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THE

OEDIPUS TYRANNUS,

OF

SOPHOCLES

EDITED BY

MORTIMER LAMSON EARLE

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OEDIPUS TYRANNUS.

W. P. I

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PREFACE

In trying to add another to the already long list of editions of the *Oedipus Tyrannus* I have had two chief aims: to set forth the text in Sophocles's own words as nearly as I knew how to and to explain that text fairly, clearly and in due measure. What I have been able to produce must be my justification for editing again a much edited Greek classic. Had I not believed I could say some new things, as well as some παλαιά καινώς, I should not have set head and hand to the task.

That in a considerable part of the Introduction I have followed in the wake of Schneidewin needs, I apprehend, little or no justification, albeit the interesting character of the legend of Oedipus has led me to give more space to its discussion than I had meant to.

In regard to conjectural restorations of the text I have tried always *suum cuique reddere*. My own conjectures will be found to be few. I have found in more than one case that I had been anticipated in conjectures that I had already published, in all good faith, as my own. It is indeed hard to make new—and plausible—conjectures in the *Oedipus Tyrannus*. It may be noted here that two brilliant and, in my opinion at least, certain restorations of the text, Hermann's τᾶδ' v. 99 and Mr. Blaydes's τῆνδε v. 307, have never received their due recognition.
PREFAOE

In the matter of spelling I have tried to walk in the light. That I do not write ἔργειν, ἄνειν, ἄγηλατεῖν may give offence to some; but ἀπείργειν and κατανύειν are against the two former, ἀγος against the latter. Had I aspirated these verbs, I ought also logically to have written ἑφ Ἡσυχήνου v. 21. In general I cannot but feel that the Ionic associations of the dialogue of Attic tragedy are against the aspiration.

To punctuation I have given very careful attention. It is almost surprising how many passages in the classic authors have had their meaning obscured or falsified by the mistaken pointing of modern editors. Eur. Alc. 204 sq. (on which see Hayley's notes) is a striking instance.

In illustrative citations and quotations in the Commentary I have relied primarily on my own collections; but I have drawn freely from the common stock of such material, when it went beyond the range of my own examples. Ewald Bruhn's Anhang to the Schneidewin-Nauck Sophocles (Berlin, 1899) I note here with special gratitude.

Of living editors of the Oedipus Tyrannus I gladly own my debts to Mr. Blaydes, Professor Campbell and Sir R. C. Jebb among English-speaking scholars; to Dr. Wecklein, whose edition is truly a multum in parvo, and Dr. Ewald Bruhn among Germans. Their great predecessors are beyond these voices.

To my former pupil Miss C. G. Brombacher, B.A., my grateful thanks are due for the pains she has taken and the intelligent and valuable aid she has given in reading the proofs of this book.

To the man to whose suggestion this book in part owes
its existence and whose keen and generous interest in my critical studies was of the greatest value to me I deeply regret that I cannot make direct acknowledgment. I am glad to know that he approved my conjectures in vv. 20 and 55, how severely soever he might have disapproved of other things in the book. In his death American classical scholarship has suffered a heavy blow. Did I believe in dedicating text-books, I should venture to dedicate this one to the memory of the accomplished editor of the *Alcestis* and — better far — the man to whom his former colleagues could apply the closing words of the *Phaedo* — Herman Wadsworth Hayley.

MORTIMER LAMSON EARLE.

BARNARD COLLEGE.
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INTRODUCTION

I

The tale of Oedipus as told by Sophocles in the Oedipus Tyran-
nus is as follows: —

To Laïus, son of Labdacus and hereditary king of Boeotian
Thebes, who had taken to wife Jocasta, daughter of Menoeceus
and sister to Creon, an oracle was given that it should
be his fate to die at the hands of any son that should be
born to him of Jocasta (vv. 711–714). A son was
born; but, before he was three days old, Laïus pierced his feet
and fastened them together, and Jocasta put him in the hands of
a faithful slave that had charge of Laïus’s flocks on Mount Cithae-
ron to be exposed to die in the wilds of the mountain (vv. 717–
719, 1171–1173, 1034, 763 sq., 1117 sq.). But the herdsman
took pity on the child (v. 1178) and, instead of leaving him to
die on the mountain side, gave him to the herdsman of Polybus,
king of Corinth, who also kept his master’s flocks on Mount
Cithaeron (vv. 1040 sqq., 1156 sqq.). Laïus’s slave meant the
Corinthian herdsman to take the child home (v. 1178 sq.) and
rear him as his own (v. 1142 sq.), but the Corinthian used his
discretion in the matter. He loosed the child’s feet (v. 1034) and
gave him to King Polybus (v. 1022), whose wife Merope was
barren (v. 1024). Polybus and Merope welcomed the found-
ling, whom they called Oedipus (Οἶδωπος, which Shelley trans-
lated "Swellfoot") because of his swollen feet (= οἰδῶν τῶν πόδων) (v. 1036), and reared him as their own son and as heir to the
throne of Corinth. Oedipus warmly returned the love of his
supposed parents (vv. 999, 1023, 969) and grew up to manhood.
highly honoured and with a mind unclouded by any doubt about his parentage (vv. 774–776). But one day at a dinner-party,—at a friend's house, as it would seem,—a guest that had drunk too much and was disposed to be quarrelsome taunted Oedipus with not being Polybus's son (v. 779 sq.). Oedipus was naturally indignant, but managed to contain himself till the next day, when he went frankly¹ to his supposed parents, told them of the taunt, and asked them of its truth. They showed their anger at the man that had uttered the insult; and satisfied Oedipus, so far as their belief was concerned; but the taunt was reported abroad and bred much gossip and suspicion, greatly to Oedipus's annoyance (vv. 781–786). Therefore, without the knowledge of his father and mother, as their conduct and the feelings of his heart still bade him call them, Oedipus started on a journey to Delphi to put to Apollo a like question to that he had put to Polybus and Merope. But, instead of answering his question, the god told him that it was his fate to engender by his mother a breed that men could not bear the sight of, and to be the murderer of the father that had begotten him (vv. 786–793). Oedipus left the oracle with the intention of never returning to Corinth, where — yielding still more to his affections — he believed his parents were, and took the inland road toward the east. He seems to have but just passed the point where the road forked toward Daulis on the left hand, and toward Thebes on the right, and to have taken the Theban road, when he met a small party of travellers. A herald walked before a travelling-carriage drawn by colts (πολυκή ανίμη, vv. 753, 802 sq.) and driven by a man somewhat past middle age, his black hair already touched with white (v. 742). Behind the carriage were three retainers on foot. Oedipus afterwards supposed there had been but two; for his attention was at once engaged by the herald, who, urged on by his master, tried to force Oedipus out of the narrow road (vv. 794–805). The herald would seem to have laid hands on Oedipus; at all events, Oedipus in anger

¹ Though perhaps with a certain adroitness in questioning them together.
knocked him down and started to pass the carriage. But the driver, — Laïus, of course, — watching his chance as Oedipus passed, struck him squarely on the head with his goad. Oedipus promptly tumbled him out of the carriage — a topless affair in which the driver stood up — with a blow of his traveller's staff. A general fight seems to have followed, and Oedipus killed, as he supposed, the whole party (vv. 806-813). But one of the servants, less brave than the others, escaped, unperceived of Oedipus, and carried to Thebes the story that his master and fellow-servants had been set upon and killed by a band of highwaymen (vv. 118-123). The story was believed, and it was supposed that the highwaymen were the agents of a revolutionary conspiracy at Thebes. But all systematic investigation of the murder was prevented by the Sphinx, a devouring monster, part woman, part winged lion, who (v. 36) exacted a flesh and blood tribute (δαιμόνιος) of the people of Thebes until a riddle that she propounded in hexameter verse should be answered (cf. v. 391, ἣ ῥαψυχός κύων). The riddle, which has come down to us in what seems to be practically the form known to Sophocles (Sophocles merely alludes to it as well known), may be thus paraphrased: There is upon earth a two-footed and four-footed one-voiced thing that is also three-footed; it alone changes its nature of all the creatures of earth, sky and sea; when it goes on most feet it is feeblest. Oedipus came to Thebes, solved the riddle (the answer to which, as we learn elsewhere, was "Man"), and in reward was made king of Thebes and husband of Jocasta (vv. 1197-1203). To Oedipus and Jocasta children were born, two sons (the number does not surely appear in this play: see vv. 1459-1461) and two daughters (v. 1462), and all was peace and prosperity at Thebes for some years (between ten and twenty, it should seem) until a short time before the opening of the action of the play. Then the land was visited with a terrible blight upon the increase of the earth and of man and beast—upon the corn in the ear and the young in the womb—accompanied by a wasting pestilence (vv. 22-30, 167-189). After spending much anxious thought over this fearful calamity, Oedip-
pus, at his wit's end, decided to send his brother-in-law Creon to Delphi to enquire of the oracle what means he should employ to rescue the state (vv. 65–72). Creon brought back from the god the command to drive out the defilement of the land, either by banishment or by undoing bloodshed by bloodshed, and not foster it till it should be incurable (vv. 96–101). Creon interpreted this oracle as a clear command to punish the murderers of Laïus (vv. 103 sq., 106 sq.). Oedipus promptly undertook the task imposed by the god (v. 132 sqq.), acting as the defender of the kingly power against regicide plotters. Convoking an assembly of the Thebans, he made a proclamation in which he urged his people to aid him in the detection of the murderer or murderers of their former king. In this proclamation exemption was offered to the confessing murderer from all punishment save banishment, and to any other informant substantial reward and the royal favour. In case these offers shall fail to bring the murderer to light he is pronounced under ban; all are forbidden to shelter or speak to him, or to admit him to religious rites. Upon those that fail to conform to the terms of this ban a solemn curse is invoked that they may be visited by such a blight as now lies upon the fruits of the earth and of the womb, and by an even worse fate than that. Upon the murderer — or murderer and accomplices — the curse of a life dragged out in wretchedness is invoked. Upon his own head the king calls down the curses that he has just uttered against others, in case he prove to be the harbouër of the murderer. Upon the obedient all the good of heaven is invoked (vv. 216–275). The people declare their innocence and ignorance (v. 276 sqq.). But, before making his proclamation, Oedipus had, at Creon's suggestion, sent for the famous seer Tiresias, who was reputed among the Thebans second only to Apollo in prophetic power, and he had even repeated the summons (vv. 284–289). Tiresias at length came before the king and, at first, refused to reveal his knowledge; but at length, after Oedipus had been excited to anger and to suspicion that Tiresias was himself concerned in the murder (vv. 345–349), he declared the king to
be the unwitting object of his own fearful proclamation (vv. 350-353). Still further enraged and still further confirmed in his suspicion, Oedipus declared Creon and Tiresias to be partners in the same plot against himself, and gave small heed to Tiresias's almost open declaration of the whole awful secret of his unwitting crimes and prophecy of his future blindness, poverty and wanderings (vv. 354-462). Creon's subsequent attempt to prove his innocence before Oedipus was unavailing, and only through the interposition of his counsellors, and, more particularly, of Jocasta, could Oedipus be restrained from sentencing him to death or banishment (vv. 532-677). Jocasta's interposition in the quarrel between Oedipus and Creon leads her briefly to relate how the oracle once given to Laïus was disproved by the exposure of her child and by Laïus's death at the hands of brigands at a place where three highways met (vv. 707-725). This story, told for the purpose of reassuring Oedipus, as showing how little faith is to be put in prophecy and divination, has quite the opposite effect to that intended. The mention of the "place where three highways met" arouses horrid doubts in Oedipus's mind, and leads him to ask particulars about Laïus and the manner of his last journey, and, for the first time, to tell his wife the story of his life before he came to Thebes (v. 726 sqq.). So far does he go on the road to certainty that he is the murderer of Laïus that he feels his only hope to lie in the maintenance, by the slave that brought the news of the murder to Thebes, of the assertion that more than one highwayman had been concerned in the deed (vv. 836 sqq.). Before Jocasta has sent for the slave from the country, whither he had been allowed by her, at his own request, to withdraw after he saw Oedipus in his old master's place (vv. 758-764), a messenger arrives from Corinth (no other than the former herdsman that had received Oedipus and given him to Polybus) with the news that Polybus has died of old age, and Oedipus is to be chosen to fill his throne (v. 924 sqq.). Oedipus's fears of meeting Merope the messenger seeks to set at rest by revealing the fact that Oedipus is not the son of Polybus and Merope, but that he had himself
given him, a child, to Polybus, having received him in turn from a herdsman of Laïus (vv. 984–1046). Jocasta, who has now grasped the whole dreadful truth, urges Oedipus not to send for the slave that had brought the news of the murder, who is thought by the people to be the same person as the herdsman that gave Oedipus to the Corinthian. But Oedipus, who suspects only half the truth, urges the speedy summoning of the man in question, while Jocasta retires into the palace in terrible despair, Oedipus all the while supposing that she fears lest he be proved of humble, even servile, birth (vv. 1047–1085). The confrontation of the Corinthian with the Theban slave at last opens the eyes of Oedipus’s mind to the whole truth, and he rushes into the palace to put an end to his life (vv. 1110–1185). Here he at first seeks a sword, enquiring at the same time for Jocasta. His intention appears to have been to expiate his unwitting crimes by killing himself before his wife-mother. Suddenly he seems to be seized with a suspicion of what has already happened,—that she has anticipated him in both knowledge and attempted expiation,—and he dashes at the door of the bedchamber that she has shared with him and with his father, bursts it in, and to himself and the horrified house-servants, who had been interrupted by his entrance in overhearing Jocasta’s words and actions after she had locked herself in the bedroom, reveals her dead body hanging from the ceiling. When Jocasta’s body has been cut down, the sight of the great brooches at her shoulders puts a new idea into Oedipus’s half-frenzied brain. He seizes the brooches and with their points puts out his eyes as a punishment on them for their impious seeing and for their moral blindness. He then calls upon his slaves to open the door and reveal him in all his guilt and misery to the people assembled before the palace (vv. 1242–1296). To them he seeks to justify his awful self-inflicted punishment, bewails Cithaeron, his home at Corinth, the crossroads, his marriage and his father’s and their awful fruits, and begs his people to hide him, slay him, drown him — put him somewhere out of sight (vv. 1367–1415). The announcement, at this juncture, of Creon’s appear-
ance as the arbiter of his fate smites Oedipus's conscience at the thought of his former treatment of his innocent brother-in-law; but Creon addresses Oedipus not unkindly—at least not harshly, which is much the same to Oedipus in his present state of mind—and orders the slaves to take him within, as only fit to be seen and heard by his kindred (vv. 1416–1431). Oedipus protests against this and repeats to Creon his request that he be cast out where no man can see him or hear him. Creon protests that the will of the god must be asked (vv. 1432–1445). Oedipus then solemnly charges Creon to attend to the burial of Jocasta and to cast him out on Cithaeron, where his father and mother had appointed that he should die, that he may yet fulfil their will in the manner of his death (vv. 1446–1454). Yet he knows—and here he seems to be suddenly exalted to prophecy—that neither disease nor anything else can destroy him; for never should he have been rescued at the point of death save for some horrible evil (vv. 1455–1457). But he dismisses his own fate to give Creon charge about his children. The boys can shift for themselves—they are men; but the two little girls, who had been his special pets, he would fain touch and mourn over. Creon has anticipated this wish, and the children are soon in their father's arms. Oedipus bewails their blighted life, charges Creon to take care of them, and prays over them—for they are too young to receive advice—that they may live where they can, and find a better fortune in life than their father (vv. 1458–1514). Creon puts an end to the scene by urging Oedipus to go indoors. Oedipus yields on condition that Creon cast him out of the land. Creon consents, subject to the god's directions, and removes the children from Oedipus against the latter's will, reminding him that having his own way has not been of lasting good to him (vv. 1515–1523). Here ends the action of the play.

From the prophecy of Tiresias (vv. 454–456) and that of Oedipus himself (vv. 1455–1457), we infer that Oedipus's subsequent fate is to wander on foot, in blindness and poverty, through foreign lands, and to meet with some mysterious and supernatural form
of death. Sophocles appears to have had in mind the legend of his native Colonus about the wonderful disappearance of Oedipus, which he embodied in his last play, the *Oedipus Coloneus*.

Reference must be made in what follows to the contents of the *Oedipus Coloneus*, which is of great help to the proper understanding of Sophocles's portrayal of the acts and character of Oedipus in the *Oedipus Tyrannus*, and to the earliest play of Sophocles that deals with the fortunes of the Labdacidae, the *Antigone*. But first we must see how the tale of Oedipus was treated in Greek literature by others both before Sophocles and in his time, in order on the one hand to trace, so far as we can, the literary development of the legend; on the other hand—and more especially—to understand and appreciate aright the art by which Sophocles has made the subject peculiarly his own. It will be worth while, too, to seek to trace the myth in an even earlier form.

In the incantation scene in the eleventh *Odyssey* Odysseus tells how the shades of women rose up before him from the underworld,—

δοσαὶ ἀριστῆς ἄλοχοι ἔσαν ἦδε θύγατρες (v. 227).

He mentions Tyro, Antiope, and Alcmena. Then (vv. 271–280),—

μητέρα τ' Ὀιδιπόδαο ἦδον, καλὴν Ἑπικάστην,
ἡ μέγα ἔργον ἔρεξεν ἀείδρείσοι νόοι
γημαμένη ὄ νιτ· ὥ δ' ὃν πατέρ' ἔξεναρίζας
γῆμεν· εἷμπ δ' ἀνάπνεστα θεοὶ θάσαν ἀνθρώπωσιν.
ἀλλ' δ' μὲν ἐν Θήβῃ πολυράτῳ, ἄλγεα πάχων,
Καδμείων θάναστε θεῶν ὀλοῖς διὰ βουλᾶς·
ἡ δ' ἔβη εἰς Ἀἴδαο, πυλάρταο κρατεροί,
ἀψαμένη βρόχον ἀπ' ἄφ' ύψηλοίο μελάθρου,
ἔχει σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω
πολλὰ μάλ', δοσα τε μητρὸς ἐρυνοὶς ἐκτελέσωσιν.
'And I saw the mother of Oedipodes, fair Epicasta, who did a monstrous deed in the innocency of her heart by marrying her own son. Now he slew his father and married her. But straightway the gods made the matter known to men. Howbeit he, though suffering woes, continued king in lovely Thebe over the Cadmeans, through the oruel counsels of the gods; but she went to the house of Hades, the strong warder, by fastening a halter sheer from a high rafter, mastered by her woe. And to him she left behind a heritage of pains full many, all that a mother's avenging spirits fulfil.'

The story is very briefly told and from the point of view of Epicasta (evidently the earlier form of the name), not Oedipus (or Oedipodes, the earlier and distinctly poetical form). Epicasta marries her son unwittingly, and we naturally assume that he is ignorant that he has slain his own father. This ignorance we shall most naturally infer to be due to the fact that Oedipus has been early separated from his parents and brought up abroad. There is nothing to indicate how this came about or how he came to marry Epicasta. We naturally think of exposure, and the Sphinx may have figured also in this early version of the legend. The immediate revelation by the gods of the horrors in which the unhappy pair are involved, and the prompt suicide of Epicasta, exclude the incestuous progeny of the later version of the legend. Oedipus continues to reign over the Cadmeans, but suffers pains of some sort, which the supernatural avengers of his mother, whose death he has occasioned, inflict upon him.¹ We cannot be sure that blindness is implied. But his continuing to reign "through the cruel counsels of the gods" may imply that he is to be in-

¹ It has been supposed (for example, by Nitzsch, in his generally excellent remarks on the Homeric version of the tale of Oedipus, Sagenpoesie der Griechen, 2. 517-520) that a curse upon Oedipus, uttered by Jocasta before she hanged herself, an ἄπα of which the ἐπιβοσ were the embodiment, is alluded to. How little warranted such a view is will be plain to any one that will compare O.T. 417 sq. with the facts of the case as Sophocles imagines them. Neither Laius nor Jocasta curses Oedipus.
trumental in bringing about further calamities. We are now prepared to take up Pausanias's criticism of this passage.

Pausanias, who, in the second century of our era, wrote a Description of Greece, in narrating the legendary history of Thebes, says (9. 5, 10–11): 'Now to Laïus, being king and having to wife Jocasta, an oracle came from Delphi (μαντεύμα ἡλθεν ἐκ Δελφῶν: seemingly a reminiscence of the Oedipus Tyrannus, 711 sq.) that his end should come to him from his son, if Jocasta should bear him one. So for that reason he exposed Oedipus; but he was to kill his father when he grew up, and to marry his mother. But I do not think that she bore him children. Witness Homer, who wrote in the Odyssey (Od. 11, 271–274 is here quoted: see above). How then did they [the gods] 'make known straightway' (ἐποίησαν ἀνάπτυστα ἄφαρ), if four children were born to Oedipus by Jocasta? No; they were born by Euryganea the daughter of Hyperphas. This is shown by the author of the epic that they call the Oedipodey (Oἰδιπόδεια). Also Onasias represented in a painting at Plataea Euryganea despondent over the battle of her sons.' Pausanias's criticism is easy to understand. He simply falls between two stools. The familiar Sophoclean story will not agree with the equally familiar passage in the Odyssey. But Pausanias is seeking to give a connected account of the legendary history of Thebes, in which the children of Oedipus play an important rôle, according to the current story. Homer, the greatest authority to Pausanias, does not provide for children of Oedipus by Jocasta (Epicasta); but the author of the Oedipodey (whether trying to get out of a similar difficulty or not, we cannot say) makes Euryganea the mother of Oedipus's children. As he accords— or may be made to accord—with Homer, we follow his version. Though to reason in this way is naïve, it is certainly better than to try, as the Greek scholiast on Od. 11, 274 and his modern followers have done, to make ἄφαρ mean not

1 The text of Pausanias seems to need a slight correction in this name to the form given above.
‘straightway’ but ‘suddenly’ (ἂναίφυς). Pausanias did not think, nor should we, that the account in the *Odyssey* is derived from the *Oedipodey*, although the whole heroine-passage of *Od*. *II* reads like an interpolation. Such mythology of heroines seems properly to be connected with the Hesiodic *Eoche*. The *Oedipodey* is elsewhere attributed to one Cinaethon of Sparta, who is said to have flourished in the third or fourth Olympiad (768–760 B.C.).\(^1\) Unfortunately, we know but little for certain about the contents of the *Oedipodey* besides what Pausanias tells us. That the Sphinx figured in it we learn from a scholion on Eur. *Phoeniss*. 176, in which these verses are quoted:—

\[
\text{ἄλλ' ἐτι, κάλλιστόν τε καὶ ἰμεροῦστατον ἄλλων,}
\text{παδὶ φίλον Κρείοντος ἀμιμόνος Ἀιμωνα διὸν —}
\]

‘Nay more, fairest and loveliest of all, the dear son of flawless Creon, noble Haemon —’ The accusative here is evidently the object of a verb describing the destructive action of the Sphinx, and her ravages must have been pretty fully detailed. Perhaps the earlier part of the story of Oedipus, as given by Cinaethon, may be traced in the long scholion on *Od*. *II*, 271, which professedly follows the account of Androtron, an Athenian statesman of the fourth century B.C., who wrote an Attic History (*Ἀρθίς*).\(^2\) From the marriage of Oedipus to the end, this version is pretty close to that of Sophocles in the *Oedipus Tyrannus* and *Oedipus Coloneus*, as we might expect in an Attic writer. The earlier part, which bears evident traces of antiquity, is as follows: ‘Laïus, the father of Oedipus, having received an oracle from Phoebus that the son that should be born to him should destroy him, marries Epicaste

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\(^1\) It seems clear from Pausanias’s language that he did not recognize any known author of the *Oedipodey*. The Borgian inscription (see Welcker, *Der epische Cyklus*, I, 33) expressly names Cinaethon as author of the *Oedipodey* and says the poem contained 5600 verses.

\(^2\) Schneidewin (*Sage vom Ὄδ.*, p. 27 sq.) thought that Androtron’s version might be substantially a contamination of the versions of Aeschylus and Sophocles.
and begets Oedipus and exposes him. But Sicyonian drovers (Σικυώνωι ἵπποφορβοι) took him up and reared him. And having reached man’s estate, Oedipus came to Thebes [‘journeyed toward Thebes’ would be truer] in search of his parents. And having slain his father unwittingly, he took to wife in ignorance his mother, having solved the Sphinx’s riddle,’ etc. Here we find Oedipus simply exposed to die (presumably on Cithaeron), found by wandering herdsmen from Sicyon (the older city, which Corinth supplanted both in political importance and in the legend) and reared by them, not by their king.¹ To their account of the place of his finding, Oedipus’s journey to Thebes would be due. He has no dealings with the Delphic oracle. How he comes to meet his father (evidently without Epicasta’s knowledge, and therefore away from Thebes) we are not told. From what Pausanias tells us we know that in the Oedipodey Oedipus married Euryganea after Epicasta’s death and had by her four children, presumably the familiar Eteocles and Polynices, Antigone and Ismene. Of the manner of Oedipus’s death, in this version of the legend, we are not informed. A passage in the Iliad (23, 679 sq.) may give us the clue, though we cannot be at all sure. In the boxing at the funeral games over Patroclus, Epeus is opposed by

¹ In Hyginus (fab. 65) Periboea, wife of Polybus, finds Oedipus on the seashore, whither she has gone (like Nausicaa) to wash clothes. Oedipus must, therefore, in the version followed by this fabulist, have been cast into the sea in a chest (like Perseus) and have been carried across the gulf of Corinth to the southern coast,—presumably near Sicyon; for we have no good reason to think that Polybus is king of Corinth in this version of the legend. Indeed, it may be thought, with some show of probability, that this version belongs to a time when Corinth was felt to be an insuperable barrier between Sicyonian herdsmen and the pastures of Cithaeron. Some one, therefore, had the happy thought to let the baby be thrown into the sea on the south coast of Boeotia and come ashore at the mouth of the Asopus. A scholion on Eur. Phoeniss. 26, which contains a mass of curious variants of the legend of Oedipus, says distinctly: oί δὲ (sc. φασίν) εἰς ἑβαλασσαν ἐκριφθῆναι βληθέντα (‘put’) εἰς λάρνακα καὶ προσκείλαντα τῇ Σικυώνι ὑπὸ τοῦ Πολύβου ἀνατραφῆναι. Quite evidently these words should be combined with what Hyginus says as being part of the same version of the legend.
Euryalus, who is described as the son of King Mecisteus, 'who once went to Thebes, when Oedipodes had fallen, to his funeral, and there vanquished all the Cadmeans' (ὅς ποτε Θήβαιος ἦλθε δεδουντός Οἰδιπόδαο | ἐς τάφον· ἔνθα δὲ πάντας ἐνικά Καδμελώνας).
Here τάφον certainly has the meaning I have given it, implying funeral games. The word δεδουντός would seem at first sight to imply that Oedipus had fallen in battle (= πετωκότος: cf. II. 13, 426, where δουπησαί is = πεσὼν, a meaning clearly derived from the common δούνησεν δὲ πεσὼν of the falling warrior); but the Theban legends are silent about any war in which Oedipus was engaged, and the coming of a champion athlete from a distance to box at the dead prince's funeral would seem to imply that Oedipus had met a natural death, and had died, too, in honour.1 How far the Oedipodey carried the story of Oedipus's children we cannot say, but this belonged essentially to the Cyclic Thebaid,2 of which more will be said presently.

In Hesiod's Works and Days we are told (vv. 161–163) how some of the Heroes were destroyed by war: ἐφ' ἐπταπίλῳ Θήβη,

1 I hazard the suggestion that the mythographers (at least so far as they appear to be known) have missed an opportunity here. We might have a pretty legend of Oedipus dying in battle. This remark is based on what I have noticed in the long scholion on Eur. Phoeniss. 1760. There we read, on the authority of a certain Pisander: κεῖναι (Oedipus) δὲ ἄνδρος (Laetus and his men) ἔθαψε παραντίκα σὺν τοῖς ἱματίοις (making a clean job of it, as Sophocles's Oedipus seems to have failed to do), ἀποστάσας τὸν ζω-στήρα καὶ τὸ ἔλφος τοῦ Λαίου καὶ φορὸν· τὸ δὲ ἄρμα ὑποστέψας ἔθωκε τῷ Πολύβῳ (as in Euripides, as we shall presently see). The spoils of Laetus serve in the sequel to prove him to Jocasta to be the murderer of Laetus. The words ἀποστάσας—φορὰν and the identification based thereon I believe to be due to a misinterpretation, or rather a too literal interpretation, of the word ἐκεναλῆς in Od. 11, 273. Strictly that would mean 'having spoiled,' as one spoils a fallen foeman; but the context seems clearly to prove that the author of the Ἱέκυς meant it merely in the sense of ἄνοκτείνας. This indirectly supports δεδουντός = τεθνηκότος in the Iliad. See, further, Welcker, Ep. Cyc1.2 II, 339, n. 39.

2 Whether or not the Setting forth of Amphiaraus (Ἀμφιαράδου ἔξοδος) was a separate poem from this, I cannot attempt to decide.
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Καδμηένυ γυίς, μαρναμένονς μήλων ἐνεκ’ Οἰδιπόδαο. ‘Fighting for the sheep of Oedipodes’ naturally means supporting Polynices in his endeavour to recover his father’s kingdom; at least the familiar legend of the Seven against Thebes would be entirely in place here and would be a close parallel to the war of Troy for the recovery of Helen, which is placed side by side with the war of Thebes here (vv. 164–165): τοὺς δὲ καὶ ἐν νῆσσιν ὑπὲρ μέγα λαίτμα θαλάσσης | ἐς Τροίην ἀγαγὼν [sc. πόλεμος ὤλεσε] Ἐλένης ἐνεκ’ ἥψικόμω). But this is to anticipate the sequel of the tale of Oedipus.

In the Theogony (306 sqq.) Hesiod tells us how Echidna bore to Typhon Geryoneus’s dog Orthros and Hades’s dog Cerberus and the Lernaean Hydra, which Heracles killed with the assistance of Iolaos, and the Chimaera, which Bellerophonites killed with the help of Pegasus. To Orthros Echidna bore ‘the cruel Phix, the Cadmeans’ ruin’ (Φίξ οἶνος — Καδμείων οἶλεθρον, v. 326), and the Nemean lion, which Hera reared and made dwell at Nemea, ‘a harm to mortals’ (πῆμα βροτοίων, v. 329); ‘but the might of Heracles subdued him’ (ἄλλα εἰς ἑδάμασσε βίης Ἡρακλῆις, v. 332). We observe in this passage — and that is why it is so fully cited — a studied parallelism, broken only by the failure to name the destroyer of the Phix (the later Sphinx).¹ This omission is certainly very strange, but it can hardly be that Oedipus was not known to Hesiod as the hero concerned. We need not, of course, suppose that the riddle, later so famous, was propounded by Hesiod’s Phix. It is physical, not mental, prowess that characterizes the feats of the heroes named in this passage.

The story of Oedipus (τὰ πέρι Οἰδίπουν) is said by Proclus the grammarian (see Dindorf’s edition of the scholia to the Iliad, I, xxxv) to have been told in the Cyprus — with some fulness of

¹ This seemingly earlier form of the word appears to have been preserved in the name of the hill near Thebes, where the Sphinx (Phix) was fabled to have sat (Φίκουν “Orus.” (See Hes. Scut. 33, Apollodor. 3. 5. 8.) The name Sphinx looks like a popular etymology (from σφίγγειν constringere) which has supplanted the true name.
detail, as we may imagine—by Nestor to Menelaus when the latter consulted him after Helen had gone away with Paris. We infer from the other stories which Nestor is said by Proclus to have told Menelaus at that time, namely, that of Epopeus and the daughter of Lycus, and that of Theseus and Ariadne (how Nestor brought in the madness of Heracles—τὴν Ἡρακλέους μανίαν—is not plain), as well as from the circumstances under which Nestor indulged in his digressions, that this story of Oedipus would deal with unhappy relations between man and woman. Here our knowledge comes to an end.¹

Athenaeus (11, 465 E–466 A) gives the story of the cursing of his sons by Oedipus, as the author of the Cyclic Thebaid (ὁ τὴν Κυκλικὴν Ῥηβαίδα πεποιηκὼς) tells it, thus: — ²

αὐτὰρ ὁ διογενῆς ἤρως, ἠλθὼς Πολυνείκης,
πρῶτα μὲν Οἰδιπόδη καλὴν παρέθηκε τράπεζαν
ἀργυρέην Κάδμῳ θεόφρονος, αὐτὰρ ἐπετα
χρύσεων ἔμπληςεν καλὸν δέπας ἡδέως οἰνού·
αὐτὰρ ὦ γ’, ὥσ φράσθη παρακείμενα πατρὸς ἐοῦ
τιμήνεν γέρα, μέγα οἱ κακῶν ἐμπεσε θυμῷ,
αἰφα δὲ παισίν ἐούσι μετ᾽ ἀμφοτέρους ἐπαρὰς
ἀργαλέας ἡράτο — θεῶν δ’ οὐ λάνθαν Ἔρμιν —,
ὡς οὐ οἱ πατρῶι ἐνηεὶ ἐν γίλοτητι
δάσσατιν’, ἀμφοτέρους δ’ αἰεὶ πόλεμοι τε μάχαι τε —

'But the noble hero, blond Polynices, first set beside Oedipodes a fair table of silver [that had been] god-witted Cadmus's; then he filled a fair goblet of gold with sweet wine. But when he (Oedi-

¹ Schneidewin, in his valuable Die Sage vom Ödipus, Göttingen, 1852, p. 14, thinks it plain that Nestor wants to cheer Menelaus by striking examples of evil deeds, even involuntary ones, punished by the gods. Welcker's view (Der epische Cyclus, II, p. 98) is nearer that which I have expressed above. Professor von Wilamowitz-Möllendorff has suggested (Hom. Untersuchungen, p. 149) that this passage of the Cypria was the source of the passage quoted and discussed above from the Homeric Nékua.

² The text follows pretty closely that in Kaibel's Athenaeus.
podes) perceived set beside him his father’s precious treasures, a
great evil fell upon his heart, and straightway he cursed both his
sons with bitter curses (and it did not escape Erinyes), that they
should not divide their father’s goods in affection, but that to both
ever wars and battles — ’

Here the language seems clearly to imply that Oedipus is blind
and recognizes his father’s goblet only by touch. We cannot be
certain whether the employment by Polynices of the goblet of
Laïus is the cause (as in itself an offence), or merely the occasion,
of the curse.

Another version of the curse, in which, too, Oedipus appears to
be blind, is given by the scholiast on Sophocles O.C. 1375 as
from the Cyclic Thebaid. It can hardly be from that poem if
the former fragment is rightly assigned. Whether, as has been
thought,¹ it is from the Thebaid of Antimachus cannot be certainly
affirmed or denied. The scholiast gives us the history of Oedipus’s
curse thus: οἱ περί Ἐτεοκλέα καὶ Πολυνείκην (meaning simply
‘Eteocles and Polynices’), δι’ ἔθνους ἔχοντες τῷ πατρὶ Οἰδίποδι πέμ-
πειν ἐξ ἐκάστου ἱερείου μοῦραν τὸν ὀμον, ἐκλαθόμενοι τοπε, ἐπτε κατὰ
ματιώνην ἐπτε ἐξ ὅτου ὁν, ἱσχίον (‘rump’) αὐτῷ ἔπεμψαν, δι’ ἰῃ
μΙωρο-
ψίων καὶ τελεώς ἀγείως (‘in a petty and wholly ignoble fashion’
—the scholiast’s own criticism on Oedipus’s conduct) βωμὸς γοῦν
ἀρᾶς ἔθετο κατ’ αὐτῶν δόξας καταλυγώρεισθαι. ταῦτα ο ἡ ἑκ
κυκλικὴν
Θηβαίδα ποιήσας ἰστορεῖ οὕτως:

ἰσχίον ὡς ἰνότητε χαμαι βάλεν ἐπε τε μύθον:
ὡ μοι ἑγώ, παῖδες μὲν ὑπειδείοντες ἐπεμψαν
...
...
...
...

ἔδεικτο Δὶ βασιλῆι καὶ ἀλλοις ἀθανάτωι
χερσίν ἔπ’ ἄλληλοις καταβημεναί "Αἰδος εἰσώ.

‘When he perceived [that it was] the rump, he threw it on the
ground, and said: “Alas! my sons have sent to insult me . . .”
He prayed to King Zeus and the other immortals that by each other’s

¹ See Wecklein’s introduction to Euripides’s Phoenissae, p. 3, n. 3.
hands they might go down into Hades.' It is interesting to note that some dramatist, quoted further on in the same scholion, by his use of ἐγὼ ἐπαφήσας practically glosses such expressions as ἐνόησε in this fragment and φράσθη in the former one, showing that he understood Oedipus to have been represented as blind.

It should be noted that in both these passages the evil fortunes of Eteocles and Polynices are founded on the curse laid on them by their father. That would exclude the notion of an inherited curse transmitted unconsciously from generation to generation in the house of Labdacus. It may be added that one cannot but feel with the scholiast that the curse is too great for the offence — real or imagined. But this second 'Thebaid' writer may, perhaps, be thought to have offered what seemed to him a more adequate explanation than the other — in this view earlier — writer had of the reason why Oedipus cursed his sons.

Peculiar interest attaches to Pindar's references to the tale of Oedipus, inasmuch as Pindar was a Theban and an Aegid, tracing his line up through Polynices to Cadmus. In dealing with Oedipus he is dealing with an ancient ancestor. In the second Olympic, written in honour of a victory gained in 476 B.C. by Theron of Agrigentum, who was of the same ancestry with the poet, Pindar, after invoking blessings on Theron and his family, says (v. 17 sqq.):

τῶν δὲ πεπραγμένων
ἐν δίκα τε καὶ παρὰ δίκαν ἀποίητων οὐδ’ ἄν
χρόνος δὲ πάντων πατήρ δύνατο θέμεν ἔργων τέλος·
λάθα δὲ πότιμῳ σὺν εὐθαίμοις γένοιτ’ ἄν.
ἐσόιν γὰρ ὑπὸ χαρματῶν πῆμα θυμίσκει
παλιγκοτον δαμασθὲν,

ὅταν θεὸι Μοῖρα πέμψῃ
ἄνεκάς ἀλβον ὑψηλόν.

'Not even Time himself can undo deeds once done, whether righteously or unrighteously; but good fortune may bring forgetfulness. Sorrow is killed by joy when Fate makes great good.
INTRODUCTION

tune spring up.’ Pursuing the delicate subject of family skeletons, the poet exemplifies the principle just laid down by the cases of Semele and Ino (vv. 24–33). He then dwells on the uncertainty of happiness through life (vv. 33–38), concluding his enunciation of this doctrine with the words:

\[ \rhoοι \ δ' \ άλλοτ' \ άλλαι \]
\[ ευθυμίαν \ τε \ μέτα \ καὶ \ πόνων \ εἰς \ άνδρας \ έβαν. \]

‘Ebb and flow of joy and sorrow comes to man.’ The exemplification which follows runs thus (vv. 39–52):

\[ οὕτω \ δὲ \ Μοῖρ', \ α τε \ πατρώιον \]
\[ τῶν' \ (i.e. the Emmenidae as descendants of Cadmus) \ έχει \]
\[ τόν \ εὐφρόνα \ πότμον \ θεόρτη \ σύν \ άλβω, \]
\[ επὶ \ τι \ καὶ \ τῆμ' \ άγει \ παλιντράπελον \ άλλω \ χρόνῳ. \]
\[ έξ \ οὕτερ \ έκτεινε \ Αίδων \ μόριμος \ νῖος \]
\[ συναντόμενος, \ εν \ δὲ \ Πυθώνι \ χρησθέν \]
\[ παλαίφατον \ τέλεσεν. \]

\[ ίδοῦσα \ δ' \ έξει 'Ερμύς \]
\[ έπεφυέ \ οἱ \ σύν \ άλλαλοφωνία \ γένος \ άρήνον. \]
\[ λείψῃ \ δὲ \ Θέρσανδρος \ έρπεντι \ Πολύντεικει, \ νέοις \ εν \ άέθλοις \]
\[ εν \ μάχαις \ τε \ πολέμου \]
\[ τιμώμενος, 'Αδραστείδαν \ θάλος \ άρωγόν \ δόμως. \]
\[ έθεν \ σπέρματος \ έχοντα \ μίζαν \ πρέπει \]
\[ τόν \ Αινησταίδαμο \]
\[ γεκωμίων \ τε \ μελέων \ λυράν \ τε \ τυγχανέμεν. \]

Here Fate gives happiness and again sorrow to the descendants of Cadmus ‘ever since the slaying of Laïus by his doomed son, who encountered him and fulfilled the oracle given long before at Pytho. But the keen Fury saw it, and slew his (i.e. Oedipus’s, whose name is not mentioned here by Pindar) martial breed by each other’s hand.’ What is said about Thersander, Polynices’s son, carrying on the race, does not immediately concern us here. But it is evident from this passage, I am fain to think, that Pindar
is touching upon a family shame, felt as such both by himself and by Theron. The context seems clearly to show this, and for that reason has been pretty fully presented here. In other words, Pindar, unlike the Boeotian source of the eleventh Odyssey and the poet of the Oedipodey, recognizes children born to Oedipus by his mother. Whether the inference that δξεια said of the Erinys contains an allusion to Oedipus's blindness be justifiable or not, the blindness probably figured in the story as accepted by Pindar. One should also notice that to Pindar the Erinys acts upon Oedipus's sons as the result of Oedipus's murder of Laïus, not because of a curse pronounced by Oedipus.

Pindar referred to the Sphinx and her riddle in the words αὐλυγμα παρθένου ἐξ ἀγριὰς γνάθων (fragm. 156 Bgk.), but we know nothing of the context in which these words stood. Oedipus is referred to in Pyth. 4, 263, as the author of a wise parable. Thus to Pindar Oedipus's wisdom involves more than the solving of the Sphinx's riddle, which we may justly infer to have been as essential a feature of the tale of Oedipus to Pindar as to Sophocles.

We shall do best to consider what the Logographers and Herodotus tell us of Oedipus before taking up Aeschylus. Hellanicus, who was either a younger contemporary of Herodotus or an

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1 Professor Campbell very justly says (Religion in Greek Literature, p. 179) that Pindar "knew more than he cared to tell of the fall of Polynices and the fatal son of Laïus, to whom he traced his stock." See also Professor Gildersleeve's note on v. 41. Professor Jebb's view (Introd. to Oedipus Tyrannus, p. xiii) does not square with the context in this passage.

2 It may be noted here that of the two Theban genealogical traditions Pindar follows that which makes Cadmus the founder of Thebes and head of the whole princely line; the poet of the Neksus (eleventh Odyssey) recognizes, according to what may well be the older tradition, Amphion and Zethus, sons of Zeus by Antiope, as founders of Thebes (λ 260–265). The relation of the rival myths is clearly and plausibly explained by v. Wilamowitz-Möllendorff, Hermes, 26 (1891), p. 236.

3 We may note here the curious piece of information given us by the scholion on Eurip. Phoen. 26: τινός δὲ καὶ τὴν μυτέρα αὐτῷ (sc. Οἰδίπουδο) φανερὴν άναρθρον. Ἀνελεῖν δὲ αὐτὸν ὡς άνδρα τὴν Σφίγγα, ἀλλὰ καὶ τὴν Τεμπησίαν ἀλώπεκα, ὡς Κόρινα (the Boeotian poetess, contemporary with Pindar).
older contemporary that wrote later, represented Oedipus as blind-
ing himself, and in the way described in the Oedipus Tyrannus and in Euripides's Phoenissae 61 sq. (eis ὃμαθ' αὐτοῦ δεινὸν ἐμβάλλει φόνον | χρυσηλάτοις πόρτασιν αἰμάξας κόρας). For a scholion on the latter passage begins with the words ὃμων καὶ Ἑλλάνικος. Pherencydes, who belongs to nearly the same time, assigned to Oedipus two sons by Jocasta, Phrastor and Laonytus, 'who were killed by the Minyae and Erginus' (ὁ θνήσκοντων ἐπὶ Μινώων καὶ Ἐργών). Oedipus married a second wife, Euryganea, daughter of Periphas (Pausanius's Hyperphas), who bore him Jocasta, Antigone, Ismene, Eteocles and Polynices. After Euryganea's death Oedipus married Astymedusa, daughter of Sthenelus.1 There is here an evident attempt to harmonize variant legends, possibly, also, an attempt to clear of the stain of incest the record of the existing families that traced their descent from the Labdacidae.

Herodotus tells us (4, 149) how the Spartan Aegidae stopped the dying off of their children by founding, in accordance with an oracle, a shrine of the Erinys of Laïus and Oedipodes. This naturally reminds one of the blight at Thebes described by Sophocles. It may be noted in passing that Herodotus seems to have the language of the oracle in mind in using the form Oedipodes. At 5, 60 he speaks of him as Oedipus (Ὀλίπτων τὸν Λαϊοῦ). In 5, 59, we find the line traced back in a way that reminds us of Sophocles (Ο.Τ. 267 sq.): Λαϊοῦ τὸν Δαμθάκον τοῦ Πολυδώρου τοῦ Κάδμου.

The stories of Oedipus and of the Seven against Thebes were told by Aeschylus in the trilogy Laïus, Oedipus, Seven against Thebes (to which the Satyric play Sphinx was appended to form the tetralogy), which appeared in 467 B.C. The Seven we have; the other plays are represented by meagre fragments. Fortunately a passage in the Seven tells us a good deal about Aeschylus's

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1 The scholiast adds that some say that Euryganea was the sister of Jocasta, Oedipus's mother.
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reatment of the tale of Oedipus. When Eteocles starts to encounter Polynices at the gate where they are to kill each other, he chorus sings (v. 720 sqq.):¹ —

Πέφρικα τὰν ὠλεούοικον
θεῶν οὐ θεοῖς ὁμοίων,
παναλαθή κακόμαντιν
πατρὸς εὐκταίαν Ἐρινύν,
tελέσαι τὰς περιθύμιους
κατάρας Ὀιδυπόδα βλαψφρόνοις.
παιδολέτωρ δ’ ἔρις ἅδ’ ὀτρύνει.

. . . . . . . .

παλαγενὴ γὰρ λέγω
παρβασίαν δεύτερον
ἀιώνα δ’ ἐς τρίτον μένει.
'Απόλλωνος εὑτε Δάιος
βία τρίς εἰπόντος ἔν
μεσομφάλοις Πυθικοῖς
χρηστηρίους θησίκοντα γέν-

νας ἀτερ σῶξειν πόλιν

κρατηθεῖσ ἐκ φίλων ἄβουλιαν
ἐγείνατο μὲν μόρον αἰτῇ
πατροκτόνον Ὀιδυπόδαν,
δότε ματρὸς ἀγνὰν
σπείρας ἄροναν, ἵνα ἐτράφη,
δίζαν αἰματόσεσαν
ἐτλα· παράνοια συνάγε
νυμφίους φρενώλης.

κακῶν δ’ ὡςπερ θάλασσα κῦμ’ ἄγει,
τὸ μὲν πίτνον, ἄλλο δ’ ἀείρει
tρίχαλον, δ’ καὶ περὶ πρύ-
μαν πόλεως καχλάζει.

¹ The text is very nearly that of Weil (Teubner).
μεταξὺ δ' ἀλκαρ δδ' ὀλίγω
τείνει πύργος ἐν εὐρεί.
δέδοκα δὲ, σὺν βασιλεῖσι
μὴ πόλις δαμασθῇ.

τέλειαι γὰρ παλαιφάτων ἄραν
βαρεῖαι καταλλαγαί.
τὰ δ' ὅλα πενομένους παρέρχεται,
πρόπρυμα δ' ἐκβολὰν φέρει
ἄνδρῶν ἀλφηστᾶν
ἄλβος ἀγαν παχυνθεῖς.

τίν' ἄνδρῶν γὰρ τοσόνδ' εἶθαύμασάν τ' ἐν ὅικοις ἐυνέστοις,
πόλεος δ' πολύβατός τ' ἄγων βροτῶν,
ὅσον τότ' Οἰδίπουν τίον
τάν ἀρπαξάνθραν
κηρ' ἀφελόντα χώρας;

ἐπεὶ δ' ἀρτίφρων
ἐγένετο μέλεος ἀθλίων
γάμων, ἔτ' ἄλγει δυσφόρων
μανομένα κραδία.
διδύμα κάκ' ἐτέλεσεν
πατροφόνωσ χερὶ τῶν
κρεισσοτέχνων ὁμμάτων ἐπλάγχθη.

τέκνουσιν δ' ἄρας
ἐφήκεν ἐπικότους τροφᾶς,
αἰαὶ, πικρογλώσσους ἄρας
καὶ σφε σιδαρονόμως
διὰ χερί ποτε λαχεῖν
κτήματα· νῦν δὲ τρέω
μὴ τελέσῃ καμψύτους Έρινος.

1 μὲν | κερκίσι τῶν Wecklein.
Though we cannot from these verses reconstruct the plots of the *Laius* and the *Oedipus* of Aeschylus, we get in general his version of the story of Oedipus. *Laius* is thrice commanded by Apollo at Delphi to ‘save the state by dying without issue.’ But ‘conquered by the folly of friends’ — whether this means the bad advice of Jocasta or not we cannot tell — ‘he begot to his own doom parricidal Oedipodes,’ who married his own mother and begot a ‘blood-stained stock.’ It was madness — or blind infatuation, as we may interpret it — that brought the pair together in wedlock. Thus the ‘ancient transgression’ of Laius in disobeying the oracle works its way in waves of trouble, of which the third now threatens to engulf the state along with the sons of Oedipus. Oedipus was prosperous and highly honoured as the slayer of the Sphinx. But this only helps on the doom. (It is curious to see how Aeschylus here reënforces the power of the sin of the father, visited even upon the third generation, with that other Greek notion of the divine envy or grudge of greatness.) ‘When Oedipus became conscious of his wretched marriage’ (how we are not told), ‘in frenzied distress he did two evil deeds — blinded himself and cursed his sons bitterly, that they should divide their inheritance with the sword.’ Aeschylus’s language is not quite clear. From the words *παλαιφάτων ἄραν* (766), and from the way in which the curse upon his sons is coupled with Oedipus’s blinding, we might infer that the curse had been uttered when he blinded himself. But the words *ἐπικότως τροφᾶσ* (785)¹ must imply that he became angry with his sons because they did not take proper care of him in his blindness. The slight mentioned in the second of the two passages attributed to the *Cyclic Thebaid* (quoted above) would agree very well with Aeschylus’s words.

In the Aeschylean version of the story of Oedipus, as given in the passage just quoted and commented on, the essential and dominating feature is a sin — the violation of a divine command — which is visited upon the sinner and his race even to the third generation.

¹ *ἐπικότως* seems to me more natural.
INTRODUCTION

We shall come back to this important point. A detail of the Aeschylean version, fortunately preserved to us elsewhere, must now engage our attention.

The Laurentian scholia to the Oedipus Tyrannus contain the following note on v. 733: περὶ Δαυλίδα φησί τὴν Σχιστὴν 'Οδόν, ὁ δὲ Λεοχύλος περὶ Ποτνίας οὕτως:

ἐπήμεν (ἴπτει) ἐπήμεν τῆς ὅδου (γῆς ὅρους Hartung) τροχήλατον σχιστῆς κελεύθον τρίοδον, ἐνδα συμβολὰς τριῶν κελεύθων Ποτνιάδων ἡμείμβομεν.

'We were coming in our journey (at the borders of the land?) to the triple high road of a parted way (of the Parted Way?), where we were to pass the junction of three ways at Potniae.'

It thus appears that Aeschylus expressly declared where Laïus met his death at his son's hands. We have found nothing about this in the remnants of earlier accounts of Oedipus's adventures. This placing of the meeting of Laïus and Oedipus near Potniae in Boeotia has led to considerable speculation among scholars. It has been conjectured that Laïus was on his way to the shrine of Hera γαμοστόλος on Cithaeron to appease that goddess for his treatment of Chrysippus, son of Pelops, and that the encounter

1 This fragment is commonly assigned (after Valckenaeer) to Aeschylus's Oedipus (see Nauck's Trag. Graec. Fragn. p. 57); but it seems quite obvious that it could readily have formed part of an ἄγγελικη ἑσίν in the Laïus delivered by one of the train of Laïus that had escaped, the prototype of the Theban slave in Sophocles. Or was this survivor of the slaughter an invention of Sophocles? — From Aristoph. Ran. 1190 sq., where Aeschylus is made to say of Oedipus, αὐτὸν γενήμενον | χειμῶνος δυτὸς ἐξέβαζαν ἐν οὔστρακῳ, combined with schol. R on Vesp. 289, where the verb χυτρίζειν is assigned (by a slight and more than plausible conjecture) to Aeschylus's Laïus, it is inferred (by Schneidewin, Sage vom Ōd., p. 24 sq.) that Aeschylus in his Laïus represented Oedipus as exposed in an earthen vessel (cf. Starkie on Aristoph. Vesp. 289). It may be added that we observe here that Aeschylus and Sophocles make the exposure to take place at opposite points in the year. Sophocles pretty clearly changed the season so as to bring his two herdsman together.

2 See Bethe's interesting but venturesome Thebanische Heldenleider, p. 9 sqq.
with Oedipus was made to occur near Potniae because of the worship of the Furies at that place. The Furies would be concerned in Laïus’s fate as the executors of Pelops’s curse pronounced against Laïus. But according to the passage from the Septem quoted above the beginning of sorrows was Laïus’s disobedience to Apollo’s command. Had Laïus in the version of the myth that Aeschylus followed in his trilogy been the perpetrator of a crime for which he was forbidden to beget children, that crime and not his disobedience would naturally have been made the starting point, the initial sin. But this seems pretty clearly not to be the case. The motived command of Apollo, based on a sin already committed by Laïus, belongs to another version of the tale and one that should intrinsically be later in its origin than that followed by Aeschylus. We must, therefore, it appears, be content to leave the question why Potniae was the meeting-place of the doomed father and son undecided.

Euripides gave two versions of the story of Oedipus in dramatic form. These may be conveniently distinguished as the heterodox and the orthodox. The heterodox version was represented by the lost Oedipus, an important fragment of which is preserved in a scholion on Phoeniss. 61, thus: εν δὲ τῷ Οἰδίποδι οἱ Δανοῦ θερά-ποντες ἐλυμφλωσαν αὐτόν (Oedipus):

\[\dot{λ}μεῖς δὲ Πολυβοῦ παιδ' ἐρέσαντες πέδω
ἐξοματούμεν καὶ διόλλυμεν κόρας.\]

Oedipus is thus thrown down and blinded by Laïus’s servants, presumably because he has killed their master. He is not known at the time to be Laïus’s son, as is shewn by the words Πολυβοῦ παιδ’. A number of other fragments of the Euripidean Oedipus are extant (Nauck, Trag. Graec. Fragm.2 540–557). One of them (540) describes the Sphinx couching on her rock:—

\[σφηρὰν δ' ὑπῆλασ' ('tucking in') ὑπὸ λεοντόπουν βάσιν
καθέζετο.\]

1 See the oracle given to Laïus in the Greek introductory matter to the Oedipus Tyrannus and the notes thereto.

OED. TYR. — 3
As to the reconstruction of the play, we shall probably do best to follow Nauck’s course, who says, “quid novarit Euripides et quam dispositionem instituerit parum constat.” It is extremely probable that Euripides wrote his play after Sophocles’s and with reference to it.

Euripides’s orthodox version appears in the prologue to the Phoenissae, a play something like a score of years later in date than the Oedipus Tyrannus. This prologue is distinctly novel in its setting; for it is delivered by Jocasta, who, as well as Oedipus, is represented as still alive at the time of the attack upon Thebes of Polynices and his allies. Jocasta tells how Laïus her husband, because they had long been childless, went to Delphi and asked Phoebus for children (vv. 13–16). The god forbade him to try to have children by his wife against the will of heaven; ‘for if thou wilt get thee a son, he shall slay thee, and all thy house shall wade in blood’ (vv. 17–20). But Laïus, yielding to passion and wine, begot a son. Then, conscious of his sin and its penalty, he gave the baby, with its ankles pierced with ‘iron goads’ (σιδηρᾶ κέντρα), to neuters to expose ‘in Hera’s mead and on Cithaeron’s crag’ (λειμῶν ἐς Ἠρας καὶ Κίθαιρῶνος λέπας) (vv. 21–26). But herdsmen of Polybus found the child and gave it to their mistress, who persuaded Polybus that it was her own (vv. 27–31).¹ When Oedipus had grown up, having realized of himself or learned of another that he was not the son of Polybus and his queen, he set out for Delphi to find out who his parents were. At about the same time Laïus started for the same place to learn whether his son was still alive (vv. 32–37). Laïus, driving, overtook Oedipus, who was on foot, near the parting of the ways (the Σχιστήρ Oδός) in Phocis (the place mentioned in Sophocles). His driver ordered Oedipus to make way for the king; but Oedipus kept on his way in haughty disregard until the hoofs of the horses wounded his heels. Then he killed his father and drove off to his former home, where he presented the chariot and horses

¹ We are not told where Polybus was reigning. Presumably at Sicyon.
to Polybus as a return for his care of him (vv. 37-45). Presently the Sphinx began to prey upon the Thebans, and Creon proclaimed the hand of the widowed queen as reward to the man that should solve the Sphinx’s riddle. Oedipus had the good fortune to solve the riddle and thus became husband of Jocasta, his own mother, and king of Thebes (vv. 45-54). Jocasta bore to Oedipus two sons, Eteocles and Polynices, and two daughters, Antigone and Ismene (vv. 55-58). When Oedipus found that he had married his mother (we are not told how), he blinded himself ‘with golden brooches’ (χρυσηλάτους πόρπαυν) (vv. 59-62). When Eteocles and Polynices were grown, they tried to hide the family shame by locking up their father in the palace. In return for this he cursed them ‘with most unholy curses, that they should share this house between them with whetted iron’ (vv. 59-68). How Eteocles and Polynices in terror agreed to reign separately and in turn, Eteocles first;¹ how Eteocles refused to let Polynices reign; how Polynices went to Argos and allied himself with King Adrastus and brought an army against Thebes (vv. 69-78),—these are matters that belong to the plot proper of the Phoenissae and to the legend of the war of the Seven against Thebes.

The making Jocasta survive her shame is presumably an invention of Euripides. The same is likely true of the manner of the encounter of Laïus and Oedipus, whom Euripides makes travel in the same direction. The motive given for Laïus’s journey may be an invention of Euripides; so, too, the disposal of the chariot (or carriage) and horses. The motive assigned for Oedipus’s curse seems to be a deliberate improvement on the old stories. There may be other Euripidean features in the story. In the manner of the blinding Euripidean seems—though we cannot be sure—to be following Sophocles, with the important feature of Jocasta’s suicide omitted.

In one important matter—indeed, the essential feature—Euripides agrees closely with Aeschylus, viz. the sin of Laïus in

¹ Euripides makes him the elder son, and so he seems to have been to Aeschylus. Sophocles, in the Oedipus Coloneus, makes Polynices the elder.
disobeying Apollo's command as the beginning of the family misfortunes. Not that Euripides has the same religious earnestness in the matter as Aeschylus, but the motive of the legend is essentially the same. Presumably Euripides consciously and deliberately followed Aeschylus here.

We know that Euripides dealt, in a lost play, with the story of Chrysippus that is alluded to in the Χρησμός δ θείς Λαύρων Ἡθέλω. But we see that this fact did not influence his treatment of the legend of Oedipus in the prologue of the Phoenissæ. The story of Chrysippus lies outside the main course of the mythology of Laïus and Oedipus in literature.

We are now prepared to make such comparison as we can of Sophocles's version of the tale of Oedipus with those of other Greek writers known to us, and particularly with those of the two other great tragedians. We observe then in the first place that Sophocles's conception of the woes of Oedipus is a purely fatalistic one. Apollo tells Laïus that it is his fate to be killed by a son, if one be born to him and Jocasta. The son is born and kills Laïus. Apollo tells Oedipus that it is his fate to kill his father, and have children by his mother. What is fated comes to pass. There is a contingency in the fate of Laïus, just as there is a contingency in the fate of Zeus as told in Aeschylus's Prometheus; but in the case of Laïus no use is made of the contingency; whereas Zeus escapes his fate by not marrying Thetis. Oedipus's fate is not contingent. But this difference in the fates of father and son does not alter the fact that it is fate above and beyond the power of the gods, of which Apollo is but the revealer, that controls the lives of both Laïus and Oedipus. The exposure of a child by

1 It must be noted that Euripides is not consistent in the Phoenissæ. In Oedipus's speech v. 1595 sqq. Fate revealed to Laïus by Apollo is represented as the foundation of all Oedipus's woes. Euripides thus wavers between the Aeschylean and Sophoclean points of views. This is not the place to discuss the relation between the Phoenissæ and the Oedipus Coloneus.

2 This inconsistency in the fates of father and son may be most readily explained by supposing that Sophocles is following a tradition in the case of the first oracle, inventing freely in the case of the second.
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parents, or the killing of a man that has attacked one, is not sin to Sophocles's mind. Parricide and incest are violations of the highest of all laws — the unwritten, or, as we should say, the moral laws — and, as such, must produce at the moment of realization, even in the mind of the unwitting perpetrator, an overwhelming sense at once of horror and of guilt. Oedipus is thus to Sophocles, as to Pindar, the μορίμος νῦς, 'the doomed son,' of Laïus, forced by fate to do the most monstrous deeds, yet, in himself, innocent. This is fully brought out by Sophocles in two speeches that he has put in the mouth of Oedipus in the Oedipus Coloneus (O.C. 258–290, particularly vv. 266–274, and O.C. 960–1013, particularly vv. 964–999). To use Sophocles's words, Oedipus is not φύσιν κακός, and his deeds are πεπονθότα μᾶλλον ἡ δεδρακότα (O.C. 270 and 266 sq.).

Sin is the foundation of the woes of the Labdacidae to Aeschylus in the Seven; fate, to Sophocles in the Oedipus Tyrannus. The fact that Sophocles has not carried this conception through the Antigone, Oedipus Tyrannus, and Oedipus Coloneus, but in the Antigone (in the splendid chorus vv. 582–625) has represented the Labdacidae as pursued by the ἄρη of the gods, which makes the victims of divine displeasure rush madly to destruction, and in the Oedipus Coloneus (964 sq.) suggests ancient anger of the gods against Oedipus's race as a possible cause of his woes, — this fact, I say, should not lead us to mistake the motive of the Oedipus Tyrannus. In that play, Sophocles's conception is more primitive than Aeschylus's, and than his own elsewhere. His innate conservatism makes him revert to the old popular legend of the fated son. His attitude of mind here can best be described in the words that Euripides in the Bacchae (200–203) puts in the mouth of Tiresias:

οδδὲν σοφυξόμεσθα τούτι δαιμοσι.
πατρίουσ παραδοχᾶς δὲ ὀμῆλικας χρόνῳ
κεκτήμεθ', οὐδεὶς αὐτὰ καταβαλεὶ λόγος,
οδδ' εἰ δὲ' ἄκρων τὸ σοφόν ηὔρηται φρενῶν.
THREE PRINCIPLES OF THE IRRATIONAL

We do not play the sophist with our gods. The traditions of the fathers, our heritage from earliest time, no argument, albeit devised by subtlest wit, can overthrow.

When we look more into the details of the plot of the *Oedipus Tyrannus* in search of Sophoclean features, we seem to find such most surely in what may be most handily termed the doubling of the elements of the catastrophe, or, better said, ἀναγνώρισις. Not only is an oracle given to Laïus, but one is given to Oedipus; not only does a slave of Polybus find Oedipus, but a slave of Laïus has given Oedipus into his hands. The stories told to each other by Oedipus and Jocasta seem to be parts of the same general scheme of doubling. One is tempted to allude here to the suppliants in the opening scene as a sort of second chorus and to refer to the combination of blight and plague. But this is perhaps fanciful. The effect on the plot of the combination of oracles and of herdsmen is obvious. Unfortunately we do not know enough about Aeschylus’s play, or about the earlier versions of the tale of Oedipus, to estimate just how far Sophocles’s plot is original with him. But, after all, it is not so much strict originality as ingenuity and verisimilitude of treatment of the details of a generally familiar story, combined with high poetic perfection, that Sophocles aimed at. His whole method was intensive, rather than extensive. We may note in passing that Sophocles may have been the first to make Polybus king, not of Sicyon, but of Corinth. Other remarks about the plot of our play must be reserved for the Commentary. An interesting little difference between Aeschylus and Sophocles has been already noted above at p. 32, note i.

That other Greek writers besides the great tragedians used the tale of Oedipus as a dramatic subject, we know; but their productions have not come down to us. In Roman literature, only Seneca’s *Oedipus* has survived. It is a play written to be read, not acted. Seneca takes the *Oedipus Tyrannus* for his model in a general way, and even closely reproduces a number of passages; but he deals very freely with the exemplar Graecum. He makes his play much shorter (1061 verses). The suppliants do not
appear; instead we have a scene between Oedipus and Jocasta, in which the situation at Thebes is set forth. Oedipus makes no proclamation, nor does he narrate his past life to Jocasta. The reason of Oedipus’s avoidance of Corinth has already been made known by him before the action begins, and Creon tells where Laïus was killed early in the play (v. 275 sqq.). The disclosure by means of the two herdsmen is very brief (vv. 784–881 = O.T. 924–1185). The long closing scene between Oedipus, the chorus, Creon, and the children is done away with; instead, we have a short scene between Oedipus and Jocasta. But Seneca has put in plenty of bombastic rhetoric and has abundantly gratified the Roman taste for supernatural horrors and bloodshed. Tiresias does not know the truth at first, but in an elaborate scene suggested by Sophocles’s Antigone, as it would seem, consults the omens ineffectually. He decides that Laïus’s spirit must be invoked to reveal his murderer. In a scene, narrated by Creon to Oedipus, that reads like a jumble of the eleventh Odyssey and the sixth Aeneid, Tiresias causes the earth to open before Creon’s eyes and reveal the demons of the nether world and the shades of dead heroes and heroines. From among the shades that of Laïus reluctantly emerges and denounces, as the cause of the pestilence at Thebes, the blood-stained king who has possessed himself, by foul murder, of his father’s throne and wife. By this narrative of Creon Oedipus’s suspicion of him and of Tiresias is motivated. When Oedipus later discovers, by means of the herdsmen, his unconscious guilt, he digs out his eyes with his fingers. The bad taste of the author is at its worst in the messenger’s speech that describes this horror. Oedipus racks his brains (utere ingenio, miser, v. 947) to devise an adequate punishment for himself. A sudden gush of tears from his eyes suggests blinding. The Roman poet fairly revels in the ghastly details of the act. In the closing scene Jocasta stabs herself ingeniously in Oedipus’s presence, after which he goes into voluntary exile with cruel fates, disease, hunger, pestilence and grief, as imaginary—and sole—attendants.
Seneca’s play is not without interest, partly by reason of its tacit criticism of Sophocles here and there, as implied by the changes made in details of the plot. But the play is a poor one. The characters are wretchedly disfigured. Oedipus appears as a poor stupid, self-conscious, whimpering, bragging, blustering fellow. The most poetical passages are to be found in the choruses, though these have nothing to do with Sophocles. Really good are the anapaests on fate (vv. 980–994).

When we examine the legend of Oedipus from the point of view of mythology, some facts seem to be easily recognizable. The legend of Oedipus appears clearly to be not a unity but a unification of more or less homogeneous and more or less heterogeneous elements. Such features of popular mythological lore as the child of doom exposed by his parents yet fulfilling his doom, as the hero that destroys monsters and relieves those oppressed by them, winning a princess by so doing, as the successful solver of riddles under pain of death, if he fail, are plainly to be traced on the one hand;¹ on the other hand, we find two etymological myths based on the name of Oedipus (or Oedipodes). As ‘Knowfoot’ (ἐίδως τούς πόδας) he solves the riddle about feet; as ‘Swellfoot’ (οἰδῶν τῶ πόδε) his feet are wounded. Thus a very ancient riddle is assigned to the half-human Sphinx, and she is brought into connection with Oedipus, or stories are told of how he came to have swollen feet. Both elements are afterwards combined.

Of course Oedipus has been treated as a solar hero, and his victory over the Sphinx regarded as a symbol of the triumph of light over darkness.² This view can hardly be called either novel or new. The allegorizing Greek commentators on Hesiod’s Theogony make the Sphinx, as the child of Chimaera (wrongly thought

¹ See Comparetti, Edipo e la mitologia comparata, Pisa, 1867, p. 63. Comparetti’s essay is an admirable piece of work.
² By M. Michel Bréal, in his Le mythe d’Oéide (Revue archéologique, n.s. 8 [1863], 193–214), and subsequently, with a closing reference to Comparetti, in his Mélanges de mythologie et de linguistique, 163–185.
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to be represented by Hesiod as the mother, instead of Echidna) and Orthros, the contracting chill (σφυγίς) of the early winter morning (δρόθρος, 'the time just before sunrise,' χιμαιρα = χειμών). Of course, a natural corollary to this would be that the hero that destroys the Sphinx is the sun, as Bellerophon and Hercules are explained to be. The long scholion on Eurip. Phoeniss. 26 says that some made Helios, the sun-god, Oedipus's father; so that Oedipus may have also been interpreted as the day. It may not be altogether inapposite to note that Pindar, Ol. 2, 35, speaks of the day as παῖς ἀθλίων. Better, it might be suggested, should we see in the tale of Oedipus conquering a malignant power a myth of civilization. He triumphs by wit, not force, like Sophocles's περιφραδής ἀνήρ in the Antigone. It must not be forgotten, too, that Oedipus was a real ancestor to many a Greek of historical times, that the legends about him are firmly localized, so far at least as Thebes is concerned, and that we have a myth quite similar to his in many ways told of a historical personage, the elder Cyrus, by Herodotus (1, 107 sqq.).

In concluding this account of the tale of Oedipus, a word must be said of the legend as a vehicle of moral instruction; for as such we may fairly think it was employed by religious teachers, particularly in connection with Delphi. The tale of Laïus and Oedipus could be readily made to point a moral against the violation of unwritten laws such as the first three of those set forth by Socrates in Xenophon's Memorabilia (4. 4, 19–24),—reverence the gods, honour parents, commit no incest, return good for good. How the teaching of Delphi worked in the interest of the higher morality among the Greeks may be perhaps most strikingly seen in the story of Glaucus and the money deposit told by Herodotus (6, 86). To a tale that was used to warn people against social sins the avoidance of which marked off the Greek from the Barbarian (cf. Eurip. Androm. 173–176) such an element as the

1 Comparetti, dwelling on the intellectual character of Oedipus, wittily says (op. cit., p. 49) that if Oedipus is a solar hero, he has kept his incognito very carefully (ha serbato il più stretto incognito).
episode of Chrysippus would naturally be attached by those who sought to lead the people in right living. Further than this we can hardly venture to pursue the tradition of priestly teaching in the case of our legend.

II

The characters properly so called of the *Oedipus Tyrannus*, Oedipus, Jocasta, and Creon, speak for themselves; but, as in the case of other literary creations, their speech, like that of living people, is differently understood by different readers. To the sympathetic reader of the play they reveal themselves somewhat in this wise.

Oedipus is a man of high spirit, strong head, and warm heart, conscientiously devoted to the welfare of his people and to his duty as king. His weakness lies in yielding to a hot temper. He is a good son to his supposed parents, a good husband, and a good father. His sense of his position as responsible head of the state, and his anger at a charge of which he feels himself to be entirely innocent, combine to make him suspect Tiresias and Creon, even though the latter has been his trusted friend for years. He is justly proud of the keenness of mind which enabled him to solve the Sphinx's riddle and so deliver Thebes and become king, and he seeks to use this ability in a second case for the benefit of the state, which includes himself as its lawful head, not for himself merely as an individual. To those that know him apart from his fate Oedipus is a man of high aims and noble character. As the modern reader knows, and the ancient spectator knew still better, he is foredoomed, and the whole play up to the dénouement is filled for the audience with a bitter irony based on the irony of fate,—the most striking example of what has been called tragic irony. But the fact that he is only apparently a free agent does not make Oedipus's conduct less interesting.

1 Compare Creon's words to Oedipus O.C. 855, ἀργῶν μὲν ἄρειν δοῦς, ἤ σο' ἀει ἄμαλλοι.
Fate has determined the result of his actions, not his conduct and character. It has been said not unwisely\(^1\) that we are interested not in what an overwhelming fate makes of Oedipus, but in what a strong Oedipus makes of an overwhelming fate.

Jocasta has been charged with frivolity, lack of natural affection, and impiety. But she has sacrificed her child to save her first husband from a doom pronounced by Apollo and in which she believed; and if she makes light of oracles and prophecies in the case of Oedipus, it is either to cheer him in his despondency or in joy at his supposed deliverance. She is unflinchingly loyal to both her husbands and stands between her brother and Oedipus in their quarrel in such a way as to help Creon without antagonizing her husband. She is neither weak, nor wicked, nor unwomanly.

Creon in his coolness and correctness is a foil to the ardent-spirited Oedipus. He is a just man without being a generous one. His coolness in the closing scene will make him appear to some even odious.

III

The number and character of the references to Sophocles in the *Poetics* prove the very high esteem in which Aristotle held him. Sophocles appears to have been Aristotle’s favourite dramatist, and the *Oedipus Tyrannus* his favourite play. The name of Oedipus occurs eleven times in the *Poetics*, and there are five express references to the *Oedipus Tyrannus*—called always simply the *Oedipus*—and four others quite as unmistakable to the same play.

A complex tragic plot is distinguished from a simple one by Aristotle (chap. 10) as one in which the change of fortune is accompanied by recognition (ἀναγνώρισμός, ἀναγνώρισις) or by reversal of the train of action (περιπέτεια) or by both. As an example of περιπέτεια the scene in the *Oedipus* is cited where “the messenger that came to make Oedipus happy and rid him

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of his fear of his mother did just the opposite by showing who he was” (chap. 11). The best form of recognition is that which involves περίπετεια, as in the Oedipus (chap. 11). Recognition should preferably be brought about naturally by the incidents of the plot, as in Sophocles’s Oedipus and the (Tauric) Iphigenia (chap. 16).

In Chapter 14 we are told that the fear and pity which a tragedy should excite may be produced not only by the way in which the play is acted, but also merely by the way in which it is composed — the σύντασις τῶν πραγμάτων. The latter is the better way, and bespeaks the better poet. The poet ought so to compose his play that one that merely hears the events take place shall shudder and be moved to pity at their issue, just as one would if he heard the Oedipus read.

In Chapter 26 “greater condensation” (τὸ ἀθροώτερον) is cited as one reason of the superiority of dramatic to epic poetry, and the Oedipus is compared with the Iliad from this point of view.

