unsuitable relation to the rest; but if they are unfortunate, then they terminate only with the destruction of the unhappy person himself, as the whole picture is washed out if it is a failure; and this last is the case with me, since the miseries of my life end only with life itself.” This explanation is rather far-fetched, but hints at the truth. The idea seems to be, “Human life is a picture which a shade may spoil, even in its prosperity; but when adversity comes, then, sadder still, a sponge passes over the picture and annihilates it for ever.”

The connection of thought in the following words of the chorus is, men are never satiated with prosperity. No man ever turns it away from his doors, saying, “Enter not here.” Agamemnon, too, has been permitted by the gods to take the city of Priam. He has returned in all honor; but if he is now to expiate the blood shed in times past, his prosperity is not to be desired.

1254. δακτυλοδεικτῶν. Both Klausen and Peile have this reading in the text, but explain it in their notes as if it were δακτυλοδεικτῶν, agreeing with μελόδρομον. But the word, at least as here accented, is a participle of δακτυλοδεικτέω,
agreeing with τις, *And no one, pointing with his finger.* Schneider agrees with Klausen and Peile’s interpretation, and has the reading δακτυλοδείκτων, which that interpretation requires.

1260—1264. προτίγον αἷμα, *the blood of former men*; i. e. the blood formerly shed by Atreus. — τοῖς ἰανόνοις ἰανόν, *dying for the dead* (by his death atoning for the death of the children of Thyestes). — ἄλλων.... ἰανάτων refers also to the crime of Atreus, — *And shall pay the penalty for other deaths, and finish the calamity.* — τις.... ἄξονόν; *Who of mortals would pray, hearing these things, to have been born to a distinguished lot?*

The cry of Agamemnon breaks upon the reflections of the chorus with startling dramatic effect. In regard to the arrangement of this striking scene, Müller makes the following remarks: —

"The chorus in the Agamemnon represents a supreme council, left by the prince in administration of the realm during his absence. Suspicious of Clytemnestra’s evil disposition and deeply affected by Cassandra’s predictions, this company of elders is filled with an anxious presentiment of the horrible event so nearly impending. On a sudden the death-cry of Agamemnon is heard from the interior of the palace (v. 1316 Well.); first of all one of the elders draws the attention of the others to it; a second declares it is the very perpetration of the deed they dreaded; a third proposes that they should hold a consultation upon it. Young men would instantly have hastened to the spot and forced their way in; but these old men, who with all their integrity of sentiment betray throughout the tragedy a degree of weakness and irresolution, proceed to debate on the course they ought to pursue, and the question with them is, whether they should summon the citizens to their
assistance (v. 1321 seqq.), or should endeavour to prevent the crime by forcing their way into the palace (v. 1323 seqq.); or, lastly, as they would most probably arrive too late to prevent the deed, whether they should not rather inform against the murderer (v. 1341 seqq.). The suffrages are given in twelve iambic distichs. The second proposal is carried by a considerable majority, and is confirmed by the last voter, probably the same person who moved the debate, for the offices of επιστημον και επισκευαστήριον and επικυρόων usually fell to the same individual. The next moment the Gerontes are inside the palace; that is, the interior of the palace—the apartment containing the silver laver, the corpse of Agamemnon enveloped in the fatal garment, and Clytemnestra still standing, with the bloody weapon in her hand, on the spot where she struck the blow—is wheeled upon the stage by means of the machine called εκκρεμαλημα. The expression, επιστημον δ' ενθα' επισκευαστήριον, shows that Clytemnestra, although wheeled out by means of this machinery, is still to be imagined within the apartment; of course, therefore, the poet would have us conceive the chorus to have forced its way in, although in fact it was still outside. Hence it is evident that the debate was over, and had been closed in due form; and hence again it follows that all the elders have given their votes. For, indeed, so well acquainted were the Athenians with the mode of proceeding in the debates of a Βουλή, that they would not have been very well satisfied, had ΑEschylus suffered three of the Gerontes to remain quite silent.

"Thus in the above transaction there are evidently twelve choreutæ; and the same number also appears in other parts of the tragedy. For instance, the chorus in their conversation with Clytemnestra and Cassandra preceding that transaction speak twelve times in iambics (beginning at
v. 1017); and afterwards, when the Gerontes become excited by prophetic frenzy in proportion as the prophetess returns to her self-possession, they sing (perhaps in pairs) six odes replete with emotion of a lyric character, in continuation of those sung by Cassandra, at first with and afterwards without iambics (beginning at v. 1090). Thereupon each of the three principal choreutæ holds a dialogue with Cassandra on her gift of prophecy, and on the purport of her predictions, each dialogue regularly commencing with four iambic verses, and proceeding in single verses. And again, after the murder, the chorus in dispute with Clytemnestra sings six strophes and antistrophes, which are apparently portioned out to the individual members of it."