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1 I quote from Professor Butcher's translation.
of his fear of his mother did just the opposite by showing who he was” (chap. 11). The best form of recognition is that which involves περιπέτειας, as in the Oedipus (chap. 11). Recognition should preferably be brought about naturally by the incidents of the plot, as in Sophocles’s Oedipus and the (Tauric) Iphigenia (chap. 16).

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the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us (οὐτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλων τὰ φαίνεσθαι ἐξ εἰπτυχίας εἰς δυστυχίαν, οὐ γὰρ φοβηρὸν οὐδὲ ἔλεεινον τοῦτο ἄλλα μαρῶν ἐστιν). Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense, nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune (περὶ τῶν ἀνάξιων), fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes (ὁ μεταξὺ τούτων), — that of a man who is not eminently good and just (ὁ μήτη ἀρετῆ διαφέρουν καὶ δικαιοσύνη), yet whose misfortune is brought about not by vice or depravity (διὰ κακίαν καὶ μοιχηρίαν), but by some error or frailty (δὲ ἄμαρτια νῦν). He must be one who is highly renowned and prosperous, — a personage like Oedipus, Thyestes, or other illustrious men of such families. — A well-constructed plot should, therefore, be single in its issue, rather than double, as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice (διὰ μοιχηρίαν), but of some great error or frailty (δὲ ἄμαρτιαν μεγάλην), in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first, the poets recounted any legend that came in their way. Now, tragedies are founded on the story of a few houses, — on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible (ὅσοις ἄλλοις συμβέβηκεν ἡ παθεῖν δεινὰ ἡ ποίησαι)."

It should be at once evident to the attentive and unbiased reader of this passage, that Aristotle's theory of the ideal tragic hero is not only at variance with the practice of Sophocles,—to
say nothing of the other dramatists,—but also with his own aesthetic judgement. After enunciating the principle that the tragic hero should be neither saint nor villain, but an ordinary man guilty of a fault, he qualifies his principle to pieces almost in the same breath. It is the suffering of the innocent that excites our pity; the hero should be rather better than the average; he may have merely suffered, not done, something terrible. Moral judgement and aesthetic judgement are at variance, and aesthetic judgement wins the day. Sophoclean practice conquers Aristotelian theory. This appears even more clearly in the next chapter, where Aristotle discusses ἄπιθικόν and terrible tragic acts, and distinguishes those committed consciously, like Medea's murder of her children, and those committed unconsciously, like the acts of Sophocles's Oedipus before the opening of the play. It has been pointed out\(^1\) that Aristotle fails to distinguish in the tragic heroes that he enumerates those that commit crimes that they would never have done, had they known what they were doing; those that commit crimes consciously, but under a terrible moral stress; and those that commit crimes with full responsibility.

There is no need to seek for Oedipus's ἀμαρτία on the strength of Aristotle's words. If not ἐνεκής in the fullest sense of the word, he is yet ἄναξ, and his crimes—if we can call them such—are πάθος, rather than ἐργά. May not Sophocles have consciously sought to lessen the shock to the moral sense involved in the spectacle of the suffering of an innocent man by putting the ultimate responsibility on an impersonal fate?\(^2\)

IV

Three eminent modern writers have tried the tale of Oedipus as a dramatic subject—Corneille, Dryden, and Voltaire. The

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\(^1\) By Günther, *Grundsüge der tragischen Kunst*, Leipsic, 1885, p. 319 (the whole chapter is valuable).

\(^2\) On the tragic hero see further Professor Butcher's *Aristotle's Theory of Poetry and Fine Art*, Chap. VIII.
three plays appeared within the space of sixty-one years, in 1657, 1679, and 1718, respectively. They are all based on Sophocles, or on Sophocles and Seneca, and the plays of Dryden and Voltaire were influenced also by that of Corneille.

In writing his _Edipe_ Corneille deliberately decreased the oracular element and introduced the ghost of Laïus as Seneca had done. Furthermore, out of regard for the sensitive feelings of French ladies, he lessened the horror of the account of the blinding. Still further to please the fair sex, Corneille introduced a romantic element into the plot — the loves of Dirce, daughter of Laïus and Jocasta, excluded from the succession by Oedipus, and Theseus, prince of Athens. So well did Corneille succeed with his romantic innovation, that he practically made Dirce the central figure of the play. Oedipus’s character is weakened and degraded. His terrible misfortunes are merely the dark background against which the figures of Dirce and her devoted lover stand out. The play is, in short, a _Dirce_ rather than an _Oedipus_. We shall hardly go too far if we agree with Voltaire that the play is a bad one and sympathize with him in his condemnation of its tasteless romanticism; but there are some things in the plot that are interesting and instructive to readers of Sophocles. Corneille not only makes Oedipus aware of the circumstances of Laïus’s death, but also — and this is truly amazing — represents him as believing that he has avenged Laïus’s murder, because he has killed two of three highwaymen that had attacked him at the same time and place as Laïus (act 1, scene 5).  

Thus in trying to avoid an improbability in the Sophoclean play, he falls into a much greater one. Again, in Corneille the Theban herdsman, who had accompanied Laïus on his fatal journey, is found at the scene of the encounter badly wounded, but recovers at Thebes. His convalescence is made to last for a year, so that he does not know till

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1 Laïus travels with only two attendants in Corneille. — The deliberateness with which Corneille made his singular innovation may be seen from what he says in his _Au Lecteur_.

the end of that time who the new king really is. Thus another slip of Sophocles's is corrected. (See v. 758 sq. with the note.)

Dryden wrote his play in collaboration with Nathaniel Lee; but what is best in the piece is probably Dryden's. It is a vigorous blood and thunder play—in the most literal sense of the term—in which Sophocles, Seneca, Corneille, and Shakespeare have all been laid under tribute. Notwithstanding the warning example of Corneille, there is a romantic underplot in which Eurydice, daughter of Laïus and Jocasta, and Adrastus, king of Argos, whom Oedipus brings to Thebes as a prisoner of war in the first act, are the principal figures. But this romantic element is thrown into the shade by the amorousness of Oedipus and Jocasta. Dryden (or Dryden and Lee) seized upon two features in the Sophoclean play as offering material for extended treatment,—the conspiracy against Oedipus, which in Sophocles exists only in the hero's imagination, and the resemblance between Oedipus and Laïus (derived from v. 743). Creon, a hideous monster, a sort of combination of Thersites and Richard of Gloster, takes advantage of Oedipus's absence in the field at the opening of the play, and of the disaffection of the Thebans because of the plague which has broken out in Oedipus's absence, to start a revolution with the object of making himself king. This object he continues to pursue, as also his desire to win Eurydice, with whom he is in love, though she loathes him. The underplot of love and intrigue is thus quite elaborate. The resemblance of Oedipus to Laïus, which has been generally remarked at Thebes, and the assumed instinctive maternal and filial feelings of Jocasta and Oedipus toward each other, are utilized to their fullest extent throughout the play,—in fact, beyond all decency. In no one general feature does the English play form a greater contrast to the Greek than in its utter and wanton lack of all restraint and reserve. The ghost of Laïus calls from behind the scenes like the ghost of Hamlet's father, and in the incantation scene is even brought upon the stage; dreadful shapes of Oedipus and Jocasta, carefully labelled in glittering letters, appear in the clouds after

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a thunderstorm; Oedipus walks and talks in his sleep; he blinds himself in the ghastly manner described by Seneca; and the play closes with a perfect orgy of bloodshed, in which Eurydice, Adrastus, Creon, Jocasta (who incidentally murders her children by Oedipus), and Oedipus are slain or slay themselves,—Oedipus last, by throwing himself from an upper window.

Dryden gets around the familiar difficulty in the Sophoclean plot — the ἀλογον — by representing Oedipus to have heard, when he came to the throne, "a confus'd report" about Laïus's death, which subsequent occupations put out of his head.

"But full of hurry, like a Morning Dream,
It vanish'd in the Business of the Day."

Voltaire's Οἰδίπης is an altogether remarkable work for a boy of nineteen.¹ He wanted to exclude the romantic element entirely and return to Sophocles, but his actors would not let him. However, he reduced the objectionable addition to a shadow by merely recalling the love of Philoctetes and Jocasta, which had been blighted by the latter's marriage with Laïus. Voltaire was justly pleased to find that the scene in the fourth act of the mutual confidences between Oedipus and Jocasta, in which he had followed Sophocles in the main, took well with his audience, although the actors had assured him it was foredoomed to fail. In general, it may be said that Voltaire has succeeded fairly well in his attempt to return to Sophocles, and his tone is throughout far more vigorous and manly than Corneille's.

In dealing with the ἀλογον in Sophocles Voltaire makes Oedipus to have refrained, out of delicacy for Jocasta's feelings, from enquiring into the manner of Laïus's death. But this did not sat-

¹ Such was Voltaire's age when it was first written, but he was twenty-four when it was put upon the stage. It was then apparently that he "spoiled his piece to please his actors" (letter to M. Porée, 7 Jan., 1730). — It is curious to note that Corneille brought out his Οἰδίπης at fifty, while Dryden was forty-eight when his Οἰδίπος was produced, and Sophocles, as will presently appear, composed his play when over sixty-five.
isfy Voltaire himself, as he frankly says. The acute passage in his *Lettres sur Oedipe* in which he deals in general terms with this difficulty has been already quoted. This is perhaps the best passage in these *Lettres*, which appeared with the first edition of the play in 1719. The interesting criticisms of the three *Oedipuses*, Sophocles's, Corneille's, and Voltaire's own, are marred by crudeness and ignorance in the case of Sophocles, and by gross insincerity (due to the writer's age and the great repute of Corneille) in the comparative estimate of Sophocles and Corneille. In a letter to M. Porée of 7 Jan., 1730, Voltaire frankly says, speaking of the time when he composed his *Oedipe*: "On trouvait alors l'Oedipe de Corneille excellent; je le trouvais un fort mauvais ouvrage, et je n'osais le dire." For a charming account of the way in which Voltaire came to compose his play, as well as for his mature estimate of the Greeks, one should read his noble dedicatory epistle to the Duchess of Maine prefixed to the *Oreste* (1750).

V

In 1834 K. F. Hermann expressed the opinion\(^1\) that the *Oedipus Tyrannus* had been first brought out at the Dionysia of 429 B.C. He based this opinion on the following two arguments: The Date of
the Oedipus
Tyrannus.

First, neither before the plague had visited Athens, nor except when the memory of that dreadful calamity was fresh, could the poet have drawn the vivid picture of a pestilence that he presents early in the play ("neque antequam pestilentiam ipsi praesentes Athenienses vidissent, neque nisi recenti rei memoria atrocissimam illam publicae cladis imaginem concipi a poeta potuisse, quam in ipso fabulæ limine luculentissimis coloribus descriptam quasi vivam spirantemque nobis proposuit," p. 27). Second, Pericles, 'whom in the person of Oedipus, Sophocles

\(^1\) In his *Disputatio de discrimine artis ac temporis, quo Sophocles atque Euripides Oedipi Regis fabulam tractasse videntur; scripta indicendis lectionibus aevitis a. MDCCCXXXV*, republished, with some additions, as the first of Hermann's *Quaestionum Oedipodearum capita tria*, Marburg, 1837. The references in the text are to this second edition.
appears to have attacked’ ("quem ipsum sub Oedipi persona ex-agitasse nobis Sophocles videtur," p. 28), died during the summer of 429; but an attack on Pericles after his death would have been both pointless and indecent (p. 31); therefore, the Oedipus must have been produced while Pericles was still alive.

This latter argument is complex, involving the proof that Sophocles did intend to attack Pericles. The fact that the Spartans, at the beginning of the Peloponnesian war, demanded that the Athenians drive out Pericles as being ἐναγίσ (Thuc. 1, 127) makes it probable, Hermann thought (p. 28), that the aristocratic party at Athens favoured that policy. Pericles was also guilty of acts of impiety (cf. Plutarch, Pericr. 35) which may well have contributed to the sentiment which made the Athenians blame him for their calamities as they did (Thuc. 2, 59) (p. 29). Sophocles, as a born aristocrat, naturally sided with the aristocratic party, nor had his relations with Pericles been altogether cordial (p. 29 sq.). Sophocles had also in his youth been in favour with Cimon, who had strong Spartan sympathies (p. 30). The fact that Pericles was almost tyrant of Athens is also to be taken into account as a ground of opposition on the part of Sophocles (p. 31). The purpose of the poet ‘to show the power of adverse fortune against those that put too much trust in their own strength’ ("ut vim adversae fortunae ostenderet in eos, qui suis ipsorum viribus nimirum confiderent," p. 31) also points to Pericles.

Of course, all of Hermann’s argumentation is based on probability, or rather on a series of probabilities, which will be variously estimated by various people. Gottfried Hermann sought to overthrow his namesake’s argument in a review of the Quaestiones Oedipodeae in the Zeitschrift für die Alterthumswissenschaft for 1837. Welcker, in Die Griechischen Tragödien (1839), p. 249 sq., not only accepted K. F. Hermann’s view, but noted in confirmation that Droysen had previously (1833) suggested the same date for the Oedipus. Schneidewin was strenuously opposed to Hermann’s notion of political references and to the dating thus supported. The popularity of his edition of the Oedipus Tyrannus
rendered 429 long an unpopular date for the play. At present there is a marked tendency on the part of certain eminent scholars to return to or toward the Hermannian date. (See Christ’s *Gr. Literaturgeschichte* and the introduction to v. Wilamowitz-Möllendorff’s translation of the *O.T.*, p. 16.)

The truth seems to be that Hermann injured his case somewhat by too extreme a statement of his second argument. Oedipus is not merely a thinly disguised Pericles; nor is Jocasta an Aspasia. On the other hand, Periclean traits do appear— one might almost say, inevitably—in Sophocles’s Oedipus; and the conservative poet does appear to express his opposition to the monarchical and rationalistic tendencies of Pericles’s government very distinctly in at least one passage of the play. That is the chorus vv. 863–910, which is very loosely connected with the texture of the play. Gottfried Hermann, in his review (cited above), noted with surprise that K. F. Hermann had not made use of this passage as affording the strongest support for his theory. For the details of the allusions contained in these views, reference must be made to the Commentary; here it may be said that, in the opinion of the present writer, the passage is a serious aesthetic blemish in the play. Pericles is indeed covertly attacked here. Elsewhere in the play proper we have rather a coincidence in certain features—of which, however, the poet was fully conscious—of the ideal Oedipus with the real Pericles. The poet’s sympathy with his own creation, and his lack of sympathy with the man with whom that creation in some degree coincided, were not, it would seem, confused in his mind, nor should they be confused in ours.

There is an argument for 429 b.c. as the date of the *Oedipus Tyrannus* which seems to have been overlooked hitherto. It is to be found in a “lonely word” in v. 190. Ἄρεα τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπίδων φλέγει με could only properly be said had Ares appeared before in his true guise μετὰ χαλκῶν ἀσπίδων. This is not true of Thebes, but is true of Athens, when the plague had attacked it following on the heels of war. The chorus speak as Athenians, not as Thebans.
VI

Professor Lewis Campbell's *Introductory Essay on the Language of Sophocles* in the first volume of his large edition of Sophocles contains much valuable material for the study of Sophocles's style. In the few words that follow here, reference will be made particularly to one strongly marked feature, namely, what may be briefly called the intensive quality of Sophocles's style.

Sophocles seeks to increase the range of his diction by putting into words and phrases all the meaning that they will bear—sometimes even more than they will fairly bear. This he does oftentimes by recalling words that have become trite to their original etymological force—or what he conceived to be such. Thus the phrase σύμμαχον δόρων (*Antig. 674*) is used to mean the collective spears that do battle together, the battle line; αὐτόφωρα ἀμπλακήματα (*Antig. 51*) are sins that a man finds himself guilty of; ἀστυνόμων ὁργαί (*Antig. 355*) means the temper or feelings by which men are prompted to dwell in towns; παρέστιος (*Antig. 372*) means one that has his hearth beside another, a neighbour. Not unlike in principle is the allusion to Jocasta in her relation to Oedipus in *Antig. 53*, μήτηρ καὶ γυνὴ, διπλοῦ ἔτος, with the implication ἀλλ' οὖ διπλοῦ ἔτοι.¹ The examples of this intensifying of words and phrases in the *Oedipus Tyrannus* are noted in the Commentary.

Intensive, too, is Sophocles's treatment of the metre of the tragic dialogue, the iambic trimeter. Accepting the form, he tries to give it greater capacity by a larger internal structure, by freely opposing the divisions of the thought to the divisions made by the verses, even running verses together so that elision is made at the end of a verse, or a word is placed at the head of a verse that could not stand at the head of a sentence—the latter, however, very rarely. He thus tries to make the form hold all that it will.

INTRODUCTION

In the use of hyperbaton, or transposition and interlocking, not merely of single words but of clauses, Sophocles is often very bold. It must be remembered that he wrote primarily for actors and hearers, and that a right delivery of the lines, as indicated by the poet to his actors by word of mouth, would make much clear that is obscure to the reader. As in the case of Demosthenes, to understand Sophocles one should read him repeatedly aloud.

But Sophocles cannot have written for hearers only; he must have had readers also in view. It is hard, if not impossible, to believe that all his exquisite verbal workmanship could have been appreciated by even a Greek audience. It is as true of his tragedies as of Thucydides’s history that they are a κτῆμα ἐστὶν μᾶλλον ἡ ἀγώνισμα ἐστὶν παραχρήμα ἀκούειν.¹

VII

Our chief manuscript authority for the text of Sophocles is a vellum codex written by Byzantine scribes, apparently, between the years 1000 and 1050.² It is preserved in the Laurentian Library (Biblioteca Mediceo-Laurenziana) at Florence. It contains, besides the seven plays of Sophocles, the seven plays of Aeschylus and the Argonautica of Apollonius Rhodius. For Sophocles this Ms. is commonly known as L (= Laurentianus), for Aeschylus as M (= Mediceus). The text of this Ms. appears to have been written by two contemporary hands, the second of which begins with the second quire of the Aeschylus. The text of Sophocles is thus, in its first draft, all from the same hand. The work of this scribe has been cor-

¹ Cf. the excellent account of Sophocles’s language in Haigh’s Tragic Drama of the Greeks, p. 161 sqq. A copious collection of the minutiae of Sophocles’s style will be found in Ewald Bruhn’s Anhang (= Sophocles erk. v. Schneidewin und Nauck, 8th Bändchen), 1899.

² See the introduction by Messrs. Thompson and Jebb to the Facsimile of the Laurentian Manuscript of Sophocles, London, 1885; also Professor Jebb’s introduction to his edition of the text of Sophocles, Cambridge, 1897.
rected throughout by reference, presumably, to the Ms. that was being reproduced. This seems to have been written in a minuscule hand, though it may have been copied from an uncial Ms. There are abundant traces in L of errors of transcription due ultimately to the copying of uncial. The original of L would seem to have contained also the scholia that are given in L. The hand that wrote the scholia in the margin of L is contemporary with that of the first corrections in the text. It is, therefore, of little moment to distinguish the authors of the original text, of the contemporary corrections, and of the scholia.\(^1\) There are corrections also in the text of L by a series of later hands — some very much later.

The attention of scholars was first drawn to L by Elmsley, who collated it in 1820 and placed it at the head of his manuscript authorities in the preface to his edition of the *Oedipus Coloneus* published at Oxford in 1823.\(^2\) In the notes to his *Oratio de arte interpretandi grammatices et critices fundamentis innixa primario philologi officio*, Leyden, 1847, Cobet declared (p. 103) that L was the source of all other existing Mss. of Aeschylus and Sophocles.\(^3\) The variant readings of the other Mss. have arisen “ex describentium socordia vel correctorum interpolatone.” But this view, though it has not lacked other vigorous supporters (notably Wilhelm Dindorf\(^4\)) is untenable. It is disproved by the mere fact that in the *Oedipus Tyrannus* vs. 800 is omitted in L alone, being added in the margin by a hand later in date than several of the other Mss.\(^5\)

\(^1\) On the question of the hands of L see, besides the works cited above, Meifert’s *De Sophoclis codicibus*, Halle, 1891.

\(^2\) “Sive antiquitatem specetes,” says Elmsley, “sive bonitatem, primus est LAUR. A. seu Membranæ Laurentianæ,” etc.

\(^3\) “Satis mihi constat Aeschyli et Sophoclis fabulas, quas habemus, in unico codice, qui nunc in Laurentiana Bibliotheca servatur, ad nos pervenisset: ex quo vetustissimo libro — proflixit quidquid codicum Mss. ubique inventur.”

\(^4\) In his preface to the *O.T.*, Oxford, 1860.

\(^5\) Equally decisive is the gloss on *O.T.* 896, which is given in a very corrupt form in L, but correctly in the Trinity College Ms. (Trin.). See Pro-
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Next in value to L is generally reckoned a vellum Ms. of the thirteenth century in the Bibliothèque Nationale at Paris (No. 2712). It is known commonly as A. It contains, besides the seven plays of Sophocles, six of Euripides and seven of Aristophanes. Mr. John Masson, in a note in Professor Campbell's edition of Sophocles, Vol. II, pp. xiii–xxiii, seems to prove that a Bodleian Ms. of the fourteenth century, which he designates as O, gives for the Ajax, Electra and Oedipus Tyrannus, which alone it contains, a more correct form of the text represented by A. The text of A (and O) is correcter than that of L in many places.

Before proceeding to a brief enumeration of the other Mss. to which reference is made in the critical notes attached to my text, reference should be made to the view advocated by Professor Kaisbel in his recent edition of the Electra (Leipsic, 1897, p. vii) of the relation of L and A, and of the Ms. text of Sophocles in general.1 This is as follows: The first draft of L, so far as revised by the scribe himself (L2), is a very faulty text. It has been greatly improved by a second hand (L3), which corrected a host of errors from a different original. This was a Ms. of the family of the Parisinus (P = A). The sources of L and P (= A), which may be designated respectively Λ and Π, were not very different. They were descended ultimately from a common Alexandrian original. Sometimes L is wrong, sometimes P; but L and P are to be regarded as of equal value as sources of our text. 'The rest of the Mss. thus far known are unworthy of consideration (kommen gar nicht in Betracht); also the variants introduced by γρ. (γραφεται) in the margin of L are merely worthless late conjectures.'

What is noted above in regard to Trin. is alone enough to show that this estimate of Professor Kaisbel's of the other Mss. is to be materially modified. Far truer is what Professor von Wilamowitz-

fessor Campbell's preface II, Thompson and Jebb (l.c.), and Bruhn's edition of the O.T., Berlin, 1897, p. 221.

1 This view appears to be based on Rudolf Schneider, Der Stammbaum der Sophokleischen Handschriften, Jahrb. 115 (1877), 441–449.
Möllendorff writes, that, though the MSS. of Sophocles show in general a uniform text, there are a good many small variants between which it is impossible to decide on the authority of the MSS.: neither a belief in L as the sole authority, nor a belief in L and A together as sole authorities, is tenable.

The other MSS., as far as they are cited in my notes, are then as follows: \( \Gamma \) = a Florentine Ms. (Abbat. 152) of the year 1282 containing \( \text{Aj.}, \text{El.}, \text{O.T.}, \text{Phil.} \), fully collated for Dindorf's Leipsic \text{Sophocles} of 1825. It is surely of independent value. \( \text{Le} \) = a Laurentian Ms. (XXXI, 10) of the early 14th cent. independent of L, and containing the seven plays. It has been fully collated (see Bruhn's ed., p. 221 sq.). \( \text{Pal.} \) = Palatinus graecus 40, a Heidelberg Ms. of the middle of the 14th cent. containing \( \text{Aj.}, \text{El.}, \text{O.T.} \). It alone has the right reading at the end of \text{O.T.} 18. \( \Delta \) = a Florentine Ms. (Abbat. 41) of the 14th cent. containing \( \text{Aj.}, \text{El.}, \text{O.T.} \). \( \text{E} \) = Parisinus 2884, 14th cent., containing \( \text{Aj.}, \text{El.}, \text{O.T.}, \text{Ant.} \). \( \text{Trin.} \), already mentioned as independent of L, is a Ms. mostly of the 14th cent., containing \( \text{Aj.}, \text{El.}, \text{O.T.} \). For its value see further the notes on vv. 658 and 1137. \( \text{M} \) and \( \text{M}' \) are Milanese MSS. of the 13th, or early 14th, and the 14th cent. respectively. Each contains \( \text{Aj.}, \text{El.}, \text{O.T.} \). \( \text{V}, \text{V}^3, \text{V}^4 \) are Venice MSS., \( \text{V} \) of the 13th, \( \text{V}^3 \) of the 15th, the other two of the 14th cent. They contain the seven plays except \( \text{V}^4 \), which has only \( \text{Aj.}, \text{El.}, \text{O.T.}, \text{Ant.} \). Of the Vatican Ms. cited (\( \text{Vat. a, b, and c} \)), Vat. a is noteworthy for its age (12th cent. according to good authority). The other two are of the 14th cent. Only Vat. b contains more (\( \text{Ant.}, \text{Phil.} \)) than the common three plays. \( \text{T} = \text{Parisinus 2711} \) (all seven plays) is of the 14th cent. and represents the text advocated by Demetrius Triclinius, a Byzantine grammarian of the 14th cent. Professor Campbell thinks \( \text{B}, \text{V}^3 \), and, to a certain extent, \( \text{V}^4 \) (as well as other MSS.), should be

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1 German translation of the \textit{Oedipus Tyrannus}, Berlin, 1899, p. 79.
2 I follow here chiefly Professor Campbell in the \textit{Preface} to his first volume (ed. 2).
3 See Bruhn, \textit{op. cit.}, p. 222.
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grouped with this. **B** = Parisinus 2787, 14th cent., containing *O.T., Trach., Phil., O.C.* **Dresd. a** and **b** are Dresden Mss., 14th and 15th cent., containing the common three plays (and **Dresd. a** also *Ant.*). **K** is a Florentine Ms. (Abbat. 66), 14th cent., containing *El., O.T.*. Last, but not least, should be named **Aug. b**, an Augsburg Ms., 14th cent., containing *Aj., Ant., O.T., El.* It appears to be of independent value. Its reading θαρ̣μα in v. 272, would seem from the scholium to be due to a grammarian, but one above the average in intelligence.

There is also a valuable and interesting papyrus fragment containing *O.T.* 375–385 and 429–441, found by Messrs. Grenfell and Hunt at Oxyrhynchus and assigned by them to the 4th or 5th cent. A.D. (See *Oxyrhynchus Papyri*, I, pp. 47–50.) It shows the familiar and practically universal corrupt reading in vs. 376. It contains also, as we might expect, variant readings, one of them new (vs. 430), but confirming a conjecture of a German scholar (see the Critical Notes).

We should not omit to mention, as another and not unimportant source of our text of Sophocles, the quotations in the works of other ancient authors that are preserved to us. The scholia also contain evidence of readings prior and superior to those in the Mss.

The text of Sophocles which has thus come down to us from the Alexandrian scholars — in a generally uniform condition, but with some variants and old corruptions and an increasing number of newer corruptions — is a good text, as texts of the Greek classics go, but it needs, in many places, the aid of judicious conjectural emendation. The text of the *Oedipus Tyrannus* is marred by very few interpolations, but verses have pretty certainly been

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1 Edited — both the ancient, represented by L and Γ, and the more modern — by Elmsley and Dindorf, Oxford, 1825 (I) and 1852 (II). The scholia of L (and Γ') may be most conveniently consulted in Papageorgius's edition, Leipsic (Teubner).

2 For the earlier history of the text so far as it can be gathered, and for the history of the printed text, see Professor Jebb's *Introduction*, cited above.
lost in a few places, and there are passages which can hardly be restored unless fresh Ms. evidence be forthcoming. In the present edition careful and diligent use has been made of the labours of modern scholars upon the text. I have endeavoured to give proper credit for all emendations, but this is a hard thing to do. My own attempts at emendation are few. In a number of cases I have found that my conjectures had been anticipated by others, in some cases after I had published the conjectures, in good faith, as my own. For the identification of some Ms. notes in the margin of a copy in my possession of the Foulis Sophocles of 1743 as from Musgrave's own hand (cited "Musgr. Ms." in the notes) I am indebted to the great kindness of my friends Professor Herbert Weir Smyth of Bryn Mawr College and Professor Alfred Gudeman of the University of Pennsylvania, who procured for me a photograph of a holograph letter of Musgrave's preserved in the British Museum.

It should be added, in further explanation of my critical symbols, that "v.l." is used to indicate what appears on the evidence of the Mss. to be an old variant in the text. Before the Ms. reading (or readings) a colon (:) is regularly placed.
ΣΟΦΟΚΛΕΩΣ

ΟΙΔΙΠΟΤΣ ΤΤΡΑΝΝΟΣ
I

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ
ΥΠΟΘΕΣΙΣ ΟΙΔΙΠΟΔΟΣ ΤΥΡΑΝΝΟΥ

Διπών Κόρινθων Οιδίπους, πατρός νόθος
πρὸς τῶν ἀπάντων λοιποῦ μενος ξένος,
ήλθεν πυθέσθαι Πυθικῶν θεοπνευμάτων,
ζητῶν έαυτόν καὶ γένους φυτοσπάρον:
ἐφίλων δὲ τλῆμων ἐν στεναῖς ἀμαξίτοις
ἀκών ἐπεφνε Δάμων γεννήτορα·

Σφιγγὸς δὲ δεινὴς θανάσιμον λύσας μέλος
ήσχυνε μητρὸς ἀγνοουμένης λέχος·
λοιμὸς δὲ Θήβας ἐλε καὶ νόσος μακρά,

Κρέων δὲ πεμφθεὶς Δελφικῆς πρὸς ἔστιαν,
ὅπως πιθήκη τοῦ κακοῦ παυστήριον,
ήκουσε φωνῆς μαντικῆς θεοῦ πάρα,
τῶν Δαειῶν ἐκδικηθήναι φόνον,

δὲν μαθὼν έαυτὸν Οιδίπος τάλας
dισαίας ἑρεσὶν ἐξανάλωσεν κόρας,


II

ΔΙΑ ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΡΑΙΤΑΙ

'Ὁ Τύραννος Οιδίπος ἐπὶ δικρίει θατέρου ἐπιγεραίται. χα-

I. Text of L. 15. δισάς τε Elmsley, πάρσας: δισάς Brunck. 16. αὐτῇ

II. Text of L except 2 ἀπλῶς τινάς Wecklein Jahrb. 113 (1876), 204,
omperz Sitzb. Akad. Wien 1876 (Beiträge III. 585): ἀπάντας L.
πάσης τῆς Σοφοκλέους ποιήσεως, καίτερ ἤτηθεντα ὑπὸ Φιλοκλέους, ὡς φησὶ Δικαίωρος. εἰς δὲ καὶ οἱ Πρότερον, οὐ Τύραννον, αὐτὸν ἐπιγράφοντες διὰ τούτων χρόνους τῶν διδασκαλιῶν καὶ διὰ τὰ πράγματα· 5 ἄλητην γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνῷ εἰς τὰς Ἀθήνας ἀφικνεῖσθαι. εἶδον δὲ τι πεπόθθασιν οἱ μεθ' Ὀμηρὸν ποιηταί, τοὺς πρὸ τῶν Τρωικῶν βασιλεῖς τυράννους προσαγορεύοντες, ὥσε ποτὲ τοῦτο τοῦ ὅνοματος εἰς τοὺς Ἐλλήνας διαδοθέντος, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ Ἰππίας ὁ σοφιστής φησιν· Ὅμηρος γοῦν τὸν 10 πάντων παρανομώτατον Ἔχετον βασιλέα φησὶ καὶ οὐ τύραννον·

εἰς Ἐχετόν βασιλῆ, βροτῶν δηλήμνα.

προσαγορευθῆναι δὲ φασί τὸν τύραννον ἀπὸ Τυρρηνῶν· χαλεποὺς γὰρ τιας περὶ ληστεῖαν τούτους γενέσθαι. ὡς δὲ νεώτερον τὸ τοῦ τυράννου ὄνομα δήλον· οὔτε γὰρ Ὅμηρος οὔτε Ἡσίοδος οὔτε ἄλλος 15 οἴδεις τῶν παλαιῶν τύραννον ἐν τοῖς ποιήμασιν ὄνομάζει· ὁ δ' Ἀριστοτέλης ἐν Κυμαίων Πολιτείᾳ τοὺς τυράννους φησι τὸ πρότερον αἰσιμνήσας προσαγορεύοσθαι· εὐφημότερον γὰρ ἐκείνο τούτοις.

III

ἈΛΛΩΣ

Ὁ Τύραννος Οἰδίπος πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ Κολωνῷ ἐπιγέγραπται. τὸ κεφάλαιον δὲ τοῦ δράματος γνώσις τῶν ἱδίων κακῶν Οἰδίποδος πηρωσίς τε τῶν ὄφθαλμῶν καὶ δὲ ἀγχόνης θάνατος Ἰοκάστης.

IV

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩΙ ΤΩΙ ΘΕΒΑΙΩΙ

Δάμε Δαβδακίδη, παίδων γένος ὅλιγον αἰτεῖς.
δώσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἐστίν

III. Not in L. The text follows Dindorf Schol. II. 13.
IV. Text of L, which gives the verses at the end of the play.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

σοι παιδός χείρεσοι λιπείν φάος· ὡς γὰρ ἔνευσε
Ζεὺς Κρονίδης, Πέλοπος στυγεραῖς ἀραίοι πιθήσας,
οὐ φίλον ἠρπασας νίν, ὦ ὁ γνόπατό σου τάδε πάντα.

V

ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ

"Εστι δίπουν ἐπὶ γῆς καὶ τετράπουν, οὐ μιᾶ φωνῆ,
καὶ τρίπου· ἀλλᾶς σε δὲ φύην μόνον ὅσο ἐπὶ γαῖαν
ἔρπετα γίνηται ἀνὰ τ’ αἰθέρα καὶ κατὰ πόντον.
ἀλλ’ ὅποταν πλείστουσιν ἐρειδόμενον σοὶ βαίνῃ,
ἐνθα τάχος γυώσιν ἄφαυρότατον πέλει αὐτοῦ.

VI

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ

Κλῆθι καὶ εὐκ ἐθέλουσα, κακόπτερε μοῦσα θανόντων,
φωνῆς ἡμετέρης, σῆς τέλος ἀμπλακίς.
ἀνθρωπον κατέλεξας, δὲ ἥνικα γαῖαν ἐφέρπει
πρῶτον, ἐφι τετράπους, νήπιος ἐκ λαγόνων.

γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρεῖδει,
αὐχένα φορτίζων, γήραϊ καμπτόμενος.

V. Text of L (at the end of the play), except 2 φυήν (βοὴν L) and
4 ἐρειδόμενον (ἐπειγόμενον L) where the text follows Athenaeus 456 B and
Schol. Eur. Phoeniss. init. and ad v. 50. On the reading of v. 4 sq. see the
Explanatory Notes.

VI. Not in the Mss. of Sophocles, but in Schol. Eur. Phoeniss. 50. The
text follows Schwartz. “Post λαγῶν distichon excitisse vidit Münzel”
(Schwartz).

OED. TYR.—5
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΟΙΔΙΠΟΥΣ
ΙΕΡΕΤΣ
ΚΡΕΩΝ
ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ ΘΗΒΑΙΩΝ
ΤΕΙΡΕΣΙΑΣ

ΙΟΚΛΑΣΤΗ
ΑΓΓΕΛΟΣ
ΘΕΡΑΙΩΝ ΔΑΙΟΤ
ΕΞΑΓΓΕΛΟΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΟΙΔΙΠΟΥΣ

"Ω τέκνα, Κάδμου τοῦ πάλαι νέα τροφῆ, τώνας ποθ' ἔδρας τάσδ',$ ἐμοῖ θοάζεση
ικτηρίωσι κλάδουσιν ἐξεστεμένου,
πόλις δ' ὀμοῦ μὲν θυμιαμάτων γέμει,
ὀμοῦ δὲ παιάνως τε καὶ στεναγμάτων;
ἀγὼ δικαιῶν μὴ παρ’ ἀγγέλων, τέκνα,
ἀπὸν ἀκούειν αὐτῶς δῦδ’ ἐληλυθα,
ὁ πᾶσι κλεώς Οἰδίπους καλούμενος.
ἀλλ’, ὁ γεραιὲ, φραζ’, ἔπει πρέπον ἔφυς
πρὸ τῶνδε φονεῖν, τίνι τρόπῳ καθέστατε,
δείσαντες ἢ οὔ στέρξαντες, ὡς θέλοντος ἄν
ἔμοι προσαρκεῖν πᾶν· δυσάλγητος γὰρ ἄν
 eius τοιάνδε μὴ κατοικτήρων ἔδραν.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΙΕΡΕΥΣ

άλλ', δ' κρατώνων Οἴδιπος χώρας ἔμης, ὃρας μὲν ἡμᾶς ἥλικοι προσήμεθα
δόμουσι τοῖς σοῖς, οἳ μὲν οὐδέπω μακρὰν πτέσθαι σθένοντες, οἳ δὲ σὺν γῆρα βαρεῖς,
ιερεὺς ἐγὼ μὲν Ζηνός, οἳδε δ' ἡθέων λεκτόι: τὸ δ' ἄλλο φύλον ἐξεστεμμένον
κρόκαιοι θακεῖ πρὸς τε Παλλάδος διπλῶις ναοῖς ἐπ' Ἰσμηνοῦ τε μαντεία σποδῶι
τοῖς γάρ, ὡσπερ καύτος εἰσορᾶς, ἀγαν ἴδῃ σαλεύει κάνακουφίσαι κάρα
βυθῶν ἐτ' οὐχ οἷα τε φοινίου σάλον,
φθίνονσα μὲν κάλυξιν ἐγκάρποις χθονός,
φθίνονσα δ' ἀγέλαις βουνόμοις τόκουι τε
ἀγόνοις γυναικῶι· ἐν δ' ὁ πυρφόρος θεὸς
σκῆψα ἔλαινει, Δομινός ἐχθιστος, πόλιν,
ὡρ' οὗ κενοῦτα δῶμα Καθμεῖον, μέλαις δ' Ἀιδῆς στεναγμοῖς καὶ γόοις πλουτίζεται.
θεουσι μὲν νυν οὐκ ἰσον νέμων σ' ἐγὼ
οὐδ' οἵδε παίδες ἔξομεσθ' ἐφέστου,
ἀνδρῶν δὲ πρῶτον ἐν τε συμφοραῖς βίου
κρίνοντες ἐν τε δαιμόνων συναλλαγαῖς.

16. δόμουσι was thought of by Firnhaber Jahrbb. 50 (1847), 179, conjectured by Nauck, who, however, δευτέρας φροντίσαν οὐ σοφωτέρας, approved M. Schmidt's conjecture βάθρους (Philol. 18, 229): βαμαίον.
17. πτέσθαι Elmsley, perhaps rightly (cf. Eur. Med. 1); but see Jebb on Ai. 282.
OIDIPΟΥΣ ΤΥΡΑΝΝΟΣ

ός τ’ ἔξελυσας ἀστυν Καδμείον, μολὼν,
σκληρᾶς ἀοιδοῦ, δασμόν ἢ παρείχομεν,
καὶ ταῦθ’ ύφ’ ἡμῶν ῥυθέν ἐξεδώς πλέον
οὐδ’ ἐκδιδαχθεῖσ’ ἀλλὰ προσθήκη θεοῦ
λέγη νομίζῃ θ’ ἡμῖν ὅρθωσαι βίον·
νῦν τ’, ὃ κράτιστον πᾶσιν Οἰδίποιν κάρα,
ικετεύομεν σε πάντες οἴδε πρόστροποι
ἀλκήν τιν’ εὑρεῖν ἡμῖν, εἰτε τοιν θεῶν
φήμην ἀκούσας εἰτ’ ἀπ’ ἀνδρὸς οἰσθά τοιν.
ὡς τούσων ἐμπείροισι καὶ τὰς ξυμφορὰς
(ζώσας) ὀρῶ μάλιστα τῶν βουλευμάτων.
ιθ’, ὃ βροτῶν ἄριστ’, ἀνόρθωσον πόλιν,
ἰθ’, εὐλαβὴθηθ’, ὃς σε νῦν μὲν ἤδε γῆ
σωτῆρα κλήζει τῆς πάρος προμηθίας,
ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα
στάντες τ’ ἐς ὅρθον καὶ πεσόντες ύστερον,
ἀλλ’ ἀσφαλεία τήνδ’ ἀνόρθωσον πόλιν·
ὀρνιθὶ γὰρ καὶ τὴν τόθ’ ἡμῖν αἰσθῆ
tύχην παρέσχες καὶ τὰ νῦν ἵσος γενοῦ·
ὡς εἰπερ ἄρξεις τῆς γῆς, ἄστερ κρατεῖς,
εἰν ἀνδρᾶσιν κάλλιον ἥ κανής βροτῶν·
ὡς οὐδεν ἐστὶν οὔτε πύργος οὔτε ναῦς
ἐρῆμος, ἀνδρῶν μὴ ἔννοικοιντῶν ἔσω.

Ἡ. ὃ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά μοι

35. ὡς τ’ Elmsley from the Schol.: ὡς γ’. 36. ἢ van Herwerden: ὅν.
13. ποιν v. 1. 45. ἡσας corrupt; Mekler, aptly for the thought, ἰσας;
ἡμᾶς ἡσας famulas, servas” Musgrave (Ms.). 48. προθυμας v. 1.
;2 sq. τὴν — παρέσχες M. Schmidt Zeitschr. öst. Gymn. 15 (1864), 3: τὴν
ὑπ’ (τοῦ L) αἰσθαίνει τύχην | παρέσχες ἡμῖν. 55. βροτῶν Earle: κρατεῖν
(κρατεῖς A).
προσηλθεθ' ἵμεροντες· εὖ γὰρ οἶδ' ὡτι νοσεῖτε πάντες· καὶ νοσούντες, ὡς ἔγω οὐκ ἔστων ὑμῶν ὀστης ἔξ ἕσον νοσεῖ·
tὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἐν ἔρχεται,
ἐγὼ δ' ἐμαυτὸν καὶ πόλιν καὶ σὲ στένω·
ὡς τ' ὑμῶν ᾿ἀνω ᾿γρ' ἐνδόντα μ' ἔξεγερτε,
ἀλλ' ἵστε πολλὰ μὲν ἐκ θάρσειν δὴ, πολλὰς δ' ὀδοὺς ἐλθόντα φροντίδος πλάνους.
ἂν δ' εὖ σκοπῶν θυρίσκον ἱστιν μόνην,
tαυτὴν ἐπραξα· παῖδα γὰρ Μενοικέως
Κρέοντ', ἐμαυτοῦ γαμβρόν, ἐσ τὰ Πυθικά ἐπεμψα Φοίβο ς δῶμαθ', ὡς πῦθοιθ' ὁ τι
δρῶν ἂ τ' φωνῶν τήνδε ρυσάθιν πόλιν,
καὶ μ' ἠμαρ ἠδη ἐμμετρούμενον χρόνῳ
λυπεῖ τι πρᾶσσει· τοῦ γὰρ εἰκότος περᾷ
ὅταν δ' ἰκηται, τημικαυτ' ἐγὼ κακὸς
μὴ δρῶν ἂν εἴην πάνθ' ὅσ' ἂν ἰηλοὶ θεός.

62-64. ἐλαιὸν—στένω Teles ap. Stob. Flor. 95, 21 Gaisf.: ἐλαιὸν ἔρχεται | μόνον καθ' αὐτόν κοδέων ἄλλων, ἂ δ' ἐμή | ψυχή πόλιν τε καμὲ καὶ σ' ᾿ἄμων

63, 64 ἐνδόντα Badham: εὑρόντα. 74. περᾷ for πέρα (πέρα L) Bentley and Porson Tracts 216 Kidd, rejecting v. 75 ἀπεστὶ πελώ τοῦ καθήκοντος

70 χρόνου. 79. προ(σ)τεῖχοντα Erfurdt. 81. ὀμασι Aug. b. 83. Perhaps katasteīphs (cf. Trach. 178 and Aesch. Ag. 493 sq. katάσκων | κλάδους ὀμασι).

(So Blaydes.)
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

OI. τάχ' εισόμεσθα· ξύμμετρος γὰρ ὡς κλύειν.
       ἀναξ, ἐμὸν κῆδεμα, παλ Μενοικέως,
       τίν' ἦμιν ἥκεις τοῦ θεοῦ φέρων φάτων;

ΚΡΕΩΝ

ἐσθλήν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τίχοι
       κατ' ὄρθον ἐξέλθοντα, πάντα ἂν εύτυχεῖν.

OI. ἔστων δὲ ποιών τούτων; οὔτε γὰρ θρασύς
       οὔτ' οὖν προδείσας εἰμί τῷ γε νῦν λόγῳ.

KP. εἰ τῶν δὲ χρήζεις πλησιαζόντων κλύειν,
       ἑτοιμος εἰπεῖν· εἰτε καὶ στείχειν ἐσώ.

OI. ἐς πάντας αὖδα· τῶνδε γὰρ πλέον φέρω
       τὸ πένθος ἥ καὶ τῆς ἐμῆς ψυχῆς πέρι.

KP. λέγομι' ἄν οἳ ἥκουσα τοῦ θεοῦ πάρα.
       ἀναγεν ἡμᾶς Φοῖβος ἐμφανῶ, ἀναξ,
       μίασμα χώρας, ὡς τεθραμμένον χθονὶ
       ἐν τῷ, ἐλαύνειν μηδ' ἀν' ἀκέστον τρέφειν.

OI. ποίω καθαρμῷ; τίς ὁ τρόπος τῆς ξυμφορᾶς;

KP. ἀνδρηλατοῦντας ἡ φόνῳ φόνον πάλιν
       λύοντας, ὡς τάδ' αἵμα χειμάζειν πόλιν.

OI. ποίων γὰρ ἄνδρος τὴνδε μηνύει τύχην;

KP. ἦν ἡμιν, ἀναξ, Λαῖος ποθ' ἡγεμῶν
       γῆs τῆςδε, πρὶν σὲ τήνδ' ἀπευθύνειν πόλιν.

OI. ἐξούδ — ἀκουών· οὗ γὰρ εἰσεῖδόν γε πω.

86. φέρων φάτων Aug. b: φήμην φέρων. 96. ἀναξ I have treated as
vocative with Finnhaber Jahrbb. 50 (1847), 156 and Holub. 101. τάδε
restored by Hermann (τήνδ' had been conjectured by Mudge ap. Heath):
τάδε.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

KP. τούτου θανόντος νυν ἐπιστέλλει σαφῶς
touς αὐτοέντας χειρὶ τιμωρεῖν τινα.

OI. οὗ δ᾿ εἰσὶ ποὺ γῆς; τῇ τὸδ᾿ εὑρεθήσεται;
ιχνὸς παλαιᾶς δυστέκμαρτον αἰτίας.

KP. ἐν τῇδ᾿ ἐφασκε γῆτο δὲ ζητούμενον
ἀλωτόν, ἐκφεύγει δὲ τάμελομενον.

OI. πότερα δ᾿ ἐν οἰκοις ἡ ἐν ἄγροῖς ὁ Δαίος
ἡ γῆς ἐπ᾿ ἀλλης τεῦδο συμπίπτει φόνῳ;

KP. θεωρῶς, ὡς ἐφάσκεν, ἐκδημὼν, πάλιν
πρὸς οἰκον οὐκέθ᾿ ἤκεθ᾿, ὡς ἀπεστάλης.

OI. οὐδ᾿ ἄγγελὸς τις ὤδε συμπράκτωρ ὀδὸν
κατηλθῇ, ὅτου τις ἐκμαθὼν ἐχρήσατ᾿ αὖν;

KP. θυρήσκουσι γάρ, πλὴν εἰς τις, ὅς φῶβω, φυγὼν,
ὡν εἶδε πλὴν ἐν οὐδὲν εἴχ᾿ εἰδὼς φράσασι.

OI. τὸ ποῦν; ἐν γὰρ πόλλ᾿ ἄν ἔξευροι μαθεῖν,
ἀρχὴν βραχείαν εἰ λάβομεν ἐλπίδος.

KP. ληστᾶσ᾿ ἐφασκέ συντυχόντας οὐ μίας
ῥώμη κτανείν νυν, ἀλλὰ σοῦ πλήθει χερῶν.

OI. πῶς οὖν ὁ ληστῆς, εἰ τι μὴ ἔξων ἄργυρῳ
ἐπράσετ᾿ ἐνθεῦδ᾿, ἐς τὸδ᾿ ἄν τόλμης ἔβη;

106. νυν Blaydes (coll. O. C. 1038): νῦν. 107. π ναι v. l. 108. τῇ
Nauck (πὼς Blaydes and Heimsloth K. S. 154): τοῦ. The note of inter-
rogation after εὑρεθήσεται and the full stop after atra (109) are due to
Sintenis Hermes 1 (1866), 142. 113. Perhaps σωματικεῦ (cf. M. Schmidt
Zeitschr. öst. Gymn. 15 [1864], 5) πότμω. 116. Ἁ. A. Weidner Kritische
Beiträge zur Erklär. der gr. Tragiker, Darmstadt, 1883 (cf. Class. Rev.
XIII. 342, where the same emendation is made independently): oðε.
117. κατηλθῇ F. Ascherson; κάτευθ᾿ Sintenis Philol. 5 (1850), 745: κατεὶδ᾿
Reg. spec., Altenburg, 1863, p. 8 (cf. Class. Rev. XIII. 342, where the same
emendation is made independently): μῖα.
ΚΡ. δοκοῦντα ταῦτ’ ἦν· Δατόν δ’ ἄλωλότος
οúdeis ἄρωγος ἐν κακοῖς ἐγίγνετο.
OI. κακὸν δὲ ποῦν ἐμποδῶν, τυραννίδος
οὔτω πεσοῦσης, εἰργε τοῦτ’ ἐξειδέναι;
ΚΡ. ἡ ποικιλωδὸς Σφίγξ τὰ πρὸς ποσὶν σκοπεῖν
μεθέντας ἦμας τάφανη προσήγετο.
OI. ἀλλ’ ἐξ υπαρχῆς αὐθίς αὐτ’ ἐγὼ φανῶ.
ἐπαξίως γὰρ Φοῖβος ἄξιως δὲ σὺ
πρὸ τοῦ θανῶτος τίμηδ’ ἔθεσθ’ ἐπιστροφὴν,
ὡς’ εὐδίκως ὄψεσθε κάμε σύμμαχον
γῆ τῆς τιμωροῦντα τῷ θεῷ θ’ ἁμα.
ὑπὲρ γὰρ οὔχι τῶν ἀπωτέρων φίλων,
ἀλλ’ αὐτὸς αὐτοῦ τοῦτ’ ἀποσκεδῶ μύστος.
ὅστις γὰρ ἦν, ἐκεῖνον ὁ κτανὸν τάχ’ ἄν
καμ’ ἄν τοιαύτη χειρὶ τιμωρεῖν θέλοι.
κεῖψ’ προσαρκῶν οὐν ἐμαυτὸν ὄφελω.
ἀλλ’ ὡς τάχιστα, παιδεῖς, ὑμεῖς μὲν βάθρων
ιστασθε, τούσδ’ ἄραντες ἱκτήρας κλάδους,
ἄλλος δὲ Κάδμον λαδὸν ὃδ’ ἄθροιζετω,
ὡς πάν ἐμοῦ δράσοντος· ἥ γὰρ εὐπρομέθη—
σὺν τῷ θεῷ—φανοῦμεθ’ ἡ πεπτωκότες.
IE. ὃ παιδεῖς, ἵστωμεσθα· τῶνδε γὰρ χάρω
καὶ δεῦρ’ ἔβημεν ὅτι ὃδ’ ἔξαγγελλεται.
Φοῖβος δ’ ὁ πέμψας τάσδε μαντείας ἁμα
σωτήρ θ’ ἱκοιτο καὶ νόσου παυστήριος.

130. τὸ ν. 1. 134. πρὸς ν. 1. 139. I have placed the comma after ἦν with Schäfer.
ΧΟΡΟΣ

ὡς Δίως ἄδυντες φάτι, τίς ποτε τὰς πολυχρύσουν
Πυθώνος ἀγλαὰς ἔβας
Θήβας; ἐκτέταμαι φοβερὰν φρένα, δείματι πάλλων,
ιῷε Δάλει Παιάν,
ἀμφὶ σοὶ ἄζομενοι τί μοι ἢ νέον
ἡ περισσομέναις ὁραὶς πάλιν
ἐξανύσεις χρέος
εἴπῃ μοι, δὲ χρυσέας τέκνων Ἑλπίδος, ἄμβροτε
Φάμα.

πρῶτα σὲ κεκλόμενος, θύγατερ Διός, ἄμβροτον
Ἀθάνα,

γαλάχον τ᾿ ἄδελφεαν
"Ἀρτέμιν, ἃ κυκλόειν ἄγορᾶς θρόνον Εὐκλεᾶθάσσει,
καὶ Φοῖβον ἐκαβόλον—ἰὼ
tρισσοί ἀλεξιμοροί, προφάνητε μοι
εἰ ποτε καὶ προτέρας ἄτας ὑπὲρ
ὁρνυμένας πόλει
ἡμύσαι· ἐκτοπίαν φλόγα πῆματος, ἐλθετε καὶ
νῦν,

151–158 = 159–166

151. ἄδυντες v. l. 158. Perhaps χρύσου (cf. v. 187). 159. κεκλομένῳ v. l. 161. Εὐκλεᾶς was suggested by Brunck and Elmsley ("vel potius Εὐκλεᾶ"), approved by von Wilamowitz-Moellendorff Philol. Untersuch. I, 151 and Brunn: εὐκλεᾶ (εὐκλεᾶ). Schol. Εὐκλεᾶς Ἀρτέμις οὕτω παρὰ Βουςῶν τιμᾶται. 162. ἰὼ Heath with several Mss.: ἦ ἦ λ Ῥ. Λ.
δὲ πόποι ἀνάριθμοι γὰρ φέρω
πήματα, νοσέι δὲ μοι πρότας στόλος, οὐδὲ ἐν
φροντίδος έγχος

ὧν ἀλέξεται· οὔτε γὰρ ἐκγονα
κλυτᾶς χθονὸς αὐξεῖται οὔτε τόκους
ηδοι καμάτων ἀνέχουσι γυναίκες

ἀλλον δ᾿ ἂν ἄλλω πρὸς ἴδοις ἀπερ εὔπερον ὄρνω
κρεῖσσον ἀμαμακέτου ἄνβος ὄρμον
ἀκτὰν πρὸς ἐσπέρον θεοῦ,

δὲν πόλις ἀνάριθμοι ολλυταί,
νηλεία δὲ γένεθλα πρὸς πέδω θαναταφόρα
κεῖται ἀνοίκτος·

ἐν δ᾿ ἀλοχοι πολιαὶ τ᾿ ἐπὶ ματέρες
ἀκτὰν παρὰ βώμιον ἀλλοθεν ἄλλαι
λυγρῶν πόνων ἴκετῆρες ἐπιστενάχουσιν
παῖαν δὲ λάμπει στονόδιοσά τε γῆροις ὀμαυλος·

ἀν ύπερ, ὁ χρυσέα θύγατερ Διός,
eὐώπα πέμψον Ἀλκάν·

167—178 = 179—180

175. πρὸς ἱδοῖς was suggested by Blaydes, edited independently by Holub: προσίδοις. 180. θαναταφόρων (θανατηφόρων) v. l.
Ἀρεά τε τὸν μαλερῶν, ὃς νῦν ἀχαλκὸς ἀσπίδων
φλέγει με περιβόατος, ἀντιάζω
παλίσσυντον δράμημα νωτίσαι πάτρας
ἐπούρον, εἰτ' ἐς μέγαν θάλαμον Ἀμφιτρίτας
εἰτ' ἐς τὸν ἄποξενον ὅρμων
Θρήκιον κλύδωνα:
τελεί(ν) γάρ, εἰ τι νῦξ ἀφῆν;
τοῦτ' ἐπ' ἥμαρ ἔρχεται:
τὸν (οὖν), ὁ πυρφόρον
ἀστραπὰν κράτη νέμων,
ὁ Ζεὺς πάτερ, ὑπὸ σὺ φθίσον κεραυνῷ.
λύκει ἄναξ, τά τε σὰ χρυσοστρόφων ἀπ' ἀγ-
κυλάν. 203
βέλεα θέλουμι ἂν ἀδάματ' ἐνδατείσθαι
ἀρωγὰ προσταθέντα τάς τε πυρφόρους
Ἀρτέμιδος αἰγλᾶς, ξῦν αἰς Δύκι' ὄρεα διάσσει.
τὸν χρυσομίτραν τε κικλήσκω
τάσδ' ἐπώνυμον γὰς,
οὖν ὡρα Βάκχον, εὖν,
Μαῖανδων ὁμόστολον;
πελασθήναι φλέγοντι
ἀγλάωπι – ο –
πεύκα ἐπὶ τὸν ἄποτιμον ἐν θεοῖς θεῶν.
215

190–202 = 203–215

191. ἀντιάζω was thought of by Hermann, edited by Dindorf: ἀντίαζω
194. ἄπουρον v. l., due, probably, to conjecture. 196. ὅρμων Doederlein:
ὅρμων. 198. τελεί(ν) was thought of, but rejected by Hermann (also sug-
ggested by Musgrave Ms., “βελεί γελ μερει γελ τελει’”). 200. (οὖν) supplied
by Wolff; (τὰν) after ὃ Hermann (τὰν for τὸν Γ'). 204. ἀγκυλὰν Elmsley:
ἀγκυλαν. 205. ἀδάματ’ Erfurdt, Elmsley: ἀδάματ’. 212. μονόστολον v. l.
214. (λαμπάδι) Heimsoeth; others other supplements.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

οί. αἰτεῖς· ἀ δ' αἰτεῖς, τάμι' ἐὰν θέλης ἐπη
κλύων δέχεσθαι τῷ θεῷ θ' ὑπηρετεῖν,
ἀλκήν λάβοις ἂν κανακούφισσω κακῶν,
ἂγὼ ἔνοικο μὲν τοῦ λόγου τοῦτο εἴη ἐξερω,
ἔνοις δὲ τοῦ πραξάθεντος· οὐ γὰρ ἂν μακρὰν
ἰχνευον αὐτὸ μὴ οὐκ ἔχων τι σύμβολον
νῦν δ', ὕστερος γὰρ ἀστῶς εἰς ἀστοὺς τελῶ,
ὑμῖν προφωνῶ πάσι Καδμείους ἀξιέ
ὅστις ποθ' ὑμῶν Δάιου τὸν Δαβδάκου
κατοικοῦν ἄνδρος ἐκ τῶν διώλετο,
τοῦτον κελεύω πάντα σημαίνειν ἔμοι·
κεὶ μὲν φοβεῖται τοπικλῆμ' ὑπεξελεῖν
αὐτὸς καθ' αὐτοῦ,

· πείσεται γὰρ ἄλλο μὲν
ἀστεργῆς οὐδέν, γῆς δ' ἀπεισων ἀσφαλῆς·
ei δ' αὐτὸς ἄλλον οἰδεν (ἡ) ἐξ ἀλλῆς χθονὸς
tὸν αὐτόχειρα, μη' σιωπάτω· τὸ γὰρ
κέρδος τελῶ ἐγὼ χή χάρις προσκείσεται.
ei δ' αὐτὸς σιωπήσεσθε καὶ τις ἡ φίλου
deίσας ἀπόσει τοῦτος ἡ χαυτοῦ τόδε,
άκ τῶν δράσω, ταῦτα χρή κλύων ἐμοῦ.
tὸν ἄνδρ' ἀπαντῶ τοῦτον, ὅστις ἐστὶ, γῆς
τῆς ἡμῶν ἐγὼ κράτη τε καὶ θρόνους νέμω
μήτ' ἐσθερεσθαι μήτε προσφωνῶν των,

μήτ' ἐν θεῶν εὐχαίσιν μηδὲ θύμασιν
κοινῶν ποιεῖσθαι, μήτε χέρνιβος νέμεων
ωθεῖν δ' ἀπ' οἰκῶν πάντας, ωσ μιᾶςματος
τοὐδ' ἦμιν ὄντος, ωσ το Πυθικὸν θεοῦ
μαντεῖον ἐξέφηνεν ἀρτίως ἐμοὶ.
ἐγὼ μὲν οὖν τοιόσοδε τῷ τε δαίμονι
τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλων·
ὑμῖν δὲ ταῦτα πάντα ἐπισκήπτω τελεῖν,
ὑπέρ τ' ἐμαυτοῦ τοῦ θεοῦ τε τῆσδε τε
γῆς ὃδ' ἀκάρπως κάθεως ἐφθαρμένης·
οὖν ἐι γὰρ ἢν τὸ πράγμα μηθ' ἐξήλατον,
ἀκάθαρτον ὑμᾶς εἰκὸς ἢν οὕτως ἔαν,
ἀνδρός γ' ἀρίστον λαοῦ ἀριστεὶς ὄλολότος,
ἀλλ' ἐξερευνᾶν· νῦν δ' ἐπεὶ κυρω τ' ἐγὼ
ἐχων μὲν ἀρχᾶς ἃς ἐκεῖνος εἰχε πρῶ,
ἐχων δὲ λέκτρα καὶ γυναῖχ' ὀμόσπορον,
καὶ νῦν τὰ παῖδων κοῦν ἂν, εἰ κείμεν γένος
μη ἐδυστύχησέν, ἢν ἄν ἐκπεφυκότα·
nῦν δ' ἐσ τὸ κεῖνον κράτ' ἐνηλαθ' ἢ τύχη·
ἀνθ' ὃν ἐγὼ τάδ', ὅσπερε ς τοῦμον πατρός,
ὑπερμαχοῦμαι κατ' πᾶν ἀφίξομαι
ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν
τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε, καὶ
τοῦ πρόσθε Κάδμου τοῦ πάλαι τον Ἀγήνορος,
καὶ ταῦτα τοῖς μη δρῶσιν εὐχομαι θεοὺς.

239. μηδέ restored by Elmsley: μήτε. 240. χέρνιβος v.l. 257. ἀριστεὺς
t' v.l. 258. ἐπεὶ κυρῶ Burton: ἐπικυρῶ (-κυρῶ). Should we write ὡς δὲ
νῦν B v l. See Commentary. 261. καὶ νῦν v.l. M. Schmidt Philol. 17. 409 sq.: κοινῶν τε. 265. πᾶν Nauck: πάντ'.
μήτ' ἀροτον αὐτοῖς γῆς ἀνέναι τινὰ
μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότῳ
tῷ νῦν φθαρῆαι κατὰ τοῦ ἐχθίονι·
kατεύχομαι δὲ τὸν δεδρακότ', εἰτε τις
eἰς ὅν λέλθην εἰτε πλειάνων μέτα,
κακῶν κακῶς νῦν ἀμορον ἐκτρύψαι βίων·
ἐπεύχομαι δ', οὐκοισιν εἰ ξυνέστιος
ἐν τοῖς ἐμοῖς γένουτ' ἐμοῦ ξυνεδότος,
pαθεῖν ἀπέρ τοῦδ' ἁρτίως ἡρατάμην·
ὑμῖν δὲ τοῖς ἄλλοισιν Καδμείοις, ὦσοις
tάδ' ἐστ' ἀρέσκονθ', ἢ τε σύμμαχος Δίκη
χοι πάντες εὖ ξυνεῖν εἰς αἰεὶ θεοί.

ΧΩ. ὡσπερ μ' ἀραίον ἠλαβες, ὃδ', ἀναξ, ἔρω.
onτ' ἐκτανω γὰρ οὔτε τὸν κρανόντ' ἐχω
dεῖξαι· τὸ δὲ ζητημα τοῦ πέμψαντος ἦν
Φοῖβου τόδ' εἰπεῖν ὡστις εἰργασταὶ ποτε.

ΟΙ. δίκαι' ἐλεξάς· ἄλλα ἀναγκάζαι θεοὺς
ἀν μὴ θέλωσιν οὔδ' ἰν εἰς δύναι' ἀνήρ.
ΧΩ. τὰ δεύτερ' ἐκ τῶν ἄν λέγομι' ἃ μοι δοκεῖ.
ΟΙ. εἰ καὶ τρίτ' ἐστί, μὴ παρῆς τὸ μὴ οὐ φράται.
ΧΩ. ἀνακτ' ἀνακτὴ ταύθ' ὀρώντ' ἐπίσταμαι
μάλιστα Φοῖβῳ Τειρεσίαν, παρ' οὖ τις ἄν
σκοπὼν τάδ', ἀναξ, ἐκμάθοι σαφέστατα.
ΟΙ. ἄλλα οὖκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην·
ἐπεμψα γάρ, Κρέοντος εἰπόντος, διπλώς

270. γῆς Vauvilliers, V, V²: γῆν. 272. φθαρῆαι Aug. b, due to some
grammarian's conjecture, it should seem: φθειρέσθαι. 246-251 placed after
Corinth. p. 56 Schaeff.; the same reading in Aug. b: οὔδε εἰς. 284. ταῦθ'
Schol., Brunck: ταῦθ'.
πομπούς· πάλαι δὲ μὴ παρὼν θαυμάζοντακ.

ΧΟ. καὶ μὴν τὰ γ᾿ ἀλλα κωφὰ καὶ παλαιὸ ἐπη.

OΙ. τὰ ποία ταῦτα; πάντα γὰρ σκοπῶ λόγον.

ΧΟ. θανεῖν ἐλέχθη πρὸς τινῶν ὁδοιπορῶν.

OΙ. ἥκουσα κάγῳ· τὸν δὲ δρῶντι οὐδεὶς ὀρᾷ.

ΧΟ. ἀλλὰ εἰ τι μὲν δὴ δείματος γ᾿ ἔχει μέρος,

OΙ. τὰς σὰς ἀκούων οὐ μειῶ τοιάσδ᾿ ἀρᾶς.

ΧΟ. ὃ μὴ ἔστι δρῶντι τάρβωσ οὐδ᾿ ἔπος φοβεῖ.

OΙ. ἀλλὰ οὐδελέγξων αὐτῶν ἔστιν· οἶδε γὰρ

Τῶν θεῶν ἡ ἡμέρα κάτιν ὢ很差 ἀγοῦσιν ὃ

Τάληθες ἐμπεφυκεν ἀνθρώπων μόνον.

OΙ. ὡ πάντα νομῶν Τευρεσία διδακτά τε

Ἀρρητά τ᾿, ουράνια τε καὶ χθονοστίβην,

Πόλω μέν, εἰ καὶ μὴ βλέπεις, φρονεῖς ὃς ὡμος

Οἱ νόσῳ ξύνεστον, ἦς σὺ προστάτην

Σωτηρά τ᾿, ἢναξ, μοῦνον ἔξευρίσκομεν·

Φοῖβος γὰρ — εἰ μὴ καὶ κλῦεις τῶν ἀγγέλων —

Πέμψασθαι ἡμῶν ἀντέπεμψεν ἐκλύσῳ

Μώνην ἀν ἐλθεῖν τήνδε τῷ νοσήματος,

Εἰ τοὺς κτανόντας Λάιον μαθόντας αὐθ

Κτείναμεν ἡ γῆς φυγάδας ἐκπεμψαίμεθα·

Οὐ δ᾿ οὖν φθονήσας μὴ τ᾿ ἀπ᾿ ὀινόνοι φῶτο

Μήτ᾿ εἰ τιν᾿ ἀλλήν μαντικῆς ἔχεσθ᾿ οἴς οἴνῳ

Reg. spec., Altenburg, 1863, p. 9: ὁδοιπορῶν. 293. δὲ δρῶντι restored by an
anonymous person ap. Burton: δ᾿ ἰδὼντι (a correction of δὲ δρῶντι, miswritten
dὲ ὁρῶντι). 294. δείματος γ᾿ was read by Triclinius: δείματος τ᾿. 297. οὐδε-
λέγχων v. 1. 297. νῦν πάρεστιν Heimsoeth K. S. 178 sq. 305. μὴ καὶ
Fritzsche, Schneidewin: καὶ μὴ (from v. 302). 307. τῆς restored by
οἱ ὤσιν σεαυτὸν καὶ πόλιν, ὦσιν δὲ ἐμὲ, ὦσιν δὲ πάν μίασμα τοῦ τεθνηκότος· ἐν σοὶ γὰρ ἐσμέν, ἄνδρα δὲ ὠφελεῖν ἀφ’ ἄν ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.

ΤΕΙΡΕΣΙΑΣ

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἐνθα μὴ τέλη λῦν φρονοῦντι· ταύτα γὰρ καλῶς ἐγὼ εἰδὼς διώλεος’· οὐ γὰρ ἃν δεῦρ’ ἰκόμην.

Oi. τί δ’ ἐστων; ὡς ἄθυμος εἰσελήλυθας.

Te. ἀφεῖς μ’ ἐσ τοῖκούς· ῥἐστα γὰρ τὸ σὸν τε σὺ κάγῳ διοίσω τοῦμον, ἵνα ἐμοὶ πίθη.

Oi. οὔτ’ ἐννομ’ εἴπας οὔτε προσφιλὴ πόλει τῆδ’ Ἦ σ’ ἐθρεψε τήν’ ἀποστερῶν φάτων.

Te. ὁρὼ γὰρ οὐδὲ σοι τὸ σὸν φῶνημ’ ιδὼν πρὸς καίρον’ ὡς οὖν μηδ’ ἐγὼ ταύτων πάθω —

Oi. μή, πρὸς θεῶν, φρονῶν γ’ ἀποστραφῆς, ἐπεὶ πάντες σε προσκυνοῦμεν οἶδ’ ἰκτήριοι.

Te. πάντες γὰρ οὔ φρονεῖτ’· ἐγὼ δ’ οὔ μὴ ποτε τάμ’— ὡς ἂν εἵποι μὴ τὰ σά — ἐκφήνων κακά.

Oi. τί φῆς; ἔννειδὼς οὐ φράσεις, ἀλλ’ ἐννοεῖς ἥμᾶς προδονύαι καὶ καταφθείραι πόλιν;

Te. ἐγὼ οὔτ’ ἐμαυτῶν οὔτε σὲ ἀλγυνῶ. τί ταύτ’ ἀλλως ἐλέγχεις; οὗ γὰρ ἃν πῦθοιό μου.

Oi. οὔκ, ὧ κακῶν κάκιστε — καὶ γὰρ ἃν πέτρου φύσιν σὺ γ’ ὀργάνειας—, ἔξερεῖς ποτε, ἀλλ’ ὡδ’ ἀτεγκτο κατελεύτητος φανή;

315. πόνος v. 1. 335. ὄργηνεας Elmsley, who yet in the preface to his third edition doubts whether he was right. Bruhn also writes ὄργηνεας.

OED. TYR. — 6
ΩΙΔΙΟΤΥΡΑΝΝΟΣ

ΤΕ. ὁργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὅμοιον ναίονσαν οὐ κατείδες, ἀλλ' ἐμὲ ὕψεις.
ΟΙ. τίς γὰρ τοιαῦτα ἂν οὐκ ἂν ὀργίζοιτ' ἐπὶ κλώνα, ἄ νῦν σὺ τὴν ἄτυμάζεις πόλων;
ΤΕ. ἥξεις γὰρ αὐτᾶ, κἂν ἐγὼ σιγῇ στέγω.
ΟΙ. οὐκ οὖν ἂ γ' ἥξει καὶ σε χρῆ λέγεω ἐμοί;
ΤΕ. οὐκ ἂν πέρα φράσαμι· πρὸς τάδ', εἰ θέλεις, θυμοῦ δι' ὄργης ἢτις ἀγριωτάτη.
ΟΙ. καὶ μὴν παρῆσο γ' οὐδέν, ὡς ὀργής ἔχω, ὃπερ ξυνίμ' ἴσθι γὰρ δοκῶν ἐμοὶ καὶ ξυμφυτεύσαι τοῦργον εἰργάσθαι θ', ὅσον μὴ χερσὶ καίνων· εἰ δ' ἑτύγχανες βλέπων, καὶ τοῦργον ἂν σοῦ τούτ' ἐφην εἴναι μόνου.
ΤΕ. ἀληθὲς; ἐννέσω σὲ τῷ κηρύγματι ὃπερ προῄπας ἐμέλειν κἂν ἡμέρας τῆς νῦν προσαυδάν μήτε τούσδε μήτ' ἐμε, ὡς ὅντι γῆς τῆς ἀνοσίως μιᾶς τοῖς.
ΟΙ. οὔτως ἀναιδῶς ἐξεκύνησας τὸδε τὸ ἰμήμα καὶ που τούτῳ φεύξεσθαι δοκεῖς;
ΤΕ. πέφυγα· τάληθὲς γὰρ ἵσχυον τρέφω.
ΟΙ. πρὸς τοῦ διδαχθεῖς; οὐ γὰρ ἐκ γε τῆς τέχνης.
ΤΕ. πρὸς σοῦ· σὺ γὰρ μ' ἄκοντα προύπρέψω λέγεων.
ΟΙ. ποιῶν λόγον; λέγ' αὖθις, ὡς μάλλον μάθω.
ΤΕ. οὐχὶ ἐνυκάκας πρόσθεν — ἐκπειρᾷ; — λόγον; οὐχὶ ὠστε γ' εἰπεῖν γνωτοῖν, ἀλλ' αὖθις φράσον.
ΤΕ. φονέα σε ψημ' τάνδρος οὐ ζητεῖς κυρεῖν.

337. τὴν σοι δ' Ἀυγ. b, Dresd. a. 346. διπρ' von Wilamowitz-Moellendorff
ar. Bruhn: ἄπερ. 347. δ' v.l. 351. προῄπας Brunck: προῄπας. 360 λόγον
Earle: λέγεω (with an unclear correction [= λόγον?] in L). 361. γνωτόν
Elmsley: γνωστόν.
OI. ἀλλ' οὖ τι χαίρων δίς γε πημονᾶς ἔρεις.

TE. εἰπὼ τι δήτα κάλλ', ὅν ὀργίζῃ πλέουν;

OI. ὅσον γε χρήξεις, ὃς μάτην εἰρήσεται. 365

TE. λεληθέναι σε φημὶ σὺν τοῖς φιλτάτοις
ἀισχυσθ' ὀμιλοῦντ' οὖν ὁρὰν ὑν' εἰ κακοῦ.

OI. ἢ καὶ γεγυθῶς ταύτ' ἀεὶ λέξεων δοκεῖς;

TE. εἰπέρ τι γ', ἐστι τῆς ἀληθείας σθένος.

OI. ἀλλ' ἐστι, πλὴν σοι. σοι δὲ τούτ' οὐκ ἐστ', ἐπεὶ 370
τυφλὸς τὰ τ' ὅτα τὸν τε νοῦν τὰ τ' ὀμματ' εἰ.