1269. Ἀλλά ... βουλεύματα, But let us concert among ourselves, in some way, safe counsels. Then each of the twelve choreutæ gives his opinion.

1271. Ἡγοῦς ... βοήν, To proclaim to the citizens to bring help hither to the house.—κηροῦσειν βοήν, "to cry, To the rescue! — to cry, Help!" — Peile.

1273. νεόφιόν τιν, with newly-dripping sword; i. e. while the sword of the assassin is still dripping with his victim's blood. Wellauer and Schneider (the latter observing that the chorus is armed with swords) understand it of the sword of the chorus; with just drawn sword. But this meaning is hardly possible.

1275. τὸ ... ἀκμή, and it is high time not to delay.

1278, 1279. οἱ δὲ ... χεῖν, but they, treading to the earth the fame of delay, sleep not upon their hand; scorning delay, waste no time in inaction.

1281. Τοῦ ... πεῖλιν, It is the part of the doer also to deliberate concerning (the act to be done). That is, he who is to do a deed should first have wisely deliberated. Deliberation should precede action. The view taken by this
choreutes is wavering and irresolute; and the next has the same uncertainty, since, by words, he knows not how to raise the dead.

1284, 1285. Ἰῇ... ἔγονμένοις; This choreutes takes up the subject with more spirit, and is followed, in the same vein, by another. Shall we thus yield, all our life long, to the leading of these polluters of the house?

1288, 1289. This and the following choreutes throw doubt upon the matter.

1291. τῷ... διὰ, For to guess and to know certainly are very different matters.

1292, 1293. Τῷ... ὡς, I am full from every side, to praise this opinion, to know exactly how Atreides is; i. e. I am fully convinced that this is the best course to take. The view of Peile (who reads πληθύσμωμεν) that the whole chorus is speaking while they rally round their leader, is not very probable. It seems much more likely that it is one of the choreutæ, and probably the coryphaeus, who first called the attention of the rest to the death-groan of Agamemnon, and proposed to them the debate.

Clytemnestra now appears, the fatal deed being accomplished, and, throwing off all disguise, exhibits, with fiendish frankness, her character, purposes, and motives.

1294. κατιών, to suit the occasion. She refers to the long speeches with which she welcomed Agamemnon.

1296 – 1298. Πῶς... ἐκπετήματος; For how can one, preparing hostilities for his enemies, hedge up calamity, net-set, in height too great for overleaping?

1300. οὐν χρόνῳ γε μὴν, but, indeed, with time; i. e. the crisis long since meditated has arrived at last, in the maturity of time.

1301. Ἐστηκα... ἔξειογμουμένοις, I stand where I struck
the blow, upon the full completion. The sense is, "Here have I struck the meditated blow, and all is over."

1302, 1303. Οὕτω...μόχον, And I so contrived,—and this I will not deny,—that he should neither escape nor defend himself from fate (death). Upon the use of different tenses in this sentence, Klausen remarks, "Aptissima est hæc codicum lectio, quia propulsatio erat simplex actio, ereptio securis et ictus Clytemnestrae inflictus; χαύρων vero bene tempore praesenti positum, quia longius patet hæc notio."

1306–1309. καὶ δύοιν οἰμόγυμναι, and with two groans, having uttered two groans.—μεθηνεώ, he relaxed, or his limbs relaxed.—τοίην...χαύραν, And I give besides a third (blow), a votive offering to him below the earth, Hades, the Saviour of the Dead. "Acerba ironia," says Klausen, "quum Orcum dicat mortuorum servatorem, quia vivorum servator est Jupiter superus (v. 222), tertium ictum hinc servatori devovet, sicut tertia libatio Jovi servatori sacra habetur." Schneider has a different interpretation. He understands εὐξιταλον χαύραν to mean a favor desired by Hades beneath the earth; i.e. in order to hasten Agamemnon the sooner to Hades,—a thing desired by him (Hades) as the protector of the dead, and naturally wishing Agamemnon's sufferings to be shortened. "There is also," he further says, "an allusion here to the custom of offering the third cup to Ζεὺς οἰωνήρ." 

1310. Οὕτω...πευθών. According to Klausen, Ita iram corruens emittit. Peile, Thus having fallen, he is left to the workings of his own mind. Kennedy, Then falling so, in his indignant spirit fierce passion he conceives. Symmons, Thus falling, his own life he renders up, sighing and sobbing such a mighty gush, &c. Schneider, So he rouses up his life-power, after he has fallen. The line
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evidently describes the struggles of the dying man, after he had fallen mortally wounded. Translate, Thus having fallen, he gasps out his life.

1311 – 1314. Κακοφυοιων . . . ἔστησατο, And panting out a sharp gush of blood, he strikes me with the dark drop of bloody dew, rejoicing no less than the harvest-field rejoices with beauty in the south wind of Zeus (the south wind bringing fertilizing showers) in the birth of the flower-cup; i.e. the striking of the blood upon me was as refreshing as the warm shower is to the harvest-field, when the flowers are ripening into fruit.

1317, 1318. Εἰ . . . οὖν, And if it were a seemly thing (of seemly or befitting things) to pour libations upon the corpse, it would be justly done, — nay, over-justly. Symmons renders the passage in this sense, —

"I am so full of joy, that if 't were seemly
To pour libations on a corpse, I would do it;
And just it were, ay, most exceeding just."

In some editions, as Schneider's, the words ὑπερθίασος µὲν οὖν are constructed with the following sentence; the sense being, 'T is very just, that he who has filled the cup with so many ills himself drinks it off, having returned.

The idea clearly is, that the death of Agamemnon is a just cause of rejoicing to her; but that it would not be seemly, though just, to make libations over his corpse.

1319, 1320. Τοσοῦτὸς . . . μολὼν, Having filled the cup with so many evils accursed in the house, he drinks it off himself, on his return. For a parallel passage, see Macbeth, Act I., Sc. 7: —

"Even-handed justice
Commends the ingredients of the poisoned chalice
To our own lips."

1327, 1328. νεκροὶς δὲ . . . ἓφοι, And a corpse, the work of this right hand.

15 *
1331. Τόδ’ ... ἀνοίγε; Hast thou placed upon thyself this sacrifice, and curses uttered by the people? i. e., as Peile explains it, Hast thou crowned thyself for sacrifice with the people’s curses? Klausen says, “ὦ νος de statu animi Clytæmnæstæ, ἀνοίγε de exsecrationibus populi.” Schneider explains it, “By what means hast thou taken upon thyself this wild fury, and thereby drawn upon thyself the curses of the people?”

1332, 1333. Ἀπέδειξες ... ἄνοιγε, Thou hast cast down, thou hast cut off; and thou shalt be an exile (or outcast), a mighty hatred to the citizens. The verb Ἀπέδειξες Schneider refers to the spreading of the net; but it unquestionably describes the prostration of the victim before slaughtering him. Butler, cited by Peile, suggests that it may be equivalent to the αὐτὰ ἐρήμων of Homer; the drawing back the heads of the victims.

1336. Οὐδὲν ... χείρων, Bringing nothing of this against this man, i. e. Agamemnon.

1337—1340. ὁς ... ἀντικερών, Who, esteeming it (the death of Iphigenia) no more than the death of a beast,—though sheep abounded in fleecy flocks,—sacrificed his own daughter, the dearest pang to me (the dearest of my offspring), as a charm of the Thracian blasts (to appease the storms from Thrace sent by Artemis to the Grecian fleet).

1343—1346. λέγω ... ἀρχεῖν. This is a difficult sentence to explain. The readings and construction vary. Taking the reading adopted in the text, and putting the most natural construction upon the words, we may render the passage, And I say to thee,—for I am alike prepared to utter such threats (such as you have just thrown out against me),—that who governs me must first have conquered me by force; or that you must. The word to be supplied with νικησαντα is the subject of ἀρχεῖν, which governs ἐμοῦ.
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1348. Μεγαλόμητις...έλκες, Thou art of large purpose and hast uttered haughty things. πειρασμα = ύπερτηρον.

1349. ΄Ωνις...ἐπιμαίνεται, Thy mind raves as therefore (οὖν therefore, i. e. as was to be expected) with bloodshedding fortune; i. e. thy mind is maddened by the bloody deed thou hast committed.

1350, 1351. Αίπος...ἄτιτορ, A clot of blood upon thy face unatoned for becomes thee well. Spoken in bitter sarcasm and, by implication, threatening punishment, the threat being completed in the rest of the sentence; Klausen explains εἰ ποίησε clare apparat, and Peile, is clearly to be seen.

1352. τίμμα...τίσων, To pay blow for blow, or To pay blow with blow.

1353. Καὶ...θέμων, And thou hearest this justice of my oaths, i. e. this solemnly sanctioned affirmation of mine. "ὁρκον jusjurandum, ὀρκος, id quod jurisjurandi auctoritatatem conservat. — θέμων, quicquid divina auctoritate constitutum est. Jusjurandum constituit humana voluntas, confirmat divina auctoritas. Ceterum hæc ὀρκον θέμων nihil est nisi sollemnis affirmatio."