TE. σὺ δ' ἀθλίος γε ταύτ' ὑνεδίζων ἃ σοι
οὐδεὶς δὲ οὐχὶ τῶν ὑνεδιεὶ τάχα.

OI. μᾶς τρέφῃ πρὸς νυκτὸς ὅστε μήτ' ἐμὲ
μήτ' ἄλλον ὅστις φῶς ὄρα. βλάψαι ποτ' ἄν. 375

TE. οὐ γὰρ σε μοῦρα πρὸς γ' ἐμὸν πεσεῖν, ἐπεὶ
ἐκανὸς 'Απόλλων, εἰ τάδ' ἐκπραξαὶ μέλει.

OI. Κρέωντος ἢ σοῦ ταύτα τάξευρήματα;

TE. Κρέων δὲ σοι πήμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.

OI. ὃ πλούτε καὶ τυραννὶ καὶ τέχνη τέχνης
ὑπερφέρουσα, τῷ πολυζήλῳ βίῳ
ὁσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
εἰ τῆς ἐγε' ἀρχῆς οὖνεξ ἦν ἐμοὶ πόλις
δωρητόν, οὐκ αἰτητόν, εἰσεχείρουσιν,
ταύτης Κρέων ὁ πιστός, οὔξ ἀρχῆς φίλος,
λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἴμεῖρεται 380
ὑφεῖς μάγον τοιοῦτοι, μηχανορράφου,
δόλων, ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν

366. τοῖς (for σὺν τοῖς) Nauck. 368. ταύτ' Earle: ταύτ'. 375. βλέψαι (due to ὄρα). L, allii. 376. σε and γ' έμοθ Brunck: με and γε σοῦ (se and γε σοῦ Δ). 384. ἑρτὸν (for αἰτητόν) Γ.
μόνον δέδορκε, τὴν τέχνην δ' ἐφι τυφλός·
ἐπεί φέρ' εἰπέ, ποῦ σὺ μάντις εἰ σαφής·
pῶς οὐχ, ὃθ' ἡ ῥαφωδὸς ἐνθάδ' ἦν κύων,
ηὐδας τι τοῖσοδ' ἀστούσων ἐκλυτηρίου;
καίτοι τό γ' αὐνιμ' οὐχὶ τούπιστος ἦν ἄνδρος διειπεῖν, ἀλλὰ μαντείας ἐδει,
ἡν οὔτ' ἀπ' οἰωνῶν σὺ προφάνης ἔχων
οὔτ' ἐκ θεῶν τοῦ γνωτόν, ἀλλ' ἐγὼ μολὼν,
ὁ μηδὲν εἰδὼς Οἰδίπους, ἐπαυσά νῦν
γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθῶν,
ὅν δὴ σὺ πειράς ἐκβαλεῖν, δοκῶν θρόνους
παραστατήσεων τοῖς Κρεοντείοις πέλασ.
κλαίων δοκεῖς μοι καὶ σὺ χῶ ξυνθεῖς τάδε
ἀγγλατήσεων· εἰ δὲ μὴ ἐδόκεις γέρων
ἐίναι, παθῶν ξυνθος ἄν οἶα περ φρονεῖς.

Τ.Ε.
eὰ γὰρ κάγῳ κρατῶ
οὐ γάρ τι σοὶ ζῷ δοῦλος, ἀλλὰ Δοξία.

ὁστ' οὔ Κρέοντος προστάτοι γεγράψομαι·
λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ἀσέβισας,
σὺ καὶ δέδορκας κοῦ βλέπεις ἵν' εἰ κακοῦ
οὔδ' ἐνθὰ ναίεις οὐδ' ὅτων οἰκεῖς μέτα—
ἀρ' οἴου' ἄφ' ὃν εἰ;— καὶ λέηθασ ἐχθρόδ' ὄν
τοῖς σοῖσοι αὐτοῦ νέρθε καὶ γῆς ἄνω,

389. μόνον seems hardly sound; ἄκρον was conjectured by Nauck.
397. oddels (for εἶδος) L. After v. 410 a lacuna of three verses is made probable by Enger Philol. 28, 177–180.
καὶ σ’ ἀμφιπλήξ, μητρός τε καὶ τοῦ σου πατρός, ἑλάτη ἐκ γῆς τῆς δεινόπους ἄρα
βλέποντα — νῦν μὲν ὀρθ', ἔπειται δὲ — σκότον; 420
βοήθες δὲ τῆς σῆς ποῖς οὐκ ἔσται λιμήν,
ποῖος Κιθαιρῶν οὐχί, σύμφωνος τάχα,
ὅταν καταίσθη γ' δὲν ἴμέναιον ἐν δόμοις
ἀνορμον εἰσέπλευσας, εὐπλοίας τυχὼν;
Ἀλλών δὲ πλήθος οὐκ ἐπαυσθάνη κακῶν
ἀ' σε ἔξισωσει τοι τε καὶ τοῖς τοῖς τέκνοις. 425
πρὸς ταύτα καὶ Κρέοντα καὶ τούμον στόμα
προπηλάκιζε· σοῦ γὰρ οὐκ ἔστω βροτῶν
cάκων ὅστις ἐκτριβήσεται τοτε. 428.

ΧΟ. ἦμιν μὲν εἰκάζουσι καὶ τὰ τοῦτ' ἐπη
ὅργῃ λελέχθαι καὶ τὰ σά, Οἰδίπου(ς), δοκεί.
δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
μαντεῖ ἀριστα λύσομεν, τῶδε σκοπεῖν. 407

ΟΙ. ἦ ταύτα δῆτ' ἀνεκτὰ πρὸς τούτον κλύειν;
οὐκ — εἰς ὀλθροῦ — οὐχὶ θάσεν αὖ πάλιν
ἀψορροφοι οὐκών τῶν ἀποστραφεῖς ἀπει;

ΤΕ. οὐδ' ἵκομην ἔγωγ' ἀν, εἰ σὺ μὴ ἐκάλεις.

ΟΙ. οὐ γὰρ τί σ' ὑδη μῶρα φωνήσου', ἔπει
σχολῆ γ' ἀν οἰκον τοὺς ἐμοὺς (σ') ἐστειλάμην.

ΤΕ. ύμεῖς τοιοίδ' ἔφυμεν, ὡς μὲν σοὶ δοκεῖ,
μῶροι, γονεῦσι δ' οἶ σε' ἐφυσαν ἐμφρονε.
OI. ποίοισι; μείνον· τίς δέ μ' ἐκφύει βροτῶν;
TE. τῇδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.
OI. ὡς πάντ' ἄγαν αἰνικτὰ κάσαφη λέγεις.
TE. οὐκ οὖν σο ταῦτ' ἀριστος εὐρίσκειν ἐφυς; 440
OI. τοιαῦτ' ὅνειδις οἰσὶ μ' εὐρήσεις μέγαν.
TE. αὐτὴ γε μάτοι σ' ἡ τέχνη διώλεσεν.
OI. ἀλλ' εἰ πόλιν τῇνδ' ἔξετωσο', οὐ μοι μέλει.
TE. ἀπεμι τῶνν· καὶ σύ, παῖ, κόµιζέ με.
OI. κοµιζέτω δὴθ'· ὡς παρὼν τ(ε μ') ἐμποδών 445
ὅκλεις, συθέεις τ' ἄν οὐκ ἄν αλγύνους πέρα.
TE. εἰπὼν ἀπείμ' δι' οὐκεκ' ἥλθον, οὐ τὸ σὸν.
δεῖςας πρόσωπον· οὐ γὰρ ἔσθ' ὅπου μ' ὅλεις·
λέγω δ' σοι· τὸν ἄνδρα τούτον ὃν πάλαι
ζητεῖς ἀπειλῶν κάνακηρύσσων, φονέα
τὸν Δατείων, οὗτὸς ἔστιν ἐνθάδε,
ζένος λόγῳ μέτοικος, εἶτὰ δ' ἐγγενής
φανήσεται Θηβαῖος, οὐδ' ἠσθῆσεται
τῇ ξυμφορᾷ· τυφλὸς γὰρ ἐκ δεδορκότος
καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἐπί,
σκήπτρῳ προδεικνύσ, γαῖαν ἐμπορεύσεται,
φανήσεται δὲ παιοὶ τοῖς αὐτοῦ ξυνῶν
ἀδελφὸς αὐτὸς καὶ πατήρ, καὶ ἂς ἐφυ
γυναῖκος νῦς καὶ πόσις, καὶ τοῦ πατρὸς
ὁμοσπόρος τε καὶ φονεύς.
καὶ ταύτ' ἰὼν
εἰσώ λογίζων, κἂν λάβης ἐφευσμένον,
φάσκειν ἐμ' ἰδὴ μαντικῇ μηδὲν φρονεῖν.

441. oυσι µ' Blaydes: οῖς εἰ'. 442. τέχνη Bentley Class. Journ. 13, 246:
tύχη. 445. τ(ε µ') Heimsoth K. S. 186: σο γ'(.. γ' L, σο µ' Vat. a, γρ.
Mnemos. n. s. (1889), 107: φόνο. 461. µ' ἐφευσμένον v. l.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΧΟ. τις ὄντων ἀ θεσπιστείνα Δελφις εἴπε πέτρα 463
ἀρρητ' ἀρρήτων τελέσαντα φωναίσι χερσίν; 465
ἀρα νῦν ἄελλαδῶν; 466
ἵππων σθεναρότερον
φυγὰ πόδα νωμαῖν ᾦ
ἐνοπλὸς γὰρ ἐπ' αὐτῶν ἐπενθρώπηκε
πυρί καὶ στεροπαίς ὁ Διὸς γενέτας,
δεῦαι δ' ἰμ' ἐπονταί
κῆρες ἀναπλάκητοι.

470

ἐλαμψε γὰρ τοῦ νυφόντος ἀρτίως φανεῖσα
φῆμα Παρνασσοῦ τῶν ἄνθρωπ θάντα ιχθυίν
νεῦεν.

475

φοιτᾷ γὰρ ὑπ' ἄγριαν
ύλαν ἀνά τ' ἀντρα καὶ
πέτρας ἵσοταυρός
μελεός μελέω πολὺ χηρεύον,
τὰ μεσόμφαλα γὰς ἀπονοσφίζω
μαντεία, τὰ δ' αἰεὶ
ζῶντα περιποτᾶται.

463–472 = 473–482

463. ἐίδε ν. l. 466. ἄελλαδῶν Hesychius s. v.: ἄελλοπόθων. 475. φῆμα may perhaps be defended by Bacchylides's usage and Eur. Ion 691. 478. πέτρας ἵσοταυρός Martin and Lushington (see Jebb): πέτρας (πετραῖος)
ὡς ταῦρος (πετραῖος ὁ ταῦρος L m. p.).
δεινὰ μὲν οὖν, δεινὰ ταράσσει σοφὸς οἶωνοθέτας
οὔτε δοκοῦντ’ οὖτ’ ἀποφάσκονθ’, ὦ τί λέξω δ’
ἀπορῶ·
πέτομαι δ’ ἐλπίσων εἴτ’ ἐνθάδ’ ὅρων εἴτ’ ὅπισώ·
tί γὰρ ἡ Λαβδακίδαις
ἡ τῷ Πολυβίου νεῖκος ἔκειτ’, οὔτε πάροιβεν ποτ’
ἐγώγ’ οὔτε τὰ νῦν πω
ζειμαθοῦν, πρὸς ὅτου (χρησάμενος) δὴ βασάνῳ
ἐπὶ τὰν ἐπίδαμον φάτων εἰμ’ Οἰδιπόδα Λαβδακίδαις
ἐπίκοινος ἀδήλων θανάτων·

ἀλλ’ ὁ μὲν οὖν Ζεὺς ὁ τ’ Ἀπόλλων ἑυνετοί καὶ
τὰ βροτῶν
eἰδότες· ἀνδρῶν δ’ ὅτι μάντις πλέον ἡ ἐγὼ
φέρεται,
κρίσις οὐκ ἐστιν ἀλαθής, σοφία δ’ ἀν σοφίαν
παραμείψεις καὶ
ἀλλ’ οὔπωτ’ ἐγώγ’ ἄν, πρὸν ἵδουμ’, ορθῶν ἐπος
μεμφομένων ἀν καταφαίνη·
φανερὰ γὰρ ἐπ’ αὐτῷ πτερόεσσ’ ἣλθε κόρα
ποτέ, καὶ σοφὸς ὄφθη βασάνῳ θ’ ἀδύτολις·
tῷ ἀπ’ ἐμᾶς
φρενὸς οὐ ποτ’ ὄφλησει κακίαν.

483–497 = 498–512

ΚΡ. ἀνδρεὶς πολῖται, δεῦ ἐπὶ πεπυκμένοις κατηγορεῖν μου τῶν τύραννων Οἰδίπουν πάρειμ' ἀτλητῶν· εἰ γὰρ ἐν ταῖς συμφοραῖς ταῖς νῦν δοκεῖ (τι) πρὸς γ' ἐμοῦ πεπονθέναι λόγους εἰτ' ἐργοσως ἐς βλάβην φέρον, οὔτοι βίου μοι τοῦ μακραίωνος πόθος, φέροιτο τήνδε βάξν· οὐ γὰρ εἰς ἀπλοῦν ἡ ζημία μοι τοῦ λόγου τούτου φέρει, ἀλλ' ἐσ' μέγιστον, εἰ κακὸς μὲν ἐν πόλει, κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.

ΧΟ. ἀλλ' ἥλθε μὲν ὅτι τοῦτο τούνειδος, τάχ' ἄν (δ') ὀργῆ βιασθεὶ σε ὀλλον ἡ γνώμη φρενῶν.

ΚΡ. τούπος δ' ἐφανθη, ταῖς ἔμαις γνώμαις ὅτι πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγω;

ΧΟ. ηὐδάτο μὲν τάδ' οἶδα δ' οὐ γνώμη τίνι.

ΚΡ. εξ ὀμμάτων δ' ὀρθῶν τε κὰς ὀρθὴς φρενὸς κατηγορεῖτο τοῦπικλημα τοῦτό μου;

ΧΟ. οὐκ οἶδ'· ἀ γὰρ δρῶσο' οἴ κρατοῦντες οὐχ ὀρῶ. 530 αὐτὸς δ' ὃ' ἡδ' δωμάτων ἐξω περᾶ.

ΟΙ. οὔτος σὺ, πῶς δεῦρ' ἥλθες; ἡ τοσόνδ' ἐχεις τόλμησις πρόσωπον ὁστε τὰς ἐμὰς στέγας ἰκον φονεὺς ἃν τούδε τάνδρος ἐμφανῶς ληστής τ' ἐναργῶς τῆς ἐμῆς τυραννίδος; 535 φέρ' εἰπὲ, πρὸς θεῶν, δειλίαν ἡ μωρίαν ἱδών τῶν ἐν ἐμοὶ ταύτ' ἐβουλεύσω ποεῖν;

516. δοκει (τι) Blaydes: νωμίζει. πρὸς τ' ἐμοῦ (also τι is found written above τι) v. l. 523. (δ') M. Schmidt Zeitschr. üst. Gymn. 15, 1 sqq. 525. του πρὸς δ' (πρὸς τοῦ δ') v. l. 528. εξ ὀμμάτων δ' ὀρθῶν τε Γ, Δ, Trin., Suid. (a. v. ὀρθῆς): εξ ὀμμάτων ὀρθῶν τε (δ'). 535. ἐναργῶς Blaydes: ἐναργῆς.
Ὁ τούργον ὡς ὦ γνωριμία σου τὸ αὐτὸ
δόλω προσέρπου ᾧ ὅν άλεξόμην μαθὼν;
ἀρ’ ὦ χία μῷρον ἔστι τούγχειρημά σου,
ἄνευ τε πλούτου καὶ φίλων τυραννίδα
θηρᾶν, ὦ πλήθει χρήμασιν θ’ ἀλύσκεται;

ΚΡ. οἴσθ’ ὦς ποῆσον; ἀντὶ τῶν εἰρημένων
ιὸ ἀντάκουσσον κατά κρίν’ αὐτὸς μαθὼν.

ΟΙ. λέγεω σὺ δεινός, μανθάνεις ὃ ἐγὼ κακός—
σοῦ δυσμενὴ γὰρ καὶ βαρύν σ’ ἡρηκ’ ἐμοὶ.

ΚΡ. τοῦτ’ αὐτὸ νῦν μου πρῶτ’ ἀκοῦσσον, ὡς ἐρῶ.

ΟΙ. τοῦτ’ αὐτὸ μὴ μοι φράζ’, ὡσ’ ὅν εἶ κακός.

ΚΡ. εἰ τοι νομίζεις κτῆμα τὴν αἰθαδίαν
ἐλεύθ’ τοῦ νοῦ χωρίς, ὅκ δρόθως φρονεῖς.

ΟΙ. εἰ τοι νομίζεις ἄνδρα συγγενῆ κακῶς
δρῶν ὦν υφέξεων τὴν δίκην, ὅκ εῦ φρονεῖς.

ΚΡ. ξύμφημι σοι ταῦτ’ ἔνδικ’ εἰρήσθαι τὸ δὲ
πάθημ’ ὑπὸ τοῦ φής πάθειν, διδασκέ με.

ΟΙ. ἔπειθες ὦν ἔπειθες, ὡς χρεία μ’ ἐπὶ
tὸν σεμνόμαντιν ἄνδρα πέμψασθαι των;

ΚΡ. καὶ νῦν ἔθ’ αὐτός εἰμι τῷ βουλεύματι.

ΟΙ. πόσον τῷ ἡδὴ δῆθ’ ὁ Δάιος χρόνον—

ΚΡ. δεδρακε ποίον ἔργου; ὦ γὰρ ἐννοῶ.

ΟΙ. ἀφαντοὺς ἔρρει θανασίμω χειρώματι;

ΚΡ. μακροὶ παλαιοὶ ἄν μετρηθεῖν χρόνοι.

538. Ἡ Schaefer: ἡ. γνωριμία Elmsley: γνωρίσωμ. 539. Ἡ oik Spengel
540. Coniectanea in Soph. tragœdias, Munich, 1858: κακ’.
541. πλούτου restored
542. by an anonymous German translator of the year 1803: πλῆθος (due to the
543. following verse). 549. τὴν corrigis nescio quis: τὴν’. 555. χραίν Dawes
544. Misc. Crit. 596 Kidd. The scribes separate into such forms as χρεί’ ἢ.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΟΙ. τότ' οὖν ὁ μάντις οὖτος ἦν ἐν τῇ τέχνῃ;
KR. σοφὸς γ' ὁμοίως καὶ ὁ ἱσοῦ τιμώμενος.
ΟΙ. ἐμνήσατ' οὖν ἔμοι τῷ τὸτ' ἐν χρόνῳ;
KR. οὐκ οὖν ἔμοι γ' ἐστῶτος οὐδαμοῦ πέλας. 565
ΟΙ. ἀλλ' οὐκ ἔρευναν τοὺς κανόντος ἐσχέτε;
KR. παρέσχομεν—πῶς δ' οὐχί;—κοῦκ ἥκουσαμεν.
ΟΙ. πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἦνδα τάδε;
KR. οὐκ οἶδ' ἐφ' οἰς γὰρ μὴ φρονῶ σιγὰν φιλῶ.
ΟΙ. τόσον δὲ γ' οἶσθα—καὶ λέγοις ἄν εὖ φρονῶν· 570
KR. ποῖον τόθ'; εἰ γὰρ οἶδα γ', οὐκ ἀρνήσομαι.
ΟΙ. θεούνεκ', εἰ μὴ σοι ξυνῆλθε, τάσο'(δ') ἐμὰς
οὐκ ἂν ποτ' εἴπε Δαιοῦ διαφθοράς.
KR. εἰ μὲν λέγει τάδ', αὐτὸς οἰσθ', ἐγὼ δὲ σοῦ
μαθεῖν δικαίω ταῦθ' ἀπερ κάμου σοῦ νῦν. 575
ΟΙ. ἐκμάνθαυν· οὐ γὰρ μὴ φονεύσαλώσομαι.
KR. τί δῆτ' ἀδελφήν τὴν ἐμὴν γῆμας ἔχεις;
ΟΙ. ἄρνησις οὐκ ἐνεστὼ ὃν ἀνιστορεῖς.
KR. ἄρχεις δ' ἐκεῖνη ταυτά γῆς, ἵσον νέμων;
ΟΙ. ἂν ἦ θέλουσα πάντ' ἐμοῦ κομίζεται. 580
KR. οὐκ οὖν ἱσοῦμαι σφαίραν ἐγώ, δυνῶν τρίτος;
ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαύνη φίλος.
KR. οὐκ εἰ διδοὺς γ' ὡς ἐγώ σαυτῷ λόγον.
σκέψαι δὲ τοῦτο πρῶτον, εἰ τιν' ἂν δοκεῖς
ἀρχεῖν ἐλέσθαι ξυν φόβοις μᾶλλον ἦ
ἀπρεστον εὑδοὺν', εἰ τὰ γ' αὖθ' ἔξει κράτη.
ἐγὼ μὲν οὖν οὖτ' αὐτὸς ἵμειρων ἐφών
566. κανόντος van Herwerden (κτανόντος Meineke): θανόντος. 570. τά-
σον δὲ seems to have been found in some Ms. by Triclinius: τοσῶν (τὰ σον
δέ). 572. τάσο(δ') Duolderlein: τάσ. 575. ταῦθ' Brunck: ταῦθ'. 576. μὴ
τύραννος εἶναι μᾶλλον ἡ τύραννα δρᾶν,
οὔτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται·
νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἀνευ φόβου φέρω,
εἰ δ' αὐτὸς ἦρχον, πολλὰ κἂν ἄκων ἔδρων.
πῶς δὴ τ' ἐμοὶ τυραννὶς ἡδίων ἔχει
ἀρχῆς ἀλύπου καὶ δυναστείας ἔφυ;
οὔ πω τοσοῦτον ἡπατημένος κυρῶ
ὡστ' ἄλλα χρῆζειν ἢ τὰ σὺν κέρδει καλά.
νῦν πᾶσι χαίρω, νῦν με πᾶσι άσπάζειται,
νῦν οἱ σέθεν χρῆζοντες αἰκάλλουσί με·
τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἐνι.
πῶς δὴ τ' ἐγὼ κεῖν' ἀν λάβομι' ἀφεῖς τάδε;
οὔκ ἂν γένοιτο νοὺς κακὸς καλῶς φρονῶν·
ἀλλ' οὔτ' ἐραστής τῆς τῆς γνώμης ἐφυν
οὔτ' ἂν μετ' ἄλλου δρώντος ἀν τλαίην ποτε.
καὶ τῶν ἔλεγχον τούτο μὲν Πυθώδ' ἢν
πεύθου τὰ χρησθέντ' εἰ σαφῶς ἡγεῖλα σοι·
τούτ' ἀλλ', εάν με τῷ τερασκόπῳ λάβης
κοινὴ τι βουλεύσαντα, μή μ' ἀπλῆ κτάνης
ψήφιω, διπλὴ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβῶν
γνώμη δ' ἀδήλῳ μή με χωρίς αἰτίω·
οὔ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς·
φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἓσον λέγω
καὶ τὸν παρ' αὐτῷ βίοτον, ὃν πλείστον φιλεῖ.
ἀλλ' ἐν χρόνῳ γνώσῃ τάδ' ἀσφαλῶς, ἐπεὶ

597. αἰκάλλουσί Musgrave: ἐκκαλοῦσί. 598. αὐτοῖς and αὑτοῖς are vv. ll. (αὐτοῖς Γ'). ἀπαν and ἀπαντ' are vv. ll. (πᾶν Γ, L²). 604. πυθώδας Pal. (πυθών Γ').
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

χρόνος δίκαιον ἀνδρά δείκνυσιν μόνος,
κακόν δὲ κὰν ἐν ἣμέρα γνώης μιᾷ.

ΧΩ. καλῶς ἔλεγεν εὐλαβομένῳ πεσεῖν,
ἀναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

ΟΙ. ὅταν ταχύς τις οὐπιβουλεύων λάθρα
χωρῇ, ταχύν δὲι κἀμὲ βουλευεῖν πάλιν·
ei δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν

πεπραγμέν' ἔσται, τἀμὰ δ' ἡμαρτήμενα.

ΚΡ. ὡς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις.

ΟΙ. ὅταν προδείξῃς (γ') οἶνον ἔστι τὸ φθονεῖν.

ΚΡ. τὶ δὴτα χρήζεις; ἣ με·γής ἔξω βαλεῖν;

ΟΙ. ἥκιστα· βυθίσκειν, οὐ φυγεῖν σε βουλομαι.

ΚΡ. οὔ γὰρ φρονοῦντά σ' εὖ βλέπω. ΟΙ. τὸ γ' οὖν

ἐμῶν.

ΚΡ. ἀλλ' ἔξι σου δεὶ κάμων. ΟΙ. ἀλλ' ἔφυς κακός.

ΚΡ. εἰ δὲ ἄνυσα δὴμὸν; ΟΙ. ἄρκτεων γ' οἷμως.

ΚΡ. οὔτωι κακῶς γ' ἄρχοντος. ΟΙ. ὡ τόλης πόλις.

ΚΡ. κάμοι πόλεως μέτεστιν, οὐχὶ σοι μόνῳ.

ΧΩ. παύσασθα, ἀνακτεί, καρπίαν δ' ὑμῖν ὄρῳ

τήνδ' ἐκ δόμων στείχουσαι Ἰοκάστην, μεθ' ἃς

tὸ νῦν παρεστὼς νεῖκος εὖ θέσθαι χρεῶν.

ΙΟΚΑΣΤΗ

τὶ τῆν(δ') ἄβουλον, ὦ ταλαιπωροι, στάσιν

γλώσσης ἐπήρασθ' οὐδ' ἐπαινογύνεσθε γῆς

624 was placed after 625 by Haase Ind. lect. Vratislav. 1856. 622 sq. I have transposed. Perhaps a couplet has been lost before v. 625. 624. (γ') Blaydes. 629. ἄρχοντας Musgrave (ἄρχοντας L). 631. Perhaps ὑμῖν βλέπω. 634. τῆν(δ') Doederlein: τὴν.
οὔτω νοσοῦσθης ἵδια κωνῦτες κακά;
οὐκ εἰ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας,
καὶ μὴ τὸ μηδὲν ἀλγός ἐς μέγ' οἴσετε;

ΚΡ. ὃμαιμε, δεῦνα μ' Ὁἰδίπους ὁ σῶς πόσις
δρᾶσαι δικαίοι, (θατὲρον) δυοῖν κακοῖν,
ἡ γῆς ἀπώσαι πατρίδος ἢ κτεῖναι λαβῶν.

Θ. ξύμφημι: δρῶντα γάρ νῦν, ὃ γύναι, κακῶς
eἰληφα τοῦμδ' σῶμα σὺν τέχνῃ κακῆ.

ΚΡ. μὴ νῦν ὄναίμην, ἄλλ' ἀραῖος, εἰ σὲ τι
dέδρακ', ὦλοίμην, ὡν ἐπαιτή με δρᾶν.

Ἰ. ᾗ, πρὸς θεῶν, πίστευσον, Ὁἰδίπους, τάδε,
mάλιστα μὲν τόιδ' ὄρκον ἱδεσθεὶς θεῶν,
ἐπείτα κάμε τοῦσδε θ' οὐ πάρεισι σοι.

Χ. πυθοῦ θελῆσας φρονήσας τ', ἀναξ, λίσσομαι.

Θ. τί σοι θέλεις δὴτ' εἰκάθω;

Χ. τὸν οὖτε πρῶ νηπιον νῦν τ' ἐν ὄρκῳ μέγαν
καταίδεσαι.

Θ. οἰσθ' οὖν ἄ χρῆξες; Χ. οἴδα. Θ. φράζε δὴ
τι φῆς.

Χ. τὸν ἐναγῇ φίλον μὴ ποτ' ἐν αἰτίᾳ
σὺν ἀφανεὶ λόγῳ (σ') ἀτιμών βαλεῖν.

Θ. εὖ ννη ἐπίστωτα, ταῦθ' ὅταν χρῆξις, ἐμοὶ
ζητῶν ὀλεθρον ἄφνηγὴ ἐκ τῆσδε γῆς.

Χ. οὖ, τὸν πάντων θεῶν θεῶν πρόμον
"Αλιον· ἐπεὶ άθεος, ἀφιλος, ὃ τι πύματον

640. (θατὲρον) Dindorf: δυοῖν ἀποκρίνας κακοῖν. 657. λόγῳ Α, λόγων Γ,
Trin. pr., λόγων (-γω) L. (σ') Hermann. βαλεῖν Suidas s. v. ἐναγῇ φίλων:
ἐκβαλεῖν. 658. χρῆξις Meineke Anal. Soph. 234 (χρῆς Trin., χρῆς Γ) :
ζητῆς.
ΟΙΔΠΟΥΣ ΤΥΡΑΝΝΟΣ

δλοίμαν, φρόνησιν εί τάνδ' ἔχω.

ἀλλά μοι δυσμόρως γὰ φθινάς

τρύχει ψυχάν, τάδ' εἰ κακοὺς κακὰ

προσάψει τοὺς πάλαι τὰ πρὸς σφῶν.

ΟΙ. δ' δ' οὖν ίτω, κεῖ χρή με παντελῶς θανεῖν

ἡ γῆς ἄτιμων τῆσδ' ἀπωσθῆναι βία.

τὸ γὰρ σὸν — οὐ τὸ τοῦτο — ἐποικίτωρ στόμα

ἐλευών· οὕτως δ', ἐνθ' ἀν ἥ, στυγὴσταί.

ΚΡ. στυγνὸς μὲν εἰκὼν δῆλος εἷ, βαρὺς δ', ὅταν

θυμοῦ περάσης· αἱ δὲ τοιαῦτα φύσεις

αὐταῖς δικαίως εἰς ἔιν ἄλγισται φέρειν.

ΟΙ. οὐκ οὖν μ' ἐάσεις κάκτος εἵ; κεῖ τοιεῦσα

μὲν μὲν τυχῶν ἄγνωτος, εἰ δὲ τοῦτο ίσος.

ΧΟ. γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω;

ΙΟ. μαθοῦσά γ' ἦτος ἡ τύχη.

ΧΟ. δόκησις ἄγνως λόγων ἠλθε δάπτει δὲ καὶ τὸ μὴ

ἔνδικον.

ΙΟ. ἀμφοῖν ἀπ' αὐτούς; ΧΟ. ναίχι. ΙΟ. καὶ τίς ἦν

λόγος;

ΧΟ. ἀλις ἐμοῦγ', ἀλις, γὰς προνοομένῳ,

φαίνεται ἐνθ' ἔληξεν, αὐτοῦ μένειν.

ΟΙ. ὅρασ ἦν ἣκεις, ἁγαθὸς ἄν γνώμην ἀνήρ,

τούμον παρεῖς καὶ καταμβλύνων κέαρ;

649–659 = 678–688 660–668 = 689–697

ΧΩ. ἄναξ, εἶπον μὲν οὐχ ἀπαξ μόνον,
ζωθὶ δὲ παραφρόνμοιν, ἀποροῦ ἐπὶ φρόνιμα
πεφάνθαι μ’ ἄν, εἰ σ’ ἐνοφιξόμαν,
ὅς τ’ ἐμὰν γὰν φίλαν ἐν πόνοις
σαλεύουσαν κατ’ ὀρθὸν οὐρίσας,
τὰ νῦν τ’ εὔπομπος αὐ γένοιο.

ΤΡ. πρὸς θεῶν διδαξον καὶ, ἄναξ, ὅτου ποτὲ
μὴν τοσῆνδε πράγματος στῆσας ἐχεις.

ΚΡ. ἔρῳ· σὲ γὰρ τῶν ἐσ πλέον, γύναι, σέβω.
Κρέοντος, οἶα μοι βεβουλευκὼς ἐχει.

ΛΕΥ. εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἑρεῖς.

ΦΩΝ. μαντὶν μὲν οὖν κακοῦργον ἐσπέμψας, ἐπεὶ
τὸ γ’ εἰς ἑαυτὸν πᾶν ἐλευθεροὶ στόμα.

ΣΧ. νῦν ἄφεις σεαυτὸν ὃν λέγεις πέρι
ἐμοῦ ἑπάκουσον καὶ μὰθ’ οὐνεκ’ ἐστὶν σου
βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.

ΗΦΑΙΣΤ. δὲ σοι σημεῖα τῶν ἐν σύντομα·
χρησμὸς γὰρ ἦλθε Δαῖω ποτ’—οὐκ ἔρῳ
Φοίβου γ’ ἀπ’ αὐτοῦ, τῶν δ’ ὑπηρετῶν ἀπο—
ὁς αὐτὸν ἔξοι μοῖρα πρὸς παιδὸς θανεῖν
ὅστις γένοι’ ἐμοὶ τε κάκειν πάρα,
καὶ τὸν μὲν, ὄσπερ γ’ ἡ φάτις, ἔξοι ποτὲ
λησταὶ φονεύουσ’ ἐν τριπλαῖς ἀμαξίτοις.

693. σ’ ἐνοφιξόμαν Hermann: σε νοσφιξομα. 695. σαλεύονσαν Dobree
Adversaria III, 29 Wagn.: δλόουσαν. 696. αὐ γένοιο Blaydes: εἰ δόναι (δόναι
Lm. pr.), γενοῦ. 705. παυεύργον Nauck. 713. ἔξοι Halm (ἐξεi Canter in
παιδός δὲ βλάστασαν ὑπὸ διέσχον ἦμερα τρεῖς, καὶ νῦν ἄρθρα κεῖνος ἐνζεύξας ποδών ἔρρυψεν ἄλλων χερσίν εἰς ἄβατον ὅρος· κάνταυθ᾽ 'Ἀπόλλων οὐτ' ἐκεῖνον ἤνυσσεν φονέα γενέσθαι πατρὸς οὕτε Δάιον, τὸ δεινὸν οὐφοβείτο, πρὸς παιδὸς θανεῖν. τοιαῦτα φήμι καντικά διάφρισαν, ὅπως ἐντρέτων σῦ μηδέν. ἦν γὰρ ἄν θεὸς χρείαν ἑρεμία, ἔδιως αὐτὸς φανεῖ.

720

oi. οἶνον μ᾽ ἀκούσαντ' ἀρτίως ἔχει, γύναι, ψυχῆς πλάνημα κάνακώντης φρένων.

725

poi. ποίας μερίμνης τοῦθ᾽ ἐπιστραφεῖς λέγεις;

730

oi. ἐδοξ᾽ ἀκούσαι σοῦ τοῦθ᾽, ὡς ὁ Δάιος κατασφαγείη πρὸς τριπλαῖς ἀμαξίτοις.

735

io. ἡθὸντο γὰρ ταῦτ᾽ οὖδε πω λήξαντ᾽ ἔχει.

oi. καὶ ποῦ ἔσθ᾽ ὁ χῶρος οὗτος ὑπὸ τοῦτ' ἦν πάθος;

io. Φωκὶς μὲν ἢ γῆ κληζεται, σχιστῇ δ᾽ ὀδὸς ἐς ταῦτὸ Δελφῶν κατὸ Δαυλίας ἄγει.

740

oi. καὶ τίς χρόνος τοῦτοῦ ἐστὼν οὔξεληλυθός;

io. σχεδὸν τι πρόσθεν ἢ σοῦ τῆμοτ' ἔξων χονδὸς ἀρχὴν ἐφαῖνον τοῦτ᾽ ἐκηρύχθη πόλει.

745

oi. δι Ζεῦ, τί δρασάι μου βεβούλευσαι πέρι;

io. τί δ᾽ ἐστὶ σοι τοῦτ᾽, Οἰδίπος, ἐνθύμιοι;

oi. μὴ πω μ᾽ ἐρώτατ' τὸν ὑμνὸν φύσιν τῶν ἐδρεῦ φράζε, τίνα δ᾽ ἀκύψῃ ἡβης, ἔχων.


OED. TYR. — 7
μέλας χνοάξων ἀρτι λευκανθῆς κάρα,
μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.
oi μοι τάλας· ἔουκ' ἐμαυτὸν εἰς ἁρᾶς
δευνᾶς προβάλλων ἀρτῖς οὐκ εἰδέναι.
pῶς φῆς; ὁκνῶ τοι πρός σ' ἀποσκοποῦσ', ἁναξ.
δευνᾶς ἄθυμω μὴ βλέπων ὁ μάντις ἢ
δείξεις δὲ μᾶλλον, ἦν ἐν ἑξείπης ἐί
cαι μὴν ὁκνῶ μὲν, ἀ δ' ἀν ἔρη μαθοῦσ' ἐρῶ.
pότερον ἔχωρει βαίος ἡ πολλοῦς ἔχων
ἀνδρας λοχίτας, ο' ἀνήρ ἄρχηγητης;
pεντ' ἦσαν οἱ ἐξύμπαντες, ἐν δ' αὐτοῖσιν ἦν
κηρξ.· ἀπήνη δ' ἤγε Δαῖον βιαν.
αἰαῖ, τάδ' ἦδη διαφανή. τίς ἦν ποτε
ὁ τούσδε λέξας τοὺς λόγους ὑμῖν, γύναι;
oικεύσ τις, ὅσπερ ἠκε' ἐκσωθείς μόνον.
ἡ καν δόμοις τυγχάνει τά νῦν παρών;
oὐ δὴτ'. ἀφ' οὐ γὰρ κεῖθεν ἢλθε καὶ κράτη
σὲ τ' εἰδ' ἔχοντα Δαίων τ' ὀλωλότα,
ἐξεκέευεσε τῆς ἐμῆς χειρὸς θείγων
ἀγροὺς σφε πέμψαι κατ' πομνίων νομάς,
ὡς πλείστον εἰθ' τοῦδ' ἀποπτο ἀστεωσ,
καπεψτ' ἐγὼ νῦν· ἄξιος γάρ, ο' ἀνήρ
dουλος, φέρειν ἢν τῆςδε καὶ μείζω χάρων.
pῶς ἂν μόλοι δὴθ' ἢμιν ἐν τάχει πάλιν;
pάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;

742. μέγας v. 1. λευκανθῆς Wolff: λευκανθῆς. 749. ἂν δ' Dresd. a., a reading approved by many. 753. Δαῖον βιαν van Herwerden: Δαῖον μα. 760. δείξεις θείγων ἐμῆς Nauck, perhaps rightly. 763. ο' Hermann: ὅγ' (ὅτ' γ', δδ', ὅδ', ὅτ'.)
Oi. δέδοικ' ἐμαυτόν, ζ γύναι, μη πόλλ' ἀγαν εἰρημεν' ἢ μοι δί' α νω εἰσιδεῖν θέλω.

10. ἀλλ' ἤξεται μέν· ἀξία δέ που μαθεῖν κάγω τά γ' ἐν σοί δυσφόρως ἔχοντ', ἀναξ.

Oi. κοῦ μη στερηθῆς γ', ἐς τοσοῦτον ἐλπίδων ἐμοὶ βεβώτος· τῷ γὰρ ἀν καὶ μείζονι λέξαιμ' ἄν ἡ σοί, διὰ τύχης τοιᾶσθ' ἰών; ἐμοὶ παθήρ μὲν Πολυβὸς ἢν Κορίνθιος, μűτηρ δὲ Μερόπη Δωρίς· ἡγόμην δ' ἀνήρ ἀστών μέγιστος τῶν ἐκεῖ, πρῶν μοι τύχη τοιᾶδ' ἐπέστη, θαυμάσαι μὲν ἄξια, σπουδῆς γε μέντοι τῆς ἐμῆς οὕκ ἄξια· ἀνήρ γὰρ ἐν δείπνοις μ', ὑπερπλησθεὶς μέθη, καλεῖ παροιμῶν, πλαστὸς ὡς εἴην πατρί, κάγω βαρνυθεῖς τὴν μὲν οὖσαν ἡμέραν μόλις κατέσχον, θατέρα δ' ἰὼν πέλας μητρὸς πατρὸς τ' ἡλεγχον· οἱ δὲ δυσφόρως τούνειδος ἡγον τῷ μεθέντι τὸν λόγον· κάγω τὰ μὲν κεῖνων ἐτερπόμην, ὁμως δ' ἐκνιζέ μ' αἰεὶ τοῦθ' · ύψεῖτε γὰρ πολυ' λάθρᾳ δὲ μητρὸς καὶ πατρὸς πορεύομαι Πυθώδε, καὶ με Φοίβος δ'ν μὲν ἱκόμην ἀτιμον ἐξεπεμψεν, ἄλλα δ' ἄθλιω καὶ δεινὰ καὶ δύστηνα προὔφημεν, λέγων

780. παροιμῶν Heimsoeth K. S. 94 and van Herwerden: παρ' οἶνη.
790. προὔφημεν Hermann ("Nihil variant libri in προὔφημη, licet hic potius προὔφημεν exspectetur"): προὔφημη.
ώσι μητρὶ μὲν χρεὶ ῥε μειχθῆναι, γένος δ’ ἀτλητὸν ἀνθρώπωσι δηλώσωμ’ ὑράν, φωνεὺς δ’ ἐσοίμην τού φυτεύσαντος πατρός. κάγῳ ἐπακούσας ταῦτα τὴν Κωρωθίαν, ἄστροις τὸ λοιπὸν τεκμαρούμενον, χθόνα ἐφευγὼν ἐνθα μῆποτ’ ὕψομὴν κακῶν χρησμῶν ὀνείδη τῶν ἔμων τελούμενα, στείχων δ’ ἰκνοῦμαι τούσδε τοὺς χώρους ἐν οἷς σὺ τὸν τύραννον τοῦτον ὀλλυσθαί λέγεις καὶ — σοι, γύναι, τάληθες ἔξερῳ — τριπλῆς ὅτ’ ἥ κελεύθοι τῆσδ’ ὀδοιπορῶν πέλας, ἐνταῦθα μοι κῆρος τε κατὶ πωλικῆς ἀνὴρ ἀπήνης ἐμβεβὼς οἶον σὺ φῆς ξυνητίαζον, καζ’ ὀδοῦ μ’ ὁ θ’ ἰγεμὼν αὐτός θ’ ὁ πρέσβυς πρὸς βίαν ἡλαυνέτην· κάγῳ τὸν ἐκτρέποντα, τὸν τροχηλάτην, παίω δι’ ὀργῆς· καὶ μ’ ὁ πρέσβυς, ὡς ὀρᾶ, ὁχον, παραστέιχοντα τηρήσας, μέσον κάρα διπλοῖς κέντροισί μοι καθικετο· οὐ μὴν ἱσχύς γ’ ἐτείσευν, ἀλλὰ συντόνως σκήπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς ὑπτίοις μέσης ἀπήνης εὔθυς ἐκκυκλίσθεται· κτείνω δὲ τοὺς ξυμπαντας. εἰ δὲ τῷ ξένῳ τούτῳ προσήκει Δαῖω τι συγγενές, τὸς τούδε γ’ ἀνδρὸς νῦν ἔτ’ ἀθλιώτερος.
ΟΙΔΠΟΥΣ ΤΥΡΑΝΝΟΣ

τίς ἐχθροδαίμων μᾶλλον, ἂν γένοιτ' ἀνήρ;
διόν μή ἐξέων ἐξεστὶ μηδ' ἀστῶν των
δόμους δέχεσθαι, μηδὲ προσφωνέων των,
ὅθειν δ' ἀπ' οὐκὼν, καὶ τάδ' οὔτις ἄλλος ἦν
ἡ ἔγω ἐπ' ἐμαυτῷ—τάσοδ' ἀράς—ὁ προστιθείς. 820
λέχῃ δὲ τοῦ θανόντος ἐκ χερῶν ἐμαίν
χραιῶν, δι' ἄντερ ὀλετ'. ἂρ' ἐφυν κακός,
ἀρ' οὐχὶ πᾶς ἀναγνω, εἰ μὲ χρή φυγεῖν,
καὶ μοι φυγόντι μή ἔστι τοὺς ἐμοὺς ἱδεῖν,
μή μ' ἐμβατεύειν πατρίδος, ἡ γάμοις με δεῖ
μητρὸς ἤγγιναι καὶ πατέρα κατακτανεῖν
Πόλυβον, ὡς ἔξεθρεψε καξέφυσε με;
ἀρ' οὐκ ἀπ' ὁμοῦ ταῦτα δαίμονός τοῖς ἃν
κρίνων ἐπ' ἀνδρὶ τῶδ' ἄν ὄρθοις λόγοιν;
μὴ δῆτα, μὴ δῆτ', ὡς ἔχων ἀγνὸν σέβας,
ἰδομι ταῦτην ἡμέραν, ἀλλ' ἐκ βροτῶν
βαίνῃ ἄφαντος πρόσθεν ἡ τοιάνδ' ἱδεῖν
κηλίδ' ἐμαυτῷ ἄμφορᾶς ἀφιγμένην.

ΧΟ. ἡμῖν μέν, ὄναξ, ταῦτ' ὁκνήρ' ἐως δ' ἂν οὖν
πρὸς τοῦ παρόντος ἐκμάθης, ἔχ' ἐλπίδα. 838

ΟI. καὶ μὴν τοσοῦτον γ' ἐστὶ μοι τῆς ἐλπίδος,
τὸν ἃνδρα, τὸν βοτῆρα, προσμεῖναι, μόνον.

ut de sole loquatur" Johnson. 837. Fort. προσβήναι (Μ, Δ) μένων.
102 ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

10. πεφασμένου δὲ τίς ποθ’ ἡ προθυμία; 
11. ἐγὼ διδάξω σ’· ἦν γὰρ εὑρεθῇ λέγων
σοι ταῦτ’, ἐγώ γ’ ἀν ἐκπεφευγοῖν πάθος. 840
10. ποῦν δ’ ἐμοῦ περισσόν ἦκουσας λόγον;
11. ληστὰς ἐφασκές αὐτὸν ἄνδρας ἐννέαν
ὡς νῦν κατακτείνειαν· εἰ μὲν οὖν ἔτι
λέξει τὸν αὐτὸν ἄριθμόν, οὐκ ἐγὼ ἐκτανοῦν’
οὐ γὰρ γένουτ’ ἀν εἰς γέ τις πολλοῖς ἱσος’
eἰ δ’ ἄνδρ’ ἐν οἰόζων αἰδήσει, σαφῶς
tοῦτ’ ἐστὶν ήδη τούργον εἰς ἐμὲ ρέπον. 845
10. ἀλλ’ ὡς φανέν γε τοῦτος ὅδ’ ἐπίστασο,
κοῦκ ἐστιν αὐτῷ τούτο γ’ ἐκβαλεῖν πάλιν·
πόλις γὰρ ἦκουσ’, οὐκ ἐγὼ μόνη, τάδε. 850
845. γ’ τις Brunck: γε τοῖς. 852. φόβον restored by Schubert: φόνον
(cf. the variation of the MSS. Aesch. Prom. 355). 855. Perhaps κεῖνος γε.
859. ἀγρότην Nauck (ἀγρόθεν Wecklein): ἐργάτην. 862. οὐ Heimsoeth
Κ. Σ. 201 followed by Bruhn: ἂν. ἂν Bruhn: οὐ.
11. ληστὰς ἐφασκές αὐτὸν ἄνδρας ἐννέαν
ὡς νῦν κατακτείνειαν· εἰ μὲν οὖν ἔτι
λέξει τὸν αὐτὸν ἄριθμόν, οὐκ ἐγὼ ἐκτανοῦν’
οὐ γὰρ γένουτ’ ἀν εἰς γέ τις πολλοῖς ἱσος’
eἰ δ’ ἄνδρ’ ἐν οἰόζων αἰδήσει, σαφῶς
tοῦτ’ ἐστὶν ήδη τούργον εἰς ἐμὲ ρέπον.
850. πολλοῖς γὰρ ἦκουσ’, οὐκ ἐγὼ μόνη, τάδε.
855. καίτοι νῦν οὐ κεῖνος γ’ ὁ δύστηνοι ποτε
κατέκται’, ἀλλ’ αὐτὸς πάροιδευ ἁλετο,
ἀστ’ οὐχὶ μαντείας γ’ ἀν οὔτε τῇ’ ἐγὼ
βλέψαιμι ἀν οὔνεκ’ οὔτε τῇ’ ἀν ύστερον.
11. καλῶς νομίζεις· ἀλλ’ ὡμος τὸν ἀγρότην
πέμψων τινὰ στελοῦντα μηδὲ τοῦτ’ ἄφης. 860
10. πέμψω ταχύνασο· ἀλλ’ ἱωμεν ἐς δόμους·
oúdeν γὰρ οὐ πράξαμι ἀν δι’ ἀν οὐ βίλον.
Χο. εἰ μοι ξυνείη φέροντι
μοῦρα τὰν εὐσεπτον ἀγνεῖαν λόγων
ἐργὼν τε πάντων ὅν νόμοι πρόκεινται
ὑψίποδες, οὐρανίας
δὲ αἰθέρα τεκνωθεντές, ὅν Ὄλυμπος
πατήρ μόνος, οὐδὲ νω
θυατὰ φύσις ἄνερων
ἐτικτεν οὐδὲ μή ποτε λάθα κατακομάσῃ·
θεὸς ἐν τούτοις μέγας οὐδὲ γηράσκει.

ὑβρις φυτεύει τύραννον·
ὑβρις, εἰ πολλῶν ὑπερπλησθῇ ματαν
ἀ μή ἐπίκαιρα μηδὲ συμφέροντα,
ἀκρότατα γεῖδρ, ἀναβᾶσθ
ἀπότομον ὄρον ἔχει ἄναγκαν
ἐνθ' οὐ ποδὶ χρησίμω
χρήματι τὸ καλὸς ὅς ἔχον
πόλει πάλαισμα μή ποτε λύσαι θεῶν αἰτούμαί·
θεῶν οὐ λήξω ποτὲ προστάταιν ἱσχυν.

863. τρέφοντι is conjectured by Blaydes. 870. μὴ ποτὲ Elmsley (so E): μὴν ποτὲ. 872. θεός ἐν τούτοις μέγας M. Schmidt: μέγας ἐν τούτοις θεός. 876. ἀκρότατα γεῖστ ἀναβας’ Wolff: ἀκροτάταν εἰσαναβᾶς’. 877. ἀπότομον Α (corr. ἀπότομον), ἀπότομον γρ’ ἀπότομον Γ. There is a flaw in the metre: ιξφορουσεν is speciously conjectured by Campbell; ἀποσμοτάταν by Schnelle, followed by Wecklein and Jebb.
ei δέ τις ὑπέροπτα χερσίν ἡ λόγῳ πορεύεται,
δίκας ἀφόβητος οὐδὲ δαμόνων ἐδὴ σέβων,
κακά νῦν ἐλοιτο μοῖρα
dυσπότμου χάριν χλιδᾶς,
eι μη τὸ κέρδος κερδανεὶ δικαίως
cαὶ τῶν ἄσεπτων ἐξεταῖ.
eι τῶν ἄθικτων ἐξεταὶ ματάζων,
tὶς ἐτὶ ποτ’ ἐν τοίῳ ἄνηρ θεῶν βέλη
eὔξεται ψυχὰς ἄμυνες;
eι γὰρ αἱ τοιαίδε πράξεις τίμιαι,
tὶ δεὶ με χορεύειν;

οὐκέτ’ τὸν ἄθικτον εἴμι γὰς ἐπ’ ὀμφαλὸν σέβων
οὐδ’ ἐς τὸν Ἀβαίσι ναὸν οὐδὲ τὰν Ὀλυμπίαν,
eι μη τάδε χειρόδεικτα
τὰς ἄρμοσει βροτοῖς.

ἀλλ’, ὡς κρατύνων — εἰπέρ ὅρθ’ ἀκούεις—
ζεῦ πάντ’ ἀνάσσων, μὴ λάθοι
σὲ τὰν τε σὰν ἀθάνατον αἰεὶν ἀρχάν.

φθίνοντα γὰρ Δοξίου
θέσφατ’ ἐξαιροῦσιν ἡδῆ,
κοῦδαμοῦ τιμαῖς Ἀπόλλων ἐμφανής.

ἐρρει δὲ τὰ θεῖα.

883–896 = 897–910

883. ὑπέροπτα Dobree: ὑπέροπτα. 891. I have written εί, that the following
words might be ἔξι ἄλλας ἄρχης: ἦ. 893. θεόν Hermann: θυμών (-οῦ). 894. ἐξεταῖ Musgrave: ἐξεταῖ. 900. Ἀβαίσι acc. to Arcadius 104, 11, Eustath. on Hom. II. 1, 536: Ἀβαίσι. 906. Δοξίου Nauck, Δαιόν Mekler: Δαίον (wh. v. Wilamowitz-M. Hermes 34 (1899), 76 seeks to defend by Hdt. 5, 43). θεσφατα, wh. in the
MSS. (exc. L. wh. has it in marg.) stands either before or after ἡδῆ, can hardly
be but a gloss. So either — ὅ — ὅ is lacking before Δοξίου (Δαίον) or — ὅ — ὅ
after it. Schneidewin's (πυθοχρηστα) before Δοξίου (Δαίον) is very attractive.
10. χώρας ἄνακτες, δόξα μοι παρεστάθη ναὸς ἵκεσθαι δαιμόνων τάδ’ ἐν χεροῖν στέφῃ λαβοῦσῃ κατιθυμιάματα· ὑψὸν γὰρ αἴρει θυμὸν Οἰδίπους ἄγαν λύπαισι παντοίαισιν οὐδ’ ὅποι’ ἀνήρ ἔννοισ τὰ κανὰ τοῖς πάλαι τεκμαίρεται, ἀλλ’ ἐστὶ τοῦ λέγοντος, εἰ φόβους λέγοι. ὃτ’ οὖν παραινοῦσ’ οὐδὲν ἐς πλέον ποῦ, πρὸς σέ, ὁ Δίκης Ἀπολλον. ἀγχιστὸς γὰρ εἰ· ἰκέτεις ἀφίγμαι τοῖσε σὺν κατεύγμασιν, ὅπως λύσω τιν’ ἡμών εὐαγγῆ πόρης· ὡς νῦν ὅκνοιμεν πάντες ἑκκεπηγμένοι κεῖνον βλέποντες, ὡς κυβερνήτην νεώς.

ΑΓΓΕΛΟΣ.

ἀρ’ ἀν παρ’ ὑμῶν, ὁ ξένοι, μάθοιμ’ ὅποιν τὰ τοῦ τυράννου δώματ’ ἐστὶν Οἰδίπουν; μάλιστα δ’ αὐτὸν εἴπατ’, εἰ κάτισθ’, ὅπου. 

ΧΩ. στέγαι μὲν αἴδε, καύτος ἐνδον, ὁ ξένε, γυνὴ δὲ μήτηρ ήδε τῶν κείνων τέκνων.

ΑΓ. ἀλλ’ ὀλβία τε καὶ ξὺν ὀλβίοις ἀεὶ γένοι, ἐκεῖνον γ’ οὔσα παντελῆς δάμαρ. 

ΙΩ. αὐτῶς δὲ καὶ σύ γ’, ὁ ξένη’ ἄξιος γὰρ εἰ τῆς εὐεπείας οὖνεκ’ ἀλλὰ φράξ’ ὅτου χρήζων ἀφίζαι χῶ τι σημεῖαι βέλων.

ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῷ, γυναί.

ΙΩ. τὰ ποία ταῦτα; παρὰ τίνος δ’ ἀφιγμένοις;
106  ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΑΓ. ἐκ τῆς Κορώνθου. τὸ δ' ἐποσ ὀὐξερῶ τάχ' ἀ(ν) ἦδοιο μέν—πῶς δ' οὐκ ἀν;—ἀσχάλλοις δ' ἰσως.
10. τι δ' ἐστι; ποίαν δύναμιν ἄδ' ἔχει διπλήν;
ΑΓ. τύραννοι αὐτῶν οὐπικάριοι χθονὸς
tῆς Ἰσθμίας στῆσονν, ὡς ἡδᾶτ' ἐκεῖ. 940
10. τι δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατής ἔτι,
ΑΓ. οὐ δητ', ἐπεὶ νῦν θάνατος ἐν τάφοις ἔχει.
10. πῶς εἶπας; ἡ τέθυκε Πόλυβος; ΑΓ. εἰ δὲ μὴ
λέγω γ' ἐγὼ τάληθες, ἄξιοι θανεῖν.
10. ὁ πρόσπολ', οὐχὶ δεσποτή τάδ' ὡς τάχος
μολοῦσα λέγεις; ὁ θεὸς μαντεύματα,
ἔν' ἐστε· τοῦτον Οἰδίπος πάλαι τρέμων
τὸν ἀνδρ' ἐφευγε μὴ κτάνοι, καὶ νῦν ὁδὲ
πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦθ' ὑπο.
ΟΙ. ὁ φίλτατον γυναικὸς Ἰουκάστης κάρα,
τι μ' ἐξεπέμψω δεύρο τῶνθ δωμάτων;
10. ἀκουε τάνδρος τοῦδε καὶ σκόπει κλύων
τὰ σέμνιν ἵν' ἤκει τοῦ θεοῦ μαντεύματα.
ΟΙ. οὔτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;
10. ἐκ τῆς Κορώθου, πατέρα τὸν σὸν ἀγγελῶν
ὡς οὐκέτ' οὐτα Πόλυβον, ἀλλ' ὄλωλότα.
ΟΙ. τί φῆς, ξέν', αὐτὸς μοι σὺ σημήνας γενοῦ.
ΑΓ. εἰ τούτο πρῶτον δεῖ μ' ἀπαγγελεῖν σαφῶς,
ἐν ἵσθ' ἐκεῖνον θανάσιμων βεβηκότα.
ΟΙ. πότερα δόλοισιν ἡ νόσον ἄνωλλαγγή;} 960

943 sq. are corrupt (see Commentary). Nauck — ingeniouis quam verisimilius — IO. πῶς εἶπας; ἡ τέθυκε(ν) Οἰδίπος πατήρ); | ΑΓ. ἡ τέθυκε) Πόλυβος·
ei δὲ μὴ, ἄξιοι θανεῖν. 951. δεύρο δωμάτων πάρος Heimsoeth K. S. 280. 957. σημάντωρ v. 1 (due, perhaps, to some one's conjecture).
ΑΓ. σμικρὰ παλαιὰ σώματ’ εὐνάζει ῥοπή.
ΟΙ. νόσοις ὁ τλῆμων, ὡς ἐοικεῖ, ἑφθιτο.
ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.
ΟΙ. φεῦ φεῦ, τί δὴτ’ ἀν, ὃ γύναι, σκοποῖτο τις
      τὴν Πυθόμαντων ἐστίαν ἥ τοῦς ἄνω
      κλάζοντας ὅρνεις, ὃν υφηγητῶν ἑγὼ
      κτενεῖν ἐμελλον πατέρα τὸν ἐμόν; ὃ ἰὲ ἥθων
      κεῦθει κάτω δὴ γῆς — ἕγὼ δ’ ὃδ’ ἐνθάδε —
      ἀψαυστὸς ἐγχους, εἰ τι μὴ τῶμῳ πόθῳ
      κατέφθιθ’, οὐτω δ’ ἀν ἥθων εἰ’ ἕξ ἐμοῦ
      τὰ δ’ οὖν γέροντα συλλαβῶν θεσπίςματα
      κεῖται παρ’ Ἀιδή Πόλυβος αξί’ οὐδένας.
ΟΙ. οὐκ οὖν ἐγὼ σοι ταῦτα προύλεγον πάλαι;
ΟΙ. ηὗδας· ἐγὼ δ’ τῷ φόβῳ παργγόμην.
ΟΙ. μὴ νῦν ἔτ’ αὐτῶν μηδὲν ἐς θυμὸν βάλης.
ΟΙ. καὶ πῶς τὸ μητρὸς οὐκ ὅκνειν λέχος με δεῖ;
ΟΙ. τί δ’ ἂν φοβοῖτ’ ἀνθρωπος, ὥ τὰ τῆς τύχης
      κρατεῖ, πρόνοια δ’ ἐστὶν οὐδένος σαφῆς;
      εἰκὴ κράτιστον ζήν, ὅπως δύνατο τις
      σὺ δ’ ἐς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.
      πολλοὶ γὰρ ἤδη κἂν ὄνειρασν βροτῶν
      μητρὶ εὐνυνασθησαν· ἀλλὰ ταῦθ’ ὅτι
      παρ’ οὐδὲν ἔστι, βὰστα τὸν βίον φέρει.
ΟΙ. καλῶς ἀπαντᾷ ταῦτ’ ἂν ἐξείρητο σοι,
      εἰ μὴ ἐκύρει ᾽ζωσ’ ἡ τεκοῦσα· νῦν δ’, ἐπεὶ
      ζῆ’ πᾶσ’ ἀνάγκη, κεὶ καλῶς λέγεις, ὅκνειν.

971. γέροντα F. W. Schmidt Anal. Soph. 28 sq. (cf. Aesch. Cho. 314,
      λέχος (λέκτρον) οὐκ ὅκνειν με δεῖ.
καὶ μὴν μέγας (γ') ὀφθαλμὸς οἱ πατρὸς τάφοι.
μέγας, ἔνυνημ' ἀλλὰ τῆς ζώσης φόβος.
ποίαι δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὑπὲρ;
Μερόπης, γεραιέ, Πόλυβος ἡς ὄκει μέτα.
τί δ' ἐστ' ἐκείνης οὐμ ἔσ φόβον φέρον;
θεῖλατον μάντευμα δεινόν, ο ἔνεε.
ἡ ρητὸν ὢ ὡ (χί) θεμιτὸν ἀλλον εἰδέναι;
μάλιστα γ' εἴπε γάρ με Δοξίας ποτὲ
χρήναι μιγῆναι μητρὶ τῆματοῦ τὸ τε
πατρῶν αἶμα χεροὶ τοῖς ἐμαῖς ἐλεῖν·
ὅν οὐνεχ' ἡ Κόρωνθος ἢς ἐμοῦ πάλαι
μακρὰν ἀπφεκτ' εὐτυχῶς μὲν, ἀλλ' ὄμως
tὰ τῶν τεκόντων ὀμμαθ' ἡδιστὸν βλέπειν.
ἡ γὰρ τὸ δ' ὄκνων κείθεν ἡς ἀπόπτολις;
πατρὸς τε χρηζῶν μὴ φοιεὰς εἶναι, γέρον.
tί δὴν' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἀναξ,
ἐπεῖπε εὖνους ἦλθον, ἐξελυσάμην;
καὶ μὴν χάριν γ' ἄν ἄξιαν λάβοις ἐμοῦ.
καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως
σοὺ πρὸς δόμους ἐλθόντος εὖ πράξαμι τι.
ἄλλ' οὖ ποτ' εἴμι τοῖς φυτεύσασιν γ' ὄμοῦ.
ὡς, ὡ γεραιέ; πρὸς θεῶν, δίδασκε με.
eἰ τῶνδε φεύγεις οὐκεὶ εἰς οἴκους μολεῖν.
ταρβῶν γε μὴ μοι Φοῖβος ἐξελθῃ σαφῆς.

ΩΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΑΓ. ἡ μῆ μίασμα τῶν φυτευσάντων λάβης;
ΟΙ. τοῦτ' αὐτό, πρέσβυ, τούτό μ' εἰς ἀεὶ φοβεῖ.
ΑΓ. ἄρ' οἴσθα δητα πρὸς δίκης ύδαθον τρέμων;
ΟΙ. τῶς δ' οὐχί, παίσ γ' εἰ τῶν δε γενητῶν ἔφυν; 1015
ΑΓ. θοινεκ' ἦν σοι Πόλυβος ύδαθον ἐν γένει.
ΟΙ. τῶς εἴπασ; οὐ γὰρ Πόλυβος ἔξεφυσε με;
ΑΓ. οὐ μᾶλλον ύδαθον τοὺς τάνδρος, ἀλλ' ἵσον.
ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἵσου τῷ μηδείν;
ΑΓ. ἀλλ' οὐ σ' ἐγεῖνατ' οὔτ' ἐκεῖνος οὔτ' ἔγω. 1020
ΟΙ. ἀλλ' ἀντὶ τοῦ δή παῖδα μ' ὀνομάζετο;
ΑΓ. δῶρον ποτ', ἵσθι, τῶν ἐμῶν χειρῶν λαβών —
ΟΙ. καθ' ὥδ' ἀπ' ἄλλης χειρὸς ἔστερεξεν μέγα;
ΑΓ. ἢ γὰρ πρὶν αὐτὸν ἐξέπειο ἀπαίδια.
ΟΙ. σὺ δ' ἐμπολήσας ἡ τυχῶν μ' αὐτῷ δίδωσ;
ΑΓ. εὐρών ναπαίας ἐν Κιθαιρῶνι πτυχαῖς. 1025
ΟΙ. ὁδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους;
ΑΓ. ἐνταῦθ' ὅρειος ποιμνίου ἐπεστάτονι.
ΟΙ. ποιμὴν γὰρ ἰσθα κατὶ θητεία πλάνης;
ΑΓ. σοῦ δ', ὁ τέκνων, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030
ΟΙ. τί δ' ἄλγος ἵσχοντ' ἐν καλῷ με λαμβάνεις;
ΑΓ. ποδῶν ἀν ἄρθρα μαρτυρήσειν τὰ σά.
ΟΙ. οὐ μοι, τί τοῦτ' ἄρχαίον ἐννέπεις κακῶν;
ΑΓ. λῦω σ' ἐχοντα διατόρους ποδοῦν ἀκμᾶς.
ΟΙ. καλῶν γ' ὀνείδος σπαργάνων ἀνειλόμην. 1035
ΑΓ. ὅστ' ὀνομάσθην ἐκ τύχης ταύτης δὲ εἶ.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΟΙ. ὃ, πρὸς θεῶν, πρὸς μητρὸς ἡ πατρός; φράσσον.
ΑΓ. οὐκ οἶδ'· ὁ δὲν θεός δὲ ταῦτ' ἐμοῦ λῶν φρονεῖ.
ΟΙ. ἕ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχὼν;
ΑΓ. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσι μοι.
ΟΙ. τίς οὖτος; ἡ κατοικία δηλώσαι λόγῳ;
ΑΓ. τῶν Δανόν δμῶν τις ἀνομάζετο.
ΟΙ. ἡ τοῦ τυράννου τῆς δὲ γῆς πάλαι ποτὲ;
ΑΓ. μάλιστα· τοῦτον τάνδρος οὖτος ἦν βοτήρ.
ΟΙ. ἡ κάστ' ἐτι ζῶν οὖτος ὡσ' ἰδεῖν ἐμέ;
ΑΓ. ὑμεῖς γ' ἀριστ' εἰδεῖτ' ἀν οὐπιχάριοι.
ΟΙ. ἐστιν τις ὑμῶν τῶν παρεστώτων πέλασ
ὁστις κατοικεῖ τὸν βοτήρ' ὅν ἐννέπει,
εἰτ' οὖν ἐν' ἀγρῶν εἶτε κανθάδ', εἰσιδών;
σημήναθ', ὡς ὁ καρπὸς ηὐρήσῃ τάδε.
ΧΟ. οἴμαι μὲν οὐδέν' ἄλλον ἡ τοῦ ἔξ' ἀγρῶν
ἐν κάμάτευσα πρόσθεν εἰσιδέων, ἀτάρ
ἡδ' ἀν τάδ' οὐχ ἦκιστ' ἀν Ἰοκάστη λέγοι.
ΟΙ. γύναι, νοεῖς ἐκεῖνον ὄντων ἄρτιὼς
μολεῖν ἐφιέμεσθα τῶν θ' οὖτος λέγει—;
ΙΟ. τί δ' ὄντων' εἶπε; μηδὲν ἐντραπῆστ' ἂν ἄδ
ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτῃν.
ΟΙ. οὐκ ἂν γένοιτο τοῦθ', ὁπως ἔγω λαβῶν
σημεῖα τοιαῦτ' οὐ φανῷ τούμον γένω.
ΙΟ. μῆ, πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου
κῦδη, ματεύσης τοῦθ'· ἄλις νοσοῦσ' ἔγω.
ΟΙ. θάρσει· σὺ μὲν γὰρ οὐδ' ἐὰν τρίτης ἔγω

1039. κικ' Ὁ Heimsoeth K.S. 298q. 1042. δμῶν Nauck: δήπου. 1055. τόδ' appears in some late MSS. 1061. ἐγὼ Schol.: ἐχώ. 1062. θάρσει Brunck: θάρσει. οὖδ' ἐὰν τρίτης was once conjectured by Hermann: οὖδ' ἄν ἐκ τρίτης.
μητρὸς φανὼ τρίδουλος, ἐκφανῇ κακῇ.

1065

ὄμως πιθοῦ μοι, λίσσομαι, μὴ δρὰ τάδε.

1068

οὐκ ἄν πιθοῖμην μὴ οὐ τάδ’ ἐκμαθεῖν σαφώς.

1071

καὶ μὴν φρονοῦσά γ’ εὖ τὰ λῶστα σοι λέγω.

1074

tά λῶστα τούνν ταῦτα μ’ ἀλγύνει πάλαι.

1077

 должποτα’, εἴθε μήποτε γυνής δς εἰ.

1080

ἀξεί τις ἠλθὼν δεύρο τὸν βοτηρά μοι;

1083

tαύτην δ’ ἔστε πλουσίω χλίεω γένει.

1086

ἰοῦ ἱοῦ, δύστηνε· τοῦτο γάρ σ’ ἔχω

1089

μόνον προσεπεῖν, ἀλλο δ’ οὐ ποθ’ ὠστερον.

1092

τί ποτε βέβηκεν, Οἰδίπος, ὑπ’ ἀγρίας

1095

ξασά λύπης ἡ γυνή; δέδοιχ’ ὅπως

1098

μὴ ἐκ τῆς σιωπῆς τῆς ἀναρρήξει κακά.

1101

ἐποία χρηζεὶ βήγνυτω, τοῦμον δ’ ἐγώ,

1104

κεῖ σμίκρον ἐστι, σπέρμ’ ἰδεῖν βουλήσομαι

1107

ἀυτή δ’ ἱσῶς· φρονεῖ γὰρ, ὡς γυνὴ, μέγα

1110

τὴν δυσγένειαν τὴν ἐμὴν ἀισχύνει.

1113

ἐγὼ δ’ ἑμαυτὸν παῦσα τῆς τύχης νέμων

1116

τῆς ἐν διδοῦσις οὐκ ἀπιμασθήσομαι.

1119

τῆς γὰρ πέφυκα μητρὸς, οἱ δὲ συγγενεὶς

1122

μηνὲς μὲ μικρὸν καὶ μέγαν διώρισαν.

1125

tοιούσι δ’ ἐκφοῦς οὐκ ἄ ν ἐξέλθομ’ ἐτι

1128

ποτ’ ἀλλος ωστε μὴ ἐκμαθεῖν τούμον γένος.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΧΟ. εἶπερ ἐγὼ μάντις εἰμὶ
καὶ κατὰ γνώμαν ἠδρίς,
οὐ, τὸν Ὀλυμπον, ἀπείρων, ὁ Κιθαιρῶν,
οὐκ ἔσῃ τὰν αὖρι πανσέληνον
μὴ οὐ σὲ γε καὶ πατριώταν Οἰδίπον(ν)
καὶ τροφὸν καὶ ματέρ' αὐξεῖω
καὶ χορεύεσθαι πρὸς ἡμῶν,
ὡς ἐπίηρα φέροντα τοῖς ἐμοῖς τυράννοις.
ἰῆς Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἶη.

τίς σε, τέκνον, τίς α' ἔτικτε
τὰν μακραίων ἄρα
Πανὸς ὄρεσσιβάτα πατρὸς πελασθείο,
ἡ σὲ γ' εὐνάτειρα Δοξίου· τῷ
γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι;
ἡ σ' ὁ Κυλλάνας ἀνάσσων,
ἡ σ' ὁ Βακχεῖος θεὸς ναῖων
ἐπ' ἄκρων ὀρέων εὐρήμα δέξατ' ἐκ τοῦ
Νυμφᾶν ἐλικωπίδων αῖς πλεῖστα συμπαίζει;

1086-1097 = 1098-1109

OI. εἰ χρὴ τι κἀμὲ μὴ ἔσωσθαι πῶς,
πρέσβεις, σταθμᾶσθαι, τὸν βοτήρι όραν δοκῶ
ὀνπερ πάλαι ζητούμεν· ἐν τε γὰρ μακρῷ
γῆρα ἐνυδατεῖ τάδε τάνδρι σύμμετρος,
ἀλλας τε τοὺς ἀγνωτὰς (ὄντας) οἰκέτας,
ἐγνωκ' ἐμαυτοῦ· τῇ δ' ἐπιστήμη σὺ μου
προύχοις τὰχ' ἂν πον τὸν βοτήρι ἰδὼν πάρος.

XO. ἐγνωκα γάρ, σάφ' ἵκθι· Λαίου γὰρ ἦν,
eἰπερ τις ἀλλοσ πιστός, ὡς νομεύς ἀνήρ.

OI. σὲ πρώτῃ ἐρωτῷ, τὸν Κορίνθιον ἔφεω,
ἡ τόνδε φράζεις; ἈΓ. τοῦτον ὄνπερ εἰσορᾶς.

OI. οὕτος σὺ, πρέσβεν, δευρῷ μοι φῶνει βλέπων
ὁσ' ἂν σ' ἐρωτᾷ. Λαίου ποτ' ἡσθα σὺ;

ΘΕΡΑΠΩΝ

ἡ, δούλος οὐκ ἄνθρωπος, ἀλλ' οἶκοι τραφεῖς.

OI. ἔργον μεριμνῶν ποιον ἦ βίον τίνα;
ΘΕ. ποίμναις τὰ πλείστα τοῦ βίου ἐξειπόμην.

OI. χάρους μάλιστα πρὸς τίσιν ἐξυναυλος ἄν;
ΘΕ. ἦν μὲν Κιθαιρῶν, ἦν δ' ὁ πρόσχερος τόπος.

OI. τὸν ἄνδρα τόνδ' ὡς οἰσθα τῇδε ποὺ μαθὼν;
ΘΕ. τί χρῆμα δρῶντα; ποιον ἄνδρα καὶ λέγεις;

OI. τόνδ' ὡς πάρεστυν ἢ ἐξυναλλάξας τί πως;
ΘΕ. οὐχ ἢςτε γ' εἴπειν ἐν τάχει μνήμης ἄπο.