1354 - 1358. Μὰ...ἐμοί, By the avenging justice of my daughter (i. e. by that justice which has completely avenged her by slaying her slayer), Ate, and Erinnyes, to whom I slaughtered this man, I have no expectation to tread the house of fear, as long as Ægisthus kindles a fire upon my hearth, kindly-feeling as before to me. — ὅπις, expectation in general; most commonly, hope. — αἰθη. "Sacra in ædibus sunt a domino; itaque his verbis futurum dominum ædium Ægisthum designat regina." Kl.

1360. γυναικος τῆς, this woman, meaning Clytemnestra herself, δεικτικός.

1361. Χρυσός...τίσιν, the darling (literally, the sweeting) of the Chryseises at Ilium.
1364, 1365. ῥαντίλων... ἱσοτροφής, the equal presser of the sailor's benches; a contemptuous description of Cassandra as the companion and concubine of Agamemnon on his homeward voyage. — ἅτιμα δ' οὖν ἐποξαζύτην, and they have done things not unestimated; i.e. the acts have been noted, and the proper penalty has been affixed to them; or, and they have not fared undeservedly; they have received the punishment they deserved.

1368, 1369. ἔμοι... ξυλίδης. — "Λῦνή, cubitus, dictum de jacente Cassandra, quae quasi concubat cum Agamemnone, mortua pariter ac viva: ἔκειται φιλήτωρ τοῖς... De sepulchro cogitari nequit, quia nondum sepulta est Cassandra. Optime haec sententia concinit cum moribus Clytemnestrae. Ut vivorum concubitu offendebatur, ita mortuis concubantibus lætatur et gloriatur: εὖνης, genitivus rei, unde altera proficiscitur, ex hoc cubitu auctas mihi attulit delicias lætitiae meæ." Kl. The sense is, that to see her lying side by side with Agamemnon in death gives me an additional luxury of enjoyment beyond what I should experience in merely having put him to death.

The lyrical passage which follows is spoken partly by the chorus, and partly by Clytemnestra. It is the fourth stasimon. The chorus bewails the death of Agamemnon, the madness of Helen, the origin of these calamities, and the discord of the royal house, wishing at the same time for death. Clytemnestra throws the guilt off from herself, and attributes these sad events to the haunting demon that pursues the race of Tantalus. This the chorus cannot deny, adding that all things finally are brought to pass by Zeus. Then in three more strophes and three antistrophes, the lament for Agamemnon, and the reproaches against Clytemnestra, with her answers, in four anapestic systems, are continued.
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1370, 1371. τί .... μόλοι. A wish expressed interrogatively, with the optative mode and the particle ἄν. — qέoque' ἐν ζμίν, bringing upon us, with the accompanying notion to abide with us. Peile. Klausen, however, gives a different construction, "ἐν ζμίν, nom. a qέoque' pendens, sed pertinens ad τὸν αἰτί ἄτιλιτον, sors afferens somnum eum, qui nobis semper sit infinitus."

1379 - 1383. Νῦν .... ἀνιπτον. Of this much disputed and perhaps incurably corrupted passage, the explanation given by Linwood seems to me the best. "The chorus is ignorantly assigning to Helen the blame of all the mischief that had happened; first, as having destroyed so many souls at Troy, and lastly, (νῦν δὲ) as having caused by the incripable murder of Agamemnon (δὲ' αὖ' ἀνιπτον) a renewal and consummation (τελειαν ἐπηνθίω) of that memorable succession of strife (ἐρις ἐφίδματος) which formerly (τῶν) existed in the house (of the Atreidæ), a cause of sorrow to its present master (ἄνδρὸς οἰζίς). τελειαν ἐπηνθίω is the same as ἐπηνθίω (ὁστε) τελειαν ἦναι. ἐπανθίζεοθαι is as Klausen translates it, perficere ut floreat aliquid."

Schneider translates, But now hast thou (Clytemnestra), flowered for thyself (colored, stained) a much-famed as excellent (i. e. the soul of Agamemnon) by blood that cannot be washed away (inexpiable), — the strong-built strife that was then in the house is the destruction of the man (the strife between Agamemnon and Clytemnestra was the destruction of Agamemnon). Peile, discussing the passage at great length, translates, — "And now thou hast occasioned the shedding of a crowning, much to be remembered life, sc. ψυχήν; τελειαν denoting at once by way of finish, to crown the whole, and pointing to that precious life (ἄνδρὸς τελειο), without which a Grecian family was held to be but a ἄλομος ἱματικός (Ang. half a house)." ἐρις ἐφίδματος, he renders, strife upon strife; contention raised by contention.
1391, 1392. *Koútoς . . . xpatúnheς,* literally, *And strength-enest an equal-souled might on the part of women, heart-stinging to me*; that is, the demon of the house exhibits on the part of the women, Clytemnestra and Helen, a strength and audacity in crime equal to that displayed of old by the men of the race; by Tantalus and Atreus.