ΑΓ. κοῦδεν γε θαῦμα, δέσποτ' ἀλλ' ἐγὼ σαφῶς
ἀγνωτ' ἀναμνησιν νῦν· εὖ γὰρ οἶδ' ὅτι

1114. ἀγνωτας (ὀντας) οἰκέτας Nauck: ἄγνωτας ὡςπερ οἰκέτας. 1127. δ' ὁ
Tournier: δὲ. 1130. ἐξυναλλάξας v. l. πώς A, M; ποτε L; πώ other MSS.
1131. μνήμης ἀπ' Reiske: μνήμης ὑπο.

OED. TYR. — 8
κάτοικεν ἦμος τὸν Κιθαιρῶνος τόπον
νέμων διπλοῦσι ποιμνίοις — ἐγὼ δ’ ἐνι —
ἐπλησίαζεν τῷ δὲ τάνδρι τρεῖς ὀλοὶ
ἐξ ἡρος εἰς Ἁρκτοῦρον ἐκήμνους χρόνους.
χειμώνι δ’ ὡδη ταμά τ’ εἰς ἔπαυλ’ ἐγὼ
ὕλανων οὕτος τ’ ἐς τὰ Δανοῦ σταθμά.
λέγω τι τούτων ἦ οὐ λέγω πεπραγμένον;

ΤΕ. λέγεις ἀλήθη, καίπερ ἑκ μακρῷ χρόνῳ.
ΑΓ. φέρ’ εἰπὲ νῦν, τότ’ οἶσθα παῦδά μοί τινα
doῦς, ὡς ἐμαυτῷ θρέμμα θρεψάμην ἐγώ;
ΤΕ. τι δ’ ἐστί; πρὸς τί τοῦτο τούτος ἰστορεῖς;
ΑΓ. ὡδ’ ἐστίν, ὡ τάν, κείνος ὅς τότ’ ἦν νέος.
ΤΕ. οὐκ — εἰς οἰλεθρον — οὐ σωφρήσας ἑσῃ;
Ο. α’, μὴ κόλαζε, πρέσβυ, τόνδ’, ἑπεὶ τὰ σὰ
deίται κολαστοῦ μᾶλλον ἡ τὰ τοῦδ’ ἐπή.
ΤΕ. τι δ’, ὡ φέριστε δεσποτῶν, ἀμαρτάνω;
Ο. οὐκ ἐννέπων τὸν παῦδ’ ὅν οὕτος ἰστορεῖ.
ΤΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ’ ἄλλως πονεῖ.
Ο. σὺ πρὸς χάριν μὲν οὐκ ἔρεις, κλαίων δ’ ἔρεις.
ΤΕ. μὴ δήτα, πρὸς θεῶν, τὸν γέροντα μ’ αἰκίσῃ.
Ο. οὐχ ὡς τάχος τίς τοῦδ’ ἀποστρέψει χέρας;
ΤΕ. δύστηνος, αὐτὶ τοῦ; τί προσχρῆζων μαθεῖν;
Ο. τὸν παῦδ’ ἐδωκας τῷ δ’ ὅν οὕτος ἰστορεῖ;
ΤΕ. ἐδωκ’ ὁλεσθαί δ’ ὥφελον τῇ δ’ ἡμέρᾳ.
Ο. ἀλλ’ ἦσ τόδ’ ἡξεις μὴ λέγων γε τοῦνδικον.
ΤΕ. πολλῷ γε μᾶλλον, ἦν φράσω, διόλλυμαι.

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

1160

Oi. ἀνὴρ ὁδ', ὡς ἔοικεν, ἐς τριβὰς ἐλฯ.

1165

Θ.Ε. οὐ δῆτ᾽ ἔγωγ', ἀλλ' εἴπον, ὡς δοιῆν, πάλαι.

Oi. πάθεν λαβὼν; οἴκειον ἢ ἐξ ἄλλου τινὸς;

Θ.Ε. ἐμὸν μὲν οὖκ ἔγωγ', ἐδεξάμην δέ του.

Oi. τίνος πολιτῶν τῶνδε κἀκ ποίας στέγης;

Θ.Ε. μὴ, πρὸς θεῶν, μὴ, δέσποθ', ἱστόρει πέρα.

Oi. ὀλωλας, εἰ σε ταῦτ' ἐρήσομαι πάλω.

Θ.Ε. τῶν Δαῖων τοίνυν τις ἦν γεννημάτων.

Oi. ἦ δούλος ἦ κείνον τις ἐγγενὴς γεγόνες;

Θ.Ε. οἶμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγεων.

Oi. κάγωγ' ἀκούειν· ἀλλ' ὀμοίς ἀκουστέον.

Θ.Ε. κείνον γε τοι ἃ παῖς ἐκλῆξεθ'· ἢ δ' ἐσω

κάλλιστ' ἂν εἰποί — σὴ γυνὴ — τάδ' ὡς ἔχει.

Oi. ἦ γὰρ διδώσων ἦδε σοι; Ἐ. μάλιστ', ἀναξ.

Oi. ὡς πρὸς τί χρείας; Ἐ. ὡς ἀναλώσαιμι νῦ.

Oi. τεκόουσα τλήμων; Ἐ. θεσφάτων γ' οἴκῳ κακῶν.

Oi. ποίων; Ἐ. κτενεῖν νῦν τούς τεκόντας ἦν λόγος.

Oi. πῶς δῆτ' ἀφῆκας τῷ γέρωντι τῷ δειδ' ὑπὲρ;

Θ.Ε. κατουκτίσας, ὡς δέσποθ', ἔστη ἄλλην χθόνα

δοκῶν ἄποισεν, αὐτὸς ἐκθνε ἦν· ὤ δὲ.

κάκ' ἐς μέγιστ' ἐσώσεθε· εἰ γὰρ οὗτος εἶ

ὁν φθινον οὗτος, ὅσθι δύσποτομος γεγὼς.

Oi. ιοῦ ιοῦ· τὰ πάντ' ἀν ἐξήκοι σαφῆ.

Θ. ὤ φῶς, τελευταῖον σε προσβλέψαμι νῦν,

ὁστίς πέφασμαι φύς τ' ἀφ' ὅν οὐ χρῆν ξὺν ὡς τ'

οὐ χρῆν ὀμιλῶν οὐς τε μ' οὖν ἔδει κτανῶν.

1165. τέρα Heimsoeth K. S. 186: πλέον. 1170. ἀκούειν Plutarch. de curiositate 14 C, adv. Ἐπίκ. 10 (ἀκούειν made from ἀκούειν in V, V², V³, V⁴; καγὼ ὡσπερτως εἰμὶ τῷ οὖν ἀκούειν written in the margin of Λ): ἀκοῦειν.
ΧΩ. ἰδὼ γενεαὶ βροτῶν,
 ὡς ὕμας ἵσα καὶ τὸ μηδὲν ζώσας ἑναριθμῶ.
 τίς γάρ, τίς ἀνήρ πλέον
tὰς εὐδαιμονίας φέρει
 ἢ τοσοῦτον ὅσον δοκεῖν
 καὶ δόξαν ἀποκλίναι;
τὸ(ν) σὸν τοι παράδειγμα ἔχων,
tὸν σὸν δαίμονα, τὸν σὸν, ὃ τλάμον Οἰδίπόδα,

βροτῶν

οὐδὲν μακαρίζω,

ὁσίς καθ’ ὑπερβολὰν

τοξεύσας ἐκράτησε τοῦ πάντ’ εὐδαιμόνος ὀλβοῦ,
 ὃ Ζεὺς, κατὰ μὲν φθίσας
tὰν γαμψώνυχα παρθένον

χρησμωδόν, θανάτων δ’ ἐμὰ

χώρα πύργος ἀνέστα.

ἐξ οὖ καὶ βασιλεὺς καλῆ

ἐμὸς καὶ τὰ μέγιστ’ ἐτιμάθης, ταῖς μεγάλαι-

σω ἐν

Θήβαισιν ἀνάσων.

1186–1195 = 1196–1203

1193. τὸ(ν) Camerarius. 1195. οὐδὲν Hermann: οὐδένα. 1197. ἐκράτησιν
Vat. a, M²: ἐκράτησις. 1201. ἀνέστας v. l. 1202. κλεῖς Heimsoeth.
 OIDIPUS TYRANNOS  

117  

τὰ νῦν δ’ ἀκούειν τίς ἀθλιῶτερος—  
τίς ἁταις (ἐν) ἀγρίαις, τίς ἐν πόνοις  
ξύνοικος—ἀλλαγᾶ βίου;  
iὼ κλεινῶν Οἰδίπου κάρα,  
ὡ μέγας λυμὴν  
αὐτὸς ἦρκεσεν  
pαιδὶ καὶ πατρὶ  

θαλαμηπόλω πεσεῖν,  
pῶς ποτε, πῶς ποθ’ αἱ πατρῶαί σ’ ἄλοκες φέρειν,  
tάλας,  

σὺγ’ ἐδυνάθησαν ἐς τοσόνδε;  

ἐφηύρει σ’ ἀκονθ’ ὁ πάνθ’ ὀρῶν χρόνος—  
dικάζει τ’—ἐν ἀγάμῳ γάμῳ πάλαι  
tεκνοῦντα καὶ τεκνούμενον.  

iὼ Λαϊήιδον τέκνον,  
eἴθε σ’, εἴθε (σε)  

μὴ ποτ’ εἰδόμαι.  

δύρομαι γὰρ ὡς  

περιαλλ’ ἰαλέμων  

ἐκ στομάτων· τὸ δ’ ὀρθὸν εἰπεῖν, ἀνέπνευσά τ’ ἐκ  

σέθεν  

καὶ κατεκοίμησα τοῦμὸν ὁμμα.  

11204–11212 = 11213–1222  

1205. τίς ἁταις (ἐν) ἀγρίαις, τίς ἐν πόνοις Hermann (except (ἐν)): τίς ἐν πόνοις, τίς ἁταις ἀγρίαις. 1212. ἐδυνάθησαν B, Dresd. b: ἐδυνάθησαν.  

1214. τ’ ἐν ἀγάμῳ γάμῳ Campbell-Abbott (in Appendix): τὸν ἀγαμὸν γάμον.  


1219. δύρομαι Seidler: ὁδύρομαι. ἰαλέμων Wecklein: ἰαχέων.
ΕΞΑΙΓΕΛΟΣ

ἀ γῆς μέγιστα τῆσδ' ἀεὶ τιμώμενοι,
oῦ ἔργ' ἀκούσεσθ', σε δ' εἰσόψεσθ', ὅσον δ'  
ἀρείοθε πένθος, εἰπέρ ἑγγενῶς ἔτι  1225

tῶν Δαβδακείων ἐντρέπεσθε δωμάτων.  
οἴμαι γὰρ οὐ' ἀν Ἰστρον οὔτε Φᾶσιν ἂν  
νῦμαι καθαρμῷ τήνδε τήν στέγην ὅσα  
κεύθει, τὰ δ' αὐτίκ' ἐς τὸ φῶς φανεῖ κακὰ  
ἐκόντα κοῦκ ἄκοντα. τῶν δὲ πημονῶν  

μάλιστα λυποῦσ' αὐ φανῶσ' αὐθαίρετοι.  1230

XO. λείπει μὲν οὐδ' ἃ πρόσθεν ἦδεμεν τὸ μή οὗ

βαρύστον ἐναί. πρὸς δ' ἐκείνοισι τί φῆς;  

ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἴπετο τε καὶ  

μαθεῖν, τεθνήκε θείον Ἰοκάστης κάρα.  1235

XO. ὃ δυστάλαινα, πρὸς τινὸς ποτ' αἰτίας;  

ΕΞ. αὐτή πρὸς αὐτῆς· τῶν δὲ πραξάντων τὰ μὲν  

ἀλγιστ' ἀπεστιν· ἡ γὰρ ὁψις οὐ πάρα·  

ὁμος δ', ὅσον γε κάν ἐμοι μνήμης ἔνι,  

πεῦσῃ τὰ κείνης ἄθλις παθήματα·  1240

ὅπως γὰρ ὄργη χρωμένη παρῆλθ' ἔσω 

θυρώνοι, ἵτε' εὐθὺ πρὸς τὰ νυμφικὰ  

λέχη κόμνην σπόσω' ἀμφίδεξιοις ἀκμαῖς·  

πύλαι δ', ὅπως εἰσῆλθ', ἐπιρράξασ' ἔσω  

cάλει τὸν Ἡδη Λάιου πᾶλαι νεκρόν,  1245

μνήμην παλαιῶν σπερμάτων ἔχουσο' ύφ' ὃν 

θάνου μὲν αὐτὸς, τὴν δὲ τίκτουσαν λίποι 

tοῖς οἷσιν αὐτοῦ δύστεκνον παιδουργίαν·

1229. eis φάος Nauck. 1232. ἦδεμεν Elmsley: ἦδεμεν. 1244. ἐπιρράξασ' for ἐπιρράξασ' Dobree.
γοάτο δ' εύνας εὐθα δύστηνος διπλοῦς,
ἐξ ἀνδρὸς ἄνδρα καὶ τέκνῳ ἐκ τέκνων, τέκοι. 1250
χῶπως μὲν ἐκ τῶν, οὐκέτ', οὐδ', αὐτόλυται.  
βοῶν γὰρ εἰσεπαισεύν Οἰδίποις, ὑφ' οὐ  
οὐκ ἦν τὸ κεφαὶ ἐκθέασθαι κακῶν,  
ἀλλ' εἰς ἐκείνουν περιπολοῦντ' ἐλεύσομεν. 1255
φοιτᾷ γὰρ ἡμῶς ἐγχος ἐξαιτῶν πορεῶν  
γυναικα ὅ αὐτοὶ δαμόνων διεκνυσί τις. 1260
λυσσῶντι δ' αὐτῷ δαμόνων διεκνυσί τις.  
οὐδεὶς γὰρ ἀνδρῶν οἱ παρῆμεν ἐγγύθευν.  
δεινόν δ' ἄυσας, ὡς ὑφηγητοῦ τινος 1265
πῦλαις διπλαίς ἐνήλιατ', ἐκ δὲ πυθμένων  
ἐκλινε κοίλα κλήθρα κάμπτετε στέγη,  
οὐ δ' κρεμαστὴν τὴν γυναικὴ ἐσείδομεν,  
πλεκταίσων αἰώραισιν ἐμπεπλεγμένην. 1270
δ' δ', ὡς ὅρα νῦν, δεών βρυχθεὶς τάλας  
χαλα κρεμαστὴν ἀρτάνην. ἐπεὶ δὲ γῆ  
ἐκεὶν τλήμου, δεών δ' ἦν τάνθενδ' ὄραν.  
ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους  
περόνας ἀπ' αὐτῆς αἰτὶν ἐξεστέλλετο,  
ἄρας ἐπαισεύν ἀρθρα τῶν αὐτοῦ κύκλων,  
ἀυδῶν τοιαῦθ', ὁδούνεκ' οὐκ ὅφωστό νυν

1264 sq. πλεκταίσων αἰώραισιν (αἰώραις M²) ἐμπεπλεγμένην ὁ δὲ ὅρα  
δ' ὅρα νῦν M, M²; πλεκταίς ὅραις (ὁχώς) ἐμπεπλεγμένην (-πληγμενήν  
L, other MSS.) ὁ δὲ | ὅρας δ' (ὅρας Α, Β, Trin.) ὅρα νῦν the rest. 1265
I follow Campbell. Nauck's pretty verse πλεκταίσων ἀργάναισιν ἀληφυμένην is rather  
too good to be true. 1267. ἐκείνῳ Vat. A, Trin., one of the corrections of L:  
ἐκείνῳ δ' Λ, Α, Ε, Γ, ἐκείνῳ Η Παλ., ἐκείνῳ Η Δ, M² (would-be correction of ἐκείνῳ δ').  
1271. ὅφωστο v. l. (a conjecture).
οὐθ' ο' ἐπασχεὶν οὐθ᾽ ὅτοι ἔδρα κακά,
ἀλλ' ἐν σκότῳ τὸ λουπὸν οὐς μὲν οὐκ ἔδει ὁψοίαθ', οὐς δ' ἐχρηζεν οὐ γνωσοῖατο.
tοιαῦτ' ἐφυμνῶν πολλάκις τε κοὐχ ἀπαξ ἡρασο' ἐπαίρων βλέφαρα, φῶναί δ' ὁμοῦ γλήναι γένει' ἐτεγγον, οὐδ' ἀνίεσαι φόνου μυδώσας σταγώνας, ἀλλ' ὁμοῦ μέλας ὁμβρος χάλαζα θ' αἴματοῦσο' ἐτέγγετο.
tάδ' ἐκ δυνῶν ἔρρωγεν, οὐ μόνον κατα, ἀλλ' ἀνδρὶ καὶ γνωικὰ συμμυγῆ, κακά: ὁ πρὶν παλαιὸς δ' ὀλβος ἢν πάροιθε μὲν ὀλβος δικαῖος, νῦν δὲ τῇδε θῆμέρα στεναγμὸς ἄτη, θάνατος αἰσχύνη—κακῶν ὃσ' ἐστὶ πάντων ὄνοματ' οὐδὲν ἐστ' ἀπὸν.

ΧΩ. νῦν δ' ἔσθ' ὁ τλήμων ἐν τινι σχολῆ κακοῦ;
ΕΞ. βοῶ διοίγεω κλῆθρα καὶ δηλοῦν τινα
tοῖς πάσιν Καδμείουι τὸν πατροκτόνον,
tὸν μητέρ'—αὐδῶν ἀνόσι' οὐδὲ ῥητὰ μοι,
ὡς ἐκ χθονὸς ῥύμων ἐαυτὸν οὐδ' ἔτι
mενῶν δόμων ἀραῖος, ὡς ἡράσατο·
ῥώμης γε μέντοι καὶ προηγητοῦ τινος
deῖται: τὸ γὰρ νόσημα μείζον ἥ φέρεων.
dεῖξει δὲ καὶ σοι': κλῆθρα γὰρ πυλῶν τάδε
dιοίγεται: θέαμα δ' εἰσόψει τάχα
τοιοῦτον οἶον καὶ στυγγοῦντ' ἐποικίσαι.

ΧΩ. ὃ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
ὡ δεινότατον πάντων ὅσ᾽ ἔγὼ
προσέκυρον ἡδή. τίς σ᾽, ὃ τλήμον,
προσέβη μανία; τίς ὁ πηδήσας
μείζονα δαίμων τῶν μακίστων
πρὸς σὺ δυσδαίμονι μούρα;
ἀλλ᾽ οὖν ἐσιδεῖν δύναμαι σ᾽, ἔθέλων
πόλλ᾽ ἀνερέσθαι, πολλὰ πυθέσθαι,
πολλὰ δ᾽ ἀθρήσατι:
τοῖς φρίκην παρέχεις μοι.

ΟΙ. αἰαὶ, φεῦ φεῦ, δύστανος ἐγώ,
ποὺ γὰς φέρομαι τλάμων; πὰ μοι
φθογγὰ διαποτᾶται φοράδην;
ιὼ δαίμον, ὦ ἐξήλω.

ΧΩ. ἐς δεινὸν οὖκ ἅκουστὸν οὖδ᾽ ἐπόψιμον.

ΟΙ. ἵω σκότου
νέφος ἑμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
ἀδάματόν τε καὶ δυσούριστον ἄν.

οῖ μοι,
οῖ μοι μάλ᾽ αὕθις· οἶον ἐσιέδυ μ᾽ ἁμα
κέντρων τε τῶν διστρήμα καὶ μνήμη κακῶν.

ΧΩ. καὶ θαῦμα γ᾽ οὐδὲν ἐν τοσοῦδε πῆμασον

After v. 1302 the MSS. add the words φεῦ φεῦ δύστανος (δύσταν᾽ Τ), which, as transposed from v. 1307, were condemned by Dindorf. 1307. al al | φεῦ φεῦ · δύστανος ἐγὼ · ποὶ γᾶς | L and A; other MSS. have al either four times or twice (Δ, August. b). 1310. διαποτᾶται Musgrave and Seidler: διαποτᾶται (-ποτᾶται Μ, Vat. b, Κ, -ποτᾶται Ε). 1311. ἐξήλω August. b, Dresd. b, Erfurdt, Seidler, Blaydes; ἐξήλω Elmsley: ἐξήλου. 1312. οὖκ I2, Γ, Δ, Μ: οὖδ᾽ cett. 1315. (ἐν) Hermann.
διπλὰ σε πενθεῖν καὶ διπλὰ θρεῖν κακά.

1320

ο. ἵω φίλος,
σὺ μὲν ἐμὸς ἐπίστολος ἐτι μόνιμος· ἔτι γὰρ
υπομένεις με τὸν τυφλὸν κηδεύων·
φεῦ φεῦ·
οὐ γὰρ μὲ λήθεις, ἀλλὰ γιγνώσκω σαφῶς,
καίπερ σκοτεινός, τὴν γε σὴν αὐθήν ὁμως.

1325

χο. ὦ δεινὰ δράσας, πῶς ἔτης τοιαῦτα σὰς
ὄψεις μαράναι; τίς σὲ ἐπῆρε δαιμόνων;

1328

ο. Ἁπόλλων τὰδ’ ἤν, Ἁπόλλων, φίλοι,
ὅ κακὰ κακὰ τελῶν ἐμὰ ταδ’ ἐμὰ πάθεα,
ἔπαισε δ’ αὐτόχειρ νων σὺν ὅλ’ ἐγὼ τλάμων·
τί γὰρ ἐδει ἤμ’ ὅραν
ὅτω γ’ ὅραντι μηδὲν ἢν ἰδεῖν γλυκύ;

1335

χο. ἢν ταδ’ ὅπωσπερ καὶ σὺ φῆς.

ο. τί δὴτ’ ἐμοὶ βλεπτὸν ἢ
στερκτὸν ἢ προσήγορον
ἐτ’ ἐστ’ ἀκούειν ἄδων, φίλοι;
ἀπάγετ’, ἐκτόπιον ὅ τι τάξιστά με,
ἀπάγετ’, ὦ φίλοι, τὸν μέγ’ ὀλέθριον,
τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς
ἐχθρότατον βροτῶν.

χο. δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἵσον,

1339

1313–1320 = 1321–1328
1329–1348 = 1349–1368

1320. ὅροεῖν Nauck: φορεῖν. 1323. μὲ Erfurdt: ἐμὲ. 1330. ὅ κακὰ
tελῶν ταδ’ ἐμὰ πάθεα L first hand. 1334. ἤμ’ Earle. 1336. ταδ’ Nauck,
OIDIPOUS TYPANNOS

Ως σ' ἠθέλησα μηδαμά γνώναι πότ' άν.

οι. ὁλοιθ', οὕτως ἢν, ὃς ἀγρίας πέδας
νομάδ' ἐπιποδίας ἐλαβε' μ' ἀπό τε φόνου
ἐρυτο κανέσσωσεν, οὐδὲν ἐς χαρών πράσσωσιν
τότε γὰρ ἂν θανόν
οὐκ ἦ φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος.

χο. θέλοντι κάμοι τοῦτ' ἂν ἢν.

οι. οὐκ οὖν πατρός γ' ἂν φονεύς
ἡλθον οὐδὲ νυμφίος
βροτοῖς ἐκληθήνῃ ἂν ἐφυν ἀπο
νῦν δ' ἄθεος μέν εἰμ', ἀνοσίων δὲ παῖς,
ἐμογενῆς δ' ἄφ' ἂν αὐτῶς ἐφυν τάλας·
εἰ δ' ἐτι πρεσβύτερον ἐτι κακοῦ κακῶν,
τοῦτ' ἔλαχ' Οἰδίπους.

χο. οὐκ οἶδ' ὅπως σε φῶ βεβουλεύσθαι καλῶς·
κρείσσων γὰρ ἤσθα μηκέτ' ἂν ἦ ζῶν τυφλός.

οι. ὡς μὲν τάδ' οὐχ ὃδ' ἐστ' ἄριστ' ἐγνωσμέναι,
μὴ μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἐτι·
ἔγω γὰρ οὐκ οἶδ' ἐμμασιν ποῖοις βλέπων
πατέρα ποτ' ἂν προσείδουν εἰς "Αἰδον μολὼν
οὐδ' αὖ τάλαναν μητέρ', οἶν ἐμοὶ δυὸν
ἐργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα.
ἀλλ' ἡ τέκνων δῆτ' ὅψις ἢν ἐφίμερος.
βλαστοῦν' ὅπως ἔβλαστε, προσλεύσειν ἐμοί';
οὐ δὴ τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτὲ.
οὐδ' ἀστι γ' οὐδὲ πῦργος οὐδὲ δαμόνων
ἀγάλμαθ' ἵππα, τῶν ὁ παντελῆμοι ἔγω,
κάλλιστ' ἀνὴρ εἰς ἐν γε ταῖς Ὑβήσαις τραφεῖς,
ἀπεστέρησ' ἐμαυτόν, αὐτὸς ἐνέπνω
ὡθεῖν ἀπαντᾶς τὸν ἁσεβῆ, τὸν ἐκ θεῶν
φανέντ' ἀναγγελ' καὶ γένους τοῦ Δαίσ'.
τοιάνθ' ἐγὼ κηλίδα μηνύσας ἐμὴν
ὀρθοὶς ἐμελλον ὄμμασιν τούτους ὅραν;
ἡκιστά γ'· ἀλλ' εἰ τῆς ἀκουούσης ἐτ' ἦν
πηγῆς δι' ὅτων φραγμός, οὐκ ἄν ἡνοχὸμην
τὸ μὴ ἀποκλήσαι τούμον ἄθλιον δέμας,
ὡν ἡ τυφλὸς τε καὶ κλύων μηδὲν· τὸ γὰρ
τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκὺ.
ὡ Κιθαιρῶν, τί μ' ἐδέχου; τί μ' οὐ λαβὼν
ἐκτείνας εὐθὺς, ὡς ἐδείξα μη ποτε
ἐμαυτὸν ἀνθρώποισιν ἐνθεῖν ἡ γεγὼς;
ὁ Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια
 λόγως παλαιὰ δώμαθ', οἰδον ἀρά με
κάλλος κακῶν ὑπολόγον ἐξεθρέψατε·
νῦν γὰρ κακὸς τ' ὅν κὰκ κακῶν εὐρισκομαι.
ὡ τρεῖς κέλευθοι καὶ κεκρυμμένῃ νάπη,
δρυμὸς τε καὶ στενωτὸς ἐν τριπλαίς ὅδοις,
αἱ τούμον ἁμα τῶν ἐμῶν χειρῶν ἄπο
ἐπίτετε πατρός, ἀρά μου μέμνησθ' ἐτι.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

οἱ ὦ γαρ δράσος ὑμιν ἐτα δεύρ' ἰδὼν
ὄποι έπρασσον αὖθις; ὃ γάμοι γάμοι,
ἐφύσαθ' ἡμᾶς καὶ φυτεύσαντες πάλιν
ἀνείτε ταύτων σπέρμα καπεδέεζετε
πατέρας ἀδελφούς, παῖδας αἰμ' ἐμφύλιον,
νύμφας γυναικάς μητέρας τε, χώπόσα
αἴσχυστ' ἐν ἀνθρώπωσιν ἕργα γίγνεται.

ἀλλ' — οὐ γὰρ αὐθάν ἔσθ' ἀ μηδὲ δρᾶν καλὸν —
ὄπως τάχιστα πρὸς θεῶν ἔξω μὲ πον
καλύμπατ' — ἡ φονεύσατ' ἡ θαλάσσιον
ἐκρύμπατ' — ἐνθα μὴ ποτ' εἰσόψεσθ' ἐτι.

ἐτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγέων ἀπέθησθε,
μὴ δείσητε· τὰμὰ γὰρ κακὰ
οὔδεις οἶος τε πλὴν ἐμοῦ φέρειν βροτῶν.

ΧΟ. ἀλλ' δὲν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε
Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἔπει
χώρας λέειται μοῦνος ἀντὶ σοῦ φύλαξ.

ΟΙ. ο记者了解 γελαστὴς, Οἰδίπος, ἔληλυθα,
οὔδ' ὡς ὕνιδιών τι τῶν πάροις κακῶν.

ΚΡ. οὔχ ὡς γελαστής, Οἰδίπος, ἔληλυθα,
οὔδ' ὡς ὕνιδιών τι τῶν πάροις κακῶν.

ἀλλ', εἰ τὰ θυγτῶν μὴ κατασχύνεσθ' ἐτι
γένεθλα, τὴν γ' οὐν πάντα βόσκουσαν φλόγα
αἰδεῖσθ' ἀνακτος Ἡλίου τοιῶν' ἀγος
ἀκάλυπτον οὐτω δεικνύναι τὸ μὴτε γη
μὴτ' ὑμβρος ιρὸς μὴτε φώς προσδέεται.
ἀλλ' ὡς τάχιστ' ἐς οἰκοῦν ἐσκομίζετε·
τοῖς ἐν γένει γὰρ τἀγγευτὴ ἐμὸνος ἔραν
μόνοις τ' ἀκούειν εὐσεβῆς ἔχει κακὰ.

Ὁ. πρὸς θεῶν, ἐπείπερ ἑλπίδος μ' ἀπέσπασας
ἀριστος ἐλθὼν πρὸς κάκιστον ἀνδρ' ἐμὲ,
pιθοὺ τί μοι· πρὸς σοῦ γὰρ οὐδ' ἐμοῦ φράσω.

Κ. καὶ τοῦ με χρείας ὃδε λιπαρεῖς τυχεῖν;

Ὁ. βισόν με γῆς ἐκ τῆς δ' ὅσον τάχισθ' ὅπου
θυντὼν φανοῦμαι μηδενὸς προσήγορος.

Κ. ἐδρασ' ἀν εὗ τοῦτ' ἵσθ' ἀν, εἶ μή τοῦ θεοῦ
πρώτιστ' ἐχρησίζων ἐκμαθεῖ τί πρακτέον.

Ὁ. ἀλλ' ἡ γ' ἐκεῖνων πᾶσ' ἐδηλώθη φάτις,
τῶν πατροφόντων, τῶν ἁσεβῆ μ' ἀπολλύναι

Κ. οὕτως ἐλέγκη ταῦθ' ὡμος δ', ἵν' ἐσταμεν
χρείας, ἀμεινὸν ἐκμαθεῖν τί δραστέον.

Ὁ. οὕτως ἀρ' ἄνδρος ἀθλίων πεῦσεσθ' ὑπερ;

Κ. καὶ γὰρ σὺ νῦν γ' ἀν τῷ θεῷ πίστων φέροις.

Ὁ. καὶ σοὶ γ' ἐπισκήπτω τε καὶ προστρέψομαι,
τῆς μὲν κατ' οἶκους αὐτὸς δι' ἥθελεις τάφον
θοῦ· καὶ γὰρ ὀρθώς τῶν γε σών τελείς ὑπερ·
ἐμοῦ δὲ μὴ ποτ' ἀξιωθήτω τόδε
πατρῷον ἄστι ζωτὸς οἰκητοῦ τυχεῖν,
ἀλλ' ἐὰ με ναϊειν ὀρεσιν ἐνθα κλήζεται
οὕτως Κιθαιρῶν οὕτως, ὅν μήτηρ τῇ μοι

1445. γ' ἂν L², Γ: τ' ἂν L, A. Before v. 1446 van Herwerden suspects the
loss of several verses by Oedipus; I am rather inclined to believe that Creon
originally spoke three more verses. 1446. προστρέψομαι v. 1.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

πατὴρ ι’ ἐθέσθην ζῶντε κύριον τάφον, ınd γὰρ ἐκείνων οὐ μ’ ἀπωλλυτήν θάνων.
καίτω τοσούτων γάρ οίδα, μήτε μ’ ἄν νόσον
μήτ’ ἄλλο πέρσαι μηδεν. οὐ γὰρ ἂν ποτὲ
θυνήσκων ἐσώθην, μὴ ἐπὶ τῷ δεινῷ κακῷ.
ἀλλ’ ἢ μὲν ἡμῶν μοιρ’ ὁποὺ περὶ εἰσ’, ἵτω
παῖδων δὲ τῶν μὲν ἀρσένων μὴ μοι, Κρέον,
προθῇ μέριμναν ἄνδρες εἰσίν ἄστε μὴ
σπάνων ποτὲ σχεῖν, ἐνθ’ ἄν ὡςι, τοὺ βίου τοῖν δ’ ἀθλίαιν οἰκτραῖν τε παρθένου ἐμαῖν.
οίν υποθ’ ἡμὴ χωρίς ἑστάθη

βόρας

τράπεζ’ ἀνευ τοῦ ἄνδρός, ἀλλ’ ὅσων ἐγὼ
ψαύομι, πάντων τῶν ἀλεί μετειχέτην.
οίν μοι μέλεσθαι καὶ μάλιστα μὲν χερῶν
ψαύσαι μ’ ἐσον καποκλαύσασθαι κακά.
ἔθ’, ἄνωζ,
ἔθ’, ὥ γονή γενναίε’ χερσὶ τὰν θυγῶν
dοκοῖμ’ ἔχειν σφας, ὡσπερ ἡμίκ’ ἐβλησων.
τί φημὶ;
οὐ δὴ κλώς που, πρὸς θεῶν, τοῦ μοι φίλου
δακρυρρουόντοι, καὶ μ’ ἐποικίρας Κρέων
ἐπεμψὲ μοι τὰ φίλτατ’ ἐκγόνων ἐμών;
λέγω τι;

ΚΡ. λέγεις ἐγὼ γὰρ εἰμ’ ὁ πορσύνας τάδε,
γνῶν τὴν παροῦσαν τέρψιν ἢ σ’ ἔχει πάλαι.

οι. ἀλλ' εὐτυχοὺς, καὶ σὲ τῆς τῆς ὀδοῦ
dαὖν ἁμενον ἢ ἐμῇ φρουρήσας τῶν
ὡ τέκνα, ποὺ ποτ' ἔστε; δεῦρ' ἵτ', ἐλθετε
ὡς τὰς ἀδελφὰς τάς τὰς ἑμᾶς χέρας,
αἱ τοῦ φυτουργοῦ πατρὸς ὤμων ὡδ' ὅραν
τὰ πρόσθε λαμπρὰ προσελήσαν ὁματα,
ὅσ ὤμων, ὡ τέκν', οὐθ' ὁρῶν οὐθ' ἱστορῶν,
pατὴρ ἐφάνθην ἐνθεν αὐτὸς ἠρόθην
καὶ σφὼ δακρῶν· προσβλέπειν γὰρ οὗ σθένω
νουμένοις τὰ λουτὰ τοῦ πικροῦ βίου,
οἷον βιῶναι σφὼ πρὸς ἀνθρώπων χρεῶν
ποίας γὰρ ἀστῶν ἤξει τ' εἰς ὀμιλίας,
pοίας δ' ἐορτᾶς, ἐνθεν οὗ κεκλαυμέναι
πρὸς οἰκὸν ἤξεσθ' ἀντὶ τῆς θεωρίας;
ἀλλ' ἤνικ' ἀν δὴ πρὸς γάμων ἡκτ' ἀκμάς,
τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,
τοιαύτ' ὠνείδη λαμβάνων ἀ τοῖς ἐμοὶς
γονεῦσιν ἔσται σφὼν θ' ὁμοῦ δηλήματα;
τί γὰρ κακῶν ἀπεστί; τῶν πατέρα πατὴρ
ὑμῶν ἐπεφνε· τὴν τεκοῦσαν— ἡροσε
οἶθεν περ αὐτὸς ἐσπάργα κακὸ θέων
ἐκτῆσαθ' ὑμᾶς δινπερ αὐτὸς ἤξεσθ'·
tοιαύτ' ὠνείδεισθε, κἀτα τίς γαμεῖ;
οὐκ ἔστων οὐδείς, ὡ τέκν', ἀλλ' δὴ δὴ
χέρους φθαρῆναι καγάμους ὑμᾶς χρεῶν.
ὡ παῖ Μενοκέως, ἀλλ' ἐπεὶ μόνος πατὴρ
tούτων λέεισθαι· νω γὰρ ὃ ἐφυτεύσαμεν

1483. προσελήσαν M. Schmidt: προσελήσαν. 1491. ἤξεθ' L (from v. 1489).
1493. τίς οὗτος ἔστιν ὃς was conjectured by Elmsley. 1504. ταῦταν MSS.
OIDIPUS TYRANNOS

ολόλαμεν δυ όντε· μη σφε περιδής
πτωχὰς ἀνάνδρους, ἐγγενεῖς, ἀλωμένας
μηδ έξισώσης τάσδε τοῖς ἐμοῖς κακοῖς,
ἀλλ’ οἴκτισον σφας ὧδε τηλικάσδ’ ὄρων
πάντων ἐρήμους, πλην ὅσον τὸ σὸν μέρος·
ξύνευσον, ὥ γενναίε, σὴ ψαύσας χερί·
σφῶν δ’, ὥ τέκν’, εἰ μὲν εἰχέτην ἦδη φρένας,
πόλλ’ ἂν παρῆνοιν, νῦν δὲ τοῦτ’ εὑχεσθέ μοι·
οὐ καιρὸς ἐὰν ζῆν, τοῦ βίου δὲ λάφυνος
ῡμᾶς κυρήσαι τοῦ φυτεύσαντος πατρός.

KR. ἄλις ἢν’ ἐξήκεις δακρύων· ἀλλ’ ἰθι στέγης ἐσω.

OI. πειστέον, κεί μηδὲν ἢδυ. KR. πάντα γὰρ καιρῷ
καλά.

OI. σισθ’ ἐφ’ οίς οὖν εἰμι; KR. λέξεις, καὶ τὸτ’
eἰσομαι κλύων.

OI. γῆς μ’ ὅπως πέμψεις ἄοικον. KR. τοῦ θεοῦ μ’
αἴτεις δόσων.

OI. ἄλλα θεοῖς γ’ ἔχθιστος ἦκω. KR. τουγαροῦν τεύξῃ
τάχα.

OI. φῆς τάδ’ οὖν; KR. ἣ μη φρονῶ γὰρ οὐ φιλῶ
λέγεω μάτην.

OI. ἀπαγε νῦν μ’ ἐντεύθεν ἦδη. KR. στείχε νῦν,
tέκνων δ’ ἄφῳ.

OI. μηδαμῶς ταύτας γ’ ἐλή μου. KR. πάντα μη
βούλου κρατεῖν·
καὶ γὰρ ἀκράτησας οὐ σοι τῷ βίῳ ξυνέσπετο.

Elmsley. 1513. ἐκ Dindorf: del. 1517. εἰμι Heath: εἰμὶ. 1518. ἄοικον F. W.
Schmidt: ἄν’ ἰκών (ou supra L) or ἄοικον. 1522. τοῦτο ἄφελη Weckl.
OED. TYR. — 9
Χο. ὃ πάτρας Ὁβής ἔνοικοι, λεύσσετ', Οἰδίπους ὅδε,
ὅσ τὰ κλεῖν' αἰνύγματ' ἥδει καὶ κράτιστος ἦν
ἀνήρ,
(ὅστις οὗ ἐλὼ πολιτῶν καὶ τῦχαι ἐπιβλέπων,) eis ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.
ὡστε θυντὸν ὅντα κείνην τὴν τελευταίαν (ἴδειν)
ἡμέραν ἐπισκοποῦντα μηδέν' ὄλβίζειν, πρὶν ἄν τέρμα τοῦ βίου περάσῃ μηδέν ἀλγειῶν πα-
θών.

1525. ἥδη I. m. p. disproved by ἦν (cf. Weckl. Ars Soph. emend. 167 sq.).
1526. The corruption is certain: the correction uncertain. At the head of the verse either ὁν τῖς with Musgrave or ὁν τῖς with Martin Lectionum Soph. spec., Posniae, 1832, p. 22 (also Musgr. ms., but later stricken out) should probably be read. The sense is plainly: cui ob res secundas (cujus rebus secundis) quis civium non invidebat? Perhaps one verse has been made out of two. 1528. ἴδειν corrupt; we require an equivalent of χρῆ or δεῖ.
NOTES ON THE GREEK INTRODUCTORY MATTER

I. The title of these verses is incorrect. Ἀριστοφάνης γραμματικός (in contradistinction to Ἀριστοφάνης κωμικός) is the famous scholar of Alexandria (flourished about 200 B.C.), commonly known as Aristophanes of Byzantium (Ἀ. Βυζάντιος). But Aristophanes of Byzantium did not (so far as we know) write metrical ὑπόθεσις or 'arguments' (argumenta) to works of the Dramatists. The ὑπόθεσις that he did write were in prose and dealt not merely with the plot of the play in question (the ὑπόθεσις in the narrower sense of the term), but also (in the case of the Tragedians) with the question whether the legend had been used by the other two (of the Great Three — Aeschylus, Sophocles, Euripides); with the scene of the action (σκηνή τοῦ δράματος), the composition of the chorus and the identity of the first speaker (ὁ προλογίζων); with the date of the play, its relative success in the competition, its companion plays, the competing poets and their plays; and with the culminating point of the action. The title of the play also might be discussed (as here). (See Bruhn's summaries Oed. p. 61 and Eur. Bacch. p. 35.) When these verses were written and by whom, we cannot tell. They are probably much later than the time of Aristophanes. The metrical form is careful (perhaps timidly so). The only trisyllabic foot is a dactyl in the third place in v. 7. (See further Schneider's De hypothesibus tragediarum Graecarum Aristophani Byzantio vindicandis commentatio, Göttingen, 1853, p. 19 sq.)

1 sq. πατρὸς νόθος ἔνος: a strange and clumsy paraphrase of πλαστὸς πατρί (v. 780). Oedipus is reproached with being, not his father's (i.e. Polybus's) son (νιὸς), but 'a spurious alien.' νόθος cannot have its literal sense, nor can ἔνος well mean 'foreign.' — πρὸς τὸν ἀπάντων λοιπόν τύμματος: the writer has in mind ὑφεϊπτε γὰρ τολύ (v. 786), not the taunt of the drunken guest (v. 779 sq.). The text is probably sound.

3. Equivalent to ἦλθεν πενθομένος Πυθικὰ θεσπίσματα. The play on words in πυθίσθαι Πυθικῶν is intentional (cf. v. 70 sq.).
4. ἑαυτῶν: logically redundant, but seemingly part of the writer’s plan. For the ‘finding’ is described in inverse order (chiasmus) in the following verses. First Oedipus ‘finds’ his father (ἢ, εὑρὼν), but ‘unwittingly’ (ἀκοῦ = ἀγνώς, cf. v. 1213) slays him; afterwards he ‘finds’ himself (μαθὼν ἑαυτῶν, 14). But the conceit can hardly be called brilliant.

6. γεννήτορα: echoing γένοις φιλοσοφόρον (4).


13. ἔκδυσθήναι: representing ἔκδυσθήνω in oratio recta.

14. The writer sums up the bulk of the play in three words, ἢθεν μαθὼν ἑαυτῶν.

15. If we write διασά τε with Elmsley (διασά seems surely wrong, χερσίν needing no epithet), we have τε — δὲ for τε — τε or μὲν — δὲ. Brunk’s πάρωσι διασά is argutus quam verius. — ἐξαινέσειν may have been originally so written (as elsewhere in later Greek) for ἐξανὴ-

15. αὐτὴ διάλειο: apparently = ἑαυτὴν διώλεσεν.

II. 1. θατέρων: sc. Οἰδίποδος. — ἐπιγέγραπται: sc. οὗτος (i.e. τύ-

2. Φιλοκλέας: nephew of Aeschylus and a voluminous but, in general, undistinguished writer (see Haigh, Tragic Drama, p. 413). Aristides the rhetorician exclaims at the injustice, as he thinks it, of awarding the first prize to Philocles over Sophocles, πρὸς ὅν οὖν Ἀι)

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judges. We really do not know anything about the matter, μίθως δ' ἄλλος φερόμενα.

4. Δικαλαρχὸς: Dicaearchus of Messana, pupil of Aristotle, author, among other things, of Ὑποθέσεις τῶν Σοφοκλέως καὶ Εὔριπιδοῦ μύθων, which is perhaps the work here referred to. But the reference may be to Dicaearchus’s best known work, the Βίος Ἑλλάδος.

5. τῶν διδασκαλίας: the records of the dramatic contests were inscribed on stone and preserved in the public archives at Athens. From them Aristotle compiled his Διδασκαλίας, or ‘Annals of the Stage.’ Perhaps we should capitalize the word here and understand the reference to be to Aristotle’s work. (See Haigh, Attic Theatre, pp. 60–66.) — τὰ πράγματα: explained in the γὰρ clause as meaning the beggary and blindness (πηρῶν = τυφλῶν) of Oedipus as described in the Oedipus at Colonus. The explanation is feeble enough. It would have been better to cite the fact that Oedipus’s marvellous disappearance from the world takes place in the O. C.

6. Οἰδίποδα τῶν ἐπὶ Κολωνῷ: hero and play are identified.

7. Βιάν τι πεπάνθαςίν: we should say rather ‘they have done something peculiar.’ Of course, the writer means that they have committed an anachronism.

8. πρὸ τῶν Τρωικῶν: cf. Thuc. 1, 3. Thucydides may well have set the pattern for this style of investigation and discussion.

9. Ἀρχιλόχος: of course, the famous Parian poet of the seventh century. He was the great literary figure of that age to the later Greeks, and his time was the time of the τοῦραννος in the cities. The scholiast on Aesch. Prom. 224 says: τὸ δὲ τῆς τυραννίδος οὖνα τοῖς μὲν παλαιότατοι ἀγνωστόν ἦν, οὕτως δὲ ὁ ποιητὴς (Aeschylus) οὔτε αὐτῷ, πρὸ αὐτοῦ δὲ καὶ ὁ Ἀρχιλόχος λέγων· μεγάλης δ' οὐκ ἐρῶ τυραννίδος. Hippias (to whom the scholiast’s remark may well be ultimately due) would seem to have thought this the earliest occurrence of τοῦραννος (or a derivative) in Greek literature. This raises a curious question about Hymn. Hom. 8. Cf. what is said below.

10. Ἱππίας: the Elean sophist of the latter part of the fifth century who figures (e.g.) in Plato’s Protagoras. What book of his is here referred to we do not know.—γοῦν: = γὰρ, as often, particularly in post-classical Greek.

11. The quotation is from Od. 18, 85.

13. The word τοῦραννος is Aeolic in form. It is interchangeable with κοῖραννος in poetry, but has nothing to do with that word etymologically.
On the derivation see W. Peile’s note ap. Jebb, also Prellwitz’s Etymolog. \textit{Wörterb. der Gr. Sprache}. The etymology here given is no better and no worse than plenty of other Greek attempts in the same direction.

15. οὕτε Ομήρος: either Hippias overlooked \textit{Hymn. Hom.} 8, 5, or he thought that hymn not Homeric and later than Archilochus. It may be questioned whether the latter alternative is probable.

16. τὸν παλαιὸν must refer to the lost Epic poets.

17. ἐν Κυμαίων Πολιτείᾳ: one of the sections of Aristotle’s lost Πολιτείαι, which is said to have described the constitutions of one hundred and fifty-eight Greek states. Aristotle appears to have made this remark in reference to the title (ἄλογωμὴν) given to the Cumaean magistrates. (See the scholiast on Eur. \textit{Med.} 19, with the note in Schwartz’s edition of the Euripidean Scholia.) The magistrates at Megara were known as άλογωμένη. (See Dittenberger, \textit{Sylloge} 1, 218.)

This learned discussion of the name of the play may be in part due to Aristophanes of Byzantium. Professor Wecklein may be right in regarding it as a patchwork and in thinking the words from προσαγορευόνται δέ to the end to be the work of a second writer. However that may be, what is said about the antiquity of the name τύραννος in the sentence οὕτε γὰρ κτὲ. would seem to be referable to Hippias. The learning displayed is of the same general character throughout.

III. This may well be, as Schneidewin thought (\textit{De hypothesibus}, p. 20), a fragment of Aristophanes’s ἱππόθεσις.

IV. This oracle, which is also prefixed to Euripides’s \textit{Phoenissae} in the MSS., is old and may even have been known to Sophocles; but it is not, as it stands, the version of the oracle that belongs to the tale of Oedipus as employed by Sophocles in the \textit{Oedipus Tyrannus} and by Euripides in the \textit{Phoenissae}. (See the Introduction, p. 36.) Perhaps the version in \textit{Anth. Pal.} 14, 67, which ends at v. 3 with the words ὡς γὰρ ἔνεντο, gives us the form followed by Sophocles and Euripides in the \textit{O. T.}. and \textit{Phoen.}

2. δῶσο τοί: τέχεις μὲν is the prevailing reading in the MSS. of Euripides (see Schwartz’s ed. of the \textit{Scholia in Eur.}). Likewise the same MSS. give τόδε σοι μόρος ἔσται for παραμένον ἔστιν.

3. παῦς έω of the Euripidean MSS. is probably the original reading. έως, like ἕως τοῦ, might be used for the other persons as well as the third. Some one ignorant of this ‘corrected’ the text.

5. νλόν: Chrysippus. (See Introduction, p. 32.)
V. There seems to be good reason to think that this is substantially the form in which this celebrated riddle was known to Sophocles. That the riddle as he knew it was in hexameter verse is plain from the description of the Sphinx as ῥαβδίφυς κύων (v. 391). Furthermore, Athenaeus (456 B) quotes the riddle from the Τραγῳδούμενα or ‘Subjects of Tragedy’ of Asclepiades (καὶ τὸ τῆς Σφιγγός δὲ αἴνιγμα Ἀσκληπιάδης ἐν τοῖς Τραγῳδομένοις τοισῶτον εἶναι φήσιν. This Asclepiades—Asclepiades Tragilensis—was a pupil of Isocrates, and the form in which he gives the riddle would thus be that known in the fourth century B.C. Moreover, Aeschylus makes a plain allusion to this riddle in the Agamemnon, 72 sq. (the earliest reference in Greek literature, I think): ἥμεῖς δ’ ἀτίαν σαρκὶ παλαιὰς | τῆς τῶν ἀρωγῆς ὑπολευθέντες | μὴμοσμὲν ἰσχῦν | ἰσώπαια νείμοντες ἐπὶ σκῆπτρωσ. | δ’ τε γὰρ περὶς μινῶδος στέφον | ἐντὸς ἀνίσσων | ἰσόπρεπες, “Ἀργὸς δ’ οὐκ ἔνι χώρα ὑμῖν ὑπέρνηροι φυλάδες ἱδη | κατακαρφομένης τρίποδας μὲν ὅδοις | στείχει, παιδὸς δ’ οὐδὲν ἄρειν | ὀναρ ἡμερόφαντον ἀλαίνει. Cf. also Eur. Troy. 275.

2 sq. μύον δοσ’: = μύον πάντων δοσα. — ἐπὶ — ἀνά — κατὰ: the variety in the prepositions, which is studied, is noteworthy.

4 sq. πλείστοισιν and ἀφαυρότατον are hardly likely both to be right. In view of the answer (the λύσις) the reference of these two verses would naturally be either to old age or to old age and infancy. In the former case τρισοσούσιν (for which there is some traditional warrant: see Schwartz’s edition of the scholia to Euripides) instead of πλείστοισιν might restore the original form; in the latter case, πλεόνεσσιν (for πλείστοισιν) and ἀφαυρότερον (for ἀφαυρότατον).

VI. This answer to the riddle, fortunately preserved to us in the learned scholia on Euripides’s Phoenixae (v. 50), is old, but whether as old as Sophocles’s time we cannot tell. It is not complete. The couplet that described the δύτουν has been lost through careless copying.

1. κακόπτερε: = κακὴ καὶ πτερόεσσα (cf. δεινότους, v. 418, with the note ad loc.). — μοῦσα θανόντων: reminding one of ἰερὰ θανόντων Eur. A. c. 25, where Wecklein’s φθινόντων is more logical. If we knew how old this λύσις were, we should be better able to judge of the merits of φθινόντων as opposed to θανόντων in the Euripidean verse. In Eur. Or. 261 the Furies are called ἐνέρων ἱερίων.

2. If σῆς τέλος ἀμπλακής be right, τέλος is an ‘accusative in apposition with the sentence’ (= ὅστε τέλος γενέσθαι).
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3 sq. ἥνικα—πρῶτον: contrasted with something in the lost couplet and with γηραλέος πέλιων in 5. (Of course, the lost couplet described man in the biped stage.) — νήπιος ἐκ λαγώνων: = βρέφος ἄν.

5. τριτατον—ἐρείδει: i.e., ‘he uses a staff as a third foot to support him.’

6. αὐχένα φορτίζων: ‘freighting his neck.’ A singular phrase for ‘bending his neck like a porter.’

The several parts in the play would most naturally (for we cannot speak with certainty) have been distributed among the three actors employed as follows:

The πρωταγωνιστής played Oedipus: the δευτεραγωνιστής, the Priest, Tiresias, Jocasta, the Theban Herdsman (the θεράτων Δάνο); the τριταγωνιστής, Creon, the Corinthian Herdsman that acts as ἀγγελος, the House-slave that acts as ἕξαγγελος. The band of suppliant Boys led by the Priest form a παραχορήγημα (i.e., ‘something furnished by the choregus besides’ the regular actors and chorus). On this term see Haigh, Attic Theatre, p. 264 sq.

COMMENTARY ON THE PLAY

I. Πρόλογος (vv. 1–150)

According to the Aristotelian division of a Greek tragedy (Poetics, 12), 1 which, by reason of its simplicity and perspicuousness, is followed here, the πρόλογος or ‘prologue’ is that integral part of a tragedy which precedes the entrance of the chorus (μέρος διον τραγῳδίας το προ χοροῦ παρόδου). To Sophocles the term would have meant rather the opening speech (in this play vv. 1–13). So the term was understood both by Aristophanes the comedian (cf. Frogs 1119, 1177, and elsewhere: see my introductory note on the πρόλογος of Eur. Alcestis) and

1 Professor Butcher follows Ritter in bracketing this chapter of the Poetics. If the words do not belong where they stand, it yet remains to be proved that they do not contain Aristotle’s quantitative division (κατὰ τὸ παράδον) of a Greek play. The mere fact that the definition of the πρόλογος does not represent common usage either before or after Aristotle’s time, but is of a purely scientific character, is a strong argument in favour of the Aristotelian authorship.
by Aristophanes of Byzantium. But the Aristotelian application is more comprehensive and convenient. Of course, such plays as the *Supplicants* and the *Persians* of Aeschylus have no πρόλογος in either sense. The 'Aristophanic' πρόλογος, as we may conveniently designate it, was given a distinct formal development by Euripides, whom Sophocles imitated in this respect in the *Trachinians*. (See Haigh, *Tragic Drama*, p. 247 sqq.).

The Aristotelian πρόλογος of the *Oedipus* is an introduction in the strictest sense. The action of the play begins at v. 216, where Oedipus undertakes to fulfil the promises made conditionally at v. 76 sq. and unconditionally at v. 145 sq.

The scene at the opening of the play is as follows. The background represents the front of the king's palace at Thebes. Before the palace on the steps (βάθρα, v. 142) certain suppliants (entering from the spectator's right) have knelt down. They are lads (γυναῖκα, v. 18), not improbably fourteen in number (see Moriz Schmidt, *Zeitschr. f. d. öst. Gym. 15* [1864], p. 2), led by an aged priest. These suppliants have olive branches (κλάδοι, v. 3; cf. Aesch. *Eum. 43 sqq.*) wound with fillets of wool (described by Aesch. *Suppl.* 22 sq. as ἵκτων ἐγκεφαλικός, ἱεροστέπτος κλάδοιον), which they afterwards (perhaps at v. 32) lay on the steps (see v. 143). Their presence has been announced to the king, presumably by an attendant stationed at the door of the palace. Oedipus comes out of the palace, with attendants behind him, and addresses first the Lads (vv. 1–8), then the Priest (vv. 9–13). The time is supposed to be early morning (see v. 65, where Oedipus suggests that the suppliants may have thought he was asleep when they came). So, too, the *Antigone* and the *Electra* are supposed to begin at dawn. The preliminaries of the opening of the play have presumably gone on in silence before the eyes of the audience. There is no adequate reason for thinking that a curtain was used in order to present at once to the eyes of the audience the suppliants seated before the palace. The only other extant Greek play as early as the *Oedipus* that opens with a suppliant scene is Euripides's *Heraclidae* (429–427 B.C., perhaps rather 429: see v. Wilamowitz-Moellendorff, *Analecta Euripidea*, p. 151 sqq.). Compare the opening of the *Hercules Furens* and that of Euripides's *Supplices*, where the suppliants ἵκτηρι θαλαθ and fall at Aethra's knees. With this later method of presenting the suppliants in silence we should compare the earlier method followed by Aeschylus in his *Supplices*, where the suppliants enter in procession to
the chant of anapaests. In that case, however, the suppliants are the centre of interest and form the chorus. Here the Priest is an actor, but the Lads are a mere παραχωρήγμα (see above). The suppliants in the Oedipus suggest a secondary and preliminary chorus, though they speak only through the Priest. The attendants of Hippolytus in Euripides’s play of the same name (428 B.C.) form a real preliminary chorus in that they join with Hippolytus in song to Artemis (Hipp. 58–72).

1. Κάδμου τοῦ πάλαι: cf. v. 268 τοῦ πάλαι Αἰγήνορος.—νεα: the juxtaposition with πάλαι makes the word mean not so much ‘young’ as ‘new’ (= καινή). Cf. Eur. H. F. 768 sqq. βέβακ’ ἀνάξ ὁ καινός, | ὁ δὲ παλαιότερος κρατεῖ. In Eur. Med. 76 we have παλαί καὶ καινῶν, in 79 νέον (= καινόν) παλαιόν.—τροφή: = θρήματα (abstract for concrete). Cadmus the first king of Thebes is Ἠρως ἐπώνυμος of the Cadmeans (Καδμείων) and κουροτρόφος of each new generation. However, τροφή might mean ‘offspring’ as τροφός is = ‘mother’ A¡. 849.

2–5. τίνας ἔδρας τάσσει θοᾶζετε taken by itself is, of course, = τίνες εἰσίν αἳ ἔδρας αἴδε αῖς θοᾶζετε; But the interrogative force of τίνας runs through v. 5. We have here a compound interrogative sentence in which a double contrast is implied, between Oedipus and the gods and between the band of suppliants and the city at large. But only one member of each contrasted pair is expressed. The whole sentence is = τί ποθ' (ὑμεῖς μὲν) ἔδρας τάσσ' ἐμοι θοᾶζετε κτὲ. πόλις δ' ὁμοῦ μὲν θυμαμάτων (τοὺς θεοὺς) γέμει κτὲ.; More simply τί ποτε τῆς πόλεως ἱκετευόντος τοὺς θεοὺς ὑμεῖς ἔμει ἱκετεύετε; Oedipus asks with surprise why the delegation is supplanting him, whereas the rest of the people are supplanting the gods. The Priest answers this question in v. 31 sqq. (See Classical Review, XIII. [1899], 339 sq.)

2. ἔδρας: sc. γονυπετεῖς, ‘kneelings’ (cf. Eur. Phoen. 293). The accus. is inner object w. θοᾶζετε.—ὑμόλ: simple indirect object.—θοᾶζετε: = κάθησθε. This misuse of θοᾶζειν (properly ‘hurry’) is found in Aeschylus, who writes of Zeus (Suppl. 595–597): ὑπ’ ἄρχαι (as I would write for ἄρχας) δ' οὖτος θοᾶζων | τὸ μείν κρασασάνων κρατύνει | οὖτοις ἀνωθέν ἡμένοι σέβει κάτω ‘he doth not sit subject to another’s rule and bear a sway that is swayed by mightier: he doth not reverence below while another sits above’ (where perhaps we should read κράτος for κάτω, ‘he doth not reverence the might of one that sits above’). Empedocles also says σοφίς ἐπ' ἀκροισι θοᾶζειν. The misuse is probably due to similarity of sound with θάσσειν.
Plutarch, *Mor.* 22 E-F, says that ὑδάζειν is = either κυνεῖσθαι or καθέ-ξεσθαι [inaccurate for καθησταί] καὶ ὑδάζειν, as in this passage. (See further Professor Jebb's note in the Appendix to his edition and Professor Wecklein's note on the passage in Aeschylus.)

3. ἰκτηρίους — ἐξεστημένων: = ἰκτήριους κλάδους ἐξεστημένους ἐν χερσὶν ἔχοντες. Properly speaking it is the ἰκτήριοι κλάδοι, not the ἰκτήρες, that are ἐξεστημέναι (‘well filleted,’ *evinciti*). Cf. Hom. A 14 sq. στέμματ' ἔχον ἐν χερσὶν — χρυσέω ἀνὰ σκήπτρῳ and Aesch. *Eum.* 43 sqq. It is noteworthy that both the *Iliad* and the *Oedipus Tyrannus* begin with plague and supplication. The trail of Homer is over all subsequent Greek literature. For other descriptions of suppliants cf. Aesch. *Suppl.* 22 sqq., 191 sqq., 333, *Cho.* 1034 sqq.

4-5. From his palace on the acropolis the king can see the clouds of incense rising in the town and hear the chanted prayers for deliverance (παίάνων) and the groans (στεναγμάτων) of the despairing and dying. — ὁμοιοῦ μὲν — ὁμοί δὲ: nearly = ἄμα μὲν — ἄμα δὲ. It is to be noticed that in anaphora, as here, the terms that follow the μὲν and the δὲ are contrasted. — γῆμεν (‘is full freighted’) suggests the image of the ship of state (cf. v. 22 sqq.). Cf. Plat. *Rpf.* 573 A, N. T. *Apoc.* 5, 8.

6-7. ἀγω: crasis of ἀ ἄγω. The relative is used where we might have had (barring metre) ταῦτα, which would have seemed more natural to us. ἀ refers to the question τίνας ποθ' — στεναγμάτων; as its antecedent. ἄγω anticipates the identification by himself of the speaker in v. 8. — μὴ παρ' ἀγγέλων ἀπὸν ἄκοιν ἔπει. implies as its opposite (note the position of the negative) ἄλλ' αὐτῶς παρών (sc. ἄκοιν). The words αὐτῶς ἄνθρωπος are written as though ὃ ἀνθρώπων παρ' ἀγγέλων ἀπὸν ἄκοιν ἔπει had gone before. παρ' ἀγγέλῳ is contrasted with αὐτῶς, ἀπὸν with ἄνθρωπος. ἄνθρωπος is = δῆλον, as elsewhere. Sophocles was fond of this usage. Instead of μὴ παρ' ἀγγέλῳ we might have had, on account of the close connection of the negative with παρ' ἀγγέλῳ, owing to the contrast, ὃ παρ' ἀγγέλῳ. Cf. Eur. *Herac.* 389-392 ἦκεν στράτευμι Ἀργείων Ἐθνοθεὸ καὶ ἄναξ· ἐγὼ γὰρ ἀρχομαι ὅτι στρατηγεῖ μήποτε ἐπιστασθηκώ στρατεύω καλῶς ὅποι ἄγγελος τούτων ἐναντίον ἀπήλθο. (implying ἄλλ' αὐτῶς) and Dem. 4, 39 δει — οὐκ ἀκαλουθεῖν — ἄλλ' αὐτῶς ἐμπροσθεν ἔλαι. For Homeric examples see Ameis-Hentze on *Od.* 2, 274. But see *Phil.* 51 sq.

8. To be understood as = Οἰδίπους, ὃν πάντες κλείνων καλοῦσι. — πάσι: = ὑπὸ πάντων. This ‘dative of the apparent agent’ is used properly only with perf. and pluperf. pass., on the principle (good for both
Greek and Latin) that the person on whom an obligation rests or to whom the result of an action appertains is put in the dative; but it is extended by false analogy to other tenses of the passive. καλούμενος is treated here as though it were κεκλημένος. — This verse serves the purpose of introducing the speaker to the audience. Such self-introduction was a familiar convention of the Attic Theatre. But the verse is not a mere introduction: it represents Oedipus in the consciousness of that glory which is so soon, as the audience know, to be destroyed. This is the first touch of 'tragic irony' in the play. There is nothing arrogant in the verse. — Eur. Phoen. 60 ὁ πάντοτε ἀνατλάς Οἰδίπους παθήματα seems reminiscent of this verse.

9. Oedipus now addresses himself to the Priest as, by reason of his age, the fitting spokesman of the company of suppliants. — ἐπεὶ πρέπειν ἔφυς: = ἐπεὶ πρέπειν εἰ φύσει (γεραῖος ὁν). The personal participle of the impersonal πρέπει thus used is synonymous with δίκαιος or κύριος (as Aesch. Ag. 104). Goodwin M. T. 761. Sophocles gives ἔφυς all the meaning it will bear. In such parenthetic clauses as this, γάρ is commoner than ἐπεί.

10. πρὸ: ‘before.’ — φωνεῖν: = λέγειν. — τίνι τρόπῳ καθέστατε: indirect question dependent on φράξ(ε). Sophocles puts more meaning into these words than they will properly bear. They mean, not merely εἰς τίνα διάθεσιν καθέστατε or πῶς διάκεισθε ‘how you are disposed,’ ‘what your posture of mind is,’ but πῶς διακείμενον κάθησθε ‘what posture of mind is signified by your posture of body.’ In O. C. 23 (ὅποι καθόσταμεν) καθόσταμεν = ἄφίμεθα.

11-12. διέπαντες ἢ οὐ στέρβαντες: these modal participles distribute and define the modal phrase τίνι τρόπῳ. The aorist is ingressive in verbs of emotion. The implied object of διέπαντες is τὰ μέλλοντα γενήσεσθαι: of οὐ στέρβαντες it is τὰ παρόντα. A more independent expression of the thought here would be πότερον διέπαντες ἢ τε ἢ οὐ στέρβαντες (cf. v. 90). στέρβειν here has its idiomatic force of ‘accept,’ ‘put up with’—“metuentes annon non acquiescentes tali rerum statu.” — ὁς — πάν: these words give the reason suggested by Oedipus for the performance by the Priest of the command φράξε τίνι τρόπῳ — στέρβαντες. ὁς is ‘as though,’ ‘assuming that’ (subjective ὁς), and the clause may be paraphrased νομίζων μεθέλειν ἄν προσαρκεῖν πάν. — ἔθλοντες ἄν ἐμοὶ represents θέλομαι ἄν (‘I would fain’) of direct discourse. — πάν: = πάν ὅσον δύναμην (cf. v. 145).

12-13. The γάρ sentence suggests a logical reason, from the Priest’s
point of view, why Oedipus should be willing to lend aid. — δυσάλγητος: ‘pained with difficulty,’ ‘hard to pain,’ = ‘unfeeling.’ — μη κατοκτίρων: = εἰ μη κατοκτίρωμι. The conditional period looks to the future. Oedipus’s pity has already, indeed, been excited; but it is spoken of as though it were still to be aroused—as it is to be made definite and efficacious — by a statement of the reason of the supplication. Render ‘for I should prove,’ etc. — ἂδραν: = ἔκετείαν (cf. v. 2).

The speech of Oedipus at the beginning of the O. C. is curiously parallel with this speech. Doubtless Sophocles was influenced by the one in composing the other. Both speeches consist of thirteen verses divided in the same way (8 + 5), the second half beginning with ἄλλα’ in each case. Compare for verbal parallels O. T. 1–2 with O. C. 1–2 and O. T. 11–13 with O. C. 11–13. The Ajax also opens with a speech of thirteen verses.

The Priest’s answer to Oedipus (vv. 14–57) may be analyzed thus: The supplicants of Oedipus and the supplication of the gods by others are described (vv. 15–21). The lamentable condition of the blighted and diseased state is described (vv. 22–30). It is not as a god that Oedipus is supplicated, but as the first of men in dealing with misfortunes, natural and supernatural (vv. 31–34). He delivered Thebes from the Sphinx at his advent by divine aid (vv. 35–39); now let him find help again, whether prompted of the gods or of man (vv. 40–43); that necessity is the mother of invention is specially true of the experienced (vv. 44–45). Let him save the state and maintain in future the fame he has gained in the past: he was successful before, let him succeed again (vv. 46–53). If he is to continue king, it is better for him to reign over a populous land than over a desert: the ship of state, like any other, needs a crew (vv. 54–57).

14. Parallel in form with v. 9, which it answers. — ὁ — ἡμᾶς: = ὁ Οἰδίπους, ὃς κρατοῦεις (= κρατεῖσ) χώρας ἐμῆς. For the position of the proper name cf. v. 8. Οἰδίπους is the regular vocative in Sophocles.

15. ὅρας μὲν ἡμᾶς: as though it were to be answered by οὐχ ὅρας δὲ ἄλλους. — ἡμᾶς: proleptic; and emphatic, as though the anaphora had been carried out. — ἦλικοι προσῆμα: indirect exclamation, as shown by the relative pronoun.

16. δόμοις: cf. Aesch. Ag. 1217 sq. ὥρατε τούεδε τοὺς δόμοις ἐφημέ-νους | νέους —; and ib. 1191 δῶμαιν προσήμενα. δόμοις is contrasted, as a human habitation, with ναοῖς in v. 21.
17. πτέσθαι: children are often spoken of by the Tragedians under the figure of nestlings (νεοσσοί). — σὺν γῆρα βαρέως is a pregnant conflation of γῆρα συνόντες and ἐν γῆρα (οί γῆρα) βαρέως (cf. Ai. 1017). The plural is naturally used here because, though there is but one old man, he represents a class. Cf. Eur. H. F. 455 ὀμοῦ γέροντες (= Amphitryon) καὶ νεώ καὶ μητέρες (= Megara).

18–19. The words ἱερεύς — λεκτοὶ further describe in a μὲν — δὲ complex the two classes just mentioned, but in reverse order (chiasmus).
— ἱερεύς ἐγὼ μὲν Ζηνός: the more natural order would be ἱερεύς μὲν ἐγὼ Ζηνός ot ἐγὼ μὲν ἱερεύς Ζηνός. — ηθεών: ηθεως is the masculine equivalent of παρθένος. Cf. Hom. ζ 63 οἱ δοῦ ὁπιόντες (‘married’), τρεῖς δ’ ἡθεως βαλέοντες and the title of Bacchylides 17, where the plural seems to include both sexes. (Of the same persons that are there mentioned Plutarch [Thes. 15] uses the words ἡθεών ἐπτὰ καὶ παρθένους τοσάτας.) Oedipus addresses the ηθεῶς as παιδεῖς in v. 58. He had addressed them before as τέκνα. Of course, the words οὐδέποτε μακρὰν πτέσθαι σθένοντες in the mouth of an old man do not imply infancy. With ηθεῶς a preposition (ἐξ) would be required by prose-idiom. Cf. Eur. Heg. 525 λεκτοὶ τ’ Ἀχαιῶν ἐκκριτοί νεανίαι. — τὸ δ’ ἄλλο φῦλον: ‘the other kind’ (φῦλον = γένος). The contrast with ἡλίκοι (v. 15) shows that difference of age is primarily thought of, but difference of sex is not excluded (cf. v. 181). ‘Those of other age and other sex’ represents the thought. — τὸ — φῦλον is written as though ἡμεῖς μὲν, ὥσπερ καυτὸς εἰσορέας (cf. v. 22), τηλικοῦτοι ἔσμεν had been written before. — ἴχοςτεμένων: cf. v. 3.

20–21. κρόκαιοι: = στέμμασι (cf. O. C. 474). — θακεῖ πρός: = πρόσηται (cf. v. 15). — θακεῖ ἐπὶ (αἰ): = ἐφηται (cf. note on v. 16). — Παλλάδοις διπλοῖς ναοῖς: we cannot be sure that Sophocles had any two well-known temples of Athena at Thebes in mind in using these words. His knowledge of Theban topography may have been better when he wrote this play than when he put Dirce east of Thebes in the Antigone (v. 100 sqq. ἀκτὶς ἔδειξεν, Διρκαίων ἑπὶ πέθεν μολούσα), but we cannot tell. The Parthenon and the Erechtheum on the Acropolis, just above the audience’s heads, may well have been in his mind (as Professor Jebb says). The spectators would have their own supplications during the plague (cp. Thuc. 2. 47, 4) thus vividly recalled to them. There were several temples of Athena at Thebes, as a matter of fact. (See further the Scholia and Professor Jebb’s note.)

‘The prophetic ashes of Ismenus’ means the altar to Apollo founded
by the hero Ismenus at which divination by fire (πυρομαντεία) was practiced, and which was itself made of the ashes of the victims, like the great altar of Zeus at Olympia. The sanctuary was known as the Ἱσμηνοῦ. (See Holleaux, Απόλλων Σπόδιος, Mélanges Weil, p. 193 sqq.).

Ἱσμηνοῦ: at Thebes the word was aspirated (see Roberts, Ἐπιγραφαί, p. 214). We find Ἱσμηνὴ also on an Attic vase (see Kretzschmer, Gr. Vaseninschriften, p. 228). Perhaps we should write ἐφ' Ἱσμηνοῦ here.

22. ἀστερ καὶ τός εἰσορές: referring to v. 4 sq. εἰσορές properly implies clearness of vision (‘discern’), but as used here and elsewhere in poetry, it hardly differs from the simple verb in meaning. — ἄγαν: ‘overmuch,’ ‘to the point of danger.’

23. σαλέωι = χειμάζει. The figure of the ship of state goes back to Alcaeus. Cf. Alc. 18 Bkg. (imitated by Horace, Carm. 1, 14). This is one of the commonplaces of Greek poetry. Cf. v. 4 (γέμει), Theognis, 357 sqq., Aesch. Sept. 758 sqq., 795 sq. [Eur.] Rhes. 246 sq. etc. Specially apt is Ant. 162 sq. ἄνδρες, τά μὲν δὴ πόλεως ἀσφαλῶς θεοὶ πολλῷ σάλῳ σείσαντες ὀξθωσαν πάλιν. If the state is a ship, the ruler is the steersman. Cf. Aesch. Sept. init. and often (in this play v. 923).

In κάνακουφίσαι κάρα the figure seems to shift from foundering ship to sinking swimmer (cf. v. 174). ἄνακουφίζειν is = elevare.

24. ἐτεφύ = οὐκέτι. — φοινίου σάλου: φοίνος here means ‘blood-thirsty,’ like φόντοι and φοινίκος, but is unconsciously (to the speaker) ominous (‘tragic irony’) and = ‘of murder,’ referring to Laús (cf. v. 101). Ajax says (Ai. 351 sq.) ἰδεσθε μ’ οἶνον ἄρτι κῦμα φοινίκα ὑπὸ ζάλης ἀμφιδρομον κυκλείτω. σάλος is the storm-tossed waves. The use of this word so soon after σαλέωι may offend modern taste; but Sophocles has done the same thing elsewhere (cf. v. 97 sq.), and it is not very uncommon in Greek poetry.