1393. *αώμετος,* the body; i. e. of the murdered Agamemnon.

1394. *εκνόμως,* lawlessly, or inharmoniously, like the hoarse croaking of a raven.

1400. *Νείφξ τρέφεται,* is nourished in the inner parts, i. e. of those who belong to the race of Tantalus. The passion for blood is deeply implanted in the race.

1403. *αἰνεῖς,* "you speak of, a sense which properly belongs only to the radical verb *αἴνω,* I say; whence *αἰνος,* a speech, narration, or mention." Peile.

1413. *κοίταιν.* This accusative depends on *κείσαι,* v.

1411.

1417. *Μη δ' ἐπιλεξηθῆς,* Do not consider, do not make your account that.

1419-1423. *φανταζόμενος . . . ἐπιθύσας,* But the ancient, bitter, unforggetting demon of Atreus, the cruel feaster, likening himself to the wife of this slain man, hath paid him, having sacrificed a full-grown to the young; i. e. has punished him, a man, by sacrificing him in retribution for the murder of Thyestes's children. Words of opposite meaning are often placed together like *τέλεον νεαροῖς.* This, indeed, is one of the most frequent artifices of the tragic style.

1426. *Πὁ, πὁ;* Peile says, — "These unknown and as yet unexplained interrogatives are to be received, it seems, on the testimony of one solitary sponsor for their admission into the language of ancient Greece," i. e. the testimony of
Wellauer, who calls it a *Sicula vox*, and is followed by Scholefield, Klausen, and others. Dindorf rejects the word, and substitutes πῶς, πῶς. But Hesychius, Ammonius, Pho- tius, and the Etymologicum Magnum, cited by Schneider, explain it as Doric for πώθεν, i. e. whence, whence, could any one obtain the proof of your innocence. — παραθεόθεν, on the father’s part, from the father; i. e. the father of Agamemnon; the sense being, an avenging spirit, by reason of his father’s crimes, may have been a helper-on in his destruction. Schneider gives a somewhat far-fetched explanation, — The avenging spirit which tortures Atreus for his crime in the world below may have come forth and given aid to thee.

1427 - 1429. Βιοκεται . . . πανεξία. A difficult sentence, explained in totally different ways by different editors. The general sense seems to be, that the dark spirit of vengeance and destruction, in the family of Atreus, goes on from bloodshed to bloodshed, exulting in the crimes that have followed and are to follow in the train of the children’s murder. Translate, literally, *And black Ares is rampant in kindred streams of blood; and whithersoever still (even χαι) advancing, he will give a passage to the gore of the devoured children* (will cause more and more blood to be poured out in atonement for the children’s blood).

1440. δολίων εἰρη, a treacherous woe; a woe inflicted upon his household by the false pretences through which Agamemnon drew his daughter to the Grecian camp; i. e. the pretext of a marriage with Achilles, as Euripides has embodied the legend in his Iphigenia in Aulis.

1444. ἀφια . . . πάναχον, Having done worthy things, now suffering worthy things; i. e. having sacrificed Iphigenia, a deed worthy of death, and now suffering death, a punishment deserved for his deed.
1447. θαυάτῳ ... ἔγειν, Having paid by his death for what he first did.

1449. Ἐπιπάλαμον μέγισταν. Constructed with ἀμηκανό, I am at a loss for a ready thought; i. e. I am so confounded by what has happened that I cannot easily make out which way to turn myself.

1453, 1454. Δίκη ... μοῖσα, And Justice is whetting (her sword) for another business of harm,—Fate, in addition to other whettings; i. e. Justice is sharpening the sword of vengeance for another blow, which Fate decrees shall be dealt out, besides other strokes, either those which have already fallen, or those which may be still anticipated in the further destinies of the doomed race. Perhaps, however, the prediction of the chorus may be limited to the return of Orestes, and the vengeance to be by him inflicted. In this case πρὸς ἄλλως θηγόναυι μοῖσα should be connected with θηγόνανει understood, of which μοῖσα is the subject, the whole clause constituting a lyrical repetition of the idea expressed in the preceding line. Translate the whole, then, And Justice is sharpening for another matter of harm, Fate is sharpening upon other whetstones; i. e. Justice is sharpening her sword for another deed of blood,—Fate is sharpening her sword upon other whetstones.

1456. τὸν', this one, i. e. Agamemnon.

1459. τὸν' has in apposition with it ἀποκομάτων ὕψυξ. 