25-27. We pass here from sign to thing signified, from imaginary sea and ship to real land and city. — φθίνουσα μίν — φθίνουσα δ(ὲ): φθίνειν is used the first time in its literal sense (‘shrive’), the second time more generally (= φθείρεσθαι). — κάλυξιν ἔγκαρπους χθονὸς: ‘fruit-bearing cups of the soil’ are, of course, ears of grain, στάχυσιν. The κάλυξ is the sheath that holds the kernel. The dative is local (= ἐν κάλυξιν) and practically is = an acc. of extent of application (acc. of specification). — ἔγκαρπου: not merely καρπῶν ἑντὸς ἔχουσι, καρποφό-
poös, but, with a slight strain of meaning, = καρπών ἡδή ἐντὸς ἓχοντι. So Seneca understood (Oed. 49-51): denegat fructum Ceres | adulta et, altis flavo cum spicias tremat, | arente culmo sterilis emoritur seges.

—ἀγέλας: we may supply in thought from the preceding ἐγκάρπως an appropriate adj. (ἐγκυών), or (better) we may understand ἁγώνος (v. 27) retroactively with ἁγέλας. —βουνόμοις: from βουνόμος δοξες ρασσενς. ἁγέλη βουνόμος is = ἁγέλη βοῶν. Cf. ἁγρωνόμοι v. 1102 and the note thereon. ἁγώνομον ἀκτὰν El. 181 is = ἀκτὴν ὑπὸ βοῶν νεμομένην. —ἀγόνοις: = οὗ γεννώσῃ. The children are still-born, hence there is no real birth. The adj. carries out the idea of φθίνουσα and is logically proleptic, the ἁγονία of the τόκοι being due to the φθίνης.

The form of blight here described may be regarded as a symbolical judgement on the incestuous marriage of Oedipus and Jocasta. Cf. the precisely similar blight with which the Attic Pelasgians are said by Herodotus (6, 139) to have been visited for killing their wives and children,—a passage that Sophocles may well have had in mind here. See on v. 981 sq.

27 sq. ἐν δ᾿: = πρός δ᾿ (= ἐπὶ δὲ). So v. 183. The plague is sharply distinguished from the blight. — ὁ πυρφόρος θεὸς: the article anticipates the name Δομῶς. The words are used in a different sense (of Prometheus), O. C. 55, probably a reminiscence of this passage, and Ai. 675 sq. ἐν δ᾿ ὁ παγκράτης ἱππος | λύω πεδήσας. πυρφόρος is rightly explained by the scholiast as = πυρετοφόρος ‘fever-bringing.’ (See Thuc. 2, 49, where we have a description of the terrible disease at Athens that Sophocles probably had in mind.) θεὸς is loosely used here, as elsewhere, of a superhuman power personified. —σκῆψις: suggesting the falling of a thunderbolt (σκηπτῶς). Cf. Thuc. 2, 47, 3. — ἡλαύνει: suggestive of the harrying of a hostile army. Cf. Pind. Isth. 3, 24 (4, 5).

—Δομῶς: this addition of plague to blight and the subsequent raising to exclusive importance of the plague (v. 167 sqq.) suggest the possibility that in an earlier version of the story of Oedipus (that of Aeschylus?) there may have been a blight but no plague, and that Sophocles added this feature with reference to the plague at Athens. (Or did Sophocles remodel his own play, written, or partly written, some time before, so as to bring in the plague?) We thus have, as it were, λιμός and λομός combined. This suggests the oracle ἦξει Δωρικός πόλεμος καὶ λομός ἀμ’ αὐτῷ and Thucydides’s remarks thereon (2. 54, 2-3). Δομῶς as a supernatural force is here personified and deified. Hence the capital letter is appropriate.
NOTES

29. δῶμα Καδμείων: Thebes is the house of Cadmus, as the Thebans are his τροφή (v. 1). — μέλαις δ': elision at the end of the trimeter occurs also Ant. 1031, El. 1017, O. C. 17, and in this play vv. 332, 785, 791, 1184, and probably 523. The elided word is δ' or τε except in v. 332. Sophocles can hardly have derived this from Callias, as said in Athenaeus (453 E, where v. 332 is cited). It does not occur in the other Tragedians. We find it in Aristophanes Av. 1716, Eccles. 351 (δ' both times).

30. στυναγμοῖς καὶ γύσις: cf. v. 5. Hades is not, properly speaking, enriched by these tokens of mourning, but by the addition to his household of the dead that are lamented.— πλούτησα: suggestive of Hades’s other name Πλούτων (cf. Πλούτωνος δῶμα Eur. H. F. 808). Such punning was as much in favour with the Greeks, to whom the name had an essential connection with the thing (see Plato’s Cratylus), as with Shakespeare and his contemporaries. Cf. vv. 70 sq., 395, Ai. 430; Plat. Apol. 25 c (ὁ Μέλητε,— σαφῶς ἀποφαίνεις τὴν σαυτοῦ ἀμέλειαν), Symp. 185 c (Πανσανίων δὲ πανσαμίνου); Eur. Bacch. 508; Aesch. Prom. 85 sq. (where see Sikes and Willson); earlier still Hom. a 62 (where see Ameis-Hentze).

31 sq. θεοίσι: contrasted with ἄνδρῶν (v. 31). The contrast of ἄνήρ and θεός is a commonplace.— μὲν νῦν: = μὲν οὖν, μὲν δὴ. The νῦν is inferential andcontinuative.— οὖκ: not to be taken with ἵσον, but rather with θεοίσι or with the whole clause. We have here a form of sentence that is a crossing of the balance (μὲν—δὲ) and the contradiction (οὖ—ἄλλα).— νῦν: = (as often in poetry) νομίζων or (see the next verse) κρίνων. The participle agrees with ἐγώ: οὖσοι οἴδατε παίδεσ comes in as afterthought. The following verb, however, is naturally plural.— ζῶσθαι (= καθήμεθα) ἱφάστασι: the hearth represents the home; hence the words are = προσήμεθα δόμοις τοίς σοίς (v. 15 sq.). As the suppliant would literally sit at a man’s hearth (cf. Hom. ἦ 153 sq., where Odysseus supplicating Arete κατ’ ἄρ’ ἔξετ’ ἐπ’ ἐσχάρη ἐν κονίσον | παρ’ πνεύμα, and Thuc. i. 136, 3, where the suppliant Themistocles is told by the Molossian queen τὸν παιδὰ σφιὼν λαβὼν καθέξεσθαι ἐπὶ τὴν ἔστιν). The words naturally imply suppliance.

33 sq. συμφορὰς βίου — δαίμονως συναλλαγάς: note the chiasmic balance. There is a more elaborate chiasmus in the following verses, where δαίμωνως συναλλαγάς is elaborated in a single instance in vv. 35–39 and συμφορὰς βίου is referred to in vv. 40–43. The plague is a συμφορὰ βίου, the ravages of the Sphinx a δαίμονος συναλλαγή.
συναλλαγαῖς may be rendered 'visitations' (cf. v. 960). It thus is nearly synonymous here with συμφοραῖς (cf. Eur. Hippi. 1267 διμονῶν τε συμφοραῖς).

35. τ(ε): correlative with τ(ε) in v. 40. — ἐξέλυσα: the preposition suggests taking out of the hands or power of, freeing from the control of. — ἀστυ Καθμείον: corresponding in position to δῶμα Καθμείον in v. 29. — μολῶν: not the mere stop-gap that a participle at the end of a verse often is, but emphatic, = στ' ἔμολες, and thus contrasted with νῦν in v. 40. Cf. Phil. 330.

36. ἀοιδοῦ: the Sphinx is a 'bard' here, as she is a 'rhapsode' in v. 391, because her riddle was in the verse (hexameter) employed by bards and rhapsodes. — δασμῶν: suggesting such tribute as is exacted by a despot (the king of Persia, for example, Xen. Anab. 1. 1. 8; or Minos, Isocr. 213 B, Plut. Thes. 15—of the flesh and blood tribute for the Minotaur). The tribute of the Athenian allies was known as φόρος, and later, when this term too had become offensive, as σύνταξις (cf. Plut. Sol. 15, 3). — παρεῖχομεν: præebamus. The imperfect marks, as commonly, an action continued up to a certain limit. The limit is given here in the aorist (the proper past tense for such purpose) ἐξέλυσα, 'Had been paying' gives the precise force.

37. ὑπ' ἡμῶν: the phrase is harsh but pretty certainly what Sophocles wrote. It jumps for its connection over ἔκαστος πλιόν to ἐκδίδακτείς. Cf. v. 56 sq. and v. 371 (where τυφλὸς belongs literally only to τά τ' ὁμώματα); also O. C. 583 sq. τὰ δ' ἐν μέσῳ ἣ λήστων ἱσχεις ἢ δ' οἰκείος ποιησεν, and Ant. 21 sq. With πλιόν we need simply ἡμῶν, which we must here supply in thought. — ἔκαστος: the preposition implies full knowledge. Cf. ἐκδίδακτείς in the next verse. As far as the sense is concerned here, the simple verbs would have answered better. Metre gets the better of matter, as often.

38. προσθήκη: middle, so far as a verbal derivative can have voice. It represents in the form of a noun προστίθεσθαι 'add one's self as an ally.' It is thus = βοηθεία, συμμαχία.

39. ἡμῶν: unemphatic with shortened ultima. The recessive accent seems more appropriate than the mere change of ‹ to ′, but this is a small matter unknown to Sophocles. — ἡμῶν ὑμῖν βλέπειν, with προσθήκη θεοῦ above, might be thought to favour the rendering of δαμόνων συναλλαγαῖς (v. 34) as 'dealings with gods,' 'intercourse with gods'; but the balance in vv. 35-43 seems to favour the interpretation given above.
NOTES

40. νῦν: contrasted with the past time implied in μολὼν (v. 35). —
πάσιν: the dative marks the point of view. More prosaic is παρὰ
πάσιν.—Οἰδίπου κάρα: = Οἰδίπους, a familiar poetical circumlocution.
Cf. Ant. 1 ὁ κοῖνον αὐτάδελφον Ἑσύμην κάρα and v. 950 below.

41. οἰδε: probably accompanied by a gesture towards the Lads, who
may be thought, with the Priest, to bow before Oedipus at the word
πρόστροποι (and perhaps to lay down their κλάδοι at the same time).
—Cf. O. C. 1327.

42. ἀλκὴν: = βοήθειαν, ᾠφέλημα, as in v. 218.—εὐρεῖν: = εὐρεῖ in
direct discourse.

42 sq. τοῦ θεῶν and ἀνδρῶς τοῦ are another case of chiasmus.—If
ἀκούσας is a modal participle connected with εὐρεῖν, then ἂν' ἀνδρῶς
οἶσθα is an anacoluthon for ἀνδρῶς (sc. φήμην ἀκούσας) and τοῦ (θεῶν)
deeps directly on φήμην. If, however (and this may be right),
ἀκούσας belongs to οἶσθα (= μέμησαι, cf. v. 1128), then ἂν' is ex-
pressed with the latter member (as is sometimes the case in poetry)
and understood with the former (= ἂν τῶν θεῶν). For the thought
cf. Hom. a 282 sq. ἦν τίς τοῦ εἴπῃ βροτῶν ἦ δόσαν ἀκούσης | ἐκ Διός.

44. ὡς: introducing (like a γάρ) the ground of the speaker’s con-
didence in making his supplication.

44 sq. The sense of this couplet seems pretty clearly to be ‘for I
see (as a result of experience) that to men of experience especially
(μάλιστα) even misfortunes are a source of counsels (plans, devices)
—a special case of ‘necessity is the mother of invention.’ Oedipus
is regarded as, like Prometheus, a σοφιστής (Aesch. Prom. 62) and
dενῶς εὐρεῖν καὶ ἀμηχάνων πόρους (ib. 59). But if this be the sense,
ζώσας cannot be what Sophocles wrote. δίζας satisfies the sense (cf.
Dem. 25, 48 πλὴν εἰ συκοφάντου τίς καὶ πόνηροι σπέρμα καὶ δίζαν,
ὡπερ γεωργός, οἴεται δείν ὑπάρχειν τῇ πόλει) and is palaeographically
possible. (See Class. Rev. XIII. 341.) —With ὅρῳ we naturally under-
stand γγυνομένας (or ὠσας). —For καὶ —μάλιστα as here used, cf. Xen.
Cyrop. 3. 1, 9 τὸ γὰρ γενόμενον φαίνεσθαι ἐπὶ ἵσθι ὅτι καὶ τοῦ συγγενόμης
τῶν τυχαίων ἐμποδῶν μάλιστα ἀνθρώπως γίγνεται.

46 sq. θ(ε): much like ἄγε or φέρε to introduce the imperative.
For the repeated θ' cf. O. C. 106 sq.—βροτῶν ἀριστ(ε): cf. ἀνδρῶν
πρῶτον (33).

47. εὐλαβῆθη(-τι): a note of warning. Oedipus has a reputation
to maintain.—ὡς: = γάρ (cf. on v. 44).

48. καλάτια: = καλεῖ.—προμηθίας: causal, more prosaically with ἐνεκα.
The word equals (unusually) σοφίας, with reference to the solving of the riddle of the Sphinx. Is Sophocles thinking of Prometheus’s wisdom here? Cf. on vv. 44 sq. Aesch. Prom. 85 sq. suggests the appropriateness of προμηθία for the wisdom that gets one out of a difficulty. Sophocles knew the Prometheus well.

49 sq. ἀρχής: with μεμνώμεθα. The word is as truly ‘proleptic’ as though not the participle but ὅπη ἦσθημεν followed. With the participles we supply ἐν αὐτῇ (= τῇ ἀρχῇ). Trans. ‘remember your rule, that in it we stood,’ etc. — μεμνώμεθα: the speaker inevitably passes to the hortative subjunctive when he includes himself in the imperative motion. Of course, in a case like the present the subjunctive does not express an exhortation in the sense defined by Goodwin (M. T. 256), but an appeal (= μὴ ἔσσην ἡμᾶς μεμνημέναι) — a use recognized only for the singular by Goodwin (M. T. 257). — ὑστερον: not to be taken with the participles but with μεμνώμεθα. It is contrasted with νῦν (47). The contrasted words thus stand (unusually, but cf. Hom. ο 108 sq., where αὐτῷ at the end of the μὲν clause is contrasted with κύριφες at the head of the δὲ clause) at the head of the μὲν clause and the tail of the δὲ clause respectively. — μηδαμὸς ὑστερον is a strong μηδέποτε.


52 sq. ὀρνθῇ — παρέσχες: the arrangement of the words is noteworthy. The words ὀρνθῇ | αἰσχῷ | τῇν τότε | τοῦχῳ | ἡμὺν | παρέσχες are read in the order 1 3 5 2 4 6. In the traditional arrangement (see Crit. Notes) only ὀρνθῇ to τοῦχῳ are interlocked (1324), but this makes an almost intolerably harsh sentence. Cf. v. 947 sq. τοῦτον πάλαι τρήμων || τὸν ἄνδρ’ ἐσφυγμεν μὴ κτάνοι. — For the thought cf. O. C. 97 sq. οὐκ ἐστ’ ὡποὶ οὐ πιστῶν εἰ ὕμων (the Eumenides) περὸν | ἐγγαγ’ ἐς τὸδ’ ἄλησο. — τὰ νῦν: contrasted with τῶτ(ε), as though the latter had been connected with παρέσχες instead of with τοῦχῳ. — ἰσος: sc. σεαυτῷ. Thus it is = ὅ αὐτός.

54. ὡς: again = γάρ. — εἰπερ ἀρξείς: = εἰπερ ὑστερον ἀρξείς ‘if you really mean to go on ruling in future.’ ἀρξείς expresses present intention
and implies future action — again a straining of language. — ἀσπερ: as though ὑπανότος had preceded. — κρατεῖς: = νῦν κρατεῖς (ἀρχεῖς).


56 sq. ὧς: as in v. 54. The Priest becomes over-sententious. Is this an endeavour to indicate the habit of mind and speech of an old man? — πῦργος: = τεῖχος (cf. v. 1378 and Hom. ζ 262). ‘Wall’ stands for ‘city’ (πόλις). Sophocles is probably thinking of the Long Walls of Athens. — ἵμας: of two endings as often. Of three always in ἵμας δίκη. — μὴ ἔννοικόντων: sc. αὐτῶν (= ἄνδρῶν). The participle is, of course, conditional, as indicated by μὴ, and = εἰ μὴ ἔννοικόντων (proverbial conditional subj. minus ἄν). The phrase is redundant after ἱμας ἄνδρων. Cf. v. 337 sq. and the examples in Bruhn’s Anhang, p. 121 sqq. (particularly Ant. 424 sq. ὡς ἦσαν κενῆς | εἰνής νεοσων ὄρφανον βλέψη λέξος ‘as when [the mother bird] sees the deserted hollow of the nest empty of the young birds’ and Phil. 31 κενὴν οἰκήσων ἄνθρωπων δίχα). ἔννοικόντων reverts to πῦργος = πόλις, skipping ναὸς. Cf. the note on ὕφε ἡμῶν (37). — ἵμως: = ἵμως, as often (‘inwards’ for ‘within’), so O. C. 18. For the proverb cf. Alcaeus, 23 ἄνδρες πόλιος πῦργος ἄρειοι (perhaps the original) and Thuc. 7. 77, 7 ἄνδρες γὰρ πόλις καὶ οὐ τείχῃ οἴδε νησὶ ἄνδρῶν κεναί, which also closes a speech and reads like a reminiscence of this passage, perhaps crossed with Alcaeus and Ant. 953 sq. οὗ πῦργος, οὗ ἄλκτυποι κελαίναι ναὶ.

58. γνωτα κοικ άνγωτα: an instance of the familiar Greek habit of expressing the same thought from the affirmative and the negative point of view. Cf. vv. 1230, 1275, Ant. 443 (other examples in Bruhn’s Anhang, p. 118 sqq.). — μοι: to be taken with the following προσηλθεθα and hence, properly speaking, proclitic like the Mod. Gk. personal pronouns (e.g. μον έπε). άνωτα μοι would thus be the truer accentuation. The same thing occurs in prose.

59. εὖ γαρ οὖτι οτι: recurring in the same place in the verse v. 1133, Ant. 1043.

60. καὶ νοσοῦντες: καὶ seems to be used here in two senses, ‘and’ and ‘albeit,’ being thus at once conjunction and adverb. καὶ νοσοῦντες is = καὶ, εἰ καὶ νοσείτε. With νοσείτε — καὶ νοσοῦντες cf. Eur. Hec. 25 sq. κτείνει με — καὶ κτανόν. — ὃς ἐγὼ: sc. νοσῶ.

61. We have here an anacoluthon for πάντες οὐκ ἐξ ἵσου νοσείτε. The gain in vigour of expression is great. — οὐκ ἐστιν ὡμᾶς δοτες is a more elaborate οἴδεις ὑμῶν. — ἐξ ἵσου: used as though not ὃς ἐγὼ but
ėmōi had gone before. ōtow would be the proper correlative to ēs here.
We have here an instance of the crossing of two synonymous compound phrases. There is to the audience a dreadful significance ('tragic irony') in these words.


64. σί: more pointed and personal than ἐκαστὸν ύμων. Cf. σου v. 522 in Creon's speech which begins (v. 513) ἀνδρες πολίται.


65. οὐχ ὑπνὸς ᾑ: the position of the negative suggests a dative parallel with ὑπνῷ after ἄλλῳ. Verse 66 sqq. might thus be most simply expressed ἄλλα δακρίους καὶ φροντίσων. — ἵνοντα: used intransitively like Eng. 'give in' or 'give way' (the equivalent phrase here). — μ’: proclitic. — ἐγείρετε: = ἐγείρετε καὶ ἐκκαλεῖτε. The present here is a virtual perfect. — Oedipus implies that he has had a sleepless night.

66. ἄλλῳ: the second member of the contradiction has a more independent form, as often. ἄλλῳ is = 'no.' — πολλά: we should probably understand δάκρυα. — δὴ: intensifying πολλά, though separated from it.

67. πολλὰ δὲ φροντίσαντα would be the exact balance to what precedes. — πλάνοις: of means rather than place.

Verses 66–67, coming immediately after v. 65, refer primarily to the night that has just ended: but the following verses show that they have a wider reference; for Oedipus had sent Creon several days before. — Aristophanes probably had this passage in mind when he wrote Nub. 75 sq. όιν οὖν ὄλην τὴν νύκτα φροντίζων ὀδοὺ | μίαν νύρων ἀτραπῶν δαμονίων ὑπερφυά.

68. εὖ: because Oedipus πολλὰς ὀδοὺς ἤλθεν φροντίδος πλάνοις. — ἡμύρισκον: not 'was finding' or 'kept finding,' but 'could find.' The imperfect of frustrated effort in such a phrase as οὐχ ἡμύρισκον ἰασίν ἄλλην is extended, by false analogy, to the phrase ταύτῃ ἡμύρισκον ἰασίν μόνην. Cf. Phil. 282 sqq. πάντα δὲ σκοπῶν | ἡμύρισκον οὕδεν πλὴν ἀνιῦσθαι παρόν.

69. ἐπράξα: of performance as opposed to speech or thought. πράττειν is thus the opposite of ὑπαχνεύεσθαι or ἐπαγγέλλεσθαι.

69 sqq. παίδα Μενοικέας × ἡμαυτοῦ γαμβρόν: chiasmus (cf. O. C. 1275). In prose we should expect ἐμοῦ (or ἐμὸν) δὲ γαμβρόν. — Κρέοντ’: for
the position of the proper name cf. vv. 8 and 14. — γαμβρόν: properly any male connection by marriage (*γαμ[ε]ρός); then specifically 'son-in-law.' Here, of course, 'brother-in-law.'

71. ἐπιμφα: ἔστειλα, as implying greater separation, would be more exact. πέμπειν commonly means 'escort,' 'conduct.'—πόθοι: for the play on words cf. v. 30 with the note. The difference in quantity (ποθικά, ποθοτο) is disregarded. Such trifles never stemmed the course of the Greek etymologizer.

72. τί: though δ τί precedes (if the text be sound). This is something like repeating a compound verb by means of the corresponding simple one, which we often find. — δρόν and φωνάν (= ἔργῳ and λόγῳ) exhaust the means. — The whole question is the indirect (and less simple) form of the appeal τίν ἔργῳ ἢ τίν λόγῳ ἐσσωμαι τήνθε πόλιν; An excellent parallel passage is Aesch. Prom. 658–660 (which Sophocles may have had in mind) δ' δ' ἔστε Πυθώ καπὶ Δωδώνης πυκνός | θεσπρότους ἓλλει, ὥς μάθοι τ' ἄρῃ | δρόντ' ἣ λέγοντα δαίμοσιν πράσσειν φίλα.

73. ἡμαρ: 'a day,' meaning, of course, the present one. — ἡμη: with λυπεῖ. — For the position of the word cf. Eur. Heracl. 214. — ξυμμετρούμενον: = ἐκμετροῦμενον, κύριον δὲ. The present is quasi-perfect. — χρόνῳ: local dative = acc. of extent of application. Cf. v. 963, which Professor Jebb has well interpreted.

74. λυπεῖ: = φροντίζειν ποιεῖ μετὰ λύπης. The vexation is the vexation of doubt and anxiety: hence the indirect question τί πράσσει (quid agat). — εἰκόνος: substantival and neuter, in sense = τοῦ καθήκοντος (προσήκοντος) χρόνου. — περεῖ = πέραν γίγνεται, ὑπερβάλλει. This is the proper day for Creon's return, and to Oedipus's impatient spirit every moment seems to be just so much time overspent. Literally speaking, this is unreasonable, unless Creon was expected to travel by night.

76. τινυκαύτ(a): = τότε. — ἐγὼ: 'Creon is acting now; Oedipus means, 'but as soon as he returns, it will be my turn to do something.' Hence the emphatic pronoun.

77. μὴ — ἐπι: = ἐπὶ ἂν, εἰ μὴ δρόφην. The optative conditional hints at the unlikelihood of Oedipus's remissness. — δηλοί: subjunctive, 'shall be making plain' (by the mouth of Creon).

Verses 65–77 excuse Oedipus's seeming inactivity, tell what he has set in motion, express his impatience to be doing, and give assurance of his conscientious performance of his duty as soon as he knows it.
It is characteristic of the man that he makes full use of the tried powers of his own mind (v. 67) before seeking divine aid. ‘God helps those that help themselves’ is a Greek proverb too.

78. ἀλλ’: often thus used in answer (cf. v. 15) like French mais.—ἐς καλὸν: ‘by a favourable coincidence,’ opportune: with the whole compound sentence from σοῦ τ’ to μοι.—τ(e) —τ(ε): a lighter μὲν—δὲ.—εἰπάς: poetical for εἰπές.—οδε: some of the Boys, presumably those on the Priest’s left as he faces Oedipus and thus nearer the left entrance (εἰσόδος) from the audience’s point of view, through which Creon, as an overland traveller, would come. The word is accompanied with gesture.

79. προστείχοντα: poetical for προσιόντα, προσερχόμενον.—σημαίνουσα: by gestures, such as plucking at his robe and pointing.

80 sq. Oedipus raises his hands and prays. ‘May his coming only (γε) be as clearly salutary as it is clearly visible.’—ἐν τῷ χῶρε τῷ τῷ: cf. Aesch. Sept. 472 σὺν τῷ χώρε τῷ τῷ (also at end of trimeter).—σωτήριος: used as a fem. adj., as elsewhere. — Cf. Aesch. Ag. 664.—ἐν—λαμπρόσ: = λαμπρῶς (‘clearly’) σωτήριος.—ἀσπέρ δυματι: sc. λαμπρῶς βαινει, ‘as he comes clear to view.’

82. ἀλλ’: ‘well.’—εἰκάσας: absolute (Goodwin M. T. 778). Cf. O. C. 16 ὡς ἄπεικάσας.—μῖν as used here (‘μῖν solitariurn’) is practically = γε: ‘to judge (by his appearance) at least.’—ἡδος: = εἰνάγγελος.—οὐ γὰρ ἄν: sc. ἄλλως, εἰ μὴ ἡδος (εἰνάγγελος) ἦν.

83. πολυστεφής: εὑστεφής, καταστεφής (which latter word Sophocles may have written here).—εἰρπε: poet. for ἐβαίνει, ἢρχετο.—παγκάρπον δάφνης: the adj. pictures the bay as full of fruit. The genitive is used because πολυστεφής implies fulness (a picturesque ἐμπλεως).

84. εἰσόμεθα: the future is here used in the ‘shall’ sense. —ἐξουμετροσ ὡς κλείεν: = ἐπήκοος. ὡς = ὡςτε. ξεμετρος means ‘within range.’ Words are arrows shot at a mark (ἐπει τετράοντα). The same figure appears in our ‘within earshot.’

85. ἄναξ: ‘sir.’—ἐμὸν —Μενοκέως: chiasmus, as in v. 69 sq.—κήδεμμα: for. κηδεστά: abstract for concrete (affinitas for affinis), like ‘relation.’ For the special sense of the general term cf. γαμβρὸν (70). In Eur. Or. 477 κηδεμεί ἐμὸν is addressed to a son-in-law.—The formal address is consonant with the dignity of the prince and spokesman of the god.

86. τοῦ θεοῦ: dependent on φάτιν.—ἡκεις φέρων: ‘bring with you.’—φάτιν: cf. v. 151 and Ai. 826 sq. κακὴν φάτιν | Τεύκροφ φέροντα.
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87 sq. ἵσθλήν: as though Oedipus had said not τίν(α) but πολλαν. The confusion of τίς and ποιός is frequent. — The general principle with which Creon qualifies his ἵσθλήν would be expressed, as generality, καὶ τὰ δύσφορα ἐάν τῷ χιλιατῷ ὁβεν (= ὁβεά, cf. v. 50) ἐξελθόντα (‘come out right in the end’), πάντα (‘wholly’) ἐντυχεῖν (= ἐντυχη ἐναι), but the present case (ταῦτα καὶ δύσφορα ὄντα, εἰ τῷ θαῦ —, πάντα ἐν ἐντυχεῖν) intrudes itself into the statement of the principle — no uncommon thing in Greek. The proverb is the German Ende gut, alles gut, rather than the Eng. ‘All’s well that ends well.’ — ἐντυχεῖν: λέγω has commonly the construction of φημί in Attic poetry. — ἀν: the direct disc. would have the opt. with ἄν. — In reading v. 88 we should emphasize the ἐ- in ἐξελθόντα and πάντα; the sense will then be clear.

89 sq. ποιός: Oedipus used τίς for ποιός before; now he uses ποιός for τίς. — οὗτο — οὗτ’ οὖν: ‘neither — not yet.’ Aesch. Ag. 472-474 (where we have μητ’ — μητ’ οὖν) is cited as a parallel for the drama. — προ délēsas: as though ἤρπησες had gone before. — προ délēsas: ἐλμι is simply the analysis of προ délēsas. — τῷ γε νῦν: i.e. whatever effect your future words may have.


93 sq. ἐς πάντας αδδα: a dramatic device to keep the actors before the audience. — ἐς πάντας: ‘before all.’ εἰς is often so used with a noun representing the audience. In Ionic (Herodotus) it is used even with a noun representing a single person, like πρός with acc. or the simple dative. — αδδα: poet. for λέγε. — τῶνδε: governed, as well as ψυχήσ, by πέρι. — πλέον: predicative ‘in greater measure.’ — τὸ πένθος: sc. ὅ φέρω — ‘my sorrow.’ Cf. Eur. Heracl. 984 sq. μηδ’ ἄλλο μηδὲν τῆς ἐμῆς ψυχῆς πέρι | λέξονθ’ — ψυχῆς: ‘life.’ — πέρι: ὑπερ, as often.

Oedipus’s words are no empty display. His devotion to his people is thoroughly sincere. The ties of blood have unconsciously bound him to them. He is only conscious though of the ties of duty.

95. λέγωμ’— ἀν: courteous form: ‘I would say’ (with your permission). — οἶ(α) = ᾗ.

96. ἀναγεν: = κελεύει.

96. ἡμᾶς: unemphatic, and perhaps better accented ἡμας. — ἐμφανές: an unusual circumstance. Cf. Aesch. Prom. 663 sq. (which Sophocles
may have had in mind) τέλος ὤ (after many obscure oracles) ἐναργῆς βαξάς ἢλθεν Ἰνάχυς | σαφῶς ἐπισκήπτουσα καὶ μυθουμένη κτέ., where also banishment is ordered.

97 sq. The words μισομα χώρας ἐλαύνειν μηδ' ἀνήκεστον τρέφειν reproduce approximately (with indirect inf. for direct inv.) the words of the oracle. ὦσ—τῆς is Creon’s commentary on χώρας. —τεθρομμένον: ‘fostered.’ For the ominous (ironical) sense ‘reared,’ cf. Oedipus’s words in v. 1380. — ἐλαύνειν: technical term, cf. Thuc. 1. 126, 2 and 127, 1 (τὸ ἄγος ἐλαύνειν). — ἀνήκεστον: = ἐως ἄν ἀνήκεστον γένηται or ὅπερ ἀνήκεστον γενέσθαι.

99. τοῖς καθαρμῷ: sc. ἄνωγεν ἡμᾶς ἐλαύνειν; — τίς ὁ τρόπος (‘character,’ φύσις) τῆς ἐμφορᾶς (sc. ἣν αἰνίττεται); — Oedipus questions Creon on his announcement in chiasitic order. His eagerness is thus effectively portrayed. τίς — ἐμφορᾶς; comes in as an afterthought. — τίς — ἐμφορᾶς seems to be parodied by Aristophanes, Av. 94 τίς ἡ πτέρωσις; τίς ὁ τρόπος τῆς τριλοφίας; but cf. Eur. H. F. 965 τίς ὁ τρόπος ἐκνώσεως; and Phoen. 390 τίς ὁ τρόπος αὐτοῦ; (at the head of the verse).

100 sq. ἀνδρηλατοῦντας — λύσω τας continues the previous construction (ἐλαύνειν — τρέφειν) and ends the oracle. ὦσ introduces Creon’s commentary. The whole couplet answers Oedipus’s two questions seriatim. Cf. Mr. Kipling’s “‘Where’s your command? Where’s your subaltern?’ I said. ‘Here — all there is of it,’ said Stalky. ‘If you want young Everett, he’s dead, and his body’s in the watch-tower.’” — ἀνδρηλατοῦντας: cf. Aesch. Ag. 1419 sq. οὐ τοῦτον ἐκ γῆς τῆς τῆς ἀνδρηλατοῦντας μιαματίων ἀποι; — φόν: ‘by bloodshed.’ Cf. Eur. H. F. 40 ὡς φόνῳ σβέσθη φόνον and Or. 510 sq. φόνῳ φόνον | λύσω. — πάλιν λύσω = ἀναλύσων ‘undoing.’ The literal sense is lost sight of. — ὦς: ‘as though.’— τῶς: acc. of inner object = ὅδε. — χειράμον: acc. absolute. Goodwin M. T. 853. For the figure cf. v. 22 sqq.

There is no direct allusion in the sequel to Creon’s manner of handling the oracle here, but his emphasis on ἐμφανῶς (96) and his subsequent fluent commentary explaining what the oracle meant might be construed by a suspicious person as deceitful and disingenuous. But Creon is really honest, and Oedipus is not yet suspicious. However, the poet may perhaps have been preparing the minds of his audience here for the subsequent suspicion of Oedipus.

102. ποιον: = τίνος again. — γὰρ in a question, as here, seems to anticipate the reason to be given in the answer. — τὴν τήχην: = φόνον,
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‘murder.’ — μηνύει: technical for reporting a crime to the authorities. The informant was called μηνυτής, his reward μηνυτέρων (modelled on λιτρον).

103. ΑΔίος: subject of ἥν. Did Sophocles derive his name (as perhaps it should be derived) from λαός and think it = Ἑγνησίλεως? — ἥμων: dat. of interest.

104. ἀπευθύνειν: cf. the use of the preposition in ἀφοράν. The tense implies the continuance of the governance. Cf. fr. 151.

105. ἄκοινων: = ἄκοινος, εἶ ἄκοινος. — γε: = certe, and serving to point the contrast between ἄκοινον and ἔσείδον. — οὐ — πω: ‘never.’ Perhaps to be justified by Hom. A 262 οὐ γάρ τω τοίως ἵδον ἀνέρας σοὶ δὲ ἰδωρί, though an ἐκ τοῦ (‘since then’) is implied there. Cf. also Aesch. Pers. 179, Hdt. 3, 63 (οὐ πω ὄπωτα), and for the form of the close of the vs. Eur. Ion 546 οὐ γάρ ύστερον γέ πω.

106 sq. νῦν: = οὖν and serving to resume the thread of Creon’s speech.— τοῦτον θανόντος τοῖς αὐτοῦται: ‘the authors of his death’: for the order cf. v. 139. Of course, this order is necessary here for the proper emphasis (‘it is of his death’ etc.).— ἐπιστέλλει: mandat. — σαφῶς: = φανερῶς, δήλως. ἐπιστέλλει σαφῶς is = the prosaic φανερός (δήλως) ἔστιν ἐπιστέλλων. Creon plays exegete again.— αὐτοῦνται: the old (and Sophoclean) form for αὐτοῦνται. αὐτοῦνται would represent the pronunciation.— χειρὶ τιμωρεῖν: suggestive of capital punishment rather than banishment.— τίνα: suggests the king, though no one is named. The word is not construed with ἐπιστέλλει but with τιμωρεῖν, hence accus. not dat. Cf. O. C. 932 sq. ἔπον μὲν οὖν καὶ πρόσθεν, ἐνέπω δὲ νῦν, | τὰς παίδας ός τάχιστα δεῦρ' ἄγειν τινά, also v. 1287 of this play.

108. τόδε: i.e. το πού γῆς εἰσίν, ‘their whereabouts.’ — ἐφεβήσεται: potential future.

109. δυστέκμαρτον: hyperbaton. Understand ἢχος παλαίας αἰτίας δυστέκμαρτόν (ἐστι). The thought is expressed with sententious brevity like ἄπορον χρήμα δυστυχῶν δόμος Eur. Or. 70. δυστέκμαρτον is, of course, = δυσίςευντον here.

110 sq. ἐφανεὶ: sc. Φοῖβος, see v. 97. — ἐν — γῆ answers v. 108; το δὲ — τάμελούμενον answers v. 109: cf. v. 100 sq. Proverb answers proverb. Notice the chiasmus in τὸ δὲ — τάμελούμενον. — ἐκφεύγει as though ἄλωτον had been ἀλίσκεται. Both Oedipus and Creon draw their figures from the chase.

112 sq. Oedipus’s ignorance is rather startling, but has a dramatic
motive. See Voltaire's remarks quoted in the Introduction, p. 45. It should be noted too that Seneca Oed. 274 makes Oedipus ignorant where Laïus was killed and whether it was in battle or by treachery (sed quo nefandum facinus admissum loco est, | memorate: aperto Marte an insidiis iacet ?).

114. θεωρός: technical for one sent to consult an oracle or represent his state at one of the great festivals. Laïus was going to consult the Delphic oracle, as we infer from a later passage (v. 800 sqq.); on what matter we are not informed. (Cf. Ο. C. 413 ἄνδρων θεωρῶν Δέλφικῆς ἄφ’ ἐστίνα.) Sophocles seems to have had no special motive in mind. Delphi and the place of the murder (which Oedipus might naturally have asked about) are not mentioned. Oedipus's suspicions of himself must not be aroused too early. Sophocles was doubtless quite well aware that he was sacrificing verisimilitude to dramatic ends. But the story was not his, οὗκ ἐκείνου ὁ μύθος.

115. οὐκέθ' = οὗ πολ' — ὅς = ἔτει 'after.'

116 sq. Construe οἵδε τις συμπράκτωρ ὁδοῦ ἄγγελος ('as a messenger,' ἃγγέλλων) κατήλθεν κτε. κατιέναι means here simply 'come home,' 'come back from abroad' (if the text be rightly restored), not, as commonly, 'come back from exile.' — ὅτωs: of source (= παρ' ὅτου). The relative is naturally generic after the neg. antecedent. — ἐκμαθὼν — ἐν: more simply ἐξέμαθεν ἐν τι κρήσιμον. — ἐκρήσατο: sc. ὅς ἐξέμαθεν, τῷ μαθήματι. We naturally supply in thought ἐς ἐξίκνευσιν τοῦ φωνέως or the like.

118. θυμήσκοιν: ἀποθυμήσκοιν in prose. — γάρ: as though a neg. statement had gone before and not a question. Tr. 'no; for.' — πάλην ἐς τις: sc. οὐ θυμήσκει. πάλην has here, as often, the construction of its synonym εἶ μή: so in the next verse. — φῶς: causal dat. and to be construed with εἶχ(ε) φράσαι. — φυγόν: = ἐτει ἐφύγεν. Cf. μολὼν v. 35 and the note thereon.

119. ὅν ἐλεί: gen. of ὁ ἔλει and depending on οἴδεν. — εἷ' = ἐδύνατο, i.e. there is an ellipsis of δύναμιν. — ἐλθός: hardly more than σαφῶς.

120. τὸ ποίον: a familiar colloquialism. The interrogative with the article is practically a blank to be filled in from the answer. — ἑτέροι μαθεῖν: the infin. seems to bear a plain trace of its old dative force in such phrases ('find out for learning,' 'for us to learn withal'). This is the so-called 'epexegetical infinitive.'

121. ἀρχὴν βραχίαν ἔλπίδος: an elaborate description of a clue (σύμβολον v. 221). ἀρχὴν (cf. Hdt. 4, 60 τὴν ἀρχὴν τοῦ στρόφου,
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Eur. Hep. 762 sq. πλεκτάς πεισμάτων ἅρπας) and λάβομεν (‘catch hold of’) suggest Ariadne’s clue.

122. ληστάς: this plural is made much of later.—συντυχόντας: a sort of conflation of ἐντυχόντας and συμπεσόντας.—μᾶς: sc. χερός. Cf. O. C. 737 sq. ὅκ εἷς ἔνος στείλας, ἀλλ’ ἄνδρῶν ὑπὸ πάντων κελευσθεὶς, where we understand ἄνδρος with ἔνος.

123. κτανίν: ἀποκτανίν in prose.—νῦν: = αὐτόν.—σὺν: in the proper sense of ‘with the aid of.’ πολλαῖς χερσίν would have expressed the thought more prosaically.

124 sq. οἱ ληστῇς: the singular after ληστάς is a fine touch of tragic irony. ‘Your robber’ gives the tone, and that tone and the following words suggest a rising suspicion of Creon in Oedipus’s mind. But Oedipus can hardly be thought really to suspect Creon here. But Sophocles may well intend lightly to foreshadow the later scene. This would appeal rather to a reader (and on a second reading) than to a hearer.—τι: subject of ἔπρασσεν (‘some intriguing had been on foot’). πράσσειν often had this sinister sense in politics.—ξῦν: as in v. 123.—ἔθειν: i.e. from Thebes.—ἐς τόδ’: like the prosaic εἰς τοσοῦτο, εἰς.

126 sq. δοκοῦντα ἦν: = εἴδοκε by an analysis familiar in the Ionic of Herodotus.—Δαῖον ὀλοκλῶς: = Δαῖον θανάτου (cf. v. 106). The gen. to be taken with ἄρωγος (= τιμωρός): cf. v. 495 sq. Λαβδακίδαις ἐπίκουροι ἄδηλων θανάτων, where a substantive takes the place of the participle, and El. 1391 sq.—ἐν κακοῖς: = κακῶν ἑνεκα. The ἐν is used like prae of the ‘preventing cause.’ But the expression is ambiguous. —ἐγκέμετο: imperf. of frustrated effort = ἐδύνατο γενέσθαι.


130 sq. ποικιλόθεν: ποικίλος here is = αἰνιγματώδης. The order of words is interlocked (1 3 5 2 4) for τὰ πρὸς σοί σκοπεῖν ἡμᾶς (ἡμᾶς?) προσήγετο μεθέντας τάφαν. τὰ πρὸς σοί = the Sphinx and her riddle; τάφαν = the matter of Laius’s murder. —προσήγετο: ‘attracted’ (note the mid.), not merely ‘led’ or ‘induced’ (προσῆγε). Sophocles is fond of the middle. —Cf. Sen. Oed. 244–6 Cr. Curam perempti maior excusset timor. Oed. Pium prohibuit ullus officium metus? Cr. Sphinx et nefandi carminis tristes minae.

132. The reference to the Sphinx puts Oedipus on his mettle. The reference to the Sphinx here by Creon is the foil to the former reference by the Priest.—εἰς ὑπαρχῆς: here merely idiomatic for πάλιν. Cf. Aristoph. Plut. 221 εἰς ἄρχῃς πάλιν.—αὕτη: i.e. αὐτὰ = τάφαν. —κεφαλή:
confident and encouraging, not in vain conceit. The insistence on the subject in such expressions is natural in Greek anyway: cf. Eur. Med. 535 ὡς ἐγὼ φράσω. — φανὼ: = φανερὰ ποιήσω. The Scholiast sees a double meaning here, ἐπεὶ (as the audience know) τὸ πᾶν ἐν αὐτῷ (i.e. Oedipus) φανησεται. The following verses justify the part that Oedipus now takes. He proceeds to carry out what he had promised in vv. 76–77.

133. ἄπαξιωσ — ἀξιῶσ: simple repeats compound: cf. τί v. 72 and the note ad loc. — ἄπαξιωσ: the moral aspect is expressed, the logical implied (εἰκότως); ‘worthily’ (and with good reason) as god of purity. ἀξιῶσ ‘worthily’ (and with good reason) as the dead man’s wife’s brother.

134. ἤπω: = ὑπερ. — τήνδε ὡς εἰπτρόφην: = τ. ἤποιήσασθε ἐπ. ὡς ἤπειστράφητε. τίθεοθαι with the verbal substantive is the more poetical form for the circumlocution with τοιείσθαι. We naturally supply in thought τοῦ φόνου.

135. ἤνδικος: = ἄπαξιωσ, ἀξιῶσ, or (more prosaically) δικαίωσ or εἰκότως, ‘justly’ (and with good reason), the good reason being given in the γὰρ sentence (137 sqq.). — κακί: as well as Phoebus and yourself.

136. τιμωροῦντα: = βοηθοῦντα from the speaker’s point of view, but the audience would think of the vengeance he takes on himself.

137. τῶν ἀπωτέρω φίλων: = (in effect) τῶν φίλων ἀπωτέρω ὄντων. But he is really to act in behalf of his nearest friend (φίλων, like the colloquial Eng. ‘friends,’ may mean ‘relations’) in acting unconsciously as his own father’s avenger — on himself.


139. ἱκινῶν ὁ κτανῶν: for the order cf. v. 106 sq. and more exactly vv. 269 and 819 sq. — τάχις: = ἱσως.

140. τοιαῦτη: i.e. φοινικη. — τιμωρεῖν: w. acc., as here, ‘take vengeance on’ or ‘punish’ (commonly middle). But take vengeance on for what? punish for what? The word would only apply had Oedipus been an oppressive ruler, a tyrant in the popular sense of τύραννος. The Scholiast is probably right when he says τεπλαγιασται (‘has a double meaning’) δὲ πάλιν (referring to the schol. on v. 132) ὃ λόγος καὶ αἰνητέται τῷ θεάτρῳ (‘hints to the audience’), ὃτι αὐτὸς δράσας τὸν φόνον ὁ Οἰδίπος καὶ ἑαυτὸν τιμωρήσεται. Sophocles thinks of
Oedipus's further self-punishment and wants his audience to do so. He sacrifices too much to produce 'tragic irony.' Oedipus's words here sound illogical and almost pusillanimous. The murder had been committed years before. He had done nothing to excite enmity. The plot must have been long hatching, and must be a regicide plot on general principles. Oedipus sacrifices verisimilitude—or rather his author does it for him in making him justify his interference in a way that shall suggest his real but unimagined relation to the case.

141. προσαρκών: = βοηθῶν, as in v. 12 (and in the same position in the verse).

142–145. Oedipus now turns to the suppliants (παίδες), who have been waiting attentively with the branches on the steps (142 sq.). His addressing them (somewhat impulsively) before summoning the assembly leads to an awkward arrangement of the μὲν—δὲ sentence, which naturally carries greater weight in the second member, and this throws ὡς—δράσοντος out of connection with ὑμεῖς—κλάδους, to which and not to the δὲ clause it belongs. The logical arrangement would be ὡς τάχιστα ἄλλοις μὲν Κάδμου λαὸν ὁδ' ἄθροιζέτω· ὑμεῖς δὲ, παίδες, βάθρων ἵστασθε κτέ., ὡς πάν ἐμοὶ δράσοντος. —ὡς τάχιστα refers, as its position shews, to both clauses. The summons is to be a speedy one, and place is to be promptly cleared for the assembly. The presents ἵστασθε and ἄθροιζέτω describe the actions as proceeding simultaneously. —ἔκτηρα: = ἔκτηρον, cf. on σωτήρι v. 81. —ἄλλος: denoting an attendant, probably a herald, who at once goes out. —ὡς—δράσοντος: like and suggesting ὡς θέλοντος ἄν κτέ. in v. 10 sq. The action has thus come full circle, and the suppliants have succeeded. Before it was mere willingness, now there is a definite deed in view.

145 sq. εὐστυχέως φανοῦμεθα: = φανερῶς εὐστυχήσομεν. The future has the 'will' force and indicates resolution. Cf. El. 399 πεσοῦμεθα', εἷς χρῆ, πατρὶ τιμωροῦμεν. —σὺν τῷ θεῷ: sc. εἰρήσεται (cf. Eur. Med. 625 σὺν θεῷ δ' εἰρήσεται); a mere pious formula; there is no necessary reference to Apollo. τῷ θεῷ is τῷ κυρίῳ θεῷ 'the god in question'—whoever he may be. —πεπωκότες: = δυστυχεῖσ, but more picturesque. The plural refers to Oedipus. 'For we will either triumph—please Heaven—or fall in the attempt' reproduces freely the tone of the words. —Oedipus retires—or starts to retire—at this point into the palace with Creon. The Priest and the Lads retire after the next speech.

147–150. The Priest addresses the Suppliants, and they all file out to
the spectator’s right to make way for the Chorus, who presently enter from the same quarter.

148. καλ.: ‘also,’ connecting in thought δεῦρον ὕβημεν with ἵστώμεσθα. — ὅν: assimilated (from ὅ) to its antecedent τώντε.— ἐξαγγέλλεται: ἐπαγγέλλεται ‘promises’ (ὑποχνεῖται). ἐξ seems to mean ‘fervently.’

149 sq. ἀμα τε(θ):—καλ.: a combination of ἀμα μὲν—ἀμα δὲ and τε—καλ.—σωτήρ and παυστήριος instead of σωτήρ and παυστήρ or σωτήριος and παυστήριος. σωτήρ refers seemingly to preservation from defilement (μίασμα).—For the form of this verse cf. Aesch. Suppl. 523 πειθῶ δ’ ἐποίηκατο καλ’ ἄχι πρακτήριος (also Eum. 777, Ag. 512).

II. Πάροδος (vv. 151–215)

The πάροδος or ‘entrance’ is the first choral song (ἡ πρῶτη λέξις ἀλου [perhaps Westphal’s ἀλη is right] χοροῦ Aristotele). It is so called because sung by the Chorus at its entrance through the εἴσοδος into the Ἀρχήσων.

The Chorus in the present case consists of fifteen aged men, who represent the King’s council — the Homeric βουλή (see vv. 911, 1111). But the attendant had been commissioned (v. 144) to ‘muster the people of Cadmus.’ We must, therefore, assume that the entrance of the chorus of aged counsellors represents the entrance not only of the βουλή, which they represent, but also of the ἐκκλησία, the assembly of the people, to whom Oedipus makes his proclamation (vv. 216–275), and who are addressed by the leader of the Chorus in the closing verses of the play. This assembly of the people is represented by the audience itself, who are thus drawn by the Poet into the action of the play. This, the only natural explanation of the apparent difficulty of making fifteen men represent the assembly of the Thebans, should be borne in mind in reading the rest of the play. Of course, the Chorus (and Coryphaeus) speak for the whole people.

The Chorus enter in suspense, anxious to learn what the oracle is that has just come from Delphi, yet in dread of it. They pray that Athena, Artemis and Apollo may appear for their aid; they describe the lamentable state of the plague-stricken city; and they beseech that the gods already named, and Zeus and Bacchus with them, may drive out the Plague-Ares that is wasting the host of the city.

The great prominence given to the plague, the identification of the plague with Ares, and several other touches, seem clearly to indicate
that Sophocles's Thebans are expressing the sentiments but lately felt by the Athenians. (See Introduction, p. 53.)

151. ὁ Δίως ἀδειπτὴς φάτι: the oracle is apostrophized by the Chorus, but not fully personified as yet. — Δίως: though the oracle was delivered by Apollo, yet Apollo receives his prophetic power from Zeus: cf. v. 497 sq. — ἀδειπτὴς: the Chorus do not know what the nature of the oracle is, but use a propitiating epithet on general principles. — τά: personifying in tone, in effect = ποιά. — πολυχρόσου: alluding to the treasures of the Delphic sanctuary. As parallels are cited Hom. I 404 sq. οὐδ' ὠσα λάινος οἰδὸς ἀφήτορος ἔντος ἐφέγει, | Φοίβου 'Απόλλωνος, Πυθών ἐν πετρήσῃ, Pind. Pyth. 6, 8 sq. ἐν πολυχρόσῳ | 'Απολλώνια νάτα.

152. Πυθώνος: ablative gen. (= ἐκ Πυθώνος). — ἄγιλας: a mere ornamental epithet balancing the epithet just given to Pytho.

153. Ἐβρας: = εἰς Ἐβρας. — ἐκτήσαμαι φοβεράν φρένα: = εκτ. φόβῳ φρένα, 'my midriff is tense with fear.' φοβεράν is a proseptic epithet. φρένα is, of course, accus. of extent of application. — δείματι πάλλων: sc. αὐτήν (i.e. τὴν φρένα): cf. Aesch. Suppl. 566 sq. χλωρῶ δείματι θυμῶν | πάλλοντ(α)ι. — With this very literal physical description of fear cf. Homer's description of Agamemnon's anger: μένεις δὲ μέγα φρένες ἀμφὶ μέλαινα | πυμπλαντ(o) (A 103 sq.).

154 sq. The order of the thought is ἀμφὶ σοὶ, ἵναι Δ. Π., ἄξομενος κτῆ. — ἰῇ: from the cry ἰῇ with which Apollo was invoked. Cf. εἴνος of Bacchus. — Παίαν: Apollo as the healer. Cf. v. 5. — ἀμφὶ σοὶ: indicating the person that causes the fear, for which a proseptic accus. would be natural. In O. C. 492 δεμαίνομεν' ἄν ἀμφὶ σοὶ = δ. ἄν ῥηρ (or περι) σοῦ. — τί: the indirect question is used here after a verb expressing fear and implying doubt and uncertainty. Cf. v. 74. — νεόν: = νῦν, opposed to περιτελλ. — πάλιν. The Schol. explains rightly: τί μοι ἵ νῦν ἵ μετὰ χρόνον ἀνύχες; Elsewhere νεόν as adv. is = νεώστε 'lately' (not uncommon in Homer).

156. περιτελλομέναις ὁραίαι: temporal dat. with participle instead of gen. absolute. The phrase is based on the Homeric περιτελλομένων ἐναυτῶν (B 551). — πάλιν: 'in the future,' opposed to νεόν. Translate 'in the future course of the revolving seasons.' Sophocles has sought and attained to novelty of expression. — ἕξανύχες: = πράξεις, ποιήσεις. — χρόνος: = χρήμα, πράγμα.

157. εἰπὲ μοι: sc. τί μοι ἵ νῦν ἵ περιτ. ὄρ. πάλιν ἕξανύχει χρόνος ὁ Φοίβος. — χρυσάς τεκνῶν Εὐπλίδος: a strange description of the oracle, OED. TYR. — 11
to say the least. As a clue the oracle is an ἀρχή Ἐλπίδος (v. 121) or (personified) a μήτηρ Ἐλπίδος rather than a τέκνον Ἐλπίδος. It is as if we had in the famous text (Hebr. 11, 1) Ἐστι δὲ τὰ ἐλπίζομενα πίστεως ὑπόστασις. — χρυσάς: as the oracle is to be cajoled (cf. ἀδυν- τίς above), we should expect χρυσάς: cf. χρυσάς θύγατερ Διός, v. 187. The adjective is a mere ornamental epithet. — ἐμβροτε Θάμα: the oracle is now fully personified. The oracle is ἐμβροτος as proceeding from one who is ἐμβροτος.

159. κεκλόμενος: = καλῶν. — θύγατερ Διός, ἐμβροτε' Αθάνα: closely recalling in form the latter half of the last verse of the strophe. What has been termed 'strophic rhyme,' which consists in the recurrence of similar forms in the same place in strophe and antistrophe, is familiar. We seem to have here a bold isolated instance of what might be termed 'chiastic strophic rhyme.'

160. γαϊάχον: 'protecting the land.' Schol. γαϊάχον ἀντὶ τῆν πολυωῖξχον ὕπτε τῆν γῆν ἀντὶ τῆς πόλεως ἐληφεν (sc. Sophocles). — ἀδελφέαν: sc. σὰν (i.e. Athena's).

161. κυκλὸντ': ἄγορᾶς θρόνον is practically a compound substantive ('agora-throne'), hence the agreement of the adj. We could fairly paraphrase κυκλῶσαν ἄγορᾶν ὅπερ θρόνον θάσσει. θάσσει here means 'sits upon.' The ἄγορᾶς θρόνος is, of course, the market-place itself, as the seat of the goddess (i.e. as the place where her statue was set up). For the agora described as a ring cf. Eur. Or. 919 ὄλυάκων ἄστρον κάγορᾶς χραινον κύκλων. — Εὐκλεία: = Εὐκλεία. Schol. Εὐκλεία Ἄρτεμις οὖν παρὰ Βοώτων τιμᾶται. According to Plut. Arist. 20 Artemis was worshipped as Εὐκλεία ('giver of fair fame'), with statue and altar, παρὰ πᾶσαν ἄγορᾶν among the Locrians and the Boeotians. and brides and grooms sacrificed to her before marriage. The Theban shrine of Ἄρτεμις Εὐκλεία was not in the ἄγορα according to Pausanias (9, 17); but Sophocles' knowledge of Thebes was not over-exact. — It seems better to accept the feminine nom. Εὐκλεία than the masc. accus. εὐκλεία (with θρόνον).

163 sq. ἰὸ τρισοτι ἀλεξίμοροι, προφάνητε μοι: this form of expression leaves κεκλόμενος without construction. This is best explained by supposing that Sophocles had λίσσομαι, or the like, as introduction to the imperative, in mind when he began the sentence, but neglected to insert it. — ἀλεξίμοροι: treated as a substantive.

165. καλ: correlative to καλ before νῦν (166). Cf. Sappho 1, 5 (κατέρρωτα) and 25 (καλ νῦν). — ὅπερ: in the secondary sense of 'to avert,'
the construction of that which is defended being transferred to that which is warded off. The idiom is common.—δρυμένας: = δὴ ὁρνυτο. The figure is that of a storm-cloud.—πόλει: dat. incommodi.

166. ἡνεχαὶ: poet. for ἐπούςατε. — φλόγα πῆματος: if Sophocles is keeping to the figure suggested in δρυμένας, φλόγα would mean the flame of lightning.—ἀθέτε καὶ νῦν: cf. Sappho i, 25, a poem which Sophocles may well have been influenced by here. (In that poem I venture to think we should point v. 5 ἀλλὰ τυίδ' ἔλθ': αἰ ποτα κατέρωτα—as I have pointed heavily here after μοι—, so as to make κατέρωτα correlative with καὶ νῦν in v. 25. So read the poem gains greatly in clearness.)—καὶ νῦν: as though καὶ πρότερον had gone before. The words εἰ ποτὲ—καὶ νῦν expand and reënforce προφάνητε μοι. εἰ ποτὲ—πῆματος has not two apodoses (see above).

167. ὁ πόσω: here apparently = ὁ θεός and to be taken closely with ἀθέτε καὶ νῦν. It was a tradition of the schools in Plutarch’s time (Mor. 22 C-D) that πόσω was dialectic for ‘gods’ (Δρύσεσ δὲ πόσων τῶν δαίμονας (καλούσι)). Sophocles seems to have been taught Homer with the same gloss (on a 32?). Note the strophic rhymes in ὁ πόσω, ἀνάριθμα γὰρ φέρων and ἄν πόλεις ἀνάριθμος ἄλλαισθαι.

168. πρόπας: more expressive than ἄναισσα or σκιμπα, denoting ‘from beginning to end’: cf. Hom. Λ 601 πρόπαν ἥμαρ ἐς ἡμέρ ανακαλύπτα.

169. στόλος: ‘host,’ meaning ‘people’ (λαός), like στρατός (cf. Pind. Pyth. 2, 46; El. 749). —φροντίδος ἔχος: a plague-smitten people alluded to by a term that has military associations prompts the Poet to speak of defence by means of a ‘thought-lance.’ He is the victim of his own metaphor.—ἐν: = ἐστι (as in ἐνοι).

171. ἀλέξειω: potential future. For the form see Veitch’s Greek Verbs s.v. ἀλέξω.

172. κλατάς: ornamental epithet like ἀγλαῖς (v. 152). —οὕτε τόκοι-

174. ἰην: i.e. in which they invoke Artemis with the cry ἰὴ. —

175. ἄλλον δ’ ἄλλῳ πρὸς: sc. τῶν πολλῶν. —οὕτε γὰρ—γυναικεῖς refers to the blight (= vv. 25-27, φθίνουσα μὲν — γυναικῶν, minus the

176. κρέασσου: = θάσσου, like σθεναρότερον v. 467. — ἀμαμακτόν: an old Epic epithet used twice of the Chimaera in Homer; of the fire that she breathed in Hesiod Theog. 319. If it was more than an ornamental epithet to Sophocles here, its juxtaposition with κρέασσου suggests the meaning ‘invincible’ (ἀμάχετος). — πυρὸς: seemingly referring to lightning here, as Mr. Blydes suggests. — ὑρμος: aor. to indicate a motion too quick to be followed (‘you could see dart,’ not ‘darting’).

177. ἀκτάν πρὸς ἀστέρου θεοῦ: the dying man speeds away — his soul flits away — like a darting bird, like a ship (for the figure shifts almost unconsciously) that sails away to a shore far in the west, in the region where the sun sets. There in the region of darkness and death reigns Hades, ‘the western god.’ In Od. 10, 508-12 and 11, 13 sqq. the entrance to the underworld lies beyond the stream of Oceanus, in the dark land of the Cimmerians. This would be a shore in the far west to Sophocles. For the habit of burying the dead with their feet toward the west cf. Plut. Sol. 10, 3.

179. δὲν ἀνάρθημος: = δὲν ἀναρθῆμων ἀλλημένων or δὲν ἀναρθῆμος θανάτου. ἀνάρθημος appears to be predicative with ἀλλημένων. δὲν depends upon ἀνάρθημος after the analogy of the genitive with other adjectives compounded with α-priv.

181. νηλεά: passive, not active, as it regularly is. — The final vowel is short and the form is made from νηλεά by dropping one e. — γένεθλα πρὸς ρέθη: this collocation inevitably suggests γένεθλα πέδου πρὸς ρέθη. The Thebans were σπαρτοὶ ἄνδρες, as the Athenians were αὐτόχθόνες. Cf. Thuc. 2. 52, 2-3 (of the plague at Athens) οἰκίων γὰρ οὐχ ὑπαρχοντων, ἀλλ’ ἐν καλύβαις πυγημαι γόμα ἔτους διανομένων ὁ φθόρος ἐγίγνετο οὐδὲν κόσμῳ, ἀλλὰ καὶ νεκρὸν ἐπ’ ἀλλήλοις ἀποθηκοντες ἐκεῖνω καὶ ἐν ταῖς ὁδοῖς ἐκαλυμμένων καὶ περὶ τὰς κρήνας ἀπάσας ἡμιβυθής τοῦ ἴδατος ἐπιθυμήρα. — ἀνοικτος: redundant after νηλα, unless it be = ἀνεν θρήνον as Professor Jebb thinks. — θαναταφορὰ: = θάνατον φέροντα, because they spread contagion. Thucydides (2. 50, 1) says that carrion birds and beasts either did not touch the unburied corpses of those that died at Athens of the plague, or died if they did (ἡ οὖ προσηγεὶ ἡ γενσάμενα διεφθείρετο).

182. ἐν δ’: cf. v. 27. — ἵπτι: repeating ἐν.
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183 ἀκτὰν παρὰ βόμβων: ‘by the altar’s strand,’ seeking refuge like storm-tossed sailors from the sea of troubles — the κακῶν πέλαγος (Aesch. Pers. 433). For the figurative use of ἀκτῇ cf. ἄκτης χώματος Aesch. Cho. 7.2 sq. — the strand of the grave,’ which lies ἐπὶ ναυάρχῳ σώματι. (See v. Wil.-Moellendorff’s excellent note on the Aeschylean passage.) — ἄλλοθεν ἄλλαί: by a familiar Greek idiom for ‘different ones in different quarters,” because the sounds are heard from various quarters’ (Jebb).

185. λυγρῶν πόνων: ‘against grievous pains,’ objective gen. with ἱκτηρές representing that of which the averment is besought (cf. the gen. with ὑπέρ). — The women do not mourn the dead; they are past that: they only pray for their own deliverance. — ἐπιστενάχουσιν: the preposition seems merely to repeat ἐπί in the sense of ‘besides.’ Cf. Hom. T 301 ἔπι δὲ στενάχουσον γυναῖκες, of which this and the corresponding vs. of the strophe are reminiscent.

186. παίδε — δμανὸς: cf. v. 5. — δμανὸς = ὁμοί αὐλόσα but to be understood as belonging to παίδε and στονώσσα γῆρας taken together. It is a more poetic ὁμοιότερον; ἄλτηρ δμανὸς: ‘blaze in harmony,’ λάμπειν being used, like λαμπρός (clarus) of sound (αἰσθήσεως ἀντ’ αἰσθήσεως). Cf. v. 473 and Hom. B 93 μετὰ δὲ σφών ὀστα δεδήνθην. Cf. also Eur. Phoen. 1377 sq. ἐπεὶ δ’ ἀφείαθε πυρός ὡς τυρπηνικῆς | σάλπιγγος ἠχή σῆμα φοινίοι φαῦνα μάχης.


188. εὐετᾶ personifies Ἀλκάν and means not merely ‘fair-faced’ but ‘glad-faced,’ ‘comforting.’ — Ἀλκάν: = βοήθειαν.

190. Ἀρεά: obj. of παλίσσων δράμμα μα νώτια = παλίσσων δράμμα μα νατίωσθαι ποίησαι. — νών: this applies to Athens, not Thebes. No previous literal war against Thebes is thought of by the Poet. For the bearing of this word on the date of the Oedipus Tyrannus see the Introduction, p. 53. — ἄχαλκος ἀσπίδων = ἄνευ χαλκῶν ἀσπίδων. The gen. is used with ἄχαλκος as with other adjectives with a-priv. Cf. El. 36 ἄσκετεν ἀσπίδων.

191. φλέον: with reference to the fever of the disease: cf. the note on πυρφόρος v. 27. — περιβώτος: as Ares in battle is surrounded by the cry (βοή) of warriors, so the Ares of the plague is surrounded by the cry of the sufferers (περὶ ὄν ἐκαστὸς βοή Schol.). — ἀντίδει αὐτίς: by a slight natural anacoluthon, instead of νότιαν parallel with πείμισον.
192. παλάσουνον δράμημα νωτίσαι: δράμημα is acc. of inner object with νωτίσαι. Schol. νωτίσαι δὲ ἀπελάσαι ἀπὸ μεταφορᾶς τῶν τὰ νῦτα διδότων (terga dantium) ἐν ταῖς φυγαίς. The verb is intrans. (‘turn the back’) Eur. Androm. 1141 πρὸς φυγὴν ἐνώτουσαν, but Euripides uses ἀπονωτίζων transitively Bacch. 763 sq. ἐτραμάτιζον καπνώτιζον φυγῆ | γυναῖκες ἄνδρας. — The words παλάσουνον — νωτίσαι suggest to the Poet sailing (perhaps through the familiar ἐπ’ εἰρέα νῦτα θαλάσσης), and the Plague-Ares becomes a Ship-Ares; hence ἵππουρον (193). The shift of metaphor reminds one of the splendid army-eagle of Ant. 110–126. — πάτρας: sc. τῆς ἡμετέρας. The gen. is ablatival.

195. ἵππουρον: ‘sped by a favouring breeze,’ cf. Trach. 815 sq. οὐρὸς ὀφθαλμῶν ἔμνων | αὐτῇ γένοιτο ἀπώθεν ἐρποῦση καλὸς — also of a good ridance. The Chorus wish Ares borne to the ends of the earth. Inasmuch as he is figured as a ship running before a fair wind, they wish him to be carried to the farthest Western or farthest Eastern seas. — μέγας ἥλιος Ἀμφιτρίτας: the Atlantic is doubtless meant, as the opposite extreme to the Euxine. Eur. Hiß. 3 sq. οὐκε τὲ Πόντου τερμῶν τ’ Ἀλαντικῶν (= τῶν Ἡρακλείων στηλῶν) | ναιόνισσι εἶσω, describing the eastern and western limits of the world, makes this quite plain. — The mention of Amphitrite seems to be an Homeric reminiscence.

196 sq. ἀποξενοῦν δρμῶν: = ἄξενον καὶ ἀνομομοῦν. The gen. stands with ἀποξενοῦν as it would with ἄξενον. The Euxine is of course described here. — Θρῆκιον: perhaps with reference to the Thracian origin of Ares. Thrace is his abode in Homer (ν 301). In Ant. 970 he is a neighbour (ἄγχιστολις) to Salmydessus. — Θρῆς is one of the words that have always the Ionic form in the Attic drama.

198. τελεῖν: inf. of purpose (= τελῶν fut. part.) with ἐπ’ — ἐρχεται (= ἐπέρχεται), ‘comes on to finish.’ — εἰ ἄφη: archaic syntax for ἔν ἄφη. See Goodwin M. T. 454, 1. ἄφεναι is = ‘let go,’ ‘leave undone.’

199. τοῦτο is the object of τελεῖν, and ἐπ’ belongs with ἐρχεται. V. 198 sq. add a reason for the banishment of the Plague-Ares by describing his incessant devastation, night and day.

200. τὸν: = ὁ, i.e. Ares. — πυρφόρων: from nom. πυρφόρος.

201. κράτη νεμών: = κρατῶν.

203. λύκειον ἄναξ: Apollo. To Sophocles λύκειος applied to Apollo meant λυκοκτόνος (El. 6 sq. τὸν λυκοκτόνον θεόν | ἄγορὰ Λύκειος). λύκη ‘she-wolf’ and λύκη ‘morning-twilight’ (λυκόφως) seem to have
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got confused. — For Ἄπολλων λύκειος as Apollo the defender cf. Aesch. Sept. 145 sq. καὶ σῷ, λύκειος ἄναξ, λύκειος γενοῦ | στρατῷ διάφρ. — τά τε: τε does double duty; it links the prayer to Apollo to what precedes and is also correlative to the τε in τάς τε πυρφόρας. — χρυσοστράφων: the god of the silver bow (ἄργυρότοξος) has a bowstring ‘of twisted gold.’ — ἄγκυλαν: lit. ‘loops,’ meaning the bowstring looped about the ends of the bow.

205. ἄδάμαστ(a): from its position with ἐνδατέεσθαι probably to be taken predicatively. — ἐνδατείθαι: passive. It is middle (as regularly) Eur. H. F. 218 λάγους ὑνειδιστήρας ἐνδατούμενος, where, however, the figure is the same (from shooting arrows).

206 sq. ἀρωγὰ προσταθήτω: the shafts of Apollo are (by a shift of metaphor) conceived of as champions set before the people (προστάται) to guard them. — τάς τε — αἰγίλας: as though Apollo controlled Artemis’s actions. The expression is extraordinarily concise for "Ἀρτεμί τε, τᾶς σὰς πυρφόρους αἰγίλας (θέλωμ') ἀν ἀρωγὰς προσταθήναι). — εἷν αὖ: = μετὰ ὅν, ὡς ἔχονσα, meaning doubtless that she holds one in each hand (cf. Aristoph. Ran. 1362 sqq. ὥ δ', ὡ Διός, διηρύουσα ἄνεχουσα | λαμπάδας δὸν πάτας χερών, and Trach. 213 quoted below). The two torches may represent the two horns of the crescent moon. — Δύκι δρα κυώστει: Lycia was one of Apollo’s haunts (he had an oracle at Patara), and (as Professor Jebb well interprets) “the Lycian hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of Δύκεως.” Artemis darts over the mountains as huntress, even with a torch in either hand: cf. Trach. 212 sq. "Ἀρτεμί, Ὑρτυγίαν | θείαν, θαλάβιδον, ἀμφίπτυρον.

208. τῶν — κυκλήσκω: another variation in the form of invocation, like that in Aesch. Prom. 91 καὶ τῶν πανόπτην κύκλον ἠλών καλώ. — Into the original scheme of a prayer to Athena, Artemis, and Apollo (vv. 159-162), prayers to Zeus (vv. 200-202) and Dionysus (vv. 208-215) are wrought. The prayer in Aristoph. Nub. 595-606 is to Apollo, Artemis, Athena, and Dionysus. — χρυσομίτραν: the long hair of the god is bound up with a band (μίτρα) of gold. Cf. Eur. Bacch. 833 and Mr. Sandys’s note ad loc.

210. ἐπώνυμον: ‘who gives his name to,’ because Thebes was known as Bacchian (Βακχία Θήβα Trach. 510 sq.). So the first archon at Athens (ὁ ἄρχων) was ἐπώνυμος as giving his name to the year. One is tempted to take ἐπώνυμον as substantive (= ἐπώνυμον θεών) with χρυσομίτραν as adjective to it. This may be right.
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211. ὀλυμπα: 'ruddy,' implying that the god is flushed with his own wine. — ἐθνο: 'saluted with the cry ἐθνο.' Cf. ἤπιος.

212. δὸμόσταλος: used as substantive. As μονόσταλος Eur. Alc. 406 is used ἀπὸ μεταφορᾶς τῶν μόνων στελλομένων πλοίων, so δὸμόσταλος is used ἀπὸ μεταφορᾶς τῶν δομοῦ στελλομένων πλοίων. Trans. 'convoied by Maenads.'

214. ἀγαλάτη: the torch is 'bright' (ἀγαλάτη) and 'smiling' and 'gladdening.' Some word (a second epithet of πεύκα) has been lost. — Bacchus was thought to revel with torches over Mt. Parnassus accompanied by Bacchantes: see Aristoph. Nub. 603–6, Eur. Ion. 716 sq., Bach. 306–9 (where see Mr. Sandys's notes).

215. ἐπὶ: of hostile action as though πελασθήσαι had been ἐλθεῖν. — ἀπότιμον: = ἄτιμον (cf. Hdt. 2, 167), as ἀπόξενος is = ἄξενος. Sophocles may well have had in mind Zeus's expression of hatred towards Ares for his quarrelsomeness (in which he took after Hera) in Hom. E 890–3.

III. Ἐπεισόδιον πράτον (vv. 216–462)

The Aristotelian definition of an Ἐπεισόδιον (= Ἐπεισόδιον μέρος, the part of a drama in which there is a second entrance, or entrance of a new character — Ἐπεισόδος, see my notes on Eur. Alcestis, p. 94 sq.) is this: Ἐπεισόδιον δὲ μέρος ὅλον ('integral') τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν. The Ἐπεισόδια were developed into the Roman actus and the modern 'acts.' — In this first Ἐπεισόδιον the real action of the Oedipus begins. Oedipus sets about finding the murderer of Laïus, according to his promise, by making a proclamation to the people. The following scene with Tiresias, by aroused his suspicions of a revolutionary plot in which Creon and Tiresias are hand and glove, throws him still further off the scent. See Introduction, p. 12 sq. — The speech with which the Ἐπεισόδιον begins (vv. 216–275), called by German scholars the “Königsrede,” is, in modern criticism of Sophocles, almost as famous as Ant. 904 sqq., of which the authenticity has been called in question with a vigour and ingenuity worthy of a better cause. The speech is undoubtedly over-elaborated, and the text is hardly perfect in the traditional form. The main difficulty is got rid of by Ribbeck's transposition of vv. 246–251 so as to stand between vv. 272 and 273. This transposition the present editor, after carefully examining the arguments on both sides, regards as abundantly justified and as restoring the verses to the order in which Sophocles wrote them.
The most important literature of the subject is to be found cited in Emil Müller’s Beiträge zur Erklärung und Kritik des Königs Ödipus des Sophokles, I und II, Leips. 1884. For an outline of the contents of this famous speech, see Introduction, p. 12.