1461–1463. ἔχοιν ... ἐπίκιναν, to render an unwelcome service of love for (as an atonement for) guilty deeds; i. e. to bestow the last rites—a service of love to be performed by those who are nearest and dearest, which, coming from Clytemnestra, the murderess, must be odious—upon Agamemnon, as if that could atone for the violent deeds (μεγάλων ἐγγον, "facta quæ justos fines excedunt," Kl.).
NOTES.

1464—1466. Τίς...πονηρέ; "αἰνος ἴπτων ἐφ' ἀνδρός, laus viro injiciens telum dicti, τόξωνα vel βίλος ἐπίων, solita metaphorā. Omissum est id quod conjicitur, ut quod facile subaudiatur." Kl. Translate, What funeral praise (or discourse), pointing with tears at the godlike man, shall mourn in truth of soul? The funeral oration put for the person who pronounces it.

1469—1475. καὶ...φιλήσει, and we will bury him, not amidst the wails of those from the house, but Iphigenia, his daughter, joyfully meeting her father, as should be, at the swift-flowing passage of sorrows, throwing her arms about him shall kiss him. πόρθυμυρ' ἀχέων is the Acheron. The bitterness of this terrible scoffing heightens the effect of the poet’s delineation of the character. It is in unrelenting consistency with her deeply seated hate and long cherished purpose of revenge.

1476—1482. The language of the chorus is general; but has, at the same time, a special bearing upon the retribution of Agamemnon. Reproach comes from reproach; some power destroys the destroyer; the killer expiates his deed; it is a fixed law of Zeus, that the guilty must suffer; who can expel from the house the accursed line, the succession of guilt and punishment? a race (the race of the Tantalidae), thus involved, is stuck fast to woe. — Δύσομαξα δ' ἔστι κηρὺν. Peile translates (agreeing substantially with Schneider and Klausen), And it is difficult to decide between the two cases. But does not δύσομαξα allude to the wretchedness of the strife, as well as the difficulty of deciding? and may we not translate, They are wretchedly-fighting things to judge about; i. e. the strife between Clytemnestra and Agamemnon is a woful one to judge? — ψεμει φέροντι. The subject is to be supplied. "There is that de-
spoileth a man laden with spoil." Peile. — ἀνθρωπος belongs to γονέας, an ordained brood or offspring.

1483, 1484. ἔστω... χρησιμόν, τὸ (γένος, the race) has entered with truth into this oracle. Its history has shown how truly the race is inseparably bound to calamity.

1484 - 1487. ἔγω... ἀντι, And I accordingly wish, having made a sworn treaty (ὁμαλός refers to the ancient mode of ratifying a treaty by an interchange of oaths between the parties) with the demon of the Pleisthenidae (so called from Pleisthenes, one of the ancestors of the race), to be content with these, though hard to bear. Her vengeance being now satisfied, she desires a truce with murder, and is willing to content herself with the past, though in it many things are hard to bear. — ἵνα' agrees with ἀντι understood, referring to δαίμον, that he, going, &c.

1491. Πῶς ἀπόξοη μοι, It is quite enough for me.

The passage from v. 1493 is called technically the Exodus, or Exode. Αἰγίσθος, for the first time, appears upon the stage, exulting in the murder of Agamemnon. The chorus threatens him with the wrath of the people, and reproaches him with the cowardly manner in which he had accomplished his murderous purpose. Αἰγίσθος is restrained by Clytemnestra from punishing the chorus for its boldness of speech.

1497. φίλως ἐμοί, delightfully to me.

1498. Χειρός... μισθώρας, Expiating the devices of the paternal hand; paying the penalty of his father's violent deeds.

1500. ὡς τοὐφθαλμός φράσω, to speak exactly.

1501. ὑμακτικός ὁν κράτει, being disputed in power; holding power by a disputed title.

1506 - 1509. ξίνια... κρύος, and his father Atreus, accursed of the gods, by way of hospitality, with more eager-
ness than friendship, seeming joyously to keep a day of flesh-feasting, set before my father a banquet of his children’s flesh. — ἔχονεοι γὰν ἣμαρ. “Die in quo carnis multitudo est paranda, idem sere quod βοῦθετον ἥμαρ Ch. 261.” Klausen.