216. ἀπείεις: during the singing of the πάροδος Oedipus has been consulting with Creon within the palace, and has, at the latter’s suggestion, sent two successive messengers to summon Tiresias before him. (This we learn from vv. 287–289. The time is here treated conventionally by the Poet.) Oedipus now comes out of the palace again and addresses first the leader of the Chorus (κορυφαῖος), who henceforth assumes some of the attributes of a fourth actor. Oedipus’s opening words show that he has overheard the supplications of the Chorus as he came out (cf. Ant. 1183 sq.; so in Aesch. Prom. 128 the entering Chorus take up the last words of Prometheus [v. 127]). — ἀπείεις · ἀ δ’ ἀπείεις: cf. Oedipus’s words, v. 60, νουεῖτε πάντες · καί νουσοῦντες. Did the Poet mean this manner of speaking to be characteristic of Oedipus?

216–220. ἀ δ’ ἀπείεις · πραξάθεντος: the interlocking of the clauses here, though artistic, is harsh, and makes rather a heavy demand upon both speaker (i.e. the actor) and hearers. In the position of τάμ’ — ὑπαρεπέν we have hyperbaton of a clause (the logical position of the words is after κακῶν). — τάμ’: Oedipus again asserts himself. — ἓν ἠθήνη δίχεσθαι: an analysis of εἰ δέξῃ, ‘if you will receive.’ — δίχεσθαι: implies putting into effect (note the sense), and is defined by the infin. that is coupled with it. — ἀκήν κανακούμισιν κακῶν: a more precise substitute for the ταῦτα that would naturally have resumed ἄ. — ἀκήν = βοήθειαν, ὄφελειαν: cf. v. 189. ἀνακούμισιν is literally ‘relief’ (relevatio). The gen. with it is ablative. For the phrase cf. Eur. Androm. 28 ἀλκήν τυν e ἐφεῖν κατ' αὑτοῦ κακῶν, which seems like an echo of this passage. — ἄν: cf. 6. The ἄ refers, of course, to τάμα ἐπτ. The ἄ anticipate the characterization ἔνοις μὲν κτὲ. — ἔνοις μὲν κτῆ = ἔνοις δὲν τοῦ πράγματος τοῦτο (i.e. the murder of Laius) λόγῳ τε καὶ ἐργῳ. The gen. is ablative (cf. alienus a). Oedipus is a stranger to the matter because he is, as he thinks, a stranger to the state — a ἔνοις in the sense of ‘foreigner.’ That the political sense is not absent from the thought appears from v. 222. — ἔσερα: fut. to ἔγγορεϊν.

220–223. οὗ γὰρ ἐν — τάδε: a rather obvious comment on ἔνοις ἔσερα, but serving dramatically to bring out the awful ignorance of Oedipus. γὰρ may perhaps be better rendered by ‘of course’ than ‘for.’ — μακρὰν
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εἴχενον: sc. ὤν, 'be tracking it (αὐτὸ = τὸ πραξθέν) by a roundabout way.' After this we should expect something like μὴ ἔλεος ὦν, but the effect (οὐκ ἔχον τι συμβολον) is put for the cause. Each neg. has its proper force here, and the clause is = εἰ μὴ οὐκ ἔλεον τι συμβολον. So in O. C. 360 the words μὴ οὐχὶ δεῖμ' ἐμοὶ φέρουσα τι are an afterthought = εἰ μὴ ('unless') οὐχὶ δεῖμ' ἐμοὶ φέρεις τι (= οὖν δὲν δείμ' ἐμοὶ φέρεις). — συμβολον is = τεκμήριον. Cf. Eur. Ion. 329 ἕχω γὰρ οὐδέν, ὦ γυναι, τεκμήριον. — νῦν δ' opposes the real case to the imaginary and unreal, as often. If there is to be a clause making the meaning of the νῦν more unmistakable, we should expect οὐκ ἔχον τι συμβολον or something very like it. What we have is equivalent to ἔλεος ὦν (in the political sense). The thought reverts to v. 219 sq. after the slight shift of point of view in v. 221. — ἔστερον: sc. τοῦ πραξθέντος. The adj. with ἀστὸς is tantamount to the adv. ἔστερον with τελῶ. — ἀστὸς εἰς ἀστοῦ τελῶ: τελεῖν εἰς with an accus. representing a certain class is a technical term indicating one's position in a state where there is a graduated scale of taxation on property. Hence metaphorically it denotes the class to which one belongs. ἀστὸς γέγονα or καθέστηκα would express the same thought in other words. The expression here adopted, with the repetition of ἀστὸς, serves to emphasize the notion of community and has a certain amount of 'tragic irony.' For τελεῖν εἰς are quoted as parallels Hdt. 6, 108 εἰς θεοῦ τελεῖν and Eur. Bacch. 822 εἰς γυναῖκας εἰς ἄνδρας τελῶ, 'I am classed among women instead of among men.' — τελῶ: quasi-perfect. — ὑμῖν, τάσιν Καδμείους: Oedipus addresses not the leader of the Chorus, nor, it should seem, merely the Chorus as a whole, representing as delegates the Theban people; the audience is tacitly drawn into the action of the play. — προφητὴν τάδε resumes ἐξερή. — Inasmuch as the Chorus have expressed lively curiosity about the oracle, and represent, too, the people assembled to hear the news from Delphi, we might, on general principles, expect Oedipus formally to report the oracle at the beginning of his speech. He does no such thing. The oracle is woven into his proclamation (v. 241 sq.) in the briefest possible way. No better illustration of the difference between the dramatic and the epic manner could be found than this speech as compared with that of Agamemnon B 56–75.

224. Δάιον τὸν Δαμόδακον: proleptic accus. The dead king is spoken of with due respect, his father's name added to his own: cf. for the Greek feeling about such use of names what Herodotus says
about the treatment at Samos of the captains that had been loyal at Lade (6. 14): καὶ σφι τὸ κοινὸν τῶν Σαμίων ἔδωκε διὰ τοῦτο τὸ πρῆγμα ἐν στήλῃ ἀναγραφήματι πατρόθεν ὡς ἀνδράσι καθότας γενομένους. It may be said, too, that in the present passage the judicial nature of the proclamation leads naturally to a precise and formal mention of Laius.

225. κατοδεν: strictly = εὗ oδεν, but here hardly more than a fuller form of oδεν. — ἐκ: = ὑπὸ.

226. σημαίνειν: = μηνύειν.

Vv. 227-232 take up κελεύω σημαίνειν ἐμοί in detail. V. 227 might, therefore, be introduced (barring metre) by εἰ μὲν σῦν as well as by κεὶ μὲν. — υπεξελεύν: 'take out from under, take out of concealment,' = σημήναι, μηνύσαι, ὑμαλογῆσαι. Cf. Soph. fr. 690 ὃ γλύσσα σιγῆσασα τὸν πολὺν χρόνον, | πῶς δήτα τλήημα πράγμα υπεξελεύν τόδε; (where υπεξελεύν seems to be a certain correction of υπεξελθείν).

— τοῦτοκλήμα (τὸ ἑπίκλημα) is thus rather 'crime' (= τὸ ἐπικαλομένου) than 'charge.' Between αὐτῷ and πείσεται two half-verses appear to have been dropped out. (See Critical Notes.) To suppose the aposiopesis to be made eloquent by a reassuring gesture will hardly do. We may supply e.g. thus: αὐτὸς καθ' αὐτὸν (‚ τοῦτον ἰστῳ τὸν φόβον ἄλλως δεδοκιός') πείσεται κτέ. — ἀστεργεῖς: = ἀχαρί. — γῆς δ' — ἄσφαλῆς is much more expressive than the γῆς δὲ φυγῇν that should logically stand here, with πείσεται placed as it is in relation to the μὲν — δὲ complex. — Oedipus makes rather a feeble attempt to place simple exile in an attractive light. Exile was scarcely better than death to the minds of most Greeks: cf. the conversation on exile between Jocasta and Polynices, Eur. Phoen. 387 sqq. — εἰ δ' αὐτὸχειρα: to be understood as = εἰ δ' αὐτὸ χειρον οἴδε τὸν αὐτόχειρα ὡς, εἴτ' ἀστῶν εἴτε ἕξων. To an Athenian ἄλλος meant primarily 'another Athenian'; to a Theban ἄλλος would have meant here 'another Theban' — ἄλλον τινὰ τῶν ἄστων. ἣ εἴ ἄλλης χονδος, in which the grim truth is unwittingly expressed, is a cautious afterthought on Oedipus's part. — τῶν αὐτόχειρα: sc. τὸν ἔχομεν. αὐτόχειρ = φονεύων occurs also in prose: cf. Isocr. 4, 111 ἐτίμων τοὺς αὐτόχειρας καὶ φονεύω τῶν πολιτῶν. — τὸ κέρδος: i.e. τὸ κύριον κέρδος, τῶν κύριον μισθῶν, 'the fitting reward' (= τὸ μηνυτρον); as ἡ χάρις is 'the fitting gratitude.' — τὸ γὰρ stands at the end of the verse (231) as in Trach. 742. — προσκείσεται is used intensively. It means not merely 'will be added,' but also 'will be laid up to his credit': cf. Trach. 191 πρὸς σού τι κερδάναμι καὶ κτόμην χάριν, also Trach. 1252 sq.
233 sq. εἰ συστήσειται: the fut. is used with full force, 'if ye will keep silent.' (So ἀπόσει.) From this transparent use in the second person in the protasis of a threat or admonition came the use of the future in all persons as typical of the minatory or monitory conditional. — φίλον = ὑπέρ φίλον. The simple gen. as though δείσας had been φροντίσας. τούπος τόδε means the command of vv. 224–226, as explained and expanded in vv. 227–232. — The interlocked arrangement of words here for ἡ φίλον δείσας ἡ χαύτον ἀπόσει τούπος τόδε is somewhat noteworthy.

235. ἐκ τῶν: = μετὰ ταῦτα. — δράσω: what follows (vv. 236–243) are merely λόγοι, not ἔργα; but Oedipus shows by his words in v. 244 sq. that he regards putting the murderer under the ban as tantamount to very efficient activity. — ἴμαθ: hardly specially emphatic. The forms ἐμοῦ and ἐμοί seem often to be conventionally used at the end of the trimeter (rather than μον and μοι), on account of their convenient quantity (οι), without regard to emphasis.


237. κράτῃ τε καὶ δρόνους νέμω: = κρατᾶτε καὶ ἀρχω. 239. μηδὲ θύμασιν: attached as afterthought to εἰσχωρι. 240. κοίνων with εν and dat. is = κοινων with gen. Cf. Aesch. Αγ. 1037 κοινωνον εἶναι χερνίβων. — χερνίβος νέμων: = ἐν χερνιβι κοινον ποιεῖσθαι, hence the gen. part. Atenaeus thus defines χερνίβος (409 B): ἐστὶ δὲ ὅποι ὑπό ἀπεξακαθαιρεῖται διὰ ("a brand") ἐκ τοῦ βιωμον λαμβάνετε ἐφ᾽ οὖν τὴν θυσίαν ἐπετέλουν ("were performing"), καί τούτῳ περιφραίνοντες ("sprinkling") τοὺς παρόντας ἡγιάζον. — With vv. 238–240 cf. Eur. Hippi. 647 sq., Or. 47 sq., which passages Schroeder (De iteratis apud Tragicos Graecos, p. 105) would trace back to the present passage as their original. Cf. also Hdt. 3, 52 init.

241 sq. ὥθειν: from v. 236 we understand αἰδῶ (= κελεύω). — ἀπ' οἵκων: not allowing him to enter. — ἰδ—δεντος: giving the gist of the oracle. Cf. v. 97 sq., 100 (Oedipus chooses the alternative of banishment, and does not mention the death penalty).

242 sq. θεοῦ μαντεῖων: practically a compound substantive, hence the concord of Πυθικῶν.

244. οὖν: continuative merely, rather than inferential, here.

V. 244 sq. sum up vv. 224–243 by referring to their beginning and end in chiastic order (τῷ δαίμονι referring to τῷ Πυθ. θεοῦ μαντεῖον,
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252. ταύτα πάντα: referring to vv. 224–243. — ἐπισκήπτω is a solemn word (‘charge’). It is used especially of the last instructions of the dying or of those about to go on a journey.


Vv. 255–268 form what is practically a digression, and could be left out without injuring the structure of the speech. They reënforce in reverse (chiastic) order vv. 244–254, dwelling (a) on the duty of the Thebans (vv. 255–258) and (b) on that of Oedipus (vv. 258–268) to avenge the murder of Laüs. καὶ ταύτα in v. 269 resumnes the ταύτα πάντα of v. 252.

255 sq. οὖσ’ ei κτέ.: = καὶ (‘even’) γὰρ ei τὸ πράγμα μὴ θεῖλατον ἥν, οὐκ έλικός ἤν κτέ. — τὸ πράγμα: the murder of Laüs, cf. τοῦ πραχθέντος v. 220. — θείλατον: τ. eis κάθαρσιν, eis ἔρευναν. We may paraphrase ei μηθ θεὸς ὑμᾶς ἡλαυνεν εἰς κάθαρσιν (eis ἔρευναν) τοῦ πράγματος. The literal sense seems to be insisted on. For the general sense (= θεός) cf. Eur. Ion 1392 ὡς οὖ γεγήρακ’ ἐκ τινος θείλατου. Hdt. 7, 18 uses θείλατος to mean ‘god-sent’ (φθορῇ θείλατος). — ὑμᾶς: emphatic and contrasted with ἐγὼ below. — έλικός ἤν: nearly = χρῆν and omitting ἂν like it. This is an unreal present case. — οὖσ: with ἀκάρπων.

257. Giving the reason why the people should not be slack. — γ’: suggesting an ei γε or etei γε instead of the participial construction. The γε belongs to the whole clause, not to ἀνδρός. — ἀνδρός Βασιλέως: like ἐχθρός ἀνήρ, φίλος ἀνήρ, ἄνδρες δικασταί, ἄνδρες στρατιῶται, and the like.

258. ἔρευναν: = εἰς τέλος ἔρευναν. — νῦν δ’: these words have not here their ordinary idiomatic meaning (cf. v. 222) after an unreal case. Were it so, ὑμᾶς (256) would be unemphatic (and ἔρευς would stand more naturally), and ἐπὶ here would be followed by something like τὸ πράγμα θείλατον ἐστι. Sophocles has not written for the eye primarily here. Harsh as it seems, we must, I think, understand ἐτεί δὲ κυρὼ τ’ ἐγὼ νῦν, with νῦν contrasted with πρὶν (which is otiose else): ‘but since, as luck would have it, it is I that now,’ etc., — unless, indeed, Sophocles wrote ὡς δὲ νῦν. — τ’ is balanced with καὶ in v. 261.
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259. ἐκέινος: contrasted with ἐγὼ (258).

260. ὑμόστορον: passive = ὑμοῦ σπειρομένην or ἂν νῦν μὴν ἐγὼ σπείρω, ἐκέινος δὲ πρὶν. The force of the adj. extends back to λέκτρα. Cf. the retroactive force of ἄγόνοις v. 27.

261 sq. νῦν: i.e. μοι τε κακείνη. — τὰ παιδῶν: common periphrasis.
— γένος: ‘offspring,’ ‘progeny,’ ‘issue.’ The clause is = εἶ μὴ γενός ἀπὸς ἀπέθανεν (as Oedipus, until enlightened by Jocasta, supposed he had, though, of course, the words might be used of a man whose children had died before him).

262. ἔν is repeated, as often.

263. A parenthetical sentence. — νῦν δ': in its idiomatic sense (= ὡς δ' ἔχει τὰ πράγματα). — ἡ τόχη: i.e. θάνατος. ἀπέθανεν πρὶν παιδά οί γενέσθαι. Of course, to the enlightened spectator the words bear the awful sense that he met his doom, viz. to be killed by his son. — ἐνη-λαθ': cf. v. 1300.

264. ἄνθων: the prothesis has run to such length that it is thought of as an apodosis: ἐπεί is forgotten. Hence ἄνθων ἄν for ἄντι τοῦτων or the like. — ἐγὼ resumes ἐγὼ in v. 258. — ἄσπερ εἰ: sc. ὑπερμαχόμην, as we gather from the next verse.

265. ὑπερμαχοῦμαι: we should expect this to be followed by its proper case (e.g. Λαῖον), especially as that case has appeared already in the comparative clause. But the construction is completed not with ὑπερμαχοῦμαι, but with its verbal mate ἄφιξομαι (or perhaps better, with both verbs together) in vv. 266–268 ζητῶν — Ἄγνωρος.

266. τὸν — φόνου: = τὸν φονεία, cf. v. 231.

267 sq. Δαβδακείω: for Δαβδάκων, metri gratia. The ancestors of Laïus are named in pairs. Note the careful balance even in the epithets of the second pair. — Sophocles may have thought here of the genealogy given by Herodotus (5, 59), κατὰ Λαίου τὸν Δαβδάκων τοῦ Πολυδώρου τοῦ Κάδμου.


270 sq. μὴ τ' — μὴ τ' οὖν: cf. v. 89 sq. — ἄρσον: ‘tilth.’ — γυναικῶν παιδᾶς: we cannot strictly supply ἄνειναι, but must use an equivalent metaphor, βλαστάνειν έαν or the like. After ἄλλα we should expect θεοῦ still to be subject; but passive is substituted for active, and αὖτος gives the subject to the new clause.

271 sq. τῷ πότμῳ τῷ νῦν: this has, of course, just been described.
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246 sq. κατέχομαι: repeating σέχομαι in a strengthened form. Vv. 246-251 come in as an afterthought. — τις εἰς: = εἰς τις 'a single person.' — δὲ λέγεσθαι: a picturesque substitute for ἦστε and admitting also of the ready addition of the second member εἰς — μέτα. (Of course δὲ has no idiomatic connection with λέγεσθαι.) With πλειάνων μέτα we should understand δὲν.

248. κακὸν κακῶς: such collocations are extremely common, cf. (for example) v. 479. — ἀμορφον: practically a shortened ἀμορφος.

249. ἐπεύχομαι: 'pray further' (ἐπὶ τούτοις). — ἐννέατος: 'inmate,' cf. Eur. Alc. 1151 μεῖνον παρ' ἕμιν καὶ ἐννέατος γενοῦ. It is noted by Th. Kock (Zusammenhängender Commentar zum K. Oed. II. p. 20, n. 57) that v. 249 sq. shew clearly that Oedipus has as yet no suspicion of Creon, 'else he would be knowingly cursing himself.'

251. τοῦτο: referring to the disobedient (vv. 269-272), as shewn by the contrast in v. 273. — ἡρασάμην: = ἐπηρασάμην.

273 sq. ὑμίν — ἀρέσκοντ' contrasted with τοῖς μὴ δρώσιν (269). — τοῖς ἄλλοις Καδμείοις is not the antecedent of ὅσοις. ὅσος — ἀρέσκονθ' is a substantive clause in apposition with ὑμίν — Καδμείοις and = (πάσιν) ὅσοις κτέ. The clause is put in to make the meaning of ὑμίν — Καδμείοις unmistakable. 'You other Cadmeans, i.e. all of you that are satisfied with what I have said (τάδ') (and that mean to obey). — ἡ σύμμαχος Δάκη: odd, but probably what Sophocles wrote, meaning 'that Justice which fights on the side of the righteous.'

275. eis: i.e. so as to ensure your success and prosperity.

276. μ' ἀραῖον ἡλικες: = μ' ἀραῖον ('under curse') ἐποχήσω, μοι ἡμίτοι, with reference to verses 263-266. — δὲ: seemingly with double force. In its position it is correlative to ὄσπερ and = οὖν: in its form it anticipates the following γάρ sentence.


278. δὲ: in a tone of protest. The Chorus object to doing Phoebus's business. — ζήτημα: obj. of τέμπωντος. For the order of words τοῦ ζ. τοῦ πέμπωντος cf. vv. 139, 269. ζήτημα is = ζήτησις here as in Eur. Bacch. 1218. For the peculiar force of πέμπωντος here (= ἐπιτάξαντος δε' ἀγγέλου) cf. v. 306.

279. τὸδ': probably agreeing with ζήτημα. The whole sentence = τοῦ δὲ τοῦ πέμπωντος τὸ ζήτημα τὸν εἶπεῖν ὅσις ποτ' εἴργασται. The appositive Φοῖβου comes in somewhat awkwardly as really a redundant afterthought. — εἴργασται: τὸ ἐργον is readily supplied in thought as object.
280 sq. δικαί· δείξας: with reference to τό δέ — ποτε. — ἀν μὴ θλώσων: this whole clause stands in the relation of an acc. of the inner object to ἀναγκάσαι. With θέλωσιν we understand παίσαι. — οὖθαδέν εἰς: = οἱ δὲ ἂν but more emphatic. — Schneidewin cleverly, but perhaps over subtly, describes this remark as 'a painful reminiscence of Oedipus's own experience' (cf. v. 788 sqq.). — The futility of endeavouring to constrain gods against their will is strikingly expressed in Eur. Ion 374 sqq. εἰς γὰρ τοσοῦτον ἀμαθείας ἔλθομεν ἂν, | εἰ τοῦθες ἄκουσας ἐκπονήσωμεν | φράζειν ἃ μὴ θέλουσιν ἡ προσβώμεις | σφαγάσι μὴλοιν | ἢ δὲ οἰωνίων πτεροῖς. — ἀνήρ: contrasted with θεοῦ. The contrast θεοῦ (ἀνήρ is a common one.

282. Understand ᾧ μοι δοκεῖ τὰ δεύτερα εἰκώνει (= μετὰ τάδε 'the next best thing') (εἰσαι, ταὐτα) ἂν λέγομεν. Notwithstanding the article τὰ δεύτερα is predicate. ἂν λέγομεν is deferential in tone: cf. v. 95.

283. εἰ καὶ τρίτοντεις: sc. ἃ σοι δοκεῖ. τρίτα = 'third best.' καὶ is = 'even' (in full οὐ μόνον δεύτερα ἄλλα καὶ τρίτα) and goes with τρίτα.
— τὸ μὴ οὐ φράσαι: after the positive πάρει we should have μὴ φράσαι (or τὸ μὴ φράσαι). The infin. is felt as an accus. of the inner object (as in παρινιά πάρεσαι), a relation which is made plainer by the article. As accus. of the inner object, the infin. must have the same amount of negation as the verb on which it depends: hence μὴ παρινιά τὸ μὴ οὐ φράσαι. — μὴ οὐ is slurred into one syllable (synizesis).

284 sq. The words are very artfully arranged, the name in which the interest centres (Τειρεσίαν) being kept to the end, where also it is most clearly resumed by the relative. — ἀνακτὶ ἀνακτὶ and Φοίβ Τειρεσίαν correspond in inverse order (chiasmus). Strictly speaking ἀνακτὶ is appositive to Φοίβ, but the construction of the dative (sociative with ταῦθα — 'the same things with') is indicated with the appositive owing to the latter's position. Logically it is Φοίβ (not ἀνακτὶ) that goes with ταῦθα. — ἀνακτὶ ἀνακτὶ emphasises the dignity of Tiresias as almost Apollo's peer as seer. — ταῦθα ὁρῶν: = τὴν αὐτὴν ὅμων ἔχοντα. The reference is to the vision of the seer, and ταῦθα is accus. of the inner object. — μάλιστα: 'more than any other man,' modifying ταῦθ' ὁρῶντα. — Τειρεσίαν has the last two syllables slurred into one. The I becomes consonantal (I). Milton imitated this pronunciation (Par. Lost 3, 36): And Tiresias and Phineus Prophets old.

285 sq. παρ' οὖ καὶ τάδ' belong only to ἐκμάθοι. τάδε means, of course, the facts about the murder. οὐσεστατα is adverb. οὐσοῦν is
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= σκέψει, and σκοπάν ἐκμάθη = ἐκπόθαι. The pres. part. denotes here, as often, the action that culminates in or is arrested by the following aorist.

287. εν ἄργοις ἐπραξάμην: = ἄργον εἴσα. If the text be sound (and none of the changes proposed is satisfying), ἐπραξάμην must be said to be used for ἐπωτισμήν, partly because something like ἀλλ’ οὔδε τοῦτ’ οὐκ ἐπράξα was before the Poet’s mind. There seems to be no other case of πράττοις = ποιύσθαι. For the thought cf. Philoctet. 556 ἀλλ’ ἔργα δρώμεν’, οὔκετ’ ἔξαργούμενα. — ἄργος: = ἀπράκτους, ἀποχώτους, ‘undone.’ — οὔδε τοῦτ’: neg. of καὶ τοῦτο.

288 sq. Κρέοντος εἰπόντος: ‘on Creon’s motion,’ suggesting the language of the Athenian assembly. — πομποῦς: ‘escorts,’ ‘men to bring him hither,’ ἀγγέλους δὲ πέμψωσιν αὐτόν. The prosaic phrase would be δις μετεπεμψάμην αὐτόν.— διπλοῦς: = δίφ. — μὴ παρων: the form of the negative seems to be due to a feeling that the participle is taking the place of an infin. (τὸ μὴ παρείναι αὐτόν)—personal construction for impersonal. (R. Whitelaw in Trans. Cambridge Philological Soc. III, Pt. I [1886], p. 46.) — πάλαι θαναμάζεται: sc. ὑπ’ ἐμοῦ.

With the general expression of vv. 287–289 cf. vv. 68–74.— The Scholiast’s note here is good: κάνταίθα (cf. the Schol. on v. 1) τὸ κηδεμονικὸν (‘solicitude for others’) τοῦ θὸν διετήρησεν (sc. ὀ Οἰδίπος). τὸ μὲν οὖν διπλοῦς πομποῦς τῆς σπουδῆς ἐστὶ τεκμύριον τὸ δὲ Κρέοντος εἰπόντος πιθανῶν εἰς τὰ ἐξῆς (‘plausible for the sequel’), ἣν ἡ υπόνοια (= υποψία) αὐτοῦ πίστιν ἐχοῦ, τὸ (‘namely that’) πεπειμένον ὑπὸ τοῦ Κρέοντος τὸν Τερεσίαν μαντεύεσθαι κατὰ τοῦ Οἰδίποδος τὰ ψευδῆ.

290. Understand καὶ μὴν τὰ γ’ ἄλλα ἐπη κωφὰ καὶ παλαιά (ἐστιν). — καὶ μὴν: concessive rather than adversative. The Coryphaeus speaks like one that thinks aloud. — ἄλλα: ‘other,’ that is, than the words that Tiresias is to speak. The whole expression of the Coryphaeus sounds naïve, but is rather an artful way of putting a matter deferentially and acceptably before the king. — κωφὰ καὶ παλαιὰ: seemingly merely a popular way of saying ‘old and decrepit.’ Though words (ἐπη) are here personified, we need not take κωφὰ in the sense of ‘mute.’

291. τὰ ποῖα ταῦτα: i.e. τὰ ποίων κωφὰ καὶ παλαιά ἐπη. Cf. vv. 120 and 935 (also Bruhn’s Anhang, p. 48).

292 sq. ἐλήθη: unless Sophocles has been guilty of a grave oversight, this cannot refer to vv. 114 sq., 122 sq. (for the Chorus was not then present), but must be ἡ γεέλθη, referring to the time of Laíus’s OED. TVR. — 12
murder. ἦκοντα will then mean 'I have heard.' But perhaps bonus dormitat Sophocles after all. — δοσιτωρόν, 'while on a journey,' seems clearly to make better sense and to be more likely what Sophocles wrote than δοσιτωρὸν 'wayfarers,' 'travellers.' Laïus had indeed been killed by an ὅδοιτωρος, but this was not known. — τὸν δρῆν: the present is practically timeless in this phrase, which is thus equivalent to a noun of agency: cf. Ant. 319. — τὸν — ὅφη = ὅ δὲ ἐργάτης ἄφανῆς τὶς ἔστω (cf. Ant. 252).

294. μὲν δη: μὲν thus used without corresponding δὲ and reënforced by δη is = μὴν. — δηματος: = δήν (as in Herodotus and the other Tragedians).

295. οἱ μενε: 'will not wait,' sc. ἀλλὰ δεἐχει ζνωτὸν εἴθος or the like.

296. The antithesis in this verse is faulty; for the deed belongs to one man, the word to another. This is due to that fondness of the Greeks, so marked in Thucydides, for contrasting ἔργον and λόγος or their equivalents. οὖν ἀκούων φοβεῖται would be more logical. — The μὴ is due to the generic nature of the relative clause. The use of τίνι or of ἄν with subj. would make this still plainer.

297 sq. γὰρ refers to something implied, viz. καὶ πάρεστιν. This is easily read between the lines. There is no good reason to suppose we have not what Sophocles wrote here. — οὐκε is said with a gesture toward two servants (the διπλοὶ πομποί of v. 288 sq.), who are escorting in Tiresias from the right. The seer appears in the guise of a venerable old man with long white beard, whose eyes (as indicated by the mask) are sightless. He doubtless leans heavily upon a staff, and is led by the hand by a boy, his assistant in his rites (v. 444, Ant. 988-990, 1012-14). — ἐς as in v. 7, and in the same position in the verse. — ἐς at the end of the verse knits this and the following verse closely together. The relative is so placed also O. C. 14, El. 873, Trach. 819.

299. ἐμπερφυκέν: as though truth were a plant. In Tiresias's own words in v. 336 the figure in τρέφω is different. — ταληθεῖ: = ἦ ἀλήθεια. a familiar use of the neuter of the adj. with the article to express an abstract quality. This is very common in Thucydides among classic prose writers. — The loyalty of the Chorus to Oedipus makes them rate Tiresias's skill differently later (vv. 483-512).

300 sq. — Τειρεσία: the vocative is interwoven with its attribute as in v. 14. — νομῶν: 'handling,' 'dealing with.' In Aesch. Sept. 25 sq. the seer is described as ἐν ὧδι νωμῶν καὶ φρεσίν πυρὸς (φάνος Ritsch.) δίκα, χρηστηρίους ὀρνιθας ἄψευδει τέχνη. — διακάτα — χθονοστίβη: the
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arrangement of the adjectives in two antithetic pairs is noteworthy. For similar arrangement cf. v. 261 sq. — διδακτά τε ἀρρητά τ' is a more elegant ὑγτα τε καὶ ἀρρητα. — οὐράνια τε καὶ χθονοστιβη is more than οὐράνια τε καὶ ἐπίγεα. The second element of χθονοστιβη shews that the reference is to 'creeping beasts and flying fowls' (cf. Aesch. Suppl. 1000 καὶ κνώδια πτεροῦντα καὶ πεδοστιβη), with reference to the several forms of divination practised by Tiresias (cf. Ant. 998 sqq.).


304. διαξ: cf. v. 284. Oedipus shews marked (and sincere) deference to Tiresias throughout this speech. — μοῦνον: this Ionic form (instead of μόνος) seems to be used by Sophocles alone of the Tragedians, though Aeschylus has μονώτα στρατόν Prom. 804, and perhaps we should read μοῦνος in Eur. Alc. 122. — ἤξυρεσκομεν: = εν σκοποῦντες εὐρίσκομεν: cf. v. 68.

305. ει μή καὶ κτλ.: understand ᾧσπερ νῦν πρῶτον ἐμοὶ κλύεις, ει μή καὶ τῶν ἀγγέλων κλύεις.

306. ἀντέπεμψεν implies a command: Oedipus and Apollo exchanged ζητήματα. For the special force of τέμπειν here cf. v. 278.

307. ἄν ἔλθειν: = ἄν ἔλθοι in oratio recta. — τήνδε must be read for the traditional τοῦδε, which would demand an unmetrical μόνον at the head of the verse.

308 sq. τοὺς κτανόντας Δάλον: this arrangement here for the first time in the play: cf. v. 278. — τοὺς κτανόντας αὐτ κτελναμεν: cf. v. 100 sq. φόνῳ φόνον πάλιν λύνοτας. The rest of v. 309 represents ἀνδρηλατοῦντας v. 100. — κτελναμεν rather than κτάνομεν is used in order, it would seem, to accord better in sound with ἐκπεμψάμεθα (cf. above κτανόντας like μαθώντες). — ἐκπεμψάμεθα: so as to rid ourselves of them; hence the middle. — At this second reporting of the oracle Oedipus is more explicit (cf. vv. 241–3).

310 sq. συ δ' οὖν: the δ' looks back to μέν in v. 302; the οὖν (‘therefore’) resumes the γὰρ sentence (305–309). δ' οὖν has thus not its ordinary idiomatic sense of sed certe.

From the position of φθονήγας before the μήτε — μήτε correlation we should expect φάτιν to be in the genitive depending upon it. Instead of that, φάτιν is proleptically assimilated to the construction of οδόν.
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— ἀν' ὀλωνάν is treated as an adjective with φάνει. — μὴτε — μὴτ': the form of the negative is due to the imperative notion. — εἰ τιν' is practically equal (by a common usage) to ἄμετρ'.

312. βόσα δ': as though there had been a μὲν after the first βόσα. The contrast without a μὲν to anticipate the δ' has the effect of an after-thought here, and so the scholiast seems practically to have understood ὅρα τὸ τοῦ κυριεύμονας ['the man that takes thought of others,' cf. the schol. on v. 287, quoted above] ὅτι τελευταὶν ἑαυτὸν ἑταξεν, ὅπως ἀφελοῦστο τὸ φορτικὸν τῆς ἔξοψιάς ['odium of his authority'].

313. This verse is a bold bit of expression. We may either regard the sense of the object as strained (for πᾶν ὅσον μεμάντην ὑπὸ τοῦ τεθνηκότος) or regard βόσα as used again for the sake of the climax instead of an exacter word (e.g. κλύσω 'purge'). I am inclined to think the former explanation right. Another effective boldness of phrase occurs in v. 371.

314 sq. εν σοι: εν here = ἔτι (penes). — ἀνδρα: for reasons best known to himself Sophocles has preferred to make subject of ἀφελεῖν what might equally well have been connected (in the form ἀνδρι) with κάλλιστος πόλων. — ἀφ' ὅν — δύνατο: the relative clause with involved antecedent is genitive of ἀ— δύνατο. The ἀ would be accus. of inner obj. with δύνατο, of outer obj. with εἰσο. This use of the optative, instead of the subjunctive (regularly with ἄν), in generic relative clauses when the apodosis has the present (ἦστιν is, of course, understood here with κάλλιστος πόλων), is an archaism not uncommon in the Attic drama in sentential remarks. Oedipus winds up his speech by pointing the moral in true Greek fashion: cf. v. 56 sq. Cf. also Scolion 15 Bkg. ἐκ γῆς χρῆ κατιδεῖν πλόον, ἐν τις δύνατο καὶ πολέμην ἐχαί. — The rhyme of ἀφ' ὅν and πόλων may be intentional. — The placing of the relative (ἄν) at the end of v. 314 knits that verse very closely with the following one: cf. v. 298.

316 sq. ὡς: exclamatory. — τῆλη λύη: a commercial phrase (cf. opereae pretium esse), commonly abbreviated into λύη (our 'it pays'). From it we have the prosaic λυστελῆς, λυστελεῖν, λυστέλεια. — λύη (if it be the right reading rather than λύει) is another bit of poetic archaism (occurring often elsewhere, cf. vv. 198, 874, Ant. 1025), consisting in the use of the subjunctive without ἄν in an iterative subordinate clause. — φρονοῦστι is a sort of cross between τῷ φρονοῦστι and φρονεῖν. — ταῦτα (i.e. τὸ φρονεῖν δεινὸν ἔναλ ἐνθα μὴ λύη φρονοῦστι) is object at once of εἰδὼς and of διώλεσα. [Perh. better τοὔτο w. Weck-
lein. — γὰρ introduces the reason for the exclamation. — καλῶς εἰδὼς διώλεσε’: the participle is adversative (καλῶς μὲν ἡθη, διώλεσα δὲ). διώλεσα ‘let slip through (διά) my fingers,’ ‘lost,’ is a vigorous way of saying ‘I forgot’ (ἐπελαθόμην), like Mod. Gk. ἔχασα, ἔχασα ἀπ’ τὸ νοῦ μοῦ. — οὗ γὰρ ἣν: sc. εἶ μὴ ταῦτα διώλεσα.

Tiresias’s explanation of his coming, notwithstanding his knowledge and reluctance (διπλοῦς πομποῦς 288 sq.), is very flimsy. Sophocles has sacrificed verisimilitude to the dramatic effect to be produced by the following scene between the King and the Seer. Seneca avoided the violation of verisimilitude here by making Tiresias ignorant when he is summoned before Oedipus, but subsequently enlightened by the shade of Laïus, which he calls up. It has been suggested, but without adequate reason, that Seneca may have followed Aeschylus in this. (See Introduction, p. 39.)

319. Best read as question followed by exclamation. — τι δ’ ἢστιν: = ‘what’s the matter?’ — εἰσελήλυθα: strictly speaking, this word is inappropriate. It applies to the stage Tiresias’s ‘entrance’ (ἐσοδος) into the theatre, not to the imagined Tiresias’s appearance before the palace at Thebes.

320 sq. οἶκους: mere poetic plural. — τὸ σῶν τε σὺ καγώ τοῦμόν: a pretty chiasmus. — διὸ: suggesting a burden carried to its goal. — ἢν ἐμοὶ πιθή: sc. ὦστε μ’ ἀφεῖναι ἐς οἶκους. ἢν — πίθυ to be taken closely with ῥάστα.

322 sq. ἐννομ’: an exaggerated expression, unless the νόμος which Tiresias is said to violate is the unwritten law of duty, of loyalty to the state, as is perhaps implied in what follows. — σ’ ἔρεψε: ‘You owe the state θερητηρία,’ is Oedipus’s implication. — τὴνδ’ ἀποστερῶν (sc. αὐτὴν, i.e. τὴν πολύν) φάτιν: = ὄδε οὐ φάσκων ἔρειν.

324. Understand τὴνδ’ ἀποστερῶ φάτιν: ὡρῶ γὰρ κτέ. — οἴδα σοι: = καὶ σοὶ οὖ and correlative with μηδ’ ἐγὼ below. — τὸ σῶν φάνημ’: unusual emphasis; τὸ φῶνημ’ would be enough after σοι.

325. πρὸς καιρόν: = καιρών. — μηδ’ ἐγὼ: = καγώ μη. For a similar instance of οὔ and μη correlated cf. Ant. 686, οὔτ’ ἂν δυναίμην μήτ’ ἐπισταῖμην λέγειν. — ταῦτα: i.e. τὸ ἐμὸν φῶνημα μὴ πρὸς καιρὸν ἰέναι. — ὡς μὴ πάθω: Tiresias is about to say ἄπειμι or the like, but Oedipus interrupts him.

327. οὖτε: with a gesture towards the Chorus.

328. Understand πάντες προσκυνεῖτε με· πάντες γὰρ κτῆ. — οὖ φρονεῖτε: seemingly = ἀφρονεῖτε. Tiresias plays on the word φρονεῖν. — ἐγώ δ': as though ὑμεῖς μὲν had gone before. — οὖ μὴ: μὴ ἐκφήνω could mean 'there is danger (or 'likelihood ') of my revealing'; οὖ μὴ ἐκφήνω means 'there is no danger,' etc. The future indic. came to be used after οὖ μὴ when the combination was felt merely as an emphatic negative. See Goodwin M. T. p. 393.

329. ὃς δὲ εἰπὼ μὴ τὰ σά: = ὁς δὲ μὴ εἰπὼ τὰ σά (hyperbaton). Of course, we understand from τὰμ' the apodosis, λέγω τὰμά. — What Tiresias has to reveal can be called 'his evils' only through his pity of the king. — The a of σά is slurred here — or, perhaps better, suffers a sort of crasis with the following ε —, even though the word is emphatic.

330. ξυνεῖδος: hardly to be taken as implying that Oedipus already suspects Tiresias of complicity in a plot. — φράσεις: with full 'will' force. This is paraphrased in the following ἐννοεῖς προδοθήκα την καταφθείρα, which would be more simply expressed προδοότας καὶ καταφθείρεις.

331. Note the chiastic arrangement: both ἴμας and τόλιν are emphatic. — προδοθήκα: here (as often) 'abandon,' 'leave in the lurch.'

332. ἐγώ οὖμ': slurred into two syllables (synizesis). — σι: cf. σά v. 329. Perhaps σηλγωνό here and σήκφηνω above would fairly well represent the actual pronunciation. — ταῦτ': accus. of inner obj. For the elision at the end of the verse, closely knitting this verse with that which follows, cf. v. 29 and the note thereon.

333. ἄλλως: = ματῆν (as often). — γὰρ: referring to ἄλλως.

334 sq. καὶ: 'even,' with πέτρου. — γὰρ: to explain the use of the term κακῶν κάκιστη. Oedipus half apologizes for his violent language to the seer. — πέτρου φύσιν: somewhat more than πέτρου (= λίθου); 'the inherent hardness of a stone' indicates the force of the phrase. — ὄργανεῖας: perhaps used for ὄργανεῖας (which we should expect) under the influence of λίθου, which might suggest ὄργανεῖας ('soften'). Instead of ὄργανα from pres. ὄργανω we should expect, by analogy, ὄργανη; but that does not justify us in writing ὄργανεῖας here as was proposed by Elmsley (and carried out by Bruhn). — ποτὲ: belonging to οὖκ and gaining emphasis by the separation, as often.

335. ἄφθατος κατελεύτητος (i.e. καὶ ἀφθαρσίατος) seems to contain a metaphor from some handicraft (perhaps pottery?) suggested by the
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previous reference to the hardness of stone. — φανή: hardly more than γενήσῃ, cf. v. 1437.

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339. ὅργιζοντι: Oedipus understands that Tiresias has just hinted that he has been displaying — as, indeed, he has — ὅργη in the sense of ‘anger.’ We understand (ὁμολογῶ ὅργιζοντι) τίς γὰρ κτέ.

340. α': = ολα. The construction is accus. of the inner object. — ἄμμαξεις follows the construction of κακά λέγειν τὴν πόλιν and hence takes a second accus.

341. Tiresias seems to catch up ἄμμαξεις in the sense of an ἄμμαξον ποιεῖσ suggesting a refusal to answer (cf. ἄμμαξον = ‘unanswered’ v. 789 and O. C. 49 sq.). We may understand then (καὶ εἰκότως τὴν ἄμμαξω πόλιν σιωπῶν') ἦξει γὰρ αὐτὰ (i.e. ἵσα, ‘of themselves’) (α' σωπῶ) κτέ. αἰτά ἐγὼ are contrasted.

342. δ' ἦξει: ye is used as if we had εἰ γ' ἦξει or ἐπεὶ γ' ἦξει. — σε is unemphatic; the contrast is between ἦξει and λέγειν. — ἐμοι seems to be said in a tone of wounded pride — ‘am I not to be told? ’

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342. ἂ γ’ ἥξει: γε is used as if we had εἰ γ’ ἥξει or ἐπει γ’ ἥξει. — σε is unemphatic; the contrast is between ἥξει and λέγειν. — ἔμοι seems to be said in a tone of wounded pride — ‘am I not to be told? ’

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345. καλ ῥη: concessive again, though the tone is different from that
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in v. 290. γέ also follows here as there. — παρήσω: 'leave unsaid.'—οἴδαν: dir. obj. of παρήσω. — ὡς ὅργης ἔχω: i.e. <αύτως ὅργης ἔχων> ὡς ὅργης ἔχω. The gen. in such phrases seems to be partitive. — The violence of Oedipus's anger here is perhaps better motivated dramatically than psychologically. He must be put in a frame of mind that shall render him deaf to the revelations of the Seer, in order that the action of the play may not be brought to an untimely close. (See the schol. on v. 354.)

347 sq. ἔμφυτεύσαι ἐργάσθαι θ': the preposition belongs to both verbs, as sometimes occurs elsewhere. Cf. Ant. 537 καὶ ἐγκυνάσαε καὶ φέρω (= ἔμφυτον) τῆς αἰτίας. Barring metre, ἐργάσασθαι would have been more regular after ἔμφυτεύσαι. The words ἔμφυτεύσαι ἐργάσθαι θ' compare plot and execution to planting and cultivating. — That καὶ—τε means 'both'—'and' here has been denied, but is supported by the following passages: Ant. 335-338 (καὶ—πέραν πόντου—χωρεί—θεῶν τε τὰν ὑπερτάταν—ἀποτρύπται); Eur. Alc. 646 sq., Androm. 59, Ion 568, Hipp. 148 sq.; Melic Aesop. xv. Smyth Zeus ὁ καὶ ζωάς θανάτου τε πείρατα νομῶν.—δοσον μὴ χερσί καίνων: = <τοσοῦτον> δοσον μὴ χερσί καίνων (ἐνιστρεφόμεθα). The μή is, of course, due to the infinitive construction. Cf. Trach. 1214 δοσον γ' ἀν αὐτὸς μὴ ποτισμαίων χερῶν.

See also Goodwin M. T. 550.

349. μόνου: contrasted with ἔμυ- in v. 347.
350. ἀλήθες: ironical; note the accent. — ἐννέπω: = κελεύω.
351. οἴπερ: as though it had been τῷ αὐτῷ κηρύγματι. The reference is, of course, to vv. 236-242. Tiresias would seem to have received pretty accurate information from the messengers before the proclamation. Heath thought he must have known the proclamation by inspiration ("numine suggerente"). — καὶ in κάφ' (= καὶ ἀπό) introduces what is logically an appositive to ἐμμένειν.

352. This reverses the relation of the parties in μήτε προσφώνειν τινα (v. 238), but there is no getting rid of the inconsistency. Sophocles has simply been careless.

353. ὅντι: the dative is used to avoid ambiguity (the accus. would naturally construe with ἔμε), as though ἐννέπω σὲ had been λέγω σοι.

354 sq. Oedipus takes Tiresias's words as a mere retort of his own charge, and replies with a sneering double question. What he says might be paraphrased οὐτός ἀναδίως ἐκκλησίας τὸδε τῷ ῥῆμα, τοῦτο πον ψεύσεσθαι δοκεῖς; — ἡκύκλησας: = ἐξέφηνας, but implying the touching of something that ought not to be touched, the dragging to light of
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something that ought to be kept hidden. — που: ‘perhaps,’ with a
sneer. Cf. the use of που in the sense of a parenthetical Οδόμεν in ironi-
cal statements.—τοῦτο φεύξεσθαι: = ταύτην τὴν φυγήν φεύξεσθαι ‘get
out of the difficulty in that way’: cf. Lys. 16, 34 τοῦτο μέντοι οὗ φεύγω
(= ταύτην μέντοι τὴν φυγήν οὗ φ.), ‘I do not resort to that subterfuge.’

356. πέφυγα: sharply contrasted in time with φεύξεσθαι. — ἵσχυον
τρέφω: ‘nourish strong,’ ‘maintain as a strong support.’ Cf. v. 98.
tρέφειν (like alere) is the proper word for keeping retainers or watch-
dogs.

357. πρὸς and ἐκ = ὑπό. — Understand τοῦτο ἐρωτῶν οὗ γὰρ κτῆ.
358. The retort is probably made in a dignified tone, but it is far
from clever.

359. ποτὸν λόγον: sc. προστρεφάμης σε λέγειν. — μᾶλλον: = βέλτιον.
360. If λόγον be rightly restored at the end of the verse, it conrules
(in the sense of ‘what I have said’) with ξυνήκας, and ἤ ἐκπειρᾶ(‘or
are you testing me?’) is a parenthesis. For this form of expression, cf.
Eur. Cycl. 588 and the other examples in Professor Kaibel’s edition of
the Electra, p. 279, n. 1.

361. γνωτόν: ‘known,’ ‘understood.’ With many other editors, I
have followed Elmsley in writing γνωτόν for the traditional γνωστόν
here (cf. vv. 58, 396). This is probably right, but the problem of the
verbals in -τος is a complicated one: see Professor Jebb’s note in his
Appendix, and Mr. C. E. Bishop’s articles on “The Verbals in -τος in
Sophocles” (Am. Journ. Philol. vol. XIII — especially pp. 174 and
176).

362. Understand φονέα σε φημὶ κυρεῖν (δοντα) τάνθρος οὗ ξητεῖσ
(τῶν φονεία)

364. δῆτα: = οὖν (i.e. εἰ μὴ ταύτα ἐρῶ). — εἰπω: an appeal, = βούλει
εἰπω. — ἵν’ ὄργιζῃ πλέον: πλέον comes in as a surprise.
365. γε: ‘yes,’ the confirmative (certe), not the restrictive (quidem)
use. — ὡς: = ἐπεί, γάρ.

366 sq. In true Greek fashion, the same thought is expressed from
both the positive and the negative point of view. — λαλήθηκα σε: sc.
sαυτόν. — σῶν: redundant with ὄμλοκτη. — τοῖς φιλτάτωι: ‘your near-
est and dearest.’ Of course, Jocasta is meant. This general way of
speaking suits the oracular tone of the Seer. Cf. Aesch. Eumen. 100,
where πρὸς τῶν φιλτάτωι means ‘by a son’s hand.’ — ἵν’ εἰ κακοῦ: indi-
rect exclamation. κακοῦ is partitive gen.
368. καλ.: ‘even,’ ‘actually’ (i.e. ὃν μόνον ταῦτ’ ἐξελεύν ἄλλα) καὶ γεγορθός ταῦτ’ ἐξελεύν). — γεγορθός: elegant variation of χαῖρων (v. 363). — ταῦτ’: i.e. insults (πημονᾶς v. 363).

369. ‘If truth is any protection’ (cf. v. 356). The γ’ belongs rather to ἐπερ than to τι.


371. τυφλὸς belongs, in the strictest sense, only to ὅμματα: cf. the note on ὑφ’ ἡμῶν, v. 37. Of course, it belongs figuratively to the other nouns. Nauck’s πηρός is prose, not poetry. With the alliteration, cf. Ennius’s O Tite tute Tati, tibi tanta tyrannae tulisti, Eur. Med. 476 sq. ἐσωσά σ’, ως ἵσατιν Ἐλλήνων δοῦν ταῦταν συνεισέβησαν Ἀργοῦν σκάφος, Hom. δ 754 μηδὲ γέροντα κάκου κεκακώμαινον (all which parallels were adduced by Muretus Variae Leciones I, 15; Bruhn, Anhang, p. 141, adds, among others, Ai. 528 ἔδω μόνον τὸ ταχθεῖν εὖ τολμᾶς τελεῖν). The contempt with which τυφλὸς is uttered echoes through the verse in the reminiscences of its initial sound.

372. For δ’ — γε cf. v. 1030. — ταῦτ’: i.e. the words τυφλὸς — ἐι. — ὄνειδικὸν: sc. ἐμοί.

373. οὔδες (sc. ἐστὶν) δὲ οὐχὶ = πᾶς τις.

374. μᾶς: as μόνου v. 1280 is nearly = ἐνός, so here μᾶς is fairly = μόνης. ‘Your only maintainer is night.’ Cf. Theogn. 699 πλήθει δ’ ἄνθρωπων ἄρετ’ μία γίνεται ἥδε, where also μία is = μόνη.

375. ἢν: as though μήτ’ — μήτ’ were οὔτ’ — οὔτ’ and βλάψαι were βλάψειας. We have really a fusion of ὡστε μήτ’ — βλάψαι and ὡστ’ οὔτε — βλάψειας ἢν.

376. Understand ὃν ἢν βλάψαιμι σε’ ὃν γὰρ κτῆ., ‘no; for it is not,’ etc. — µοῖρα πεσεῖν: = χρή πεσεῖν, but more precise. Apollo is here merely the instrument of µοῖρα, as elsewhere in the play.

377. ἱκανὸς: i.e. ὡστε μή δεῖσθαι ἐμοῦ. Cf. Hdt. 8, 36 (of Apollo defending the Delphic sanctuary against the Persians) δὲ θεός σφειάς οὖν ἐκ κινέων (sc. the temple treasures), φᾶς αὐτὸς ἱκανὸς εἶναι τῶν ἑωντοῦ προκατήγαται. — ἐκπράξαι: ‘work out,’ ‘perform,’ τελεῖαν. V. 1329 sq. seems like an echo of these words. — The mention of Apollo’s part in the matter at once suggests to Oedipus that the man that has acted as the god’s agent, and at whose prompting he had summoned Tiresias, is Tiresias’s principal. To see how skilfully the train has been laid for this explosion, we need only compare vv. 95–131 and 287–9 with the preceding part of the present scene.
379. Tiresias does not directly deny that Creon had a part in the matter. Oedipus’s question is so couched that a direct answer must incriminate either Tiresias or Creon. Tiresias, therefore, protests (ὅ, cf. v. 278) against the dragging in of Creon’s name as irrelevant, and declares that Creon is not the author of harm (πῆμ’ οὐδέν) to Oedipus, but Oedipus himself is. Oedipus, of course, takes this reply as a shifty evasion and thinks that he has hit the nail on the head. Hence his next speech.

380 sq. Oedipus apostrophises those of his possessions of which he supposes Creon (τυρανᾶς) and Tiresias (τέχνη τέχνης ὑπερφέρονσα) to be jealous. — τέχνη τέχνης ὑπερφέρονσα: i.e. like the skill of Oedipus that surpasses the skill of Tiresias: cf. vv. 390–398. — τῷ πολυζήλῳ βιῷ: to be taken with φιλάσσεται. For this emphatic position before the relative word that introduces the exclamation cf. φθονεῖν, v. 316. — πολυζήλῳ (= πολυφόνῳ) is a proleptic epithet (anticipating ὁ φθόνος).

382. παρ’ ὑμῖν: the objects of envy are personified as the treasurers of envy. This notion is suggested by the reference to wealth (πλουτεῖ). 

383. εἴ: though the ground of the inference is thus conditionally expressed, there is no real doubt in Oedipus’s mind. εἴ is practically ἔτει or ὡς. — The emphatic ἵματι seems to contrast Oedipus, the rightful possessor, with Creon.

384. δορπτῶν, οὐκ ἀλητῶν: used as adjectives of two terminations. Cf. v. 396. As the state has freely made Oedipus king, Creon has no business to be jealous of him as though he were an usurper.

385. ὁ πιστός, οὗξ ἄρχης: the article is practically = ὁ λεγόμενος, and is used with bitter irony. ἕλεος seems to be used as substantive both with ὁ πιστός and οὗξ ἄρχης: cf. Eur. Iom 834 sq. φαίλον χρηστόν ἀν λαβεῖν φίλον | θέλωμι μάλλον ἢ κακόν σοφότερον.

386. ὑπελθεῖν: the preposition suggests secrecy and stealth, and reënforces (or is reënforced by) λάθρα. The language (ὑπελθῶν ἐκβαλεῖν) suggests the stealthy surprise of a stronghold. — ἱμερεῖαι = ἐπιθυμεῖ. We should expect logically rather an expression of attempt than of desire (ἐπιχειρεῖ, πειράται).

387 sq. ὑφεῖς = λάθρα πέμψας. — μάγον: there is a special fitness in applying this term to Tiresias, because of the part played by the Magi in the famous Persian usurpation, well known from Herodotus (3, 61 sqq.). As applied to a Greek, the term (whether owing to Herodotus or not) is regularly contemptuous. — μηχανορράφον — τυφλός: four epithets particularizing τοιώδε. — μηχανορράφον: κακὰ βάπτειν is Homeric (e.g.
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Σ 367); so too κακορραφη (O 16). μηχανορραφεῖν is Aeschylean (Chor. 221). Euripides (Androm. 447) describes the Spartans as μηχανο-
ράφου κακῶν. — ἀγυρτήν: begging priests (ἀγυρται καὶ μάντει ἐπὶ πλουσίων θύρας ἰώντες κτέ., Plat. Rep. 364 B) were familiar — and often
temptible — figures to Sophocles’s audience. In Aesch. Ag. 1195
Cassandra asks ᾧ ἵππουμαντῖς εἰμὶ θυροκόπος φλέδων; , and in v. 1273 sq.
she says καλουμένη δὲ φωτάς, ὡς ἀγυρτῆ | πτωχὸς τάλαμα λυμοκτῆς,
ινεσχύμην.

389. τὴν — τυφλός: at once redundant and (on account of μονόν)
not well matched with what precedes. Exact would be ἐν μὲν τοῖς κέρ-
δεσιν δίδορκε followed by the present clause, or else the former clause
as it stands followed by τὴν τέχνην γεγώς τυφλός. But Sophocles
probably wrote the words as we read them.

390. τοῦ: ‘in what point.’ Cf. Ai. 1100.—eil: not historical pres.,
but = φαίη γενόμενος. — σαφῆς: = ἀληθῆς.

391. βασφόδες: with reference to the hexameter verse in which the
riddle was couched. The Scholiast makes Sophocles guilty of an anach-
ronism in putting the word in the mouth of a prae-Homeric character.
— κών: the Sphinx is elsewhere called κόρη (v. 504 πτερόσσο’ ἥλθε
κόρα); and we are probably justified in understanding this word as
said of the Sphinx as woman, not beast. ‘Bitch,’ then, gives exactly
the tone in English. This use of κών as a contemptuous term for a
woman is common in Homer (cf. Ζ 344, Π 180).

392. τοῦτον ἀντοίχην: with a gesture to the Chorus and the audience.

393. καίτοι: ‘and yet,’ i.e. el καὶ (‘although’) σὺ μὴ ἐδόδας τι ἐκλυ-
tήρων. — τοιπίοντος: used in the literal sense of the word (though the
notion of τοῦ τυχόντος is not excluded), as shown by μολὼν, v. 396.

394. διειπέν: the preposition reënforces the notion of solving. The
infin. is ‘epexegetical’ (= ὅστε διειπέν), τὸ ἀνέγγα being nom., as
shown by O. C. 751 sq., where Antigone is described as ὦ γάμων | ἐμ-
πειρος, ἄλλα τοιπίοντος ἀρηγάσαι.

395. προσφάνης: ‘you plainly appeared’ (at that time), with refer-
ce to a single signal instance.

396. γνωτόν: going with ἔχων and with it equivalent to γεγνώσκων.
The adj. is of two terminations, as in v. 384. — μολὼν: in contrast
with Tiresias, who was on the spot, and recalling τοιπίοντος, in v. 393.

397. οἱ μηδὲν εἰδός Οἰδίπους: ‘that know-nothing Oedipus’ (as you
thought me), ‘your know-nothing Oedipus.’ — μηδὲν: of absolute nega-
tion, or rather of generic negation, the participle with article being = a
characterizing rel. clause.—The juxtaposition of εἶδος and Οἰδίπους seems quite clearly to hint at the etymology of the name as ὁς οὐδὲ πόδας, with reference to the riddle of the Sphinx. See the Introduction, p. 40. —νῦν harks back to the ἥλιος κόσμων, v. 391.

398. Notwithstanding that νῦν seems clearly to refer to the Sphinx, we must supply in thought with κυρήσας (= τυχῶν) and μαθῶν respectively αἰτῶ and αἰτῶ referring to the αἰνιγμα. — γνώμη: mother-wit as contrasted with the seer’s alleged higher wisdom. Cf. O. C. 403 κανέν θεόν τις τούτῳ γ’ ἄν γνώμη μάθοι.


401. κλαλῶν: idiomatic. — ὁ συνθετικός τάδε: = ὁ παρασκευάσας τάδε (meaning the plot). Creon is, of course, referred to. Professor Jebb aptly compares Thuc. 8. 68 ἦν δὲ ὁ μὲν τὴν γνώμην ταύτην εἰπὼν Πεισάνδρος — ὁ μέντοι ἀπων τὸ πράγμα ἐνθέεις ἐτῶν τρόπων κατέστη ἐς τοῦτο καὶ ἐκ πλείστον ἐπιμεληθείς Ἀριστοκράτῃ ἦν.

402. ἀγγλατήσειν: ἀγγλατεῖν from ἀγγλάτης, and that, in turn, from ἀγός ἐλαύνειν, the technical term for banishing a person that caused defilement: cf. Thuc. 1. 126. — The audience would doubtless be reminded here of the intrigues against Pericles on the eve of the Peloponnesian War (see Thucydides l. c.), and they might think, too, of the rationalistic attitude of Pericles — δεισιδαιμονίας καθυπέρτερος, as Plutarch says (Pericl. 6) — toward seers and divination.

402 sq. εἰ δὲ μή — εἶναι: i.e. ‘if I did not think you (too) old for it,’ sc. παθεῖν ολὰ περ φρονεῖν. Cf. Eur. Androm. 80 γέρων (= ‘too old’) ἐκεῖνος ὅστε σ’ ὑφελείν παρών. Pentheus’s threat to Tiresias in Eur. Bacch. 258 sq. (εἰ μὴ σε γῆρας πολίων ἐξερρύετο, καθήσ’ ἄν ἐν Βάκχασι φασίσεις μέσας) has a remote likeness to the present passage. — παθῶν — φρονεῖ: = ἔγνως (‘you would have got wisdom’) παθῶν (τοιαύτα or τὰ αὐτὰ) ολὰ περ φρονεῖν (ποιήσαι ἔμε). παθῶν ἔγνως with reference to the proverb παθῶν δὲ τε νῆπιος ἔγνω Hesiod O. et D. 218, which Aeschylus abbreviates into παθεῖ μάθος (Ag. 177). Cf. also Ant. 618 sq. εἰδότι δ’ οὐδὲν ἔρπε, πρὶν πυρὶ θερμῷ πόθα τις προσαύγῃ, which reminds one of our ‘a burnt child dreads the fire.’ φρονεῖ is, of course, = ‘purpose,’ ‘intend.’ — Tiresias’s answer we might not unrea-
sonably expect (cf. Haigh’s *Tragic Drama*, p. 382, and *Classical Review*, XII, 40), from the opening words, to be of equal length with Oedipus’s speech. It probably was so, three verses having been omitted by some copyist after v. 410.

408. *et kai*: ‘although.’ The correlative is γ’ ὄν (quidem certe). — ἔξισωτέον: sc. σοὶ ἐστιν (= δεὶ σ’ ἔξισωσαι). ‘You may be king,’ says Tiresias, ‘but you must grant me the right to answer your charges.’

409. το’ ἀντιλέξαι: the *iota* is a redundant addition due to the desire to enhance the notion of equality contained in ἔξισωτέον. — τοῦτο: i.e. τοῦ Ἰσα λέξαι (τοῦ ἐξίσου λέγειν Schol.), rather than το’ ἀντιλέξαι, as shewn by the καὶ (in καγώ). — κρατῶ: ‘I have a right to’ (as a free man).

410. ζῷ δουλός: = δουλεύω. — With the sentiment of v. 410, which would have appealed strongly to the audience, cf. Xen. *An.* 3. 2. 13, where Xenophon says to the troops: οἶδαν γὰρ ἔνθωπον δεσπότην ἀλλὰ τοὺς θεοὺς προσκυνεῖτε. With references to such ‘gallery plays’ as this in Sophocles the remark of the Scholiast on v. 264 may well be quoted here: αἱ τοιαῦται ἔννοιαι (‘sentiments’) οὐκ ἔχονται μὲν τοῦ σεμνοῦ κινητικὰ δὲ εἰς τοῦ θεάτρου (‘audience’). αἰς καὶ πλεονάζει Ἐυρητίδης, ὦ δὲ Σοφοκλῆς πρὸς βραχὺ μόνον αὐτῶν ἀπεταίρῃ πρὸς τὸ κινῆσαι τὸ θέατρον. — The lacuna after v. 410 might be supplied, e.g. thus:

< ὥστ’ οὗ τὸ σὸν φώνημ’ ὑποπτήξω ποτε’
οὖθ’ αὖ μετοκόκοι εἰμι τῇ σε τῆς πάλις,
ἀλλ’ ἀστὸς ἀστῶν ἐξ ἔλευθέρων γεγώς;

If the lost verses began with ὥστ’ οὗ, it is easy to see how they came to be omitted.

411. ‘And so I shall not stand in the books (γεγράφαμαι = γεγραμμένος ἔσομαι) with Κρέοντος προστάτου to my name.’ The Poet uses anachronistically the language of ordinary Attic civil life with reference to the Heroic Age. At Athens every resident alien (μέτοκος) had to be legally represented by a προστάτης (much like the Roman *patronus*), and his name would be entered in the list of metics with his patron’s name in the genitive after it (γράφεσθαι τοῦ δεῖνος προστάτου). Such metic was said ἐπὶ προστάτου οἴκειν.

412. λέγω δ’: resuming ἀντιλέξαι (409) after the parenthesis τοῦτο γὰρ — γεγράφομαι. — ἤπειδή — ὧνειδισας: referring to v. 298 sq. ὧνειδισας = ὧνειδιζόνεν ἐκάλεσας.
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413. καὶ δεδορκαὶ κοῦ βλέπεις: = καὶ βλέπεις κοῦχ ὅρας, the former word referring here to the possession of sight, the latter to the use of it. The phrase is far more emphatic than δεδορκός οὔ βλέπεις. — έν' εἰ κακοῦ: indirect exclamation (‘what a plight you’re in’). Cf. Ai. 386 οὖν ὅρας ἐν' εἰ κακοῦ.

414. άνθα ναλεῖς: indirect exclamation. — δτων οικεῖς μέτα: indirect question. The reference, notwithstanding the pl., is to Jocasta, as is shewn by what follows. For μετοικεῖν of the living together of husband and wife cf. v. 990.

415. ἄρ' ἵσοθ' ἄφ' ὄν εἰ: a parenthetical question. Mr. Blaydes is probably right in understanding the words as elliptical (= ἄρ' οἶσθ' οὔτε μετοικεῖς ἐκεῖνον) ἄφ' ὄν εἰ;) referring to Jocasta. — καὶ ἄληθας continues καὶ δεδορκαὶ κοῦ βλέπεις.

416. νέρθε: = κάτω γῆς or κατὰ γῆς.

417 sq. άμφιμπλῆξ: the meaning is strained. The notions ἄμφιοτέρωθεν and πλήσασον are fused in it. The curse is thought of first under the figure of a double scourge (μάστιξι διπλῇ: cf. Ai. 242); but then the scourge is thought of as held in the hand of the avenging spirit — the δεινόπους ἀρά personified as an Ἑρμίς. Cf. Aesch. Prom. 681 sq., where Io describes her pursuit by the gadfly, οὐστροπλῆξ δ' ἐγὼ μάστιξι θείᾳ γῆν πρὸ γῆς ἐλαιόνομαι, — a passage which Sophocles may have had in mind here. — τοῦ σοῦ: as if τῆς σοῦ had gone before, or (better) used in common (ἀπὸ κοινοῦ) with μητρός and πατρός, but placed with the latter. For the order ‘mother and father’ cf. vv. 783, 787, 790–793. The metre is partly responsible. — δεινότους: = δεινὴ καὶ ὥκυτους, somewhat like άμφιμπλῆξ above. Cf. O. C. 17, where πυκνόπτερος said of nightingales is = πυκνὰ καὶ πτερόσεια. — ἀρά: Laius did not curse Oedipus, nor does Jocasta do so in the sequel. ἀρά is loosely used here (like the Homeric ἔρινας) for the supernatural punishment of unfilial conduct, such conduct commonly provoking a parent’s curse. Cf. Introduction, p. 17, n. 1.


420 sq. ‘And of your cry what harbour shall not be — what Cithaeeron (shall) not (be) — filled with the voice (resonant) soon?’ Tiresias might have said (barring metre) ποῖος λυμήν — ποῖον ὄρος (= in affirmative form πᾶς λυμήν — πᾶν ὄρος: cf. Theocr. 2, 90 sq. καὶ ἐσ τίνος οὐκ
ἐπίφασα | ἡ τοιάς ἐλιπεν γραίας δόμον ὄτις ἐπάθεν;) ; but he has a definite mountain in mind. So, too, he has probably a definite harbour in mind — Corinth. Thus the general notion of the cry of Oedipus finding an echo through the world, on the seacoast and inland, is blended with the thought of Corinth and Thebes. The prophecy is fulfilled, so far as it can be said to have a definite fulfilment in the play, in vv. 1391–1396. But the language is purposely obscure, and the thought of Athens itself, as represented by this very play, need not have been absent from the Poet's mind in writing λυμήν. (Cf. Eur. Alc. 452, where the reference to the celebration of Alcestis's heroism ἐν θλίψεις Ἄθανας probably refers to Euripides's play.) — βοής depends on σύμφωνος as an adj. of fulness (= σύμπλεος τῆς φωνῆς).

422 sq. ὅν — εἰσέπλευσας: indirect exclamation. ὅν is = οἶς (or with ἄνομον it is nearly = ός ἄνομον). — ἐν δόμοις: as though not ὑμέναι (= γάμον) but λυμήν had preceded. The literal reference to the place of wedlock would naturally be coupled with the metaphorical designation of the wedlock itself. — ἄνομον εἰσέπλευσας: = ἄνομον ὄντα ὄμως εἰσέπλευσας. — εὔπλοιας τυχόν: referring to Oedipus's success with the Sphinx.

424 sq. ἀλλιν πλήθος κακών: referring to the children as being more than one and involving a complication of horrors. — ἔπαισθάνη: 'perceive besides,' following καταστάνη, as in vv. 246, 249 εἰπείχομαι follows κατεύ-χομαι. — For ἄ' — τέκνοις we should expect either ἄ εἰσιόμεθα σὲ τέκνα καὶ τὰ σὰ σέ ἡ καὶ τὰ σὰ τέκνα (or the like) or ἄ' εἰσιόμεθα τοὺς σοὺς τέκνους. Nauck's ἄ' εἰσιόμεθα σφ' τοκεί καὶ σοὺς τέκνους restores the logic and keeps the metre. But I am inclined to think that we have what Sophocles wrote. It is hard to be at once obscurely oracular and logical in so complicated a case. Erfurdt (approved by Hermann) is perhaps right in explaining σ' εἰσιόμεθα σοὶ to mean 'will shew you in your true character' (as parricide and guilty of incest). The latter clause means, of course, 'and will shew you to be brother to your own children.' Erfurdt's note runs thus: Sensus, ni fallor, hic est: quae ubi senties, fallaci specie ablata is, qui vere es (τόσο σοι), parricida, incestus, et liberorum frater (τόσο τοὺς σοίς τέκνοις) indicabere.

426. πρὸς ταύτα: 'in view of these things,' 'therefore,' said in a tone of defiance, as in Aesch. Prom. 992 πρὸς ταύτα μπιτόσθω μὲν αἰθαλώσοσα φλόξ κτέ. — τοιμὸν στόμα: for ἐμὲ τὸν λέγοντά σοι. To the suspicious mind of Oedipus the words might well seem to mean 'me his spokesman.'
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427 sq. προπηλάκις: a drastic term of common speech equivalent to δνείδζε. Sophocles may have introduced προπηλάκιςεως into literature. The word expresses what George Eliot calls “pelting contempt.” — οὐκ ἔστιν — ποτε: = οἴδεις βροτῶν κάκιων έκτριβήσεται ποτε. It is this latter form of the sentence that Sophocles has in mind, as shewn by ποτε, which has no proper place in the sentence as it stands. — έκτριβήσεται: metaphor from a tree that is rooted up, cf. Hdt. 6, 37.

Vv. 404-407 come properly after v. 428, as shewn by v. 404 sq. τὰ τοῦτο επη refers to vv. 408-428, τὰ σὰ to vv. 380-403. The chiasmus is natural enough.

404. μὲν does double duty. On the one hand it restricts ἦμν (like γε) and gives a tone of deference carried on in the modest εἰκάζουσι; on the other hand it anticipates δὲ in v. 406. Cf. Ant. 681, where we have the deferential μὲν (ἡμῶν μὲν) without corresponding δὲ. In Ant. 78 sq. (ἐγὼ μὲν οὐκ ἀτιμα ποιοῦμαι, τὸ δὲ | βία πολυτών δράν ἔφοιν ἀμηχανος) the μὲν does double duty, but the tone is different.

406. δὲ: in a double sense, ‘there is need’ (with τοιούτων) and ‘it is needful’ (with σκοπεῖν). The position of οὖ leads us to expect a genitive after ἄλλα: σκοπεῖν takes its place.

407. λύσομεν: the oracle is thought of as a knot to be untied. — τὰδε: resuming ὅσω — λύσομεν.


430 sq. εἰς θεόν: sc. ἐρρέε or the like: a parenthetical curse. Cf. v. 1146 and Aesch. Sept. 252 οὖκ — εἰς φθόρον — σιησω — ἀνασχήσῃ τάδε; — οὖχ resumes οὖκ, as in v. 1146 οὖ resumus οὖκ. — τὰς σοφον: a vigorous idiomatic ταχέως: cf. Ai. 581, O. C. 824 (and the other passages in Bruhn’s Anhang, p. 148). — αὖ πάλιν ἄφορρος: double tautology, natural in excited speech. For ἄφορρος we might equally well have had the adverb ἄφορρον (as in El. 53 ἄφορρον ἦξομεν πάλιν). Cf. Ai. 369 ἄφορρον ἐκνεμεί τῶδα, when the form may well be adj. — οὖκον: with ἄπε. ἀποστραφεῖς is a ‘plastic’ addition; it helps the picture.

432. Understand ἄπεμι δῆτα, οὖδε ικόμην. — έκάλεις: ‘had been calling,’ with reference to the repeated summons.

433. Understand καὶ μην ἐκάλουν τὸ γάρ κτᾶ. — τι: with ἤδη and = ‘at all.’

434. σκολή: = μόλις and meaning οὖ ποτε, like the Shakespearean

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‘by leisure.’ We might say ‘I had been slow to summon.’—οικον: poetical accus. of the goal without preposition.—διν ἐστειλάμην: sc. ei ἡδ δε μῦρα φωνήσοντα. ἐστειλάμην = μετεπεμφάμην.

435. ἡμεῖς: said with a certain self-assertive emphasis, suggesting the thought ἐγὼ μάτις ᾧν.—τοιοῦτοι: at once resumes μῦρα φωνήσοντι in a slightly different form, and anticipates μῦροι and ἐμφρονεῖς.—ἐφ’un-μεν: = ἐσμέν.—ὡς μὲν σοι δοκεῖ: the words are arranged as though they were to be followed by ὡς δὲ — δοκεῖ.

436. γονεύναι δ': as though simply σοι μὲν had preceded. The dative represents the person whose point of view is taken (= γνώμη τῆς τῶν γονέων). The words ‘You think me a fool; your parents thought me wise’ might suggest that Tiresias had been the mouthpiece of the prophecy that led to Oedipus’s exposure in Cithaeron; but this is contradicted by v. 711 sq.

437. Tiresias has made as if to go; but his reference to Oedipus’s parents touches a tender spot, and Oedipus, his anger forgotten for the moment and his innate reverence for the supernatural revived, detains him with an anxious question. This is a fine touch.—ποιοντι: sc. γονέων. —τις δε: the δε resumes the questioning after the interjected imperative.—τις βροτῶν: ‘who in the world.’—ἐκφύει: quasi-perfect, = τύχει. —This question shews us in a flash the undercurrent of Oedipus’s thought for years. There are pages of Daniel Deronda in the words. The Greeks of the fifth century B.C. had not learned the art of analyzing emotions.

438. A dark saying meaning, as the audience know, ἡδ τῇμέρα φανεί μὲν τοὺς σους γονέας διαφθείρει δὲ σέ.

439. πάντα(α): sc. ὅσα λέγεις. —ἀγαν: apparently = σφόδρα. The sentence is = ὡς ἂγαν αἰνίκτα κασάφη ἐστι πάνθ’ ὅσα λέγεις.

440. οὐκ οὖν: in a mocking tone of feigned surprise—‘well, aren’t you’ etc.—παύτι: i.e. τὰ αἰνικτὰ κασάφη.

441. ‘Go on casting in my teeth such things as you will find me (to your sorrow) great by.’ By solving the Sphinx’s riddle and becoming king Oedipus gained the power to punish Tiresias, if he be insolent. Clearer, but less forcible, would be τοιαῦτα ὄνειδις’ ὅσι μέγας γέγονα, ὅσιερ καὶ (ταθῶν) εὕρησεις.

442. γε: ‘just.”—τέχνη: Tiresias uses ironically of Oedipus’s guessing the same word that Oedipus used in v. 380.

443. A very genuine burst of patriotism.—ἐξίσωσα’ is, of course, to be understood as ἔξίσωσα.
444. ἀπειμα τοίνυν (= οὖν): Tiresias feels that he has said enough and leaves Oedipus to his own devices. — κόμις: = πέμπε.

445 sq. δή: 'by all means.' δή is thus used to resume a word, either (1) in reply, as here, El. 444, 1455, and elsewhere; or (2) in reflection, as El. 1163 sq. φίλτα, ὡς μ' ἀπώλεσας. | ἀπώλεσας δή, ὡ κασίγνητον κάρα, Phil. 759 sq. The latter use is virtually reply to oneself.


447 sq. εἰπών ἀπειμ: = (by a fairly common Greek idiom) ἐρῶ πρὶν ἀπελθεῖν. — ὡν οὐκεκ ἤλθων: = ἐκεῖνα ὡν οὐκεκ ἤλθων. — Tiresias's words here contradict what he said at the beginning (vv. 316–318). It is true that his quarrel with Oedipus has changed his mood; but, after all, it is idle to try to harmonize the discrepancy. — δεῖεις: rather 'abashed at' (= φοβηθεῖς) than fearing ( = φοβοῖμενος, δεδοκύς).

— πρόσωπον: vultum (with reference to the king's frowning face). Tiresias non quatt quost vultus instantis tyranni, we might say in imitation of Horace.— οὐ — ὀλείς: more expressive than οὗ γὰρ ἐσθ' ὅπως μ' ὀλείς would be. We may paraphrase 'for I am vulnerable nowhere.'

449. λέγω δὲ: resuming εἰπών: cf. 412. It is significant that the same mannerism (if we may so call it) is employed by the same speaker. — τὸν ἄνδρα τοῦτον ὅν: loose colloquial assimilation of antecedent to relative. The same thing may be heard in Mod. Greek. τὸν ἄνδρα τοῦτον is = 'that man of yours.'— πάλα: an exaggeration. The proclamation had not been long made. But the Attic dramatists treat time with great freedom, expanding and contracting it at will. A striking example of its contraction is to be found in the sequence of events in Aeschylus's Agamemnon, which involves the greatest absurdities if analyzed as it is by Mr. Verrall in his edition. Mr. Dyer has done better justice to the problem of time in the Greek Tragedians, in his article on 'The Plot of the Agamemnon' (Harvard Studies VII., pp. 95–121).

450 sq. ἀπειλῶν κάνακηρύσσων: cf. v. 224 sqq. The former participle is logically hardly more than an adverbial adjunct of the latter. — φονέα τὸν Δαίδων: = τὸν Δαίδων φονέα. φονέα is, of course, to be pronounced φονεά (υ _). — οὗτος: resuming τὸν ἄνδρα — κάνακηρυσσων.

452 sq. ξένος — μέτοικος: = ἔνεν μὲν λόγῳ ξένος μέτοικος ὅν. ξένος μέτοικος (= ξένος μετοικῶν) is the full form of the common term μέτοικος. We have here again, as in v. 411, a reference to Attic institutions. — λόγῳ: as though ἔρημος were to follow. — οὗτα δὲ: = ἐπειτα δὲ (as
in v. 419) and said as though a νῦν μὲν had been used with ἔνος λόγῳ μέτωκος. The time of εἶτα is ominously indefinite. — ἔγγενὴς Θηβαῖος: ἔγγενής is contrasted with μέτωκος, and Θηβαῖος (a more specific ἀστός) with ἔνος. We have thus a chiasmus. — φανήσαται: sc. ἐργῷ ὁ ν. The verb is strictly passive in meaning as in form.

454. ξυμφορέ: in a neutral sense from the point of view of what precedes (= 'chance,' 'coincidence'); in a bad sense (as commonly) from the point of view of what follows. The 'chance' is really a 'mischance.' — ἦκ: = ἀντὶ. This is not uncommon in the case of adjectives in both prose and poetry. Milton imitated the usage. The idiom is varied here synonymously within two verses (ἀντὶ πλούσιον v. 455).

456. σκῆπτρον προδεικνύον: sc. αὐτὴν (i.e. τὴν γαίαν). Cf. the parenthesis in v. 795. προδεικνύον = προδεικνύον ἑαυτῷ. Seneca imitates this passage Oed. 656 sq. (the ghost of Laius speaking of Oedipus) repet incertus viae | baculo senili triste praetemptans iter. — ἐμπορεύονται: as ἐμπορος in its earlier sense (cf. O. C. 25, Eur. Alc. 999) is merely a wayfarer, so ἐμπορεύονται is hardly more than πορεύονται (or ὄδοιπορεῖν).

457. φανήσαται: parallel with φανήσαται above (v. 453). We have thus a loose anaphora.


459. νῦς καὶ πόσις: sc. ὁν.

460. ὀμοσπόρος: = ὁμοῦ στείρων, τῆς αὐτῆς γυναικὸς σπορεῖς (note the accent). The word is passive in v. 260 and therefore to be differently accented. — καὶ: connecting τοῦ ἄνδρα (v. 449) — φοινίς (v. 460) with what follows and introducing the conclusion of the whole matter. — ἦν: where ἐλθὼν or μολὼν would be more accurate. The two words together are ἦν καὶ λογίζον.— λογίζον: like one figuring accounts. The pres. of the process as contrasted with the aor. of the (hypothetical) result (λάβῃς).

462. φάσκειν: = inv. φάσκει by common poetic usage. — ἢμ': with conscious pride — ἐμὲ μαντίν διὰτα. — ἢδη: = τότε ἢδη, 'then at length,' 'then and not till then.' It is to be construed with φάσκειν. — μαντικῇ: local rather than instrumental. Cf. the datives in v. 25 sq. Tiresias is now led away toward the spectators' right by the boy, and Oedipus retires within the palace.

It has been said (by Voltaire) that the closing prophecy of Tiresias is too plain. But when we examine more closely, and reflect also upon
the state of mind to which Oedipus has been wrought up, the criticism
seems hardly just. The Chorus, who are more loyal than stupid, do
not understand, as appears in the sequel. It is hard for one that has
the clue to put himself in the position of one that has none nor any
inking of the stupendous truth. It is hard, too, for the Dramatist to be
adequately obscure.

IV. Στάσιμον πρῶτον (vv. 463–512)

According to the Aristotelian definition (Poetics c. 12) a στάσιμον
(sc. μέλος) is μέλος χοροῦ τὸ ἀνευ ἀναπαύστου καὶ τροχώιον. This
means, as Professor Jebb explains (Oed. Tyr. pp. 8–9), that the
στάσιμον does not begin with anapaests (like the πάροδος of Aeschylus’s
Agamemnon and Eumenides and Sophocles’s Ajax), nor is it interrupted
by anapaests (like the πάροδος of the Antigone), though it may be
followed immediately (we should be inclined to say concluded) by
anapaests (Ant. 801–805); and that it is not interrupted by dialogue
in the trochaic tetramer. A simpler definition of the term στάσιμον
would be that it comprises the entire choral songs except the πάροδος
(τὰ ὄλα χορικὰ μέλη πλὴν τῆς παρόδου), and that the στάσιμα are
so called because they are sung by the Chorus at its station (στάσις)
in the orchestra. The στάσιμον is, in a word, the stationary choral
song.

The present στάσιμον serves as a commentary from the point of view
of Oedipus’s loyal subjects upon the foregoing ἐπεισόδιον (vv. 216–462).
Somewhat similarly in vv. 167–189 the Chorus dealt with things already
spoken of in the πρὸλογος. This handling by the Chorus in lyric form
of matters also dealt with in the dialogue is quite characteristic of Greek
tragedy in a general way, but here it is carried out very systematically.
We might expect the Chorus to deal first with the ominous words of
Tiresias by which they presently (v. 483 sqq.) confess themselves to
be greatly moved. But no; the first strophe and antistrophe (vv. 463–
482) deal with the king’s proclamation at the beginning of the ἐπεισόδιον
(vv. 216–275) and thus continue, in a sense, the tone of the πάροδος;
the second strophe and antistrophe (vv. 483–512) take up the alarming
words of Tiresias. Though the Chorus have expressed (by the mouth
of their leader, v. 298 sq.) the utmost confidence in Tiresias, their
loyalty to Oedipus is so strong that they refuse to allow his words,
distinctly as these point to Oedipus as the murderer of Laius, to out-
weigh Oedipus’s services to the state of which they have full personal knowledge.

463. τίς δυνι' = τίς έστιν δυνι'. An unusual circumlocution for simple τίνα.—δυνι' was probably regarded as repeating in its latter element the antecedent τίς. — θεσπόντεια: a feminine to θεσπισθής formed (by Sophocles?) on the model of the Epic αρτιέπεια and ἥδενε-πεια (Hes. Theog. 29, 962, 1021). — εἴπε πέτρα: hyperbaton for πέτρα εἴπε. The πέτρα is the sheer towering double crag that rises above Delphi — the Φαώριάδες — in the cleft of which is the fountain Castalia. The crag here represents the Oracle, as being the most striking feature of its surroundings.

465. ἄρθρηι ἄρρήτων: = a superlative (μάλιστα ἄρρητα). Cf. O. C. 1238 κακά κακῶν and Phil. 65 ἐσχατ' ἐσχάτων κακά (where the adjectives also are in the superlative). — τελέαννα: participial oratio obliqua, as though εἴπε had been ἐφηνε ή γιγγελε.  


467. ἱππων: fem. Mares were commonly used in racing. The construction is, of course, an abridged comparison (comparatio compendiaria) for ἱππων ποδών. — σθεναρότερον: ‘stronger’ in the sense of ‘swifter,’ cause for effect. It may be taken as either a predicate adj., agreeing with πόδα (= θάσσονα), or as adverb (= θάσσον).  

468-470. φυγάρ πόδα νωμάν: = φεύγει, but more picturesque. — ἐνο-πλος — γενέται: the words are interlocked for ἐνοπλος γαρ πυρὶ καὶ στρατοπαίς (instrumental dat.) ἐπ' αὐτὸν ἐπενθρόσει ὁ Δίως γένεται (= Φοῖβος). Apollo, as the son of Zeus, is represented as armed with the weapons of his father. πυρὶ καὶ στρατοπαίς is an hendiadys, στρατο-παίς defining the nature of πυρὶ.  

472. Κήρες: κήρ is the individual representative of θάνατος, as δαί-μων is the individual representative of τίχη. Κήρες are thus ministers of death, and the term might be used to include the Ἐρυνύες. In Aesch. Sept. 1055 we find Κήρες Ἐρυνύες, like ἄνδρες πολίται and the like. Cf. Eur. El. 1252 sq. δεινω δὲ κήρες (‘as dread ministers of death’) σ’ αἱ κυνόπιδες θεῖαι (i.e. the Furies) | τροχηλατήσου' ἐμμανή πλαῦμον. — ἀναπλάκητοι: the less common form (demanded here by the metre) of ἀναμπλάκητοι.  

473 sq. ἀλμαί φήμα: cf. v. 187 παίνα λάμπει. The expression involves a metaphor derived from sending messages by beacons, as described in Aeschylus’s Agamemnon. — τοῦ νυφάντος (abl. gen.) Παρνα-
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σὸν φανεῖσα: so to be joined: φανεῖσα resumes ἐλαμψε. For νυφόεις of Parnassus cf. Hymn. Hom. 2, 104 ἵκος ὀὐκ ἔστε Ἀριόην ὑπὸ Παρνασσοῦ νυφόειτα, Eur. Phoen. 206 sq. ὑπὸ δειμάσι νυφοβόλος (‘snow-pelted’) | Παρνασσοῦ. Any one that has seen Parnassus in winter-time, or waded through the last snowdrift on its summit at the end of June after coming up from the scorching lowlands, will realize the fitness of the epithet.
— τὸν — ἵκνεύειν: τὸν ἄδηλον ἄνδρα is the object of ἵκνεύειν; its subject is πάντα (= πάντα τινα, ἐκαστὸν). The infin. is in apposition to φήμα.
— φήμα: this reading of L seems to be supported by the papyrus of Bacchylides, by Telestes 1, 9 (see Bergk’s critical note ad loc.), and perhaps by Eur. Ion 691 (see Wecklein’s critical note ad loc.). φάμα is generally edited here.


477 sq. ἀντρα καὶ πέτρας: forming a composite notion (hendiadys), and = ἀντρόδεις πέτρας. ἀνὰ is, therefore, appropriate. Cf. Xen. Anab. 4. 3, 11 κατὰδειχει — ὀσπερ μαρσίπους ἰατρικῶν κατατιθεμένους ἐν πέτρα ἄντροδε. The Schol. says οἰκεία τᾶτα τὰ ὑώματα ἄντρα καὶ πέτρας, shewing that he read πέτρας here. (See the Critical Notes.)

478 sq. ὦσταυρος, if what Sophocles wrote, means ‘like a bull’ (ὁσπερ ταύρος). — μέλεος μελέφ ποθι: cf. v. 248 and Ant. 977 μέλεοι μελέναν πάθαι κλαῖον. — χρείεων: ‘going mateless,’ ‘solitary,’ suggesting a bull that has been driven from the herd, like Virgil’s bull (Georg. 3, 225), who victus abit longeque ignotis essulat oris.

480. μεσόμφαλα γᾶς: γᾶς belongs to the adjective. The phrase is = ἀπὸ μέσου ὁμφαλοῦ καὶ γῆς δῆτα ὁμφαλοῦ ὁμικόμενα (Schneidewin). Cf. v. 897 and the note on ὁμφαλοῦ.— ἄπονοσφιξῶν: sc. ἀφ’ ἔαυτοῦ, as though the oracles were living pests. In the following clause they are thought of apparently as gadflies (οἰστροῖ). ἄπονοσφιξίμενος would be more exact.

482. ζώντα πεπτοτάται: in ζώντα we seem to hear the buzz (βόμβος) of the fly. — The close of this antistrophus reminds one of the close of the beautiful choral ode to Eros in Eur. Hipp. 525–564. There it is said of Aphrodite (v. 563 sq.) δεινὰ γὰρ πάντα γ’ ἐπιπνεί, μέλισσα δ’ | οἶα τις πεπτοταί. The insects are different.

483. δεινὰ μὲν οὖν δεινὰ: the repetition of the adj. gives emphasis. In μὲν οὖν the μὲν belongs to the whole sentence comprised in this strophe and is answered by the ἄλλ’ at the beginning of the anti-
strophe. The οὖν (= certe) enhances the concessive force of the sentence. δεινά is accus. of the inner obj., suggesting a suppressed ταράγματα.—οιωνοθέτας: = οιωνοπόλος.

485. οὔτε δοκοῦντ' οὔτ' ἀποφάσκονθ': instead of οὔτε δοκοῦντ' (δοκιμάζοντ') οὔτ' ἀποδοκιμάζοντα or οὔτε φάσκοντ' οὔτ' ἀποφάσκοντα. Thought and its expression are coupled in opposing terms: 'neither believing nor denying,' viz. that what the augur says is true — ἓλθη εἶναι ὅσα λέγει or the like. The με that we should expect to find expressed with these participles is involved in and to be evolved from the following δ τι λέξω δ' ἀπορῶ. It is as though we had ταράσσει με οὔτε δοκοῦντ—ἀλλ' δ τι λέξω ἀπορούντα.—λέξω is indir. delib. subjunct.—δ': = ἀλλά, which we expect, but do not always have, in an adversative clause after a negation.

486. πέτομαι δ' ὑπίστων: here again δε is = ἀλλά (δ τι λέξω ἀπορῶ, ἀλλά πέτομαι ἑλπίσω).—ὑπίστων: nearly = φόβους. 'Apprehensions' gives the tone. 'I waver between hope and fear' expresses approximately the thought of the phrase.—εἰτ' ἐνθάδε ὅρην εἰτ' ὑπίσω: from the point of view of ἑνθάδε we should expect εἰτ' ἔκεισε. εἰτ' ὑπίσω presupposes εἰτ' πρόσω (cf. Hom. A. 343 οὐδὲ τι οἴδε νοῇσαι ἄμα πρόσων καὶ ὑπίσω). ἑνθάδε refers, of course, to the present, ὑπίσω to the past. The participles belong as much to ἀπορῶ as to πέτομαι.

487 sqq. Δαβδακίδαις: resuming in a measure ὑπίσω as τῷ Πολύβου resumes ἑνθάδε. Sophocles expresses here very briefly, but quite intelligibly, the thought τι γὰρ ἦλθε Λαβδακίδαις (πρὸς τὸν Πολύβου) ἦ τῷ Πολύβου (πρὸς Λαβδακίδαις) νεῖκος κτ. Of course, Laïus alone is referred to in Δαβδακίδαις. —οὔτε — ἱμαθὼν: = εἰτ' πάροιδεν ποτ' εἰτ' τὰ νῦν ἐγώ' οὐ πω ἱμαθὼν. Sophocles writes here as though he had written before νεῖκος γὰρ ἦ Λαβδακίδαις ἦ τῷ Πολύβου κείμενον instead of the indirect question. —πρὸς ὅτιν δῆ: 'starting from which,' 'on the basis of which' (= ἀφ' ὅτιν δῆ), or 'prompted by which,' 'under the influence of which' (= ὑφ' ὅτιν δη). The former would seem to be the meaning, if βασάνω χρησάμενοι (sc. αὐτῷ — i.e. τῷ νείκει), 'using it as a touchstone,' represents either what Sophocles wrote or the sense of what he wrote here. πρὸς in such sense is, perhaps, unexampled.

495. ἐπὶ: of hostile action.—τὰν ἐπὶδαμον φάτιν: = τὴν παρὰ τῷ δήμῳ δοξαν. φάτις is here used as in Hom. ζ 29 φάτις ἀνθρώπους ἀναβαίνει. — Οἰδιπόδα Δαβδακίδαις: the two names are juxtaposed designedly. The words from ἐπὶ τὰν to θανάτων contain an effective chiasmus.
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497. ἐπίκουρος: practically = τιμωροῦσα ὃν (γιγνόμενος), but ἐπίκουρος keeps to the military metaphor suggested in ἐπὶ τὰν ἐ. φάτων εἰμί. One that is an ἐπίκουρος τινι θανάτον could be said συμμαχεῖν τινι ὑπὲρ (‘to avert’) θανάτου. θανάτων here is objective gen., although Λαύς is dead. The plural is due to and parallel with the rhetorical plural Δαβίδων.

498 sq. ἀλλά ὁ μὲν οὖν: the ἀλλά answers the μὲν in v. 483, and belongs to what follows through παραμείψειεν ἀνήρ. It is the δὲ clause in this compound sentence (ἀνδρῶν δὲ ὁτι κτλ.) that carries, as so often in such sentences, the burden of the thought. The μὲν ὁμοιoclause, in which the μὲν οὖν is used with strong concessive force, as in v. 483, is put in to bring out the contrast between divine power and human weakness (‘but though it is true that Zeus and Apollo, etc., ‘yet of men,’ etc.). δεινὰ μὲν οὖν παράσυει οἰνοβῆτας, ἀλλὰ ὀστὶ ἐγγὺς ἄν, πρὶν ἱδομ', ὅρθων ἐποῖοι μεμφῳμένων ἀν καταφαίην is the sum and substance of this strophe and antistrophe. — ὁ Ζεὺς δὲ τ' Ἀπόλλων: Zeus and Apollo are again (cf. v. 151) associated in prophecy as principal and agent. — ἔγνωστο is a general quality; τὰ βροτῶν εἰδότας is a special instance of it. — ἀνδρῶν: for the contrast between θεός and ἀνήρ cf. vv. 31, 33; 280, 281; 499. The construction is that of a loose participle gen. with μάντις and ἕγω.—πλέον φέρεται: ‘wins more,’ a metaphor from athletics, meaning no more than ‘is superior’ (sc. σοφία).

501. ἀλαθῆς: = σαφῆς. — σοφία: instrumental. — δὲ: almost = ‘albeit,’ ‘though.’ — ἀνήρ: ἐπεροσ ἐπερου (the latter depending on σοφίαν) would complete the thought. More natural would be ἀυτή (‘in wisdom’) δὲ ἀν παραμείψειεν ἀνήρ ἀνήρ. παραμείψειεν keeps up the metaphor suggested in πλέον φέρεται: a race is thought of.

503. ἀλλά resumes, as it were, ἀλλά in v. 498. Logical would be οὐκ οὖν ποτ' ἑγωγ' ἄν κτλ., drawing a formal conclusion from the preceding argumentation. — πρὶν ἱδομ': sc. αὐτὸ (i.e. τὸ τῶν μεμφῳμένων ἐποῖο) ὅρθων. ‘Until I have ocular demonstration.' — ὅρθων καταφαίην: i.e. ὅρθων εἰναι καταφαίην, ‘affirm that it is true.’ — μεμφῳμένων: sc. τὸν Οδίπου. The gen. depends on ἐποῖο. The loyalty of the Chorus is really touching. They have seen with their own eyes how Oedipus saved the state (as they say in what follows); they will not, therefore, believe aught against him now until they have ocular demonstration of its truth. It will take ἔργα, not mere λόγοι, to convince them. μεμφῳμένων refers to Tiresias by describing the class to which he belongs (= τῶν μεμφ.).
508. φανερά: emphatic at once in thought and in position. — ἐπὶ ἀντίφ: ‘against him,’ as elsewhere in poetry and in Ionic Greek (Herodotus). — πτερόεσσα’: the hyperbaton seems to show that the word is not a mere otiose epithet always applicable to the Sphinx, but that the monster is conceived as she stood with wings uplifted ready to swoop down upon her expected victim. Seneca makes Oedipus say in describing his encounter with the Sphinx (Oed. 95 sqq.): cumque e superna rupe iam praedae imminens | aptaret alas verbera et caudae movens | saevi leonis more conciperet minas, | carmen poposici.

510. ἄφθη: carrying on the notion involved in φανερά, that of ocular proof. — βασάνω: one almost feels that owing to the position of the word he must supply in thought ἐφάγῃ with it. There would thus be in the words σοφὸς — ἀδύνατος a chiasmus. — We should expect the striking word βασάνω to stand in the same place in strophe and antistrophe: but the text of the antistrophe seems to be sound; and in the strophe, although something is lost, it seems impossible by any sort of plausible transposition to bring βασάνω into the same place that the word holds in the antistrophe. (Cf. Proceedings Am. Phil. Assoc. 1897, pp. xii-xiv.) — τῇ: ‘therefore.’ At last the conclusion is formally drawn. — ἀπ’: when we might have ὑπ’. At any rate, ἀπ’ ἐμᾶς φρενὸς is = ὑπ’ ἐμοῦ.

512. ὁφλήσει κακίαν: = αἰτιαθήσεται κακὸς εἶναι. The quality is used subjectively (from the point of view of others), as not uncommonly (κακίαν = κακίας δόξαν). The metaphor is drawn from the law courts.

V. Ἑπισόδιον δεύτερον (vv. 513–862)

This ἑπισόδιον is the heart of the play and includes the turning point of the action. It falls into two parts divided by a κομμὸς (vv. 649–697). In the first half Oedipus is carried in his quarrel with Creon still further from the truth, is carried indeed to the farthest point of error that he reaches. This has been prepared for by Oedipus’s quarrel with Tiresias, as whose principal in the supposed revolutionary plot he salutes Creon. In the second half of the ἑπισόδιον the conversation between Oedipus and Jocasta arouses in the former’s mind suspicion that he may indeed be the murderer of Laius, and he desires to have the slave of Laius that had escaped the encounter at the cross-roads brought before him. Jocasta as yet suspects nothing, and treats Oedipus as an excited and unstrung man in need of calming.
513. πεπυμένος: not in the strict sense of the word (‘having learnt by inquiry’), but in a looser sense (‘having heard’ = ἀκηκοώς). The participle gives the reason for πάρεμι’ ἄτλητῶν.

514. τῶν τύραννον Οἶδέτων: the phrase is perhaps partly responsible for the title commonly given to the play.

515. ἄτλητῶν: giving the emotions of Creon and hence implying the purpose of his coming, viz. to protest. ἄτλητῶν seems to imply a familiar use of ἄτλητος in the active sense of ‘impatient.’ But that adj. is only passive in Sophocles (v. 792, Αἰ. 223) and in extant classical Greek generally.—γὰρ introduces the reason for the emotion expressed by ἄτλητῶν.

515 sq. ἐν ταῖς ἐνμορφαῖς ταῖς νῦν: specially emphatic. The misfortunes of the state would render any act of Creon’s prejudicial to Oedipus the more heinous at this time.

517. εἰτ’: used as though εἶτε λόγου had preceded.—ἐς βλάβην φέρων: ‘tending to damage’ (׳βλαβερῶν).

518. Μίου τοῦ μακραίωνος: the article is used because it is long life as opposed to short life that is meant. Cf. Αἰ. 473 τοῦ μακροῦ χρήζειν Μίου. The second element of μακραίωνος is tautological after Μίου. Cf. Τρ. 81 βιωτος εἰδιοι. (See Bruhn’s Anhang, p. 144.) It is as though we said vita longaeva.—πόθος: properly ‘yearning’ (desiderium) for a person absent; here merely ‘craving.’

519 sq. φέροντι: infamy is conceived of as a heavy burden. The participle is used with conditional force, as though θώναι τὸν μακραίωνα Μίου had gone before.—τήνδε βάξαντε = τήνδε φήμην, referring to v. 513 sq.—εἰς ἀπλοῦν φέρει: cf. v. 62 εἰς ἐν ἐρχεται.

521. ἐς μέγιστον: as though the positive clause had had rather ἐς μακρόν.

522. πρὸς σοῦ καὶ φιλῶν: as though πρὸς πολιτῶν had stood in place of ἐν πόλει. —κεκλήσομαι: the future as here used is derived from its use in the second person (ἐι κακὸν μὲ καλέις).

523. ἄλλα: cf. v. 14.—ὁλθει: ‘came upon the scene’ seems to be the meaning. Cf. v. 681 and v. 525 (ἐφάνη).—μὲν δὴ: conceding a fact, like μὲν οὖν in vv. 483, 498.—τὰχ’ ἐν δὲ: for the elision at the end of the trimeter cf. v. 29. The construction is to be completed by adding in thought ἐλθοι (‘would prove to have come’).

524. γνώμη: parallel not to ὀργῆ, but to ὀργῆ βιασθὲν, and hence of manner rather than of instrument.

525. τοῦκας ἐφάνη: cf. Αἰ. 620 sq. σοφία γὰρ ἐκ τοῦ | κλεινὸν ἔποικ
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πέφανται, Trach. το ὁλός μὲν ἐστ' ἄρχανος ἀνθρώπων (prob. ἐκ τινος)
φανεῖς. — τοῖς ἵμας γνώμαις: emphatically placed before the con-
junction (ὅτι) that introduces the clause. γνώμαις coupled with πεισθεὶς
implies words expressing the sentiments. τοῖς ἐμοῖς λόγοις may well
have been Sophocles's first thought and been changed on account of the
following τοῖς λόγοις.

526. ψευδεῖς λέγοι: practically = ψευδεῖς ποιοὶ λέγουν.

527. γνώμη τίν: 'in what sense,' i.e. whether he was really in
earnest or not.

528. Equivalent to βλέποντος δ' ὄρθα τε (cf. v. 419) καὶ ὄρθα φρο-
νοῦντος αὐτοῦ (sc. Οἰδίποδος), 'when he was clear-sighted and right-
minded.' The chiasmus is effective. For ἐκ = μετά cf. O. C. 486 ἐξ
εὐμενῶν στέρνων δ الفندق τὸν ἴκτην (other examples in Bruhn's
Anhang, p. 39 sq.).

529. τὸν: said with an emphasis that implies οὐτω δεινὸν ὅν.

530. ἀ δρασ': meaning, as the context shews, not their outward acts,
but their inner motives. — The Chorus are staunchly loyal to their
king: μένον τοῖς ἄμφω τῶν Οἰδίπον ἔπειδοι φρονήμασιν (Ant. 168 sq.).

531. σὰ: with a gesture (δεκτικώς). — ἢθη: so that you need no
longer question me, but can appeal to him.

532. οὗτος σὺ: the full form of the common vocative οὗτος.—πᾶς
ἡλθε: = πῶς ἔτολμησας ἐλθεῖν, as appears from the sequel.

533. τόλμησ πρόσωπον: forming one idea, as shown by the agreement
of τοσώντε. It is a picturesque synonym of τόλμα, like 'brazen face.'
τόλμης is a genitive of material, as in λευκὴς χιόνος πτέρνην Ant. 114.
The form of expression is unusual. Van Herwerden quotes as parallel
Babrius 95, 57 ἡ δ' ἀναδείης ὅσον ἔχουσα καὶ μετωπον ἐδοτήκει.

534. φονεῖς: i.e. in intention.—τοῦδε τάντρος: = ἐμοί.

536 sq. φέρει ἵπτε, πρὸς θεόν: so Phil. 433. — διαλλᾶν ἢ μωρλαν | ἱδὼν

538 sq. ἢ — μαθῶν repeats and particularizes the preceding question
in reverse order, oὐ γνωριμοῦμεν referring to μωρίαν, and oὐκ ἀληθεύσην to
δειλίαν. The ὡς clause depends on μαθῶν, which is parallel with ἱδὼν
in v. 537 and has ταύτ' ἐβουλεύσω ποιεῖν implied with it. — γνωριμοῦ: =
ἀληθησομεν. — δύο προσέρχων gives the reason why Oedipus might
not perceive what Creon was doing. — μαθῶν is, of course, said with a
sneer. ἔμαθες (barring metre) would have been more natural in the
parallel question than the participle.
541. ἄνευ τε: as though καὶ ἄνευ were to follow. Such careless placing of τε in Greek and of the corresponding 'both' in English is only too common. — πλούτου καὶ φίλων: cf. Eur. Androm. 197 πλούτου τε μεγάλη ἐν καὶ φίλων ἐπημήνη, Xen. Cyr. 8. 6, 1 εἰ τῶν στρατιῶν ὑπὸ πλούτου καὶ πλήθους ἐξεβρίσειε καὶ ἐπιχειρήσειε μὴ πεῖθεσθαι.

542. θηρᾶν and ἄλησκεα contain a familiar metaphor from the chase. Cf. Eur. Alc. 786. For the acquisition of tyranny by money and friends cf. the case of Pisistratus in Hdt. 1, 61. —δ: inasmuch as τυραννίς is a πράγμα. The relative refers to the genus, the antecedent expresses the species. The relative is often of wider scope than the antecedent both in form and in meaning. (See some striking cases in Class. Rev. XIII, p. 391 sq.). — πλήθει χρήμασίν θ' resumes πλούτου καὶ φίλων chiastically.

543. οἶσθι ὡς πόνος: we can say, 'Do you know how I bid you act?' not 'Do you know how act?' The Greek imperative can be more freely used than the English. Cf. O. C. 75 οἶσθι, ὡς ἐξ' ὡς νῦν μὴ σφάλης. (See Dr. Postgate's classical discussion in Cambridge Philological Transactions, 1886, pp. 50–55, and Goodwin M. T. 253.)

544. ο' ἀντάκουσον: cf. v. 409 ο' ἀντιλέξω. —μαθῶν resumes ἀντάκουσον in participial form. Such participial resumption is a striking feature of Herodotus's easy, garrulous style.

545. δεινός: = ἀγαθός (contrasted with κακὸς), but the technical term (slang, of course, at first) with λέγειν. For the opinion of the Greek purists about the careless colloquial use of δεινός (which reminds us somewhat remotely of objections made to the free use of 'awful') see Plato Protag. 341 B.

546. σοῦ: brought in as an ironical correction. Oedipus does not think himself κακὸς μαθῶν in general. — βαρῶν: 'grievous,' 'vexatious,' the consequence of δυσμενῆ.

547. 'That is the very thing then that I want you to hear my explanation of first.' τοῦτ' αὐτὸ means τὸ δυσμενῆ καὶ βαρῶν με σοὶ εἶναι (i.e. as you suppose).

548. τοῦτ' αὐτῷ, though in a different connection, gives Creon his words back in his teeth. Cf. vv. 549–552 and the striking example in Ai. 1142–1158. We find the same thing in Shakespeare. Cf. the 'keen encounter of wits' in Rich. III, Act I, Sc. II: Glo. Vouchsafe, divine perfection of a woman, | Of these supposed evils to give me leave | By circumstance but to acquit myself. Anne. Vouchsafe, diffus'd infection of a man, | For these known evils but to give me leave
By circumstance to curse thy cursed self. *Glo.* Fairer than tongue can name thee, let me have | Some patient leisure to excuse myself. *Anne.* Fouler than heart can think thee, thou canst make | No excuse current but to hang thyself.

549. κτήμα: implying something of value, like κειμήλιον, as in Thucydidès’s κτήμα ἐστι.

552. τὴν δίκην: i.e. the appropriate punishment (τὴν προσήκουσαν δίκην). Cf. v. 231 sq. — ὥσ: = ὀρθῶς.

553 sq. ‘I concede your major premise; you must prove your minor.’ — τιν’ ἐνδικ’ εἰρησθαι is = ταύτα ἡ εἰρήκασ ἐνδικα εἰσαι. — τὸ δὲ — μὲ: to be understood either as = δίδασκε δὲ μὲ τὸ πάθημα, ὅποιον φῆς παθεῖν (αὐτὸ) or as = δίδασκε δὲ μὲ ὅποιον φῆς παθεῖν τὸ πάθημα (i.e. ὅποιον ἐστι τὸ πάθημα ὃ φῆς παθεῖν).

555. ἔπειθες: ‘urged,’ not ‘persuaded,’ and = συνεβούλευες (cf. v. 557). — ἡ οὖν: one syllable (synizesis). — ἔπλ links the verse closely with the next by its position. In meaning it is = μετὰ ‘after,’ ‘in quest of.’

556. τὸν σεμνόμαστιν ἄνδρα: τὸν μάντιν ἄνδρα (= τὸν μάντιν) is sneeringly degraded to τὸν σεμνόμαστιν ἄνδρα, ‘your pompous Sir Prophet, more distinctly opprobrious than σεμνὸν μάντιν would have been in this place. σεμνός: ‘pompous’ is familiar, and in that sense appears in several compounds. — πεμψασθαι: strictly speaking, this should have been πέμψαι, but the familiar μεταπέμψασθαι hovered before Sophocles’s mind and made him use the middle. — τίμα: object of πεμψασθαι.

557. Understand (καὶ τὸν ἔπειθον) καὶ νῦν κτένι. — τῷ βουλέουμαι: local dative = accus. of extent of application with αὐτὸς. Cf. Thuc. 3. 38, τὸ ἐγὼ μὲν σοὶ τὸ αὐτὸς εἰμι τῇ γνώμῃ. βουλέωμαι is used as if συνεβούλευες, not ἔπειθες, had been used in v. 555. The sentence means, of course, ‘And I still think you should have done so.’

558. δῆθε: ‘now,’ introducing the argumentative attack that Oedipus is about to make on Creon. Cf. v. 577 (τί δῆτε');

559. διδρακέ: the only tense that could be used of Laïus with an expression of duration, inasmuch as he is dead.

560. The vs. is = τείθηκε βιῶσ. *έρρει* is quasi perfect (= οἴχεται).

561. μακρὸν — χρόνοι: = μακροῖ παλαιοί τὰ ἄν εἶν (‘would prove to be’) οἱ χρόνοι, εἰ μετρηθεὶεν.

562. τὸν: i.e. ὅτι ἀπηδεύεσκε ὁ Δάιος. — ὅσον: seemingly merely continuous, not inferential. — ἐν τῷ τέχνῃ: there is nothing derogatory in the term τέχνῃ per se, but the context shews that ‘in the business’ gives the tone here.
563. γ': noting assent. — The verse is chiastic in arrangement. ἐκ ἐρως is = ὁμολογ. We understand τῷ νῦν ('as now') as the other term of the comparison.

564. οὖν: i.e. ἐπευθὴ τότ' ἦν ἐν τῇ τέχυῃ. — τι: accus. of inner object.

565. οὖν: = 'at all events,' certe, as regularly when in the same clause with γε.

566. ἄλλ': because of the negative character of the last sentence, though spoken by another person. — ἕσχετε: the plural means 'you and the other Thebans.'

567. παρέσχομεν: 'rendered,' in place of the ἐσχομεν 'held,' which we should expect after v. 566, implies a sense of duty on the part of the Thebans. — πῶς δ' ὁχι;: 'of course,' a not uncommon idiom. — ἔκοσμαμεν: sc. αὐτῶν (Tiresias) μνήματος περὶ σοῦ.

568. οὖν: i.e. ἐὰν ἔρεγαν ἕσχετε. — οὐκ ἰδέα: 'would not tell,' ironically suggesting that Tiresias knew. — τάδε: = ἀ νῦν λέγει and contrasted with τότε.

569. ἐφ' οἷς — φιλῶ: as if Creon had said, not οὐκ οἶδα, but οῦ λέγω. — ἐπὶ with dat. is = ἐπὶ with gen. — One naturally supplies ἐπὶ τοῦτος as antecedent to the rel. clause. The μη indicates that the rel. clause is generic (characteristic). — φιλῶ: = ἔσωθα as often.

570. εὖ προνῶν: = σοφὸς ὁν, εἰ σοφὸς εἶνας, and implying a threat.

571. πῶς πῶς τάδ': = τί τάδ';: For πῶς for τίς cf. v. 89. The words are probably in the accus., following the construction of τόσον. — εἰ γε is practically = εἴπερ 'if indeed,' 'if really.' — οὐκ ἀρνησόμαι: sc. τὸ μη οὐκ ἠδέναι.

572 sq. ὅθουνεκα: = ὅτι. The clause is in apposition to τόσον v. 570. — ἐπήλθε: sc. εἰς λόγους. The word is thus = συνεβουλεύσατο.

— τάσ(δ') ἐμᾶς — διαφθοράς: to be understood as = οὐκ ἂν ποτ' εἴπε τάσδε (τὰς) Δαίμον διαφθορᾶς ἔμας (ἐναὶ). 'If he had not plotted with you, he would not have said that I killed Laius.' The emphasis seems to demand τάσ(δ') instead of τὰς. Of course, the words are susceptible, from the audience's point of view, of the meaning 'he never would have spoken of this murder of Laius that I have committed.' — διαφθοράς: the plural seems to connote contempt.

574 sq. There is a chiastic arrangement in the μὲν and δὲ clauses here, ἀτρὸς corresponding to and contrasting with ἐγὼ, and the position of the subordinate and principal clauses being reversed. Again, ἐγὼ is contrasted with σοῦ, and ἐγὼ σοῦ with καμῳ σοῦ. — εἰ — οὐσθ' means
‘that’s your affair, not mine.’ — δικαῖο: ‘I claim the right.’ — ἀπερ — σῦ: sc. μαθεῖν ἐδικαίους. — νῦν: probably to be taken with μαθεῖν.

576. οὐ γὰρ μή: the μή gives the sense required, ‘there is no fear of my being convicted of murder.’ οὐ γὰρ δῆ, the prevailing traditional reading is, as Hartung says, nearly = οὐ γὰρ δήπου and does not suit the context. Cf. O. C. 110. οὐ μή with fut. indic. is a classical corruption—but yet a corruption—of οὐ μή with subj. See Goodwin M. T. 295 and p. 389 sqq.


578. ἕνεστιν: ‘is possible.’ ἔνειναι has here the same force in the personal construction as in the impersonal (ἀρνεῖσθαι οὐκ ἕνεστιν). Cf. Aesch. Eum. 588 ἐκείνω: τούτον δ’ οὕτως ἄρνεσθι πέλει. ἕνεστι a different sense in El. 527 τῶνδ’ ἄρνεσθι οὐκ ἕνεστι μοι (= τάδ’ οὐκ ἄρνεσθαι).


580. ἄν: = ὅσ’ ἄν. — ἥθελοντα: = θέλη. Cf. v. 126. Such analytical forms are common in Herodotus. There seems no valid reason for writing (with Hartung) ἥθελοντα. — ἢμοθ: = παρ’ ἐμοῦ. The verse is spoken with hauteur. Oedipus assents to the general purport of Creon’s question, but makes a correction in favour of his own dignity. Note the tone of the emphatic ἢμοθ.

581. οὐκ οὖν: not drawing a conclusion, but proceeding to the next step in the demonstration. — δυσὶν τρίτος in apposition to σφῶν ἔγω.

582. γὰρ δὴ καί: γὰρ gives assent, δὴ strengthens ἐνταῦθα, καί strengthens κακὸς φαίνη φίλος as δὴ strengthens ἐνταῦθα. καί thus practically resumes δὴ. ‘Yes; it is just exactly there that,’ etc.

583. Understand οὐκ (ἀν κακὸς φανοῦμην φίλος), εἰ δίδοις γ’ ὅσ ἔγω (ἐμαντῷ οὐτω καὶ σῦ) σαντῷ λόγον. λόγον διδόναι = rationem reddere.

584. δ’: used when we might have the explicative γὰρ. — τοῦτο: = τοῦτος of what follows. — ἄν: attached to the verb of thought on which the inf. = potent. opt. depends. So often. Cf. Eur. Alc. 48.

585 sqq. In order to meet Oedipus’s charges argumentatively, Creon in this speech bases his loyalty entirely on reason and expediency. He had begun this line of argument at v. 577. The argument from probability (τὸ εἰκός) was highly regarded in the Attic courts. Its employment gave a fine opportunity for displays of wit and ingenuity. The
greater part of Lysias's speech περὶ τοῦ σηκοῦ (from 12 on) is made up of a chain of arguments of this sort, which were without real value in that case if the preceding statements and testimony were sound. It is only in Creon's closing appeal (vv. 609–612) that recourse is had (and that very diplomatically) to the argument of friendship.

585. ἄρχειν ἀλέθαι: the rule continues, the choice is a single act; hence the tenses. — ξίνοι: parallel with ἄτρεστον εὔδοντ' rather than with ἄτρεστον alone. Cf. v. 524 where ὄργη βιασθὲν is parallel with γνώμη φρενῶν. That the 'fears' are terrifying dreams we learn from ἄτρεστον εὔδοντ'. Cf. Aesch. Cho. 523 sqq. (of Clytaemnna’s offerings after her terrifying dream), ἐκ τ’ ὀνειράτων | καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη | χοᾶς ἐπεμψε τάοδε δύσθεος γυνή, and Soph. El. 427, where Chrysothemis says πέμπει με καίνη (Clytaemnna) τοῦ δικαίου φόβου (her dream) χάριν, Xen. Anab. 3, 1, 12 περίφοβος δ’ εὐθὺς ἀνηγερθή, καὶ τὸ ὀναρ κτῆ. — The Shakespearean parallel is familiar.


587–9. The thought of these verses might have been concisely expressed by the words σωφρονέων γ’ ἐπιστάμενον (or the like) attached to τιν’ in v. 584. As these verses stand they serve as a transition to v. 590 sqq.

587. ἤγα μὲν οὖν: μὲν has no corresponding δὲ and the particles are equivalent to γ’ οὖν (‘at all events’). The position of ἤγα outside of the οὖτε — οὖτε complex, to the first half of which only it grammatically belongs, has the effect of identifying Creon with the prudent people mentioned in the second clause. — αὕτως and ἄλλος (v. 589) are contrasted as so often. — ἰμείρων ἐφιν is like πρέπων ἐφιν v. 9. The participle ἰμείρων, as denoting an abiding quality, is here more adjetival than verbal, ‘desirous’ rather than ‘desiring.’ — ἐφιν = φύσει εἰμί.

588. μᾶλλον ἢ as regularly after a neg., is = ‘so much as,’ ἄλλα πλέον (O. C. 62 sq.). — τύραννα is used as an adj. like ἄδελφα Ant. 192; so also e.g. παρθένος in παρθένα πυχήν ἔχων Eur. Hipp. 1006.

589. σωφρονέων ἐπιστάμενοι instead of σωφρόνων ἐστὶ (or σωφρονεῖ) is about = ‘knows how to exercise prudence.’ Literally taken it makes σωφροσύνη spring from ἐπιστῆμη. — Creon’s advocacy of the position of the man that is next the throne as opposed to its occupant has a striking parallel in Euripides’s Hippolytus 1013 sqq., when Hippolytus says to
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Theseus: ἀλλ’ ὃς τυραννεῖν ἤδο τοῦτο σῶφροσν; | ἡμιστά γ’· εἰ μὴ τὰς φρένας διέφθερε | θυτήν ἄλοιπον ἀνδάνει μοναρχία. | ἐγὼ δ’ ἀγώνισ μὲν κρατεῖν Ἑλληνικὸς | πρῶτος βέλομ’ ἂν, ἐν πόλει δὲ δεύτερος. | σῶν τοὺς ἀρίστους εἰνυχεῖν αἰεί φίλοι. | πράσσειν γὰρ εὖ πάρεστι, κῑνδυνὸς τ’ | ἀπ’ | κρείσσων δίδωσι τῆς τυραννίδος χάριν. | Is this coincidence more than accidental? If it is, Sophocles must have taken a hint from the earlier Ἡρρόλυτος, which also would thus have contained the verses just quoted.

590. ἐκ σοῦ: from the king as the source of authority. — ἄνευ φόβου: cf. the close of the passage from the Ἡρρόλυτος. — φύρο: = φύρομαι, κομίζομαι (v. 580).

591. ἀκων: the καὶ (in κᾶν) shews the sense to be οὐ μόνον ἐκν ψα-βουσαν ἀλλὰ καὶ ἀκων. — ιδρων: ‘be doing’ every day.


593. ἀλύτου: with both nouns. Cf. Xen. Cyro. 8. 7, 11 ταῦτα δὲ σοι διδοὺς νομίζω ἄρχῃν μὲν μείζω καὶ τοῦνομα τῆς βασιλείας τῷ πρεσβυτέρῳ καταλπείν, εὐδαμονίαι δὲ σοὶ ἀλυτότερον, where there is perhaps a reminiscence of the present passage.

594. The asyndeton (as in v. 596) marks the earnestness of the speaker. — κυρίο: = τυγχάνω, and that would be practically κακῇ τύχῃ εἰμὶ.

595. Understand ἀλλα καλὰ ἡ τὰ σὺν κέρδει καλὰ. τυραννίς is not a bad thing, but the ἄρχῃ ἀλύτος of the second in power is better.

596 sq. The vigorous asyndeton combined with anaphora is very effective. — πᾶν φαι: a bold expression = πάντι (= ὑπὸ πάντων) χαίρειν κελεύομαι, πάντες με χαίρειν κελεύοντι, ‘all greet me,’ ‘all say χαίρε to me.’ The dat. denotes the person from whom one receives the greeting like the Homeric dat. with δέχεσθαι. — ἀσπαζόμεν: referring to taking by the hand. — σέθεν: gen. of source. — αἰκάλλοις: referring to addressing with flattering words in order to gain one's good offices — αἰμαλιῶσι ἐπεσοῦν. We have here a climax, salutation, handshake, insinuating address. (On the traditional reading here, ἐκκαλοῦσι, see Class. Rev. XIII, p. 392 sq.)

598. Understand πὰν γὰρ τὸ τυχεῖν αὐτοίσιν ἐνταῦθ (i.e. ἐν ἐμοι) ἐν (|= ἐστὶ), ‘they have all their success here, all their success depends on me.’ — With vv. 596–8 cf. Seneca Oed. 687 sqq., where Creon says: Solutus onere regio regni bonis | fruor domusque civium coetu viget, | nec ulla vicibus surgit alternis dies | qua non propinquique munera ad
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nossier lares | sceptri redundant; cultus, opulentae elapes, | donata multis gratia nostra salus: | quid tam beatae desse fortunae rear?

599. ὑπὲρ: = οὖν. — ἡγεῖ: sc. ταύτα φρονόων. — καθι: i.e. the τυράννοις, τὰ σὺν φόβῳ καλά. — τάδε: i.e. τὰ σὺν κϊρδει καλά.

600. κακὸς: predicate. οὐκ ἄν γένοιτο νοῦς κακῶς φρονῶν κακὸς would be more natural; but the order employed by the Poet brings the contrasted terms together. — κακῶς φρονῶν: = εἰ κακῶς φρονοῦτ. κακὸς refers to moral baseness, κακῶς to mental excellence. Morality is thus based on reason, as in Socrates’s theory. Intellect constantly tended to outweigh character with the Greeks, as with other keen-witted peoples.

601 sq. ἀλλ.: ‘no,’ taking a fresh grip on the chain of argument, like ἀλλὰ μήν, which would naturally have been used here in prose. — A transition to the second point of Creon’s argument is here made. That second point is contained in the second οὐτὲ clause (v. 602), the first point being resumed in the first οὐτὲ clause (v. 601). — ἐροτημένης: the metaphor has a warmer tone than the Latin laudator and Eng. ‘admirer.’ ἐπανέτης (cf. e.g. Plat. Protag. 309 a ‘Ομήρου ἐπανετῆς) is like laudator. — τῆς γνώμης: i.e. ὅτι τυράννος ἥδων ἔχειν ἀρχής ἀλλού καὶ δυναστείας ἐφι. Such a sentiment would incline Creon to disloyalty to Oedipus and to an attempt to seize the throne. — οὐτὲ ἄν τλαίνην: implying disinclination on Creon’s part but intended to appeal to Oedipus as = οὐτὲ ἄν εἰκότως τλαίνην. τλαίνην as used here implies (like τολμάν) the overcoming of emotions, whether of fear, pity, or repugnance. — μετ’ ἀλλού: Creon does not merely contrast sentiment and action, does not say merely οὐτὲ ἄν ποτε δράν τὸδ’ ἄν τλαίνην, but adds to the action in general the special circumstances of this case—acting with another (μετ’ ἀλλού), namely Tiresias. — δράν: contrasted with γνώμης. — τὸδ’: Creon cannot bring himself openly to name the act — ἐκβαλέων σε. [δράντος should be corrected to δράν τὸδ’ in the text.]

603. τῶνδ’: what has just been said vv. 601–2. — ἀλεξχεῖν: denoting the object to be attained by the following verbs, especially πεῦθον. We have thus an extension of the ordinary use of the objective accus. — τοῦτο μὲν: adverbial like τῷτον μὲν. — ἦν: ἐλθὼν would be more accurate, but cf. vv. 460, 782 (ἦν with imperf. both times, which is in favour of πεῦθον here).

604. πεῦθον: with an etymological play on the word Πνθόω. Cf. v. 70 sq. The etymology is not so clear here on account of the form of the present. — τὰ χρήσθαιντ’: object of ἡγεῖλα. — σαφὲς: = ἀκριβῶς
and perhaps designedly used, where we might expect rather an equivalent of ἀλίθως, in order to avoid the suggestion of a possibility of anything worse than unclesarness or inaccuracy on Creon's part.

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609 sq. It is the second alternative that carries the burden of the thought, the first (τοὺς κακοὺς — νομίζειν) is put in merely to shew the other side of the shield. — μάτην: = ψευδῶς.

611 sq. ἐκβαλέω: 'throw overboard' seems to be the meaning. Cf. v. 849. We understand τινα as subject. — λέγω: 'count, reckon' (= νέμω, νομίζω, λογίζομαι). — τὸν παρ' αὐτῶν βιοτον: 'one's own cargo of life,' a not unnatural nautical metaphor.

613. 'You do not believe me now,' but in time,' etc. — ἵπτα: cf. v. 370.

614 sq. A single thoroughly base action shews a man to be morally unsound; it takes a very long series of good actions to prove a man incapable of a thoroughly base one. — One might well say that a proverbial reference to time as the test of truth (Professor Jebb well compares Pind. Ol. II, 53 sqq. ὁ τ' ἔξελέγχοις μόνος | ἄλθεων ἐτύ- τμον | χρόνος), suggested to Creon by his own words ἐν χρόνῳ γνώσῃ, is not particularly apposite here, especially with an antithetic addition
that plays into the hands of his opponent. But Sophocles was not always careful to make effective passages effective in their setting. *Ant.* 904 sqq. is the most striking instance of this. Then, too, there was the tendency to wind up a speech with a proverb. Cf. vv. 56 sq., 314 sq.

616. **εὐλαβομένοις**: sc. τινί. — ποσείν: representing an accus. of the outer object — what one is careful about.

617. **φρονεῖν**: with both ταχεῖς and ἄσφαλεῖς. ‘Swift-footed thinkers are not sure-footed thinkers.’

618. **ταχύς τις**: sc. ὁ. The τις expresses the generic notion implied in the adjective as such. Cf. *Phil.* 519 ὅρα σὺ μὴ νῦν μὲν τις εὐχερῆς παρῆσ.

619. Oedipus had begun as though he intended to put the case in a perfectly general way; but the sense of the present situation is too strong, the particular case intrudes on the general one, and κάμε is substituted for something like καὶ τὸν ἐπιβουλευόμενον. — ταχύν = ταχέως. — πάλιν: = ἀντι-. Cf. v. 100.

620. Here Oedipus deals with generalities no longer. — προσμενό: ‘will wait;’ ‘persist in waiting,’ more explicitly ἔθλω προσμένειν. προσμένειν is to await someone’s approach (μένειν τινά προσελθεῖν).

621. **πεπραγμένη**, as opposed to ἡμαρτημένα, implies ‘successfully done.’ The tense marks the final nature of the act in each case.

625. **ὑπείξον** and **παντεύον** refer (chiastically) to Oedipus’s attitude toward the speech of the Coryphaeus (v. 616 sq.) and that of Creon (vv. 583–615) respectively. Oedipus speaks as though he intended neither to yield to the advice of the Coryphaeus (ὑπείξον) nor to believe Creon (παντεύειν). Cf. *Trach.* 1232 ὡς ἐργασείων οὐδεν ὃν λέγεις θροεῖς.

624. Oedipus answers ironically that he will do both those things when Creon has shewn publicly (προδείξεις) what a terrible thing envy is (οἷον — φλονεῖν, an indirect exclamation). With the remark about envy (φλονεῖν) cf. vv. 380–389.


623. **ἡμιστα**: opposite of μάλιστα, as minime of maxime in the same sense of emphatic ‘no.’ — φυγεῖν: the change of tense seems to shew that Oedipus, with grim humour, would suggest the sense ‘escape.’ But perhaps this is over subtle.
and perhaps designedly used, where we might expect rather an equivalent of ἀληθῶς, in order to avoid the suggestion of a possibility of anything worse than uncleanness or inaccuracy on Creon’s part.

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608. This verse is practically equivalent to μὴ πιθομένος, with reference to v. 604.— γνώμη ἀδήλῳ: a γνώμη ἀδήλῳ is one that has no proved foundation, a mere δόξα. The dative denotes manner. — χωρὶς: i.e. ‘by yourself’ referring to ἀπλῇ ψήφῳ. Cf. Isaues II, 45, Thuc. 8. 6, 2 πρασσόντων δὲ ταύτα χωρὶς ἑκάτερων. — αὐτῶ: condemnation is thought of, though only accusation is expressed.

609 sq. It is the second alternative that carries the burden of the thought, the first (τοὺς κακοὺς — νομίζειν) is put in merely to shew the other side of the shield. — μάτην: = ψευδῶς.

611 sq. ἐκβαλεῖν: ‘throw overboard’ seems to be the meaning. Cf. v. 849. We understand τινα as subject. — λέγω: ‘count, reckon’ (= νέμω, νομιζω, λογιζομαι). — τὸν παρ’ αὐτῷ βιοτον: ‘one’s own cargo of life,’ a not unnatural nautical metaphor.

613. ‘(You do not believe me now,) but in time,’ etc. — ἔπει: cf. v. 370.

614 sq. A single thoroughly base action shews a man to be morally unsound; it takes a very long series of good actions to prove a man incapable of a thoroughly base one. — One might well say that a proverbial reference to time as the test of truth (Professor Jebb well compares Pind. Ol. I, 53 sqq. ὁ τ’ ἐξελέγχον μόνον | ἀλάθειαν ἕτη- τυμον | χρονός), suggested to Creon by his own words ἐν χρώμι ψηφότης, is not particularly apposite here, especially with an antithetic addition
that plays into the hands of his opponent. But Sophocles was not always careful to make effective passages effective in their setting. *Ant.* 904 sqq. is the most striking instance of this. Then, too, there was the tendency to wind up a speech with a proverb. Cf. vv. 56 sq., 314 sq.

616. *εὐλαβομένως* sc. τιν. — *πεσεῖν*: representing an accus. of the outer object — what one is careful about.

617. *φρονεῖν*: with both *ταχεύς* and *άσφαλεύς*. ‘Swift-footed thinkers are not sure-footed thinkers.’

618. *ταχύς τις*: sc. ὁ. The *τις* expresses the generic notion implied in the adjective as such. Cf. *Phil.* 519 ὃρα σὺ μὴ νῦν μὲν τις εὐχερῆς παρῆς.

619. Oedipus had begun as though he intended to put the case in a perfectly general way; but the sense of the present situation is too strong, the particular case intrudes on the general one, and *καὶ* is substituted for something like *καὶ τὸν ἐπιβουλεύομενον*. — *ταχῶν*: = *ταχέως*. — *πάλιν*: = ἀντι-. Cf. v. 100.

620. Here Oedipus deals with generalities no longer. — *προσμενῶ*: ‘will wait,’ ‘persist in waiting,’ more explicitly *ἐθέλω προσμενεῖν*. *προσμένειν* is to await someone’s approach (*μένειν τινὰ προσελθεῖν*).

621. *πεπραγμένη*, as opposed to *ἡμαρτημένα*, implies ‘successfully done.’ The tense marks the final nature of the act in each case.

625. *ὑπείκων* and *πιστεύον* refer (chiastically) to Oedipus’s attitude toward the speech of the Coryphaeus (v. 616 sq.) and that of Creon (vv. 583–615) respectively. Oedipus speaks as though he intended neither to yield to the advice of the Coryphaeus (*ὑπείκων*) nor to believe Creon (*πιστεύον*). Cf. *Trach.* 1232 ὃς ἐργασείων οὐδὲν ὃν λέγεις προεῖμι.

624. Oedipus answers ironically that he will do both those things when Creon has shewn publicly (*προδέιξης*) what a terrible thing envy is (*οἶνον* — *φθονεῖν*, an indirect exclamation). With the remark about envy (*φθονεῖν*) cf. vv. 380–389.


623. *ηὐστὰ*: opposite of *μάλιστα*, as *minime* of *maxime* in the same sense of emphatic ‘no.’ — *φυγόν*: the change of tense seems to shew that Oedipus, with grim humour, would suggest the sense ‘escape.’ But perhaps this is over subtle.
626. 'That's because you are not, as I see, in your sober senses.' —
τό γ’ οὖν ἔσεσθαι: sc. μέρος φρονοῦντα. The accus. denotes extent of
application (specification).
627. ἀλλα: like Latin at in argument, both times in this vs. —
κάμοι: = καὶ τοὺμόι. The article is understood from the parallel phrase
in the last verse. We understand φρονεῖν σε with ἰδι. — ἔσεσθαι: = εἰ.
628. εἰ here harks back to its more primitive meaning as introductory
of a supposed case. Our 'suppose' justly represents it. We need
supply no apodosis. — ἄρκτόν: sc. μοι ἐστι. — διῶς: sc. κεῖ μηδε
ἐνήμα
629. Creon seems (if the text here and in the last verse be sound)
to take up Oedipus's ἄρκτόν in the passive sense and in the way of a
general principle (= δεῖ ἄρχεσθαι, 'one must be ruled'). ἄρχοντος is
then gen. absol. with ἄρχοντος understood. — ἀ τόλμηστα πόλις: sc. ὃς
διέφθερας or the like. Oedipus apostrophizes the state as degenerate,
as shewn by Creon's insubordination. So Dicaeopolis in Aristoph.
Ach. 27 after describing the bad manners of the people when assem-
bling cries Ὄπολς πόλις, with which "O tempora, o mores" is justly
compared.
630. Creon, speaking again at cross-purposes with Oedipus, catches
at πόλει, treating Oedipus's words as an appeal to the state and playing
on the supposed etymology of πόλει as derived from πολλοὶ ('the place
of the many,' 'the commonwealth'). He implies that Oedipus has
virtually said "L'état, c'est moi."
631–633. The intervention of the Coryphaeus serves dramatically to
introduce the newcomer to the audience.
631. παύσασθαι: sc. νεικώντες.
632. τῆς: = ὅδε, δεῖρο — στείρωσιν: tragic word for ἄρχομένην,
προσωπούσαν: cf. v. 79 (προσπετείχοντα).
633. νῦν παρεστήσατο: = παροῦν. For the neuter form see G. Meyer
Gr. Gram., 3 556, Anm. 1. — εἰ θεοῦ: the middle as in διατίθεσθαι.
635–638. The masterful way in which Jocasta intervenes in the
quarrel and tries to send her husband and brother within doors suggests
the manners of the Heroic Age. The powerful position of Jocasta in
the state has already been alluded to (vv. 576–581). In her equality
with men she is like Aeschylus's Clytaemnestra or Herodotus's Artemisia.
If the Poet or his audience looked nearer home they might well have
thought of Aspasia. Oedipus and Creon are fairly cowed by Jocasta;
she comes like a dash of cold water upon the heat of their quarrel.
635. ἑπιρρασθ': 'lifted up against one another,' like a missile to be hurled. Elmsley compares Dem. de cor. 302 ταύτην τὴν φωνήν ἐκεῖνος ἀφήκε ('let fly') δὲ ἐμὲ, πολλοὺς καὶ ὥρασις τὰ πρὸ τοῦτων ἐπαιρόμενος λόγους. — ἐπαιρομένος: the preposition (ἐπὶ) is otiose. One could say, it is true, ἐπαιρομένος ἑδίῳ νείκει (cf. Hdt. i, 135); but here the participle (κινούντες) is used instead of a noun.

636. ιδια: contrasted with γῆς — private grievances with public afflictions. — κινούντες: implying that they are things that should be let lie. — κακά: = νείκη.

637. Jocasta speaks like a magistrate dispersing a riotous crowd. — ἐλ οἷον: belongs with both σῶτρος (with the former of which we understand the voc. Οἰδίπος): κατὰ στέγας is distributive, 'house by house,' 'each to his house' (κατὰ στέγας ἐκάτερος).

638. μὴ: oū belongs to the whole compound question, μὴ only to the second clause. The change of form in the negative (the idiom is a common one) is due to a desire for clearness and for lack of conflict in the negatives. 'Won't you — and not' is an accurate translation. — τὸ μηδὲν ἄλγος ἐς μέγα: sc. ἄλγος. μηδὲν denotes absolute negation. It gives an air of contempt and is here a strong φαῦλον ('petty') as opposed to μέγα. (Commonly ἄλγος is taken with ἐς μέγα, so that τὸ μηδὲν means 'naught.' But cf. Schol. rec. τὸ μηδὲν ἄλγος: καὶ μὴ τὴν σῶμαμενήν λύπην ἐς μέγα κομίσετε — where, however, ἄλγος is not understood with μέγα.) — φέρειν ἐς: = πουεῖν.

639–641. These verses in their traditional form offer two difficulties. (1) The form of v. 640. The violent synizesis required in δυναῖ and the lengthening of the second syllable of ἀποκρίνας are decidedly objectionable. It may fairly be doubted whether Sophocles would have written such a verse. Had ἀποκρίνας been added as a gloss on βάτερον δυνῶν κακῶν to give βάτερον an obvious construction, it might have given rise to the traditional form of the verse. I have followed Dindorf in assuming that this happened.

(2) Creon says that Oedipus offers him a choice of exile or death; but this contradicts v. 623. It has been proposed to get rid of the contradiction by reducing vv. 640–1 to one vs. of such a form as δρᾶσαι δυκαλῖ δεῖν, ἀποκτεῖναι λαβῶν (Nauck). But if these verses stand the conversation in vv. 634–648 has a certain symmetry of arrangement (5 + 5[= 3 + 2] + 5[= 2 + 3]) that may well have been intended by the Poet. Besides, v. 626, if it be right to take it in connection with v. 623, makes Creon say that Oedipus is not in his sober senses in
condemning him to death outright, and he may be interpreting Oedipus's words here from his own point of view. Moreover, both men are evidently abashed and ashamed at Jocasta's words and are inclined to yield somewhat of their former vehemence. Besides, in what follows (and this is perhaps decisive) Oedipus does not merely remit the death penalty but lets Creon off altogether, as though there had been an alternative punishment of death or exile.

639. ὅμα με: = ἄδελφη. — ὅ σῶς πῶς: a rather childish way of making Jocasta responsible for Oedipus alone and of telling her where to lay the blame. 'It's all your husband's fault.'

641. λαβὼν: cf. v. 607. — Oedipus and Creon are certainly ashamed of themselves. They speak like two boys caught in mischief.

643. τοῦτον σώμα: a more formal ἐμαυτὸν or ἐμὲ, 'my person.' The rather pompous expression reads like an attempt on Oedipus's part to keep himself in countenance. — σῶν: seeming to personify the τέχνη as Creon's accomplice. — τέχνη κακὴ: = δόλῳ.

644 sq. νῦν: = οὖν and anticipating eἰ. — ἀραῖος — δρᾶν: striking interlocked order (hyperbaton of a clause) for ἀραῖος ὀλοίμην, eἰ σὲ τι δέδραξέν ὄν ἐπαιτιᾶ με δρᾶν. The jostling of the words as the two clauses seek to find utterance simultaneously well indicates the excitement of the speaker. (For striking examples of hyperbaton in Sophocles see v. 1251 and the examples quoted thereon.) — ἀραῖος: 'under a curse.' Cf. v. 276. — οὖν ἐπαιτιᾶ: the clause is genitive (partitive) of ἄ (accus.) ἐπαιτιᾶ and is dependent on τι. — δρᾶν: representing a 'timeless' ὄρις of oratio recta. Cf. the tense in ὅ δρᾶν.

646. τάδε: inner. obj. = τίνιδε πίστιν.

647. μάλιστα: practically an abbreviation of πρῶτα καὶ μάλιστα, as shewn by ἐπείτα. — ὅρκος: accus. of that before which one feels shame. The oath is thus personified, ὅρκον θεῶν taking the place of θεῶς. — θεῶν: the objective gen. with ὅρκος represents the object sworn by, like the accus. with ὄμνυμα. Creon has named no gods, but the imprecatory optatives are an appeal to the gods.

648. ἐπείτα: as though πρῶτα μὲν had gone before.

Then follows here a κομμός. A κομμός is defined by Aristotle (Poet. c. 12) as a μέλος κομμὸν τοῦ χοροῦ καὶ ἀπὸ σκηνῆς, 'a song in which Chorus and Actors alike take part.' The present κομμός is made up of a strophe (vv. 649–668) and an antistrophe (vv. 678–697). These are divided by nine verses of ordinary dialogue. Perhaps we may not unfairly regard the nine verses of dialogue that follow the
antistrophe (vv. 698–706) as balancing vv. 669–677, although they are differently distributed. The excited cretic and dochmiac measures of the Chorus (or Coryphaeus) form, as elsewhere, an effective contrast with the calmer iambics of the Actors. This κομμός serves, as already said, to divide this ἐπισωτόδιον — and so the play as a whole — into two halves, roughly speaking. We are brought here to the turning-point of the action, to the beginning of the ἀναγνώρισις. As the beginning of the ἀναγνώρισις has been retarded by the quarrels with Tiresias and Creon, so the culmination of it is checked by the coming of the messenger from Corinth. But this is only a superficial checking; for in reality the Corinthian contributes greatly to the ἀναγνώρισις. Thus does Sophocles artfully draw out the action and hold the full dénouement in suspense.

649. Jocasta has assumed that the Chorus side with her: the Chorus now formally do so. The metre indicates the emotion of the speaker. — θελήσας φρονήσας τ' : emotion and intellect are to be united in the act of yielding. 'With heart and mind' gives the tone.

650. τι: inner object with εἰκάθω (‘what concession’). — θέλεις εἰκάθω: εἰκάθω would have implied (subjunct. of appeal) what θέλεις εἰκάθω expresses. The verb of will in the second person in such phrases serves as an index of the force of the following subjunctive: it is what might be called a verbal preposition. We find the same thing in Latin (vis cedam).

651. In apposition with τι in the last verse. — οὗτε πρὶν νήπιον: with reference to Creon's argumentation in v. 583 sqq. (Wecklein.) — ἐν ὄρκῳ μέγαν: ‘strong in oath.' Creon is supported by his oath as Tiresias by truth (v. 356). ἐν ὄρκῳ like ἐν τῷ χρυσῷ ἑτερῷ v. 80.

655. οὖσθ' οὖν ἔχεις καί ήχημ: i.e. ‘do you know what the granting your request implies?’ — δὴ: = οὖν. — φῆς: = λέγεις, 'propose,' 'bid' (κελεύεις).

656 sq. The whole sentence is in apposition with τι. — ἐναγῇ: = ἐνορκόν, ἀραίων. — ἐν αἰτίᾳ βαλέιν: = ἐμβαλεῖν αἰτίᾳ. Cf. [Plat.] Epist. 7, 341 A ὅσ μιθᾶτος βαλέας ἐν αἰτίᾳ τὸν δεικνύει συν ἀιτῶν αὐτῶν. Cf. also Aesch. Ag. 1131 and such Homeric phrases as χαλκὸν ἐν στράτησι βαλὼν E 317, where the phrase is used literally. — σῷ: subject of βαλέας. — σῶν ἄφανει λέγει: recalling Creon's γνώμη ἀδήλῳ, v. 608. — ἀτίμων: proleptic (= ὅστ' ἄτιμων γενεσθαι). — The text of these verses is, unfortunately, pretty uncertain.

658 sq. Oedipus, believing firmly that Creon has plotted against
him, tells the Chorus that they are practically asking him to expose himself to the fate he is asked to spare Creon.

660. ἀ: sc. σοὶ ἡ τοιώδες ὑλεθρών ἐφυγήν ἐκ τῆς θυσίας. The Chorus take Oedipus with naïve literalness.—θεον: sc. ὑμνημ. μᾶ is sometimes omitted between οὗ and the accus. of that which is sworn by, as here. Cf. v. 1088. θεον is placed before πρόμον, on which the genitive depends, in order to bring it together with θεων. πρόμον is practically an adj. with θεον. The sun is so called in relation to the gods—as Οὐρανώιτοι—because of his prominence in the sky. He is leader of the heavenly host.

661. ἔπει: as though not a wish but an expression of fainness—not ὄλομαν 'may I die,' but ὄλομαν ἃν or βουλοίμαν ἃν (θέλομι ἃν) ὄλομαν 'I would fain die'—had preceded.—ὅ τι πάματον: sc. ἔστιν, 'whatever (character) is lowest'—whatever term could be used to cap ἀφιλός, ἄθος.


665. δωσμόρως: with φθινᾶς (= φθίνονσα).

666 sq. τρέξαν παύχαν: the subject is not merely γά, but δυσμόρως γά φθινὰς, τάδε εἰ κτέ., '(the thought of) the wretched plight of the land if etc. — κακοῖς κακά: brought together for effective contrast like their attributes τοῖς πάλαι τὰ πρὸς σφάν. The same arrangement would be εἰ τάδε τὰ πρὸς σφάν κακά προσάψει τοῖς πάλαι κακοῖς.—προσάψει: intransitive. The future gives an ominous force.—πρὸς σφάν: more vigorous than the νῦ which would balance πάλαι (cf. v. 1).

669. ὅ δ' ὅν ἕτω: the combination ὅ δ' ὅν has not its ordinary sense ('but at all events!'), but is used, as elsewhere, with the imperative (see Ai. 114) to mark reluctant consent. 'Well, then, let him go.' ἕτω is = ἀπέτω and implies acquittal.—παντελῶς: 'outright,' enhancing the contrast between death and banishment—a living death to the φιλόπολις Greek.

671 sq. σον: emphatic, and implying by its emphasis what is expressed by οὗ τῷ τοῦτο. — στόμα θειόν: for 'supplication,' like τόλμης πρόσωπον (v. 533) for 'daring.' — στυγχίζω: i.e. ἐπ' ἐμοί. So-called fut. mid. for pass., but rather present (as opposed to aorist) future passive. The present future force is clear here and in many other passages: cf. e.g. El. 970 sq. ἐλευθέρα | καλῇ τὸ λοιπὸν.
NOTES

673. στυγνός: with reference to στυγνήσεται. στυγνός and έκκων are to be taken closely together in the sense of ‘yielding with hate,’ ‘yielding sullenly.’ — βαρὺς: ‘remorseful,’ sc. ἐσόμενος.

674. θυμὸν περάν: the genitive is used here with περάν as in v. 74. περάν regularly takes the accus. θυμὸν έσόμενον παύσῃ (or θυμὸν ἀπαλλαχθῆς) gives the sense here. — Creon here prepares our minds for his not unkind treatment of Oedipus at the close of the play. He realizes the hatred and reluctance with which Oedipus yields, but knows that with his hasty temper his repentance will be as deep as is his present hate. His words here admirably depict the character of the man of hot blood, but sound conscience.


676. λάσεις: clearly expressing intention — ‘aren’t you going to let me alone?’ — πορεύομαι: a fuller εἰμι for the sake of the verse.

677. ἄγνωτος: ‘ignorant,’ ‘blind’ (to my character). — ἐν τοῖοι: = παρὰ τοῖοι, but more expressive, as suggesting a body of jurors (δικασταί) before (ἐν) whom one is tried. Cf. (among many passages) Andoc. de myst. 102 ἐν ὑμῖν κρινόμενοι. — ἱσος: = ὁ αὐτὸς ὅσπερ καὶ πρῶν. Schol. παρὰ δὲ τούτοις τής ὅμοιαις δόξῃς ἦν καὶ πρῶῃ ἐξήν (meaning τῆν αὐτὴν δόξαν ἐξών ημερὲς καὶ πρὸ τοῦ).