1510 – 1518. Some parts of this passage, as to reading and interpretation, are almost hopeless. Τὰ μὲν ποδήπι must mean the toes (literally, parts belonging to the feet); χερῶν ἄχρους κτύνας, the fingers (literally, the extreme combs of the hands, so called by an obvious resemblance in form). So far all is plain enough; ἄνωθεν, literally, above; ἀνδρακάς, literally, man by man or singly; καθ’ ἡμέραν (by Klausen and others, καθ’ ἡμέρανος), sitting down or placed. Klausen says, — “Confregit digitos, ut formam eorum mutaret et destrueret, ne humani artus agnoscerentur. . . . ἄνωθεν, desuper et singillatim collocati erant digiti, ne agnoscerentur. Itaque notione desuper designatum videtur eos esse submissos inter aliam carnem.” The amount of all this is, that he broke the fingers, so that Thyestes might not perceive what they were; and then placed them upon the dishes, one by one, among other pieces of flesh. This explanation seems to me utterly improbable. It places the most forced interpretation on ἀνδρακάς and καθ’ ἡμέρανος, besides making the whole scene ludicrous. Peile gives a more satisfactory translation. The parts near the feet indeed and the extreme comb-work of the hands, Atreus sitting by himself was busied in breaking off from the parts above, whilst such portions of them (his children’s bodies) as could not be recognized, Thyestes in his ignorance having straightway taken, eats food unsalutary, as you see, in its consequences to the family.

Schneider gives the sense thus: Atreus, who was carving the dishes, cut off whatever would have been recog-
nized by Thyestes as human flesh, from above, without Thyestes noticing it, since Atreus sat by himself at another table. This coincides nearly with Peile's view of the passage, and probably is pretty near the truth. It is very evident that these extremities are contrasted with those portions of the children's flesh which had no distinguishing mark, and of which Thyestes partook; and that whatever was done with the fingers and toes, Thyestes did not eat them. ἄνωθεν, I think, may, like ἀνθικάζει, be connected with καθημένος; the former describing the place of Atreus, above, in the upper or further part of the room, or at a higher table; and the latter representing him as at the table alone. The general view of the passage given by Schneider and Peile is confirmed by the fashion of feasting at separate tables, in different parts of the room, which appears from Homer to have been prevalent in the Heroic age. — ἀπιπτεῖ (= ἀπιπτεῖ) . . . ἐμῶν, and he falls back from the slaughter (from the banquet of murder), vomiting.

— Λάκησμα . . . ἀφαίρεθεν, Putting the overturning of the banquet in the same just cause with a curse; that is, overturning the table, and at the same moment and in the same spirit uttering a curse, the purport of which should be, as it was, illustrated by the physical act which accompanied it. — Οὕτως . . . γίνος, That thus should perish all the race of Pleisthenes; this is the ἀφαίρεθεν of the preceding line.

1524. ἄφασθαι ὃν, being abroad.

1528. ὕφριζεν ἐν κακοῖς, to be insolent in evils; to exult and triumph in the crimes that one has committed.

1533, 1534. Σὺ . . . δοκός; Do you say this, sitting at the lower oar, when those command the ship who are upon the bench? In the arrangement of the trireme, the zugitæ (οἱ ἐπὶ ξυρῷ apparently) were those who sat upon the middle bench; the lowest were thalamitæ, and the highest
thraniter. Blomfield, applying this to the present passage, says, "Erant igitur senes Ἁδημίου, Ἀγισθυς et Clytemnestra, ἥν ἄγεται, Αγαμεμνων ἴσαρις." I am inclined to think that the parallel is not so nicely observed here, and that τῶν ἐπὶ ἤγαγῷ is used in a general way for those who are above the common rowers in the ship of state, or, as Schneider explains it, those who sit at the helm.

1535, 1536. Γνῶσαι . . . εἰς ημείνον. The participle is nom. absolute, being impersonal; it being hidden. Translate, Thou shalt know, being old, how hard it is for one of such an age to be taught, it being hidden him to be wise. The meaning of the threat is, Thou shalt know in thine old age how bitter a thing it is to learn wisdom by suffering at another's command.

1538, 1539. ηθενων ἰατρομάντες, inspired physicians of the mind.

1541-1543. Ίναι . . . μόοιν; There is a break in the construction here. The chorus turns in agitation to Clytemnestra, and in the disturbance of the moment begins to ask a question in a general form, and ends by limiting it to the murder of Agamemnon, changing the case also from the accusative with some word intended to be uttered, to a construction with the dative. O woman, hast thou, staying at home,— those just returned from the fight,— dishonoring thy husband's bed at the same time,— hast thou devised this murder against the chieftain?

1546-1548. ὦ μὲν . . . ἔξε. Instead of ῥνίους, Peile and others read ῥηπίους, senseless. I prefer Klausen's reading, with his explanation, that it is ironically applied to the threats of the old men. The contrast between Orpheus and the chorus is, that he captured all things by his dulcet strain; but the chorus will get itself captured by its barkings; opposite means and opposite results. Translate, then, For he
led all things by the delights of his strain; but thou having irritated all by thy feeble barkings (or, taking the other reading, senseless barkings) shalt thyself be led away.

1549. έν δή σύ, As if you, forsooth! An expression of contempt for the haughtiness of Αγισθύ.

1555 - 1557. τών...πόλων, and him who is not obedient I will yoke with heavy collars (βαρέως agrees with ξεύγλως, or some such word, understood), — not in any way to be a rampant colt in harness. The force of the expression is explained by the ancient mode of harnessing horses to the chariots; — those at the pole had the hardest part of the burden; those attached to the side, and abreast with the pole-horses, the οιροφόροι, were less worked.


1566. φίλοι λοχία, friends and comrades. Klausen and others assign this line to Αγισθύ, as a part of his call for his armed attendants.

1569. Δευομίνους... αἴφονεθα. The chorus takes up the word θαυμείν in the speech of Αγισθύ, as an ominous expression. You speak of your dying to those who take the omen; and we accept the fortune. In the last clause the readings vary; ἐφοῦμεθα, εἱφόμεθα, ἐκοῦμεθα.

1573, 1574. Στειξετ... ἐπικάμην. This is one of the least explained passages in the whole play. Clytemnestra has interposed to prevent bloodshed. She has spoken to Αγισθύ, and now turns to the old men, the chorus, wishing obviously to persuade them to desist. Taking the words as they stand in the text, they mean, literally, And go now, old men, to your fated houses, before doing or suffering any thing unseasonable; these things must needs be as we have done them. One difficulty is with πεπρωμένους, applied to
NOTES.

houses. Klausen says, "Ηπειρωμένον, quidquid certa quadam naturae lege alicui assignatur est; id quod optime dicitur de domibus, quae hereditatis jure a patre ad filium transcunt." Upon this Peile remarks, that the expression "is probably to be traced to those predestinarian notions which Æschylus, 'non poeta solum sed etiam Pythagoreus,' is known to have entertained; and with the 'flattering unction' of which it is curious to observe how Clytemnestra once more seeks to sustain her drooping spirit, under that manifest reaction of the moral sense under which, true to nature, the poet has introduced her in this closing scene."

Schneider explains the word very much in the same way, and refers to Euripides for authority. Euripides, however, never uses the word in connection with such an object as a house or common residence, and there is no passage in any of his plays by which this usage can be justified. A writer in the Rheinisches Museum für Philologie (1841–42, p. 450), stigmatizes δόμους πεπρωμένους as "ineptum," "quod nihil aliud significet quam ad suas suas aedes. Tales insubidum est fato alicui assignatas appellare." He punctuates and reads the passage thus:

"Στείχει τι οἱ γέρνοντες ῥήθη πρὸς δόμους· πεπρωμένους
Πολὺ παθεῖν ἕξανεν ὧκαίρον χρῆν τάδ' ὡς ἐπιράξαμεν."

Go now, old men, to your homes; it was necessary that we, being fated, should do what we have done to him who wrought a crime before he suffered. This brings out Peile's idea of predestination in a strong light; but the language is harshly dealt with to force that construction upon it.

1575. Εἰ . . . ἀν, If there might be enough of these troubles, we would hold; i. e., as Peile explains, But if there might be found a point at which to cry, Hold! Enough of these troubles, we would lay hold upon it.
1578. ἀλλὰ . . . ἀπανθίσω, But that these men should flourish at me an idle tongue; that they should cast off upon me the flowers of a foolish tongue.

1580. τὸν κρατούντα. Some word must be supplied here, as όδοιποντας, insulting.

1582. ἀλλ' . . . εἰ, But I will pursue you yet in after days. Like the familiar phrase, I will be after you yet.

1584. ἡγοῦνται ἀνδρας, men in banishment.

1585. ἐπεὶ πάρα, i.e. πάφσω, since now you have the opportunity, since now’s your time.

1588, 1589. Μὴ . . . καλὸς, Pay no heed to these senseless howlings, I and you, in power, will set all right about this house; or, as Kennedy translates,—

"This empty barking value not more highly than it merits;
We both fair order shall restore this house’s rule obtaining."
The following arrangement of the Metres of Agamemnon, embracing all the more unusual ones, is taken chiefly from Klausen. In the fourth stasimon, where some of the antistrophic parts do not correspond, on account of the imperfect state of the text, the metres are given simply as they stand in the text of the present edition. A change in the mode of notation is also made for the convenience of reference. The numbers in the metrical table correspond to the numbering of the lines in the play, instead of being referred to the lines of each particular strophe. The marks indicating quantity and rhythmical beat are given without any further designation. For explanations upon other points, the student is referred to Munk's Metres.

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385. \( \frac{x}{x} \cdot 1 \overline{0} \overline{0} \overline{0} \overline{0} \\
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THE END.