680. Understand (κομιῶ δὴ) μαθοῦσα γ’ κτέ. Jocasta speaks as though the Coryphaeus had asked τί ὅου κομίζεις; or ὅου κομίζεις ὡς τάχιστα.; — τῇχη: = συμφορά. Jocasta means, of course, the cause of the quarrel (ὡ αἰτία τοῦ νέιους, τὸ ἐγκλημα).

681. δόκησις ἄγνως λόγων ἢ λε: ‘an ignorant (unfounded) fancy of words came,’ implying that words were spoken (by way of accusation) expressing a mere opinion (δόξα) that was not founded on knowledge (γνώσις). The personification is bold. — δάππει ἴνδικον: referring to the accusations on both sides. Creon, in both clauses, is treated as one with Tiresias. — τὸ μὴ ἴνδικον: ‘injustice’ (τὸ ἴνδικον). μὴ might be called an abstract negative here. — δάππει seems to be a more elegant δάκνει.

682. The meaning of the Coryphaeus is expressed with such timid obscurity that Jocasta has to ask whether both statements apply to both parties. — λόγος: with reference to δόκησις λόγων. ‘What was it that was said?’

685 sq. The Coryphaeus tries to get out of the matter and, now that Creon is let off, consign the quarrel to forgetfulness. Oedipus points
out what a difficulty the Coryphaeus has got himself into by his good intentions. — μένων: sc. τὸ νέκος or the like.

687 sq. ἦν ἦκες: indirect exclamation. — ἀγαθὸς — ἀνήρ: = κατέρ ἀγαθὸς κτέ. or ἀγαθὸς — ἀνήρ ὅμως, 'well-meaning man though you are.'— τοῦτον — κέαρ: 'by seeking to relax and blunt my anger' (if the text be sound). Cf. O. C. 937 sq. ὅρας ἦν ἦκες, ὥ εἶν; ὡς ὄψιν ἦν μὲν εἴ| φαίνη δίκαιος, ὅρων ὃ ἐπεφυγίκη κακά. For καταμβάλων κέαρ cf. Aesch. Prom. 866 sq. ἀπαλβηνθήσεται γνώμην.

689 sq. εἶπον μὲν — ἵνα δὲ: 'I said — and be assured' (by my saying it again).— οὖν ἅπαξ μένον: referring to vv. 484–511, 660–664.— παραφρόνων: only here and = παραφρόνον. — ἀπορον ἐπὶ φρόνιμα: nearly = παραφρόνων. The preposition suggests that the literal force of πόρος is insisted on in ἁπορον. The phrase then is = ἀδύνατον πορεύσεται ἐπὶ φρόνιμα.

691. πεφάνθαί τι μὲν: poetical ininf. for participle. Oblique for ἐτεφάσισθην ἄν. οὕτα is understood as the link between πεφάνθαίν ἄν and παραφρόνων κτέ. — ἀνοσφιόζομαι: practically = προύδιδον.

692–697. ὅ τ': balanced by τὰ νῦν τ'; cf. vv. 35 and 40. The temporal element of the first clause answering to τὰ νῦν in the second is latent in σαλεύσωσαν = ὃτ' ἐσάλευε. With σαλεύσωσαν cf., for the metaphor, vv. 22–24. — κατ' ὅρθόν οὕρωσα: 'set on even keel with a fair wind.' Cf. Ant. 162 sq. τὰ μεν δὴ πάλεος ἄσφαλες θεοὶ | πολλῆ ἀλῳ σείσαντες ὀρθωσαν πάλν. — εὐπομπὸς γένοιο: prayer for success in the future is based on achievement here, just as in v. 40 sq. exhortation to future effort is based on past achievements. — εὐπομπος carries on the figure of the fair wind (οὖρος).

698. δίδαξον κάμι: slightly strained in meaning. Not 'teach me as you have taught others,' but 'make me to know as others know' ((ποιήσον εἰδέιν οὐ μόνον ἄλλοις ἄλλα) κάμι).


700. ὅτ' γάρ — στῆμα: meaning that he has more regard for her wish that he tell the cause of the quarrel than for the Chorus's (implied) wish that he should not (v. 685 sq.).— εἰ πλέον τῶνδε: = πλέον ἢ τούδε.

701. Κρέοντος: sc. μὴνιν στήσας ἔχω. But the word Κρέοντος alone
does not indicate the source of the anger, rather the words Κρέοντος ὁλα — ἔχει taken together, which are a vigorous equivalent of Κρέοντος τουαίτα μοι βεβολευκός. The exclamation takes the place of the same participial phrase. Cf. Hdt. 8, 12 ἐπικόντες πάγνυ ἀπολέσθαι ἐς ολα κακὰ ἦκον (= ἔς τοαίτα κακὰ ἦκοντες). — βεβολευκός ἔχει: a less logical resolution of the perf. than the aor. participle + ἔχω.

702. λέγε: ‘speak on.’ Oedipus is not only incoherent but fairly choking with anger at the insult. — σαφῆς: emphatic and with ἐγκάλων ἐρείς taken together. — τὸ νεῖκος: cf. Phil. 327 sq. τὸν μέγαν | χόλον κατ’ αὐτῶν ἐγκαλῶν. — ἐγκαλῶν ἐρείς: hardly more than an analysis of ἐγκαλεῖς (fut.).

703. καθεστάναι: hardly more than εἶναι.

704. The queen seems to speak in a tone of calm contempt. — ξυνεῖδως: the preposition repeats the notion of first-hand knowledge already contained in αὐτὸς. With this verse cf. Eur. Phoen. 33 παῖς ὁμοίος ἦ γνώς ἦ τινος μαθών πάρα.

705. μὴν οὖν: corrective, ‘no, but,’ immo vero. Oedipus does not answer v. 704 as it stands. He goes off half-cocked (as the saying is) at αὐτὸς, disregarding the rest of the question. — ἵστημι: for the more specific ἀντεστέμισας: On the preposition in ἔστημι see the note on εἰσελήλυθας v. 319.

706. τὸ γ' ἐκ λαυτόν: ad se guidem quod attinet. — πᾶν θεοθεροτό στόμα: ‘keeps his mouth quite free,’ i.e. ‘makes no accusation’ (cf. v. 574). πᾶν in agreement with στόμα instead of παντελῶς with the verb.

707. ἀφεῖς: seemingly a sailor’s phrase, ‘casting loose.’ — ἓν: dependent, of course, on πέρι; but the whole rel. clause is = a gen. of separation dependent on ἀφεῖς. ‘From what you are talking about’ is an exact equivalent.

708. ἐμοθ: contrasted with δὲν λέγεις πέρι. — οὐνε' = ὅτι, like ὅθούνεκα.

709. βροτεῖσον οὐδὲν: more general in form than βροτῶν οὐδεὶς or even than βροτῶν οὐδὲν (v. 1194 sq.). — τέχνης: part. gen. with ἔχον = μετέχον. The participle, as here used, is almost as much an adjective as participle. With μαντικὴς ἔχον τέχνης cf. μαντικῆ βρῶν τέχνης Aesch. fr. 350 and (better) Plat. Phaedr. 244 E ἡ μανία ἢ ἐκ θεοῦ γεγομένη ἔξαντη ποιεῖ τὸν ἑαυτῆς ἐχοντα (= μετέχοντα).

710. τὸν ἰ: that is, of the fact οὐνε' — τέχνης. — συντόμα: agreeing with σημεῖα, but practically = συντόμωσ.
NOTES

711–722. In accordance with her promise Jocasta gives a brief and hasty account of Laüs and his oracle. The συντομότης appears strikingly in the light hurrying καλ in vv. 715 and 719, before which to point with a full stop spoils the style of the story. Jocasta’s story is all one sentence. She treats the whole matter with a levity to which the seriousness of its import to Oedipus makes a finely effective contrast.


712. Jocasta exculpates the god himself. It was priestcraft at Delphi then, as it is priestcraft at Thebes now. Her attitude toward Delphi is strictly that of any truly pious Greek.

713. ἔξω μοίρα: cf. Phil. 331 ἔσχε μούρ Ἀχιλλία θανεῖν.

714. Practically = εἰ τις παῖς γένοιτ' ἐμοῦ τε κακεύνου πάρα. The birth of the son is not prophesied; only what will happen in the event of his birth is foretold.

715. καλ: neither does καλ mean ‘and yet’ here nor does it mean ‘and so’ in v. 720. Carrying out the promise made in v. 710, Jocasta simply strings the parts of her story together in the simplest way. See the note on vv. 711–722 above.—ξίνου ποτὲ: the insertion of the rather casual ποτὲ serves to give distinction to ξίνου and let the mind dwell severally on the notions ‘foreigners’ (much less his own son) and ‘highwaymen,’ thus giving the incongruity its full force.

716. ἐν τριπλαίς ἀμαξίτοι: Oedipus probably shews agitation at these words (cf. v. 726 sq.).

Vv. 717–719 contain a good instance of parataxis or simple coördination of sentences instead of subordination. τοῦ παῖδος οὐκέτι γεγονότος ἡμέρας τρεῖς or πρὶν γενέσθαι τὸν παῖδα ἕ. τ. or, in the second number, ἤνικα in place of καλ (= cum inversum) would give a more modern and literary form to the sentence. But it is in just such familiar bits of narrative phraseology that the language keeps its earlier types most naturally. Sometimes such a καλ is anticipated by a τε. (See the examples in Bruhn’s Anhang, p. 84 sq.)

717. παῖδος βλαστᾶς οὐ διέσχον: ‘had not separated the boy’s birth’ — an odd phrase put apparently (metri gratia?) for παῖδα βλαστῶν (‘from his birth’) οὖ διέσχον.
718. ἄθροι ποδόν: = σφυρά. The phrase is like the Germ. Fuss-gelenke.—ἐνζείχας: the Poet, for sound dramatic reasons, lets Jocasta in her rapid sketch use a vague term. Only at v. 1034 do we hear of the piercing of the feet. — The baby’s feet seem to have been fastened together with a περόνη such as may well have been used (like its modern counterpart) to secure the στάργανα or swaddling-clothes. Such a large clasp-pin could well be used to pin together the heels of a three-days’ child, if the pin were run between the ankle-bone and the heel-tendon. ἐνζείχας would well depict the process to the audience—φωνάεν ξυνετοίσιν. Cf. v. 1034.

719. ἄλλων: implying servants (cf. v. 144). We learn first in vv. 1171–1173 that Jocasta herself delivered over the child. That is an unessential detail here, and she would naturally not dwell on it. — els ἀβατον ὅρος: this order is probably due to Sophocles. Cf. v. 1496 τὸν πατέρα πατήρ | , Ant. 418 οὐράνιον ἄχος | , Ai. 459 καὶ πεδία τάδε | , Aesch. Suppl. 388 ἐγγύτατα γένους | (see further Appendix on Metres), where the type of ending of trimeter with tribrach in fifth place is _ _ _ _ | _ _ . In Phil. 1302 ἄθροι πολέμον | we have the other type _ _ _ _ _ (the final word a fourth paean). To this latter type belongs v. 967; for ὅ δὲ θανὼν are practically one word. — There is an intentional ruggedness in the present verse, as Professor Jebb thinks.

720. ἑναύθα: nearly = ὁτως.— Ἥμυεν: poet. for ἐποίησεν as in v. 166.


723. τοιαύτα: accus. of inner object with διώρισαν. ὁτω ψευδῆ is the implication. — φήμια μαντικαί: Jocasta, thinking of the application of her story to Oedipus’s case, uses a phrase that hardly fits the Delphic oracle. — διώρισαν: the definiteness of the prediction is dwelt upon in contrast with the (supposed) failure of accomplishment.

724. ἄν: referring to φήμια μαντικαί. — σὲ: pointed reference to the person quem fabula docet.

725. χρειάν: = χρήμα. ‘If a god shall seek a thing, he will easily bring it to light by himself’ (without man’s aid). The use of the future instead of the present in the apodosis of the generic condition seems to imply that the condition will never come true. A god has no need to seek.

726. ὀλον: exclamatory and object of ἀκούσαντι’. The reference is
to v. 716. (It almost seems as if we should understand ὅλον in two ways, as object of ἄκοισαντι and in agreement with πλάνημα. Could a Greek of Sophocles’s time have taken it so?) — ἀρτλως: with ἄκοισαντι.


728. μέριμνη: loosely used of that which causes μέριμνα. The words of the verse are interlocked, τοῦτο separating μέριμνη from ἐπιστραφεῖς with which it belongs (hyperbaton).

729. ἤδεα(α): ‘I fancied,’ implying ‘but I may be mistaken.’ Oedipus does not wish to believe the worst.

730. πρὸς: truer to the facts than the ἐν of Jocasta’s phrase (v. 716). Cf. v. 801.

731. γάρ: implying ἤκοισας. — λήξαντι ἔχει: an extension to an intransitive verb of the resolution of the perfect which belongs properly only to transitive verbs.

732. χώρος: common Ionic equivalent of τόπος. — οὖς = that you speak of; τόδε = that I am thinking of; but the distinction is hardly to be pressed here.

734. Δελφῶν κατὸ Δαυλίας: such instances of the preposition expressed only with the second substantive are not uncommon in Greek poetry; cf. Pindar Ol. 7, 12 φόρμωγι παμφώνουσι τ’ ἐν ἐντεσίν αὐλῶν. For Δαυλίας we should expect Δαυλίδος. On the place of the murder see Introduction, pp. 32, 34.

735. τοῖς ὁδεγῷ οἰκεῖον αὐλῆς: for the order of words cf. vv. 139, 278. The dative of interest takes the place of μετὰ τάδε. This idiom is a personification (unless, as in Phil. 354, the dative be a personal pronoun or a noun representing a person) of that from which the time is reckoned. (See the examples in Bruhn’s Anhang, p. 30.)

736 sq. τι: modifying σχέδον. — πρόσθεν ἢ — χορὸς: = πρὶν σὲ τῆς ἀρχεῖν χθονὸς (cf. v. 104), but more picturesque as taking the spectator’s point of view. — ἐν ἑκατον: = ἑχεις φανέρως. — ἑκατογένη: implying that a public announcement was made to the people of what the escaped slave had told to Creon and Jocasta.

738. δράσαι μον: by writing thus (in place of the traditional μον δράσαι) we restore at once the caesura and the interlocked order of words. Besides δράσαι and μον thus get their proper emphasis — or lack of it in the case of the latter. — μον περί: instead of με, under the influence of βεβούλευσα. The phrase belongs logically to δράσαι.

739. τι: adverbial. — τοῦτο: viz. v. 736 sq. — ἐνθέμον: ‘something to take to heart,’ ‘offensive,’ as indicated by his ejaculation. For this
use of ἐνθύμος, of that about which one has superstitious feelings, cf. Thuc. 7, 50, 4 ἡ σελήνη ἐκλείπει· ἐτύχατε γὰρ πανταλένας οὐσά· καὶ οἱ Ἀθηναῖοι οἱ τε πλεῖοι ἐπισκέψει ἐκέλευον τούς στρατηγοὺς ἐνθύμον ποιοῦμενοι (‘regarding it as ominous’).

740 sq. ‘Don’t ask me yet; tell me first,’ etc.—φῶς refers to physique.—εἴρητε: on the fatal journey.—ἀκμὴ ἡβης: = ἡλικία, though there seems to be no parallel. ἀκμὴ ἡβης, means simply ‘maturity.’ In Eur. Ion, 354 ἡβης μέτρα is = ἡλικία, but is used of a young man. — In Seneca (Oed. 774 sq.) Oedipus asks: quae spatio moriens Laius vitae tuli? | primone in aevum viridem an fructum occidit? Seneca would have shewn better art had he made his Oedipus (catching at a straw) suggest that Laius was probably a young man.

742 sq. Jocasta answers Oedipus’s questions in reverse order.—μέλας: sc. ἤν. —κάρα belongs primarily to μέλας (‘accus. of specification’).—χνοδέων ἄρτη λεκανήθης: lit. ‘just beginning to froth white-foamed,’ —an admirable description of crisp, dark hair just turning grey. χνοδέων seems to be associated elsewhere with χνοῦς in the sense of ‘down.’ (For the sense of ‘froth’ cf. Hom. ξ 226 ἐκ κεφαλῆς δ' ἐσμικην ἀλός χνοῦν ἀτρυγετω. λεκανήθης contains ἄνθος in the metaphorical sense that flores and Germ. Blume also have. Cf. the use of ἐξανθείν in Eur. I. T. 300, when it is hard to tell whether foam or red colour is thought of. It may justly be queried whether in ἀνθηρόν τε μένος Ant. 960 the adj. does not mean ‘foaming,’ ‘frothing.’ In Seneca (Oed. 776) Jocasta describes Laius as inter senem iuvenemque sed proprior seni. —μορφής: ‘figure,’ or, perhaps, rather ‘stature.’ We are not, of course, to imagine any striking likeness between Laius and Oedipus. For Dryden’s treatment of this notion see Introduction, p. 49.

744 sq. τάλας: it is hard to say in such cases whether the adj. implies an εἰμι or is to be taken as a vocative addressed to oneself.
—οὐκ εἰδέναι: representing the pluperf. (= imperf.) in oratio recta, as is more clearly shewn by ἄρτιως. Oedipus’s thought is ἐμαυτόν (doubly emphatic) εἰς ἀράς δεινάς προβαλλον ἄρτιως (at the time of the proclamation) οὐκ εἰδώς. προβάλλων depends, of course, on εἰδέναι (‘did not know that I was exposing myself’).

746. τῶς: ‘in what sense,’ τίνι γνώµη. —τοι: intensifying ἀκνώ. —ἀποσκοποῦσ’: the preposition merely marks the point of view of the subject, as in the synonymous ἀφοράν.

747. ἄνθυμο: a more expressive φοβοῦμαι. —βλέπων ἦ: ‘may prove.
to be,' with reference not to the fact but to the ascertainment of it. 

748. δεξίας: sc. τὸν μάντιν βλέποντα ὄντα. — ἐξειπε: the preposition implies reluctance and concealment on the part of the subject. Cf. Hom. A 363 ἐξαυτὰ, μὴ κεῖθε νῶφ, ἵνα εἰδομέν ἄμφω. This is more fully shewn by the next verse.

749. ὑκω: 'am reluctant,' not 'fear.' — μαθοῦ: Εἶφ: = ἀκούσαο, ἀποκρινοῦμαι.

750. βαίνει: = ὕλιγος in the sense of ὕλιγος ἔχων ἄνδρας λοχίτας, as shewn by what follows. The word is rather a favourite with Sophocles, and is also = μικρός.


752 sq. There were five men all told, a herald and three attendants besides Laius. Laius was in a carriage; the others were on foot. — ἀπήνη: generally drawn by mules. So in the story of Nausicaa (ξ 73). In the races ἀπήνη was the mule-car. — The attendants walked behind in this case like Nausicaa's (ξ 260). Laius had no driver with him. The herald went before. Some of these facts we glean later from Oedipus's story. The rate of progress was as slow as in Greece to-day, the animals going at a foot-pace. Seneca's management of Laius's retinue is unconsciously humorous. He cannot imagine a prince travelling so slenderly attended: he, therefore, makes Laius start out with a considerable retinue, most of whom get lost before he meets Oedipus! Vv. 777–9 Oed. Frequensne turba region cinxit latus? | IOC. Plures feellit error ancipitis viae: | paucos fidelis curribus iunxit labor. Here speaks the imperial Roman.

754. διαφανή: though Oedipus's count can not have agreed with Jocasta's; for he thought he had killed all. See Introduction, p. 10.

755. ὁ — λόγοι: a variation on the common order in this play (cf. vv. 139. 278). — ὑπί: i.e. 'you and the other people of Thebes.'

756. οἰκεύει: = οἰκέτης. — ὄσπερ: = ὁ αὐτὸς ὄσπερ. The rel. clause is = a substantive in apposition to οἰκεύσ τις.

757. καὶ δόμους: Oedipus catches eagerly at the word οἰκεύει in hopes that the man is at hand. The arrangement καὶ τὰ νῦν ('also now,' as once) τυγχάνει παρών ἐν δόμουσιν shews the thought of the sentence more clearly.

758. οὗ δὴ: = ἕκαστα. — ἀφ' οὗ: = ἑπεί. — κεῖν: Jocasta shuns a
more exact reference to the fatal spot: she uses the same remoteness of phrase that was used of the other world (ἐκεῖ, οἱ ἐκεῖ).

759. The two things which the slave can not bear to see — or rather to realize as existing together — the presence of a new master and the absence by death of his old master — are merely linked in the simplest way. The highly pathetic effect of this simplicity is at once obvious. — As a matter of fact Sophocles is guilty of a glaring inconsistency here. He makes the escaped slave come back with the news after Oedipus has mounted the throne! — σι τε: κράτη which ends the last verse should properly (barring metre) come after ἔχοντα in this verse. As the words stand we have to revise our conception of the sentence when we find an intransitive participle after Δίον, not one that can govern κράτη.

760. ἐξικέτευσε: the preposition — as well as the tense — indicates the effectiveness of the supplication. That the supplication was a real and formal one, not a mere request, is shewn by the mention of the ceremony of grasping the hand, for which cf. Phil. 1398 ἡ δ’ ἱερσίας (= ἱπέσχον) μου δεξιάς ἐμῆς θυγών (rather θυγών ἐμῆς), Eur. Hec. 850 sq., H. F. 968. It may also be said that τῆς ἐμῆς χειρὸς θυγών takes the place of the less graphic με which we should else expect as object of ἐξικέτευσε.

761. ἄγροις: better taken as poetic terminal accus. (= εἰς ἄγροις) than as governed by ἐπὶ (cf. v. 734). — ἐπὶ ποιμνίων νομάς: ‘to take charge of (lit. ‘over’) the pasturing of the flocks.’ For this use of ἐπὶ w. acc. cf. Xen. Anab. 1. 1, 3 αὑτῶν ἀποπέμπει πάλιν ἐπὶ τὴν ἄρχήν (‘to take charge of his province’).

762. ὁς ἂν: the purpose of the slave. The ὁς seems to be used doubly: ὁς πλεῖστον = ὁς ὁς πλεῖστον. — ἀποπτός: it was a painful sight that he was shunning. The word should (and sometimes does) mean ‘seen from’ somewhere, ‘seen at a distance.’ Here (and elsewhere) it means ‘away from the sight’ (ἀπὸ τῆς ὄψεως). The gen. seems to be used with it in that sense as objective, as it would be with the noun ὄψις.

763 sq. καθεμψ’ ἐγὼ νῦν: ‘and send him I did,’ answering to εξικέτευσε πέμψα. ἐγὼ is contrasted with the (unexpressed) subject of εξικέτευσε. ‘He asked; I granted.’ — ὁτ’ ἄνηρ δοῦλος: sc. δεξιός ἄτι (ολα being accus. of extent of application, ‘in so far as’). His worthiness was not the worthiness of a free man, only that of a slave. In his view of slaves Sophocles is thoroughly conservative and aristocratic,
very different from Euripides. For the latter’s view cf. Ioni 854-6 ἐν γάρ τι τοῦς δοῦλους αἰσχύνην φέρει, | τοῦνομα: τὰ δὲ ἄλλα πάντα τῶν ἑλευθέρων | οὐδὲν κακῶν δοῦλος ὅστις ἐσθλὸς ἦ. See further M. Decharme’s excellent summary of Euripides’s attitude on this subject (Euripide et l’esprit de son théâtre, pp. 168-171). — τήσδε καὶ μείζω: = οὐ μόνον τήνδε τὴν χάριν ἄλλα καὶ μείζω τήσδε. — φέρειν: ‘to receive,’ as in μασθὼν φέρειν.

765. πῶς ἂν μᾶλλοι: a wish cast in the form of a question of possibility. Euripides uses πῶς ἂν with the opt. in this sense a good deal, and it occurs at least seven times in Sophocles. (See Bruhn, Anhang, p. 63.)

766. πάρεστιν: = ἐξεστίν. This answer sounds as if we had rather a question of feasibility than a wish in Oedipus’s speech — μᾶλλοι ἂν δῆθ’ κτέ. rather than πῶς ἂν κτέ. Jocasta answers the purport of Oedipus’s words. — τοῦτ’ : accus. of inner object.

767. ἦμαντόν: proleptic object of δέδουκα (rhetorical not logical object), as though μη ἐμπότις ὦ rather than what we have here were to follow. — παλλ’ ἀγαν: i.e. ‘too many reasons.’

769 sq. ἀλλ’ ἔσται μέν: ‘well, come he shall,’ dismissing the subject for the present. — ποῦ: = οἴμαι. — καγώ: as if εἰδέναι stood in place of μαθεῖν. — τὰ γ’ ἐν σοὶ δισφόροις ἔχοντ’ : = τὰ ἑν σοί γε δισφόρα ὄντα, ‘the burdens that you bear in your heart.’ — ἄναξ: said with a certain affectionate humbleness.


772 sq. καὶ μείζων: = οὐ μόνον ἵσω ἄλλα καὶ μείζων. μείζων is loosely used here for ‘fitter,’ ‘worthier’ (ἀξιωτέρω); or are we to understand τῷ μείζων for τῶν μᾶλλον? — διὰ τύχης ἐὰν: ‘being involved in,’ a not uncommon idiom (διὰ φιλίας, ἐχθρᾶς, δίκης ἑναί), much like καθιστασθαι εἰς c. acc. — τοιαῦτ’ : i.e. οὕτω κακῆς. — In the admirable narration that follows the use of the narrative tenses is worthy of careful attention.

774. ἐμοί: firm but not egotistical assertion of personality = ἐμοί Οἰδίποδα. Cf. v. 8. — Κορίνθιος: in the original form of the legend Polybus was king of Sicyon. See Introduction, p. 20.

775. Μερόπη: we can not say whether Sophocles invented this name. For another name of Polybus’s wife in the legend, see Introduction, p. 20. Probably the name of the king only was given in the early story. — Δωρίς: = Πελοποννησιακή according to the Scholiast, and so Sophocles
probably meant it. Cf. O. C. 695 ἐν τῷ μεγάλῳ Δωρίδι νάσῳ Πέλοπος.
— ἤγομην δὲ: practically the passive of ἤγομην. The active ἀγω = ἤγομαι or νομίζω sometimes occurs (e.g. Eur. Bacch. 1036, Hdt. 7, 150 σύναντος μείζονας ὑμῶν ἄξω). δὲ answers the μὲν in v. 774, which
does double duty, balancing at once its clause with μήτηρ δὲ κτέ. and
the compound sentence πατήρ — Δωρίς with ἤγομην κτέ.

776. ἐκεῖ: i.e. ἐν Κορίνθω, implied in Κορίνθιος.

777. τοιάδ': defined in the γάρ sentence v. 779 sqq. — θαυμάσαμεν —
οὐκ ἄξια is a parenthesis. — εἴποτε: indicative because πρὶν is = ἐκεῖ,
although the main clause is not negative. The aorist marks the event
that puts an end to the action described in ἤγομην — ἐκεῖ. ἐφίστασθαι
is often used of hostile, as well as sudden, approach.

778. μὴντοι: answering δὲ as often. Oedipus’s belittlement of his
apprehension is a fine touch.

779. μὴθν: instrumental dat. instead of partitive gen. with a verb of

780. The phrases καλεῖ με πλαστόν and λέγει δε πλαστός ἐγν are
fused. The notions of giving one a name and making an assertion
about one were not uncommonly thus crossed in Greek. Cf. Plat.
Prot. 311 Ε ᾽Ορφικήν δὴ τοι ὄνομαξονι γε, ὦ Σώκρατες, τὸν ἄνδρα
ἐλναι, ἐφὶ. — πλαστὸς πατρί: 'falsely attributed (as son) to (my so-
called) father,' 'not really my father’s son.'

781. ἀγω: contrasted with ἀνήρ v. 779.

782. κατάσχον: sc. ἑμαυτόν. Oedipus hardly forebore to do then
what he actually did do the next day. — θάτερα: = τῷ ὕστεραι. — ἴνα:
imperfect like ἂν ἔχων. For the tense of ἴνα cf. v. 460.

783 sq. Oedipus rather cunningly questions his supposed parents
together. The drunken man’s taunt did not necessarily mean that
Merope was not Oedipus’s mother. — δυσφόρως ἤγον: = δὲ. ἐφερον.
But they do not seem (and Oedipus, with truly surprising innocence,
fails to notice this) to have denied the accusation outright. — τῷ μεθύντι:
dative of the personal object of emotion, as with ὀργίζεσθαι.

785. ὅ τε κείνοιν: 'as far as they were concerned,' accus. of extent
of application (specification). The phraseology here is not clear, but
Oedipus seems to mean that he was satisfied that his parents believed
him to be their son. Such stories as that of Heracles or that of
Demaratus (which Sophocles probably knew, as we do, from Herodotus,
6, 65–69) shew how they might, from the Greek point of view, believe
this without its being true.
786. ἄγνηξεν: ‘worried.’ — τοῦθ': = τὸ ὄνειδος. — ὅψετος γὰρ πολὺ: taken together with v. 775 sqq. this must mean that the taunt spread widely by means of gossip and poisoned people’s minds against Oedipus as future king. (Here, again, we think of Demaratus.) Oedipus at Corinth would be in a position to hear popular gossip, like Haemon in the Antigone (v. 692 sqq.), though in that case the gossip is not directed against Haemon himself. ‘Spread far and wide beneath the surface’ gives the sense. For the use of πολὺ cf. O. C. 305 sq. πολὺ γάρ, ὁ γέρων, τὸ σῶν | ὄνομα διήκει πάντας.

787. πορεύομαι: = ἐπορεύθην. The quasi-aorist marks the outcome of Oedipus’s discontent. Oedipus speaks here as if he had gone all the way by land; but cf. v. 796 sq. and the note thereon.

788 sq. ἄν ἱκόμην: gen. of ἣ ἱκόμην (‘what I came for,’ the object of my coming,’ ἣ being accus. of inner object) and dependent on ἄτμον, like the gen. with other adjectives compounded with αύ-privative. — ἄτμον: i.e. without the honour of an answer. ‘He sent me out (of the shrine) without (giving me) an answer to what I had come to find out.’ Cf. Aesch. Prom. 783 μὴ δ' ἄτμασχες λόγον, O. C. 1273 sq. οὐδ' ἀνταμείβη μ' οὐδέν, ἀλλ' ἄτμασαι | πέμψεις ἄνακος οὐδ' ἄ µηνεις φράσαι; ibid. 1278 sq. ὦς μὴ μ' ἄτμον, τοῦ θεοῦ γε προστάτην, οὐτὸς ἄφη με µηδὲν ἀντεπών ἔπος. It is implied that Oedipus put to Phoebus a question like that in v. 437.

789 sq. ἄθλως καὶ διενὰ καὶ δύσφημα: if we read ἄθλως, the three adjectives would be defined in inverse order in vv. 791–793.

791. χρησί: = πεπρωµένον εἰη. — μειχθήναι: marriage is not necessarily implied.

792. Join ἄτλητον ἄνθρωποις ὅραν = ἄτλητον ὅραν ἄνθρωποι, ὁ ἄνθρωποι οὐ τῆς σοφίας ὅραν. ἄνθρωποι is dative of interest. ὅραν is practically an accus. of extent of application. — δηλώσωμ' = φανοίην, ‘bring to light.’ In δηλώσωμ' the construction is changed (instead of δηλώσωα depending on χρεί). Though δηλώσωμ' and ὅραν are not grammatically connected they are associated logically as cause and effect, hence they are rightly juxtaposed.

793. τοῦ φυτεύσαντος πατρός: not the supposed father; but Oedipus’s heart was stronger than his head here, and he did not discern what the words might imply. See Introduction, p. 10. He understands the phrase as it is used in v. 1514.

794. ἐγώ: returning to the subject, Oedipus’s self, and at the same time contrasting with Φοῖβος. — ἐπακούσας: hardly more than ἀκούσας.
NOTES

795. ἀστροις τὸ λοιπὸν τεκμαρούμενος: ‘intending for the future to determine its position by the stars’ (as we should say ‘by the points of the compass’), i.e. to give it a wide berth. The phrase is a sailor’s phrase and in the special sense that it bears here probably used of dangerous coasts. Cf. Phil. 454 sq. τὸ λοιπὸν ἔδη (‘from this time forth’) τηλόθεν τὸ τ’ Ἰλιον | καὶ τοὺς Ἀτριτίδας εἰσορῶν φυλάξωμαι. In the same sense were used ἀστροις σημαίνεσθαι and ἀστροις σημειοῦσθαι. (See on these phrases Nauck’s notes on this passage, both in the commentary and in the appendix. He is wrong, in my opinion, in thinking that the sense ‘give a wide berth to,’ which we find clearly in later writers, was due to a ‘gross misunderstanding of the present passage’; but he demonstrates very clearly the falsity of the traditional reading ἐκμετρούμενος here.) — αὐτὴν (= τὴν Κορινθιάν χθόνα) may easily be supplied as obj. of τεκμαρούμενος. Cf. the note on σκῆπτρῳ προδεικνύοντα v. 456.— χθόνα: obj. of ἔφευγον. For the arrangement of this sentence cf. v. 455 sq. ξένην ἔπις, | σκῆπτρῳ προδεικνύον (sc. αὐτὴν), γαίαν ἐμπορεύονταi. We may also compare the parenthesis in Ant. 909 πόσις μὲν ἄν μοι, καταθανόντος (sc. πόσιος: πόσεως seems not to occur [see Porson on Eur. Med. 906]), ἄλλος ἢν and Eur. Med. 909 sq. εἰκὸς γάρ ὅργας θῆλυ ποιεῖσθαι γένος, | γάμους παρεμπολῶντος (sc. αὐτοῦ) ἀλλοίων, πόσεi. Compare further v. 57 ἔρημος ἀνδρῶν, μὴ ἐνυποκόντων (sc. αὐτῶν) ἔσω, where there is no parenthesis.

796 sq. ἔθνα: = ἐκεῖστε ἔθνα. — μὴ ποτ’: the form of the neg. is due to the fact that the clause is generic and characteristic (nibi numquam viderem). — ὀψιμὴν τελούμενα: graphic for τελοῦτο. — χρησμῶν ὀνείδη: i.e. the shame foretold by the oracles. χρησμῶν is poetic plural, explainable through its connection with the plural ὀνείδη. — Oedipus would seem, from his intention of giving Corinth a wide berth, to have started on a different road from that he had come by. But he goes to the east, and from that quarter he would have come had he journeyed to Delphi by land. Is not Sophocles inadvertently writing as if Oedipus had gone across the Gulf from Corinth by ship in the first place?

798. στείχων: = φεύγων resuming ἐφευγόν (the strict imperfectness of which — ‘I was fleeing,’ ‘I started to flee’ — should be noted). The action culminates in ἰκνοῦμαι = ἰκόμην (φερενεί). — χάρους: = τόπος (see on v. 732).

799. ἀλλοτριαὶ λέγεις: seemingly both historical presents = ἀλέσθαι εἴτες. — In prose we should have rather φής than λέγεις with the infinitive.
800. καὶ: = ἤνικα in a more developed style. Cf. use of καὶ in v. 718. — σοι, γύναι, τάλθης ἔξερα: a fine and natural touch at the culmination of the narrative. Oedipus tells to Jocasta, his wife, what he has never before revealed. For the force of ἔξερα cf. the note on ἔξεις, v. 748. — τριπλής: made emphatic (by its position before the conjunction) as the important point in the identification. Cf. v. 729 sq.

801. ἰδοντοράν: a tautological resumption of στείχων.

802 sq. πωλικής: indicating that the ἀπήνη was drawn by young horses, not by mules, as in Nausicaa’s case (see the note on v. 752 sq.). — ἵμβεβος: as though ἐν ἀπήνη or simply ἀπήνης had gone before. For the disagreement of prepositions cf. v. 820. — ὁλον σὺ φῆς: answering to the description of v. 742 sq.

804 sq. ξυνητιαξον and ἡλαυνέτην describe the processes that culminate in παῖω (= ἐπάταξα) v. 807 and καθίκετο v. 809. — ἱγεμόν: the same person as the κηρος of v. 802 and the τροχηλάτης of v. 806. [This identity is justly insisted upon by Finhaber in an admirable discussion of this passage in Philologus, 4 (1849), pp. 175–191 (see particularly p. 178), which ought to have settled the matter once and for all.] — πρὸς βλαν: it is, of course, only the ἱγεμόν that applies the force, but he does so at Laïus’s bidding. ‘Having recourse to’ will perhaps best render πρὸς. — The arrogance displayed by Laïus in trying to make Oedipus give way to him would do much in the eyes of an Athenian audience to justify forcible resistance. (The passage in Cicero’s Cato Major [63 sq.] in which the Athenian and the Spartan treatment of old men are contrasted will at once occur to one here.) Then too the herald seems to have laid hands on Oedipus. See the sketch of this scene in the Introduction, p. 10 sq. Ion’s words in describing his position at Delphi (Eur. Ion 633 sqq.) are a good commentary on Oedipus’s attitude here: ἀ δ᾽ ἐνθάδ᾽ ἐξον ἀγάθ᾽ ἀκουστὸν μον πάτερ ἢ λυπτὰτην μὲν πρῶτον ἀνθρώπους σχολήν ἢ χλον τε μετρον, οὐδὲ μ᾽ ἐξεπλησσα ὁδοῦ πονηρὸς οὐδεὶς κεῖνο οδ᾽ οὐκ ἀνασχετον, ἢ ἐκεῖν ὁδοῦ χαλῶντα τοὺς κακόσιν.

806. τὸν τροχηλάτην: added for clearness, because both the herald and Laïus have just been described as united in the action. Perhaps the word is used with some contempt, as Prometheus calls Hermes, Zeus’s κηρος, τὸν Διὸς τρόχιν (Aesch. Prom. 941).

807. παλω: probably ‘I knocked him down’ gives the sense intended. See the description of the scene in the Introduction, p. 10 sq. — ὑρφ: sc. παταξαντα με τὸν τροχηλάτην.
808. ἡχοῦ: = ἐξ ἡχοῦ (ἐκ τοῦ ὀχήματος). — παραστέλχεντα τηρήσας: ‘having watched and waited till I was walking by,’ ‘having watched his chance when I was walking by.’ Both τηρεῖν and φυλάσσει are idiomatically used of watching and waiting for a conjunction of circumstances which is sometimes expressed by a noun (as Hom. B 251 νόστον τε φυλάσσεις, Thuc. 7. 2, 4 τηρήσαντες τὸν πορθμὸν [= πόρον] κατιόντος τοῦ ἄνεμον, 1. 65, I ἄνεμον τηρήσας); sometimes by a participle with a noun, the participle bearing the burden of the thought (as here and Hdt. 9, 110, where φυλάξασα τὸν ἀνδρα τὸν ἐκτεθής Ξέρξην βασιλέα ἔδειπνον προσθεμένον is followed presently by ταῦτην δὲ τὴν ἡμέρην φυλάξασα). — The way in which Oedipus, after knocking down the master, cooly walks on past the master is really a splendid bit of arrogance. — μέσον: Laïus from his greater height, though the ἀπήνη was doubtless low-hung, has a chance to strike Oedipus a staggering blow square on the crown. Cf. Trach. 781 sq. μέσον | κρατός διασπαρέντος.

809. κάρα: accus. of extent of application (part affected). — διπλῶς κέντροιν: seemingly meaning ‘with the two prongs of his goad.’ Instead of a whip a double-pointed goad was used to prick the animals. Oedipus gets his blow on the head from the flat of the prongs.

— μοῦ καθίκετο: the gen. is partitive. For the phrase cf. Lucian Symp. 16 καθικόθευ τινος τῇ βακτρία. See also Hesiod Op. 467 sq. ὅταν ἄκρον ἐχετής | χερὶ λαβὼν ὀρτήμα βοῦν ἐπὶ νόστον ἔκημι.

810. οὗ μὴ: = ἀλλ' οὖν. Cf. καὶ μὴν ἰσον γ' Eur. Androm. 672. — ζην: sc. μοῦτρ. — Oedipus’s morality here is quite sound from the Greek point of view. Cf. what Xenophon says, with evident approval, of the younger Cyrus, Anab. 1. 9, 11 φανερὸς δ' ὅν καὶ εἰ τες τις ἄγαθον ἢ κακὸν ποιήσεις αὐτὸν νυκτᾶν περώμενος καὶ εὐχήν δὲ τινας αὐτοῦ ἔξεφερον ὥς εὐχαρίτω τοσούτον χρόνον ζην ἔστε νυκτῆ καὶ τοὺς εὖ καὶ τοὺς κακὸς ποιούντας ἀλεξόμενος. — συντόνως: cf. Trach. 923 sq. συντόνω χερὶ | λύει τὸν αὐτής πέπλον.

811. σκῆπτρῳ: = βακτρίᾳ, the long walking stick that Oedipus carried, as any Athenian would have done. It is an anachronism to make Oedipus travel without a sword. Cf. Thuc. 1. 6, 1, where Thuc. says that in the old days τάσα ἡ Ἑλλᾶς ἐσιδηροφορεῖ διὰ τὰς ἀφράκτους τε οἰκήσας καὶ οὐκ ἄφαρες παρ' ἄλληλους ἔφοδος, καὶ εὐνήθη τὴν διαίτην μεθ' ὀπλῶν ἐποιήσαντο ὡσπερ οἱ βάρβαροι. — ἵκ τῆς ὑποκαθοροφοι: said, of course, with appropriate gesture. This ὢν̄̂σι must have given a splendid opportunity for brilliant recitation to a great actor.

812. ἑθεῖρ ἐκκυλλυότα: the fatal blow of Oedipus follows sharply
upon the blow of Laïus. Laïus falls with shattered skull and rolls in a heap from the wagon. The words are an admirable multum in parvo.

813 sq. κτείνω δι τοὺς ἔμπατας: the vigorous youth makes short work in deed, as here in word, with the servants, whom we may suppose to rush up to defend their prostrate lord. Greek heroes were a match for greater odds than this. Seneca (Oed. 780 sq.) makes Oedipus kill only one besides Laïus.—τῷ ἔνυψ: with προσθηκεῖ. —Δαίμον: with συγγενές (sociative dative). 'If this stranger has any kinship with Laïus,' = εἴ οὖν οὗ ἔνυσ προσθηκε τῇ Δαίμον γένει. Oedipus hesitates to say frankly, 'If this stranger was Laïus': the thought is too horrible.

815. τοῦδε γ' ἄνδρος: = ἐμοὶ γε.
816. ἀν γένοιτ' : with both adjectives. For the form of the sentence cf. v. 420 sq.

817. μή: because the clause is characteristic (generic). In Latin we should have the verb in the subjunctive (quem nemini peregrinorum licet hospitio accipere). —τιν: with both ἔνυσ and ἄστων. —In his ban Oedipus had not included ἔνυσ, in fact he had expressly limited it to ἄστω (v. 236 sqq., especially γῆς τῆς''). This is another minor inconsistency in the play and quite on a par with that in Tiresias's words vv. 350–353.

818. τινα: subject of the infin. instead of dat. with ἔξεστι. This is natural, inasmuch as προσφωνεῖν is quite widely separated from ἔξεστι. Then, too, the change avoids a rather ugly repetition at the close of successive verses.

819 sq. ὅθειν: πάντας χρή is readily supplied in thought. Contrast v. 241. —τάδε ὁ προστὶθει: the favourite order, cf. v. 139. —τάδε ἄρας is added in apposition to τάδε for greater clearness, like τὸν προχήλατην v. 806. —ἐν εὐπαντῳ προστιθει: the prepositions disagree as in ἐπὶ ἀπήνης ἐμπεβῆς v. 802 sq.

821 sq. ἐν χραίνων: the words mean 'with my hands' with λέχη in the literal sense; 'in my arms' with λέχη in the implied sense of γυναῖκα.
—χραίνω: we might add a 'who' ('and who sully'), but in Greek what is to us commonly a compound relative sentence tends to take the independent form in the second member. A good example of the same thing in English is the following sentence from Professor Lewis Campbell's Religion in Greek Literature, p. 6: The air is full of generalizations gathered from a wide and various field, many of which may serve to guide and enlighten observation, but none of them can be
regarded as exhaustive. — δι' ὅπερ: as though εἰμαί had been τοῦ αὑταίν.

823. ἀρ' οὖχ: the negative is implied with the former ἀρ'. This is like the preposition with the second of two nouns. — πάς ἄναγγελος: cf. Xen. Anab. i. 5, ι ἐν δὲ τούτῳ τῷ τόπῳ ἦν μὲν ἦ γῆ πεδίον ἀπάν ὁμαλῆς ('all level,' sc. δι') ὕπερ θάλαττα.

824. τοὺς ἱμοὺς: as we should say 'my own people,' meaning his supposed father and mother. Oedipus's yearning affection for his supposed parents is indicated by the Poet in delicate touches, as here and in v. 998 sq. Oedipus is a man of strong domestic affections, and this adds to the terrible pathos of his fate.

825 sq. μή: the asyndeton indicates strong emotion. — μ(ε) after μοι is like τινα in v. 818. — παρθήν: partitive gen. with ἐμβατείνων (= ἐπιβαίνων). — ἦ: 'or else,' introducing the penalty for disobedience as a sinister alternative. Cf. Eur. Ion 666 sq. ἦμιν δὲ συγκεντρωμένη, λέγω τάδε, ἦ θάνατον (sc. λόγῳ in the sense of ἀπελέω) εἰπούσασθι (= ἐὰν εἴπητε) πρὸς γυναῖκ' ἐμήν. — γάμοις ξυγγίνατε: we have seen that the oracle did not imply formal marriage. The phrase is odd for γάμοις μητρὶ ξυγγίνῃ, and probably so written in order to avoid the two datives. For γάμοις ξυγγίνειν cf. Eur. Ion 10.

827. Πάλμφοιν κτέ.: this verse has been declared an interpolation; but surely the mention of the name and the dwelling on what Oedipus partly knows, partly believes, Polybus has done for him is eminently Greek and eminently pathetic here. The Homeric arrangement ἐξε-θρεψε καξέφυσε με (cf. e.g. A 251 οἱ οἱ πρόσθεν ἄμα τράφεν ὄδε γένοντο) seems preferable to the other here, especially as it brings the pathetic, but untrue, ἐξεφύνεσ at the end. The pathetic position at the close of the sentence is common in Greek, particularly in the case of names: cf. Eur. Alc. 37 and my note thereon.

828. ἀπ' ὤμοι δαίμονος: sc. γενεσθαί, πραξῆναι. Δαίμων is here, as in Homer, the τύχη of the individual.

829. ἐπ' ἄνδρι τῶθ': 'against this man,' the foil to ἀπ' ὤμοι δαίμονος. The interlocking of the phrases ἀπ' ὄμοι δαίμονος ἐπ' ἄνδρι τῶθε and ταχτά τις ἄν κρίνων ἄν ὀρθῷ λόγῳ gives distinction and emphasis to their elements. ἐπ' ἄνδρι τῶθ' is = ἐπ' ἔμοι, but there is a fine impressiveness in the expression chosen, marking the speaker as an example of a man wronged by almighty higher powers. — ὀρθῷ λόγῳ: = ὀρθῶς λέγου. So Herodotus 7, 103 οὔτω μὲν ὀρθῶν ἄν ὁ λόγος.

830. μὴ δῆται, μὴ δῆτ'': passionate repetition. Δῆτα represents ἰκε-
τεύω or λάσσομαι in an adverbial form. — θεῶν ἄγνων σίβας: = ἄγνοι καὶ εἴπεστον θεϊ.

831. ἴδομι: = ἐπίδομι, ‘live to see.’ — ταύτην ἡμέραν: i.e. when the things named in vv. 825-7 should come true.

832 sq. βαίνην ἄφαντος: = ἄφανοθείπην. This Oedipus really does in the Oedipus Coloneus—but far too late. It is perhaps over subtle to see here a reference to the legend of Colonus.—η—ἀφιγμένην: logically redundant, though finely expressive. — ἰδεῖν ἀφιγμένην: cf. ἀφοιμήμην τελούμενα v. 796 sq. The words have a fine ‘tragic irony’: the κνήλης is already ἀφιγμένη.—κηλίδα συμφορᾶς: practically a compound noun as shewn by the agreement of τούνδ'. ‘Blot of disaster’ gives the sense. It is but a step from such a phrase to τόλμης πρόσωπον (= τολμηρὸν πρόσωπον οὉ τόλμην). — ἱμαντή: a more vigorous ἱματίᾳ γε.

834. ὁκνηρὰ μὲν, ὁπως, ταύτα καὶ ἡμᾶς would, perhaps, represent the thought more clearly (barring metre). — ὄκνηρ' (i.e. ὁκνηρά) is = φοβερά.—οὖν: ‘at all events,’ certe, as regularly with δέ.

835. τοῦ παρόντος: sc. τότε ὅπερ ἀπεβήκεν οΗ Δάιος. — ἔχ' ἐλπίδα: after ἡμῖν μὲν we should expect to find σὺ δ', ἔως — ἐκμάθης, ἔχ' ἐλπίδα.

836. καὶ μὴν: ‘and yet,’ partly rejecting (with a certain grim humour) the suggested comfort. — τῆς ἐλπίδος: sc. ἂν λέγεις (‘your hope’).

837. τὸν ἄνδρα, τὸν βοτήρα: cf. vv. 806, 820. The form of expression almost seems to be meant to be characteristic of Oedipus. But cf. Aristoph. Nub. 114 τοῦτον τὸν ἐσταν τὸν λόγον, τὸν ἡπτονα. — προσμεναί: cf. v. 620. — μόνον: with τοσοῦτον and placed with a pathetic emphasis at the end of the sentence, the position of pathetic emphasis. Cf. the note on v. 827. In Eur. Phoen. 520 we have a defiant stress on a word held till end of the sentence (ἐκεῖνο δ' σοὶ ἐκὼν μαθήσομαι, ἥρχειν παρὼν μοι τοίδε δολειναν, τοτε').

838. πεφασμένου: sc. τοῦ βοτήρος.—προθυμία: = ἐλπίς.

839. ἔγώ: with a more hopeful tone, continued in ἡν εὑρέθη. — γὰρ: ‘namely,’ introducing the explanation.

840. ἐγώγι: on whomever else the πάθος may fall. — πάθος: the ‘suffering’ of the ban and curse, referring to συμφορᾶς in v. 833.

841. τοιοῦ: = τί.—ἐμοῦ: in a tone of some surprise.—περισσόν: ‘special,’ ‘over and above’ (what I am conscious of having said).

842. ληστάς: with an emphasis on the plural. The plural ending, it should be noted, gets the stress of the ictus in the verse. — ἤφασκες: the tense as in v. 110.—ἄνδρας: cf. v. 751.—αὕτων: i.e. τὸν βοτήρα. — ἱμαντήν: = λέγειν.
844. λέεις: at once future and voluntative, 'shall persist in saying.'
845. εἰς γί τις: 'any one man.' Stress falls on the contrasted εἰς and πολλοὺς separated by the light τις and the former emphasized by γε. Cf. Aristoph. Nub. 1181 sq. οὐ γὰρ ἔστιν ὑπόσω | μεί ήμέρα γάνοιτ' ἂν ἡμέραι δύο.
846. οἴοξων: containing the notions οίον and εὐξων ('well-girt' as a wayfarer would be), cf. ἀμφιπλῆξ in v. 417 and δεινοῦν in v. 418. Perhaps the finest example in Greek literature of such an adjective is οἰόφρων (= οἷα καὶ ἐπέφρων) in Aesch. Suppl. 795 (πόθεν δὲ μοι γένεις ἀλ — λυσᾶς αἰγίλας, ἀπρός | δεκτος οἰόφρων, κρεμᾶς | γυναῖκα πέτρα βαθὺ | πτώμα μαρτυροῦσά μοι, where the adjectives mean 'smooth, too smooth for goats, neglected [cf. ἀριδείκερος of a man], lonely and haughty, beetling, vulture-inhabited,' and the personification is carried on in μαρτυροῦσα). (See Mr. Tucker's note on the passage and his Preface p. ix.) The word suggests Oedipus as the wayfarer in his own story. — ἀδήσει: = λέεις v. 844 and with the same temporal and modal force. It may be noted that in vv. 842-846 Sophocles has used four different verbs meaning 'say.'
847. ἔδει: = εὐθὺς and, like it, used of the immediate logical inference.
— ἰπτον: cf. πρέπων v. 9. ἐστὶν ἰπτον is not a single idea. The metaphor is still present to the mind; Oedipus's fate hangs in the balance: yet εἰς ἐμὲ is used as if ἰπτον had been φέρω ('tending').
848. ἀδίκ.: seemingly with double force, 'thus' with φανέν and 'so' (= οὕτως) with ἐπίτασα. For the absolute participle with ὅς followed by οὕτως with the inv. cf. e.g. Plat. Rep. 327 C Ὁς τοῦν μη ἀκουσμένων (sc. ἡμῶν) οὕτω διανοεῖσθε.
849. ἰδεῖλαν πάλιν: as though he had made the assertion his cargo. Cf. for the metaphor v. 611.
850. τολίς ἡκουσά: cf. ἐκηρύχθη πάλει v. 737.
851. οὖν: 'indeed,' as is hardly to be expected. (The unlikelihood is further indicated by the following optative.) — κάκτρπττοντο: 'even go so far as to swerve,' suggesting the leaving a beaten track.
852. τὸν γε Δαίων φόβον: Jocasta has still a last hope in reserve. She is thinking of her former words τὸ δεινὸν ὀφθείδει v. 722.
853. διαλογ.: 'in any proper sense of the term,' 'fairly,' with ὀρθῶν; cf. Aii. 547. — δι γε: practically = ἐπεί γε τοῦτον.
854. διείπε: = σαφῶς εἴπε, ἰητῶς εἴπε. — ἠμόθ: cf. v. 714. But the mother's heart, too, speaks here as in the following δ ὁ στήριμος. Jocasta is no more heartless than Oedipus for not wearing her heart on her sleeve.
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855 sq. ὁ καῖνος: contrasted with ἄλλος αὐτὸς, though it would naturally imply rather ἄλλος ἄλλος (sc. κατέκτανε) as its opposite. — πάροιθαν: sc. πρὶν τὸν Λάμον κατακτανεῖν.

857 sq. οὖχι μαντείας γ’ οὖνει: ‘not as far as divination is concerned’ (whatever else I might be moved by). ένεκα restricted by γε has often the force it here bears. It may be noted that Jocasta speaks here of divination as though a prophet, not the Delphic oracle, had been concerned, just as she does in v. 723. τῇδε and τῇδε are probably said with a gesture to either hand. — ὢτερον: ‘hereafter’; cf. v. 50 for a different sense (‘afterwards’).

859. δύνατα: sc. εἰ καὶ καλῶς νομίζεις.

860. στελοῦντα: ‘to fetch’ (= πέμψοντα). — μηδὲ τοῦτ’ ἀφήσε: the negative side-of the thought is added by a common idiom and emphasizes the thought. — τοῦτ’ = τὸ πέμπειν τινὰ στελοῦντα.

861 sq. ταχύνεαι: with the same object (understood) as πέμψω. Practically it is = ταχεῖς. — But Jocasta manages here to do what she had undertaken to do at v. 680— get the excited king within doors. She also manages to put off sending for the herdsman. She diplomatically throws in her suggestion that they go within between her consent and her protestation of willingness to please Oedipus. — σοδήν σο ὁ ἄν: = πάντα ἄ. — ᾧν πράξαμι: the opt. with ᾧν expressing fainess is = βοου-λοίμην ᾧν πράξας, ἡδέως ᾧν πράξαμην. — ἠλοιν: sc. ἥ. — Jocasta here leads Oedipus indoors. The Chorus are left alone to their meditations.

VI. Στάσιμον δεύτερον (vv. 863–910)

This strange choral ode has a grand head of pure gold; but its feet are of the iron and clay of Attic politics. The lack of respect shewn by Jocasta for the prediction of the Delphic oracle reported to Laius (if, indeed, in her view, that prediction came from the god himself) is not in itself an adequate ground for a sermon on impiety and tyranny from a loyal Theban council. We cannot, I think, fairly avoid seeing here a veiled attack upon Pericles, who was charged with making himself a tyrant (Plut. Per. 3 and 16), and upon his beloved mistress Aspasia, the σοφή καὶ πολιτική (Plut. Per. 24, 3). But Sophocles meant his words to be φονάειντα συνετοίκων only. He has spoken purposely in riddles. Sophocles’s opposition to Pericles is like that of Solon to Pisistratus (cf. Plut. Solon, 30). See further the Introduction, p. 53.
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863. εἶ: = εἷ γάρ. This is poetic; see Goodwin M. T. 723. Cf. Eur. Hec. 836 εἶ μοι γένοιτο κτέ. — ξυνείθ: ‘be on my side;’ εὔμαχοι, as in v. 275. — φέρουτι: ‘as I seek to maintain.’ φέρειν εὐπεπτον ἄγνειαν λόγων is = εὖ σέβειν λόγους. — μοῖρα: to pray that fate may be favourable to one in one’s efforts is, of course, to pray for what is already determined and can be changed or affected by no prayer. Of course, the Chorus mean ‘may it be my fate evermore to hallow’ etc. But εἰ μοι εἶ νῦν σέβειν δεῖ would be a tamer expression than that we have in the text. See Goodwin M. T. 901.

864. εὐπεπτον ἄγνειαν: ‘worshipped (well-reverenced) hallowedness.’ εὐπεπτον is passive.

865 sqq. ὧν: ‘in respect of which,’ referring to λόγων ἔργων τε and depending on νόμοι. — νόμοι υψίστοι κτέ.: these are the ἄγραπτα νόμμα of Antigone (Ant. 454 sq.) — the higher or moral laws, including religion. — πρόκειται: ‘are published,’ a phrase taken from the language of public life. Cf. Ant. 481 νόμοις ὑπερβαίνονσα τοὺς προκειμένους. — υψίστοις = υψι βεβωτες, ‘standing on high,’ as not of the earth. — τεκνωθέντες = γεννηθέντες. The divine laws are born in the aether, and Olympus, the home of the gods (still thought of as the cloud-capped Thessalian mountain perhaps), is their sire. Or perhaps we should rather say, in view of what follows, that Ὄλυμπος represents the gods as opposed to the θνατὰ φύσις ἄνέρων.

870. ἵππειν: seemingly a crossing of τίκτει (‘is their father’) and ἱππειν (‘begot’). — οὐδὲ — κατακομβάς: they are immortal, they shall never pass into oblivion, shall never be lulled to the sleep of death. — μὴ ποτὲ: strophic rhyme with the same words in v. 880.

872. θεός: answered (strophic rhyme) by θεῶν in v. 881. θεός is not individual here, rather it is = τὸ θεῶν, ‘godhead,’ the divine spirit in the moral laws that renders them ageless and immortal.

873–882. The connection of thought between the strophe and antistrophe is not at once obvious. The ultimate reason for this is probably that Sophocles begins here to tread the dangerous ground of contemporary politics. ὤβρος is to be understood, it should seem, as the opposite of the ἄγνεια described in the strophe. If such be the case, the words must mean in plain English ‘popular irreligion.’ In such ὤβρος a tyrant (like Pericles, who, according to Plutarch Per. 6, was δεσποταμονίας καθυπέρτερος) has his roots; such ὤβρος — or, more exactly, those that are possessed by it —, if it be unduly over-sated with many things that are neither seasonable nor profitable, mounts to the
topmost pinnacle only to fall into helpless impotency. The hope of
the state depends on God’s maintaining the struggle of parties that is
the life of the democracy. God must be the people’s leader — the δήμου
προστάτης —, not any man.

874. πολλών ὑπερπλησθῆ: cf. Solon 5 Hiller τίκτει γὰρ κόρος ἕβρων,
ὅταν πολὺς δῆλος ἐπηγαί· ἀνθρώπουσιν ὅσοις μὴ νόσος ἄρτως ἡ. One
thinks of the great prosperity of Athens before the outbreak of the
Peloponnesian war, at the climax of Pericles’ activity. — The sub-
jective after εἶ (instead of ἔλαν) is an archaism: cf. v. 198. — μάταν:
‘without good reason,’ as in v. 609.

875. μὴ: generic neg.

876. ἀκρότατα γεῖσ’ ἀναβᾶσ’: it may be over-fanciful to see in these
words (which in this form are the result of a plausible conjecture) a
reference to the splendid structures that crowned the Acropolis.

878. χρησίμῳ: predicative with χρῆται and = εἰς χρῆσιν.

879 sq. τὸ καλὸς ἔχον πόλει πάλαισια: this can hardly mean any-
thing else than the democratic strife of parties as opposed to the rule
of one man. For the figure cf. the remark attributed by Plutarch Per.
8, 4 to Thucydides, the son of Melesias, with reference to his political
struggles with Pericles: ὅταν ἔγω καταβάλω (sc. αὐτῶν) παλαιῶν,
ἐκεῖνος ἀντιλέγων ὃς οὐ πέτωκε νικᾶ καὶ μεταπέθει τοὺς δρῶντας. —
θεόν: fairly monotheistic, and perhaps better written with a capital. —
μὴ ποτὲ: strophic rhyme, cf. v. 870.

881. θεόν: used as in the preceding verse. The word is in strophic
rhyme with θεός in v. 871. — λῆξο ὠρχὼν: = παυσόμαι ἔχων. — προσ-
τάταν: suggestive, as hinted above, of the term δήμου προστάτης, used
of the de facto head of a Greek democracy. (The term is used of
Athenagogas of Syracuse, Thuc. 6. 35, 2. Of Pericles Thuc. says
2. 65, 5 ὅσον χρόνον προϊόστη τῆς πόλεως ἐν τῇ εἰρήνῃ, μετρίως ἔθηγεν
cαὶ ἀσφαλῶς. This makes Pericles προστάτης τῆς πόλεως.)

883. εἰ δέ τις: a further description of the τύραννος follows. The
contrast seems to be with τὸ καλὸς — αὐτοῦμαι. — ὑπέρπλησ: properly
accus. of inner object. — χρησίμῳ ἡ λόγῳ: = ἔργῳ ἡ λόγῳ. — πορεύεται:
cf. “walk and conversation.”

885. ἀφόβητος: ‘unfrightened,’ but = ἀφοβός and construed with
the gen. like other adjectives compounded with ἀ-priv. Cf. μάχαι
(= μάχης) ἀντεσταὶ Aesch. Prom. 416. — δαμάσκων θη: one is tempted
to think there is a reference here to the famous scandal about Phidias
and the statue of* Athena Parthenos, related by Plutarch Per. 31. If
this is so, the attack on Phidias must have been made shortly before the outbreak of the Peloponnesian war. For the conflicting statements and views about this matter see Gardner’s *Handbook of Greek Sculpture*, p. 251 sq. and the references there given. It may be noted that ἔδος in the sense here suggested (‘statue’) is not uncommon: cf. Isocr. de perm. 2 ὡσπερ ἐν εἷς τις Φειδίαν τὸν τὸ τής Ἀθηνᾶς ἔδος ἑργασάμενον τολμήν καλεῖν κοροπλάθον, ἑπανεγ. 155 οὖ (the Persians) καὶ τὰ τῶν θεῶν ἔδη καὶ τοὺς νεῶς συλλὰν ἐν τῷ προτέρῳ πολέμῳ καὶ κατακαίει ἐτόλμησαν. But in Eur. *Heracl. 102 sq.* δαμόνων ἔδη means merely ‘shrines.’

887. δυσπόστωμον: because his fate (πότμος) is to be evil. — χλιδᾶς: = ὑβρεως, ‘wantonness,’ ‘arrogance,’ rather than luxury.

888. κερδανε: ‘will gain,’ strongly volutative. The condition is of the minatory type. — For the thought cf. Ant. 310–314.

890. τῶν ἀδέσπτων ἠφεται: putting the same case, as so often, from the negative point of view. ἀδέσπτων = ἀδίκων. ἠφεται is = ἠφέται.

891. τῶν ἄδικων ἠφεται: ‘is to cling to what should not be touched.’ ἠφεται is obviously stronger than θεῖται would be.—ματζίων: = ὑβρίζων, ‘in his wantonness.’

892 sq. ἐν τοῖσ’: ‘in that case,’ correlative to εἰ.—ἀνήρ θεῶν: familiar contrast, cf. vv. 31, 33; 280, 281; 499. — βλη: such as the lightnings of Zeus or the arrows of Apollo.—εὐφεται ψυχᾶς ἀμύνων: i.e. will pray θεῶν βέλη ψυχᾶς ἀμύνων, ‘may I ward off the bolts of the gods from my life.’ If so signal an example of wickedness as that just described is not to be openly visited with divine displeasure, men will cease to believe that the gods punish unrighteousness; religion will come to an end. This idea is drawn out in what follows.

896. χορεῶν: the word is appropriate to the speakers in their real rather than in their assumed character—as members of a chorus performing in the theatre an act of the worship of Dionysus rather than as pious citizens of Thebes.—With this whole strophe should be compared Theognis 743–752 καὶ τοῦτ’, ἄθανάτων βασιλεία, πῶς ἐστί δίκαιον, | ἔργων ὡς τις ἀνήρ ἐκτὸς ἐὼν ἄδικων, | μὴ τῶν ὑπερβασίην κατέχων μηδὲ δρόκων ἄλτρων, | ἄλλα δίκαιος ἐὼν, μὴ τὰ δίκαια πάθη; | τίς δὴ κεν βροτὸς ἄλλος ὅρν πρὸς τούτον ἐπείτα | ἀξιοτ’ ἄθανάτους καὶ τίνα θυμὸν ἔχων, | ὁππότ’ ἀνήρ ἄδικος καὶ ἀτάσθαλος, οὗτε τεν ἀνδρὸς | οὗτε τεν ἄθανάτων μὴν ἄλευγμενος, | ὑβρίζῃ πλοῦτι πεκορημένοι, οἰ δὲ δίκαιοι | τρῶγονται χαλέπι τερόμενοι πενίη;.

897. γὰς ἐν’ ὀμφαλὸν: with reference to the conical sacred stone at

*Oed. Tyr.* — 16
Delphi supposed to mark the centre of the earth conceived as a plain. The metaphor is the same as in Homer's ὀμφαλὸς θειάσονς (a 50).

900. τὸν Ἀβαῖον ναὸν: like τὸν Ἀμφίκλαιον στὸν Aristoph. Lys. 1299.

The shrine and oracle of Apollo at Abae in Eastern Phocis were very old, as well as rich and famous. Croesus enquired at the oracle (Hdt. 1, 46). The shrine was burned by the Persians in 480 B.C. (Hdt. 8, 33, where the shrine is described as πλούσιον, θησαυροῦσι τε καὶ ἀναθήμασι πολλοίσι κατεσκευασμένον). (See, further, the article "Abai" in Pauly-Wissowa's Real-Encyclopädie.) Ἀβαῖ is the accent demanded by analogy and has also traditional warrant. See Chandler Gk. Accent. §§ 68, 70. — τὰν Ὀλυμπίαν: referring in the briefest possible form to the divination by fire (πυρομαντεία) practised by the priesthood of the Iamidae at the high altar of Zeus at Olympia. Cf. Hdt. 8, 134.

901 sq. τάδε: referring to what is said in vv. 883–890. — χιροδεικτά: 'so that they can be pointed at with the finger,' 'demonstrable' (where we should say 'demonstrably'). — πᾶσιν ἀρμόσει βροτοῖς: 'will apply to all men' (including the τύραννος), personifying the subject. The condition is of the minatory type.

903 sq. ἄλλα: marking the transition to the apostrophe. — ὡς κρατύνων Ζεῦ: cf. v. 14. — ἐπερ ὀρθ' ἄκοιδε: i.e. if it be right to call thee κρατύνω. Not a very pious remark, as suggesting a mind already tainted with doubt of the god's power. But, perhaps, after all, this is but the use toward deity of such language as one would use toward a man to spur him to an exhibition of power by seeming to cast doubt on his possession of it. — ὀρθ' = ὀρθοῦς, δικαίως. — ἄκοιδε: audis, familiar practical passive of καλεῖ. Sc. κρατύνων. — πάντ' ἀνάσσεσις resumes κρατύνον and is = ὡς πάντα ἀνάσσεσις or εἰπερ πάντ' ἀνάσσεσις. More logical (barring metre) would be πάντ' ἀνάσσεσσαν agreeing with σε. πάντ' is, of course, accus. of the inner object.

905. The meaning, of course, is, 'may it not so escape thine eye, that thy deathless power be not put forth.'

906 sq. φίλοντα ἑξαιροῦσιν: = φίλον τιμωσιν ἑξαιροῦντες or ἑξαιροῦσιν ὧστε φίλον. Cf. συλλαβίῳ ἔξι συλλαβίῳ ν. 971 sq.

908. τιμᾶσι ἐμφανῆς: = ἐμφανῶς τιμώμενος.

910. ἔρρει: = οἰχεται.

Vv. 906–910 are about the only part of this Choral ode that can be in any natural way connected with the foregoing ἐπισωτίδον. They can be referred to Jocasta's speech in vv. 848–858, particularly to the closing couplet. But the reference is forced.
VII. ἔπιστοδίον τρίτον (vv. 911–1085)

The Corinthian slave appears: Jocasta's eyes are opened.

911 sq. Jocasta comes out of the house accompanied by one or more attendants (cf. v. 945). They bear fillets of wool (στέφη v. 913) on olive-branches and baskets of incense (ἐπιθυμίαματα v. 913). Jocasta is bound on a supplication of the gods of the city. We gather from vv. 914–918 that she has been trying to soothe Oedipus, but in vain. But she does not proceed to send for the old slave as she had promised him to do (v. 861). She supplicates the gods first—or rather. Has she not, for all that she makes light of Oedipus's fears, a lurking apprehension in her own mind that she will not put to the proof? Does not her prayer for a λύσις εἰσαγής (v. 921) prove this?

911. χώρας ἀνάκτες: this form of address has been explained with reference to Eustathius's commentary on the Odyssey, p. 1425 παρά Σοφοκλεί ἡ Ἰοκάστῃ τοὺς ἐν Θῆβαις εἰσαγεῖς χώρας ἀνάκτας λέγει, as a reminiscence of the Homeric designation of the nobles of the king's council as βασιλής. But it may be justly doubted whether the words here mean more than ἀνδρεῖς πολίται. Cf. Eur. Ion 13, where the Athenians in general are spoken of as γῆς ἀνάκτες Ἀττιδῶς. Of course, if we insist on details, we might say that ἀνδρεῖς ἐπιχώριοι (cf. v. 939) would be more exact as an equivalent here. But cf. v. 1223. — δόξα παρεστάθη: = ἐδοξεῖ. παρεστάθη is used for the common παρέστη ('occurred').

912. ναοῦς: the use of this word here does not make the statue and altar of Apollo Aggyius at the house-door a temple. Jocasta starts to make a tour of the shrines of the gods, but is interrupted by the arrival of the Corinthian.— ἱκέσθαι: suggesting going as an ἱκέτης (cf. v. 920).

913. λαβοῦντι: construed strictly with μοι (v. 911). It might equally well (or better) be λαβόσσαν with the understood subject of ἱκέσθαι. The participle belongs clearly in thought with the infinitive. — κάπτων: cf. v. 4. ἐπιθυμίαμα, from ἐπιθυμᾶν, implies in its prep. the offering upon an altar (ἐπὶ βωμῶν).

914 sq. Recalling in form v. 22. — ἄγαν is frequent at the end of the trimeter.— λύπαις is = μερίμναις. — ὑψὸς αἰρεῖ: the figure seems to be from the flight of a bird (= πέτεσθαι ποιεῖ). Cf. v. 486 πέτομαι ἐλπίσων. πτώςσις means 'excitement.'

915 sq. ὡσποτ' ἄνηρ | ἰννοὺς: cf. v. 763 sq. οἷ' ἄνηρ | δοῦλος. We may say that ὡσποτά: ἰπως: οἷα: ὡς. — ἰννοὺς is = νον ἐν ἑαυτῷ ἔχων,
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σώφρων. — τὰ καινὰ τοῖς πάλαι τεκμαίρεται: ‘judges new things by old,’ the instrumental dative τοῖς πάλαι denoting the criterion. — Jocasta had tried in vv. 707–725 to make Oedipus τὰ καινὰ τοῖς πάλαι τεκμαίρεσθαι — with what success we have seen.

917. ἐστὶ τοῖς λέγωσι: meaning ‘is swayed by what any one says to him,’ ‘is the victim of the speaker.’ Cf. Aristoph. Eq. 860, where the Paphlagonian says to Demus, ἡ δαμάντε μὴ τοῦ λέγωσι ἵσθι, ‘don’t be influenced by words,’ with reference to the Sausage-seller’s speech. — εἰ φόβους λέγει: ‘if (only) he say alarming things.’ Cf. v. 315.— Though Jocasta puts the case in this general way, and is speaking, too, of her attempt to soothe Oedipus after they went indoors, yet she has in mind the scene between Oedipus and herself in v. 726 sqq.

918. ὥτ’ = ἐπει, ἐπειδὴ, in causal sense. — οὖν: ‘therefore,’ referring to vv. 914–917. The meaning is made unmistakable by the words οὖν παρανοοῦσα — πω, which explain what would else be merely implied in οὖν.

919 sq. Ἁ δάκη λ’ Ἀπόλλων: addressed to the statue of Apollo Ἀγνεὺς (‘of the street,’ ἄγνεω), which, presumably with a small altar before it, stood at the door. — ἀγαματως γὰρ εἰ: implying ὅτε πρὸς πρῶτον σὲ δεῖ μ’ ἱκέοθα. Jocasta would have gone on to other shrines had she not been interrupted by the advent of the Corinthian. — ἱκέος ἀφίγμαι: nearly = ἱκετεύω, but more circumstantial, looking back to ναὸς ἱκέοθα δαμόων (v. 912). — κατάργας εἰν: referring to the στέφη and ἐπιθυμάματα. The word properly means ‘initial offerings,’ like the σύλοχύται: here in a more general sense.

921. Dependent on the whole of the preceding clause (πρὸς σὲ — κατάργας εἰν). — λύσιν εὐαγγή: meaning a release that shall free Oedipus from the ἀγος of having murdered Laius, as he fears he has.

922 sq. ὄκνοδυμεν: = φοβούμεθα. — ὃς κυβερνήτην νεώς: sc. ἐμπεπληγμένον βλέπομεν. — As the state is a ship, so the king is a helmsman. Cf. Aesch. Septem 1 sqq. Κάδμος πολίται, χρῆ λέγει τὰ καίρω | ὅτις φυλάσσει πράγος ἐν πρώμην τόλεως | οίκα περιβάλλεται, βλέφαρα μὴ κομμὸν ὕπνου. The figure is so familiar that the comparison is made here in the most summary way.

924 sqq. At this juncture enters in haste, from the spectator’s left, an aged slave with staff and travelling-hat (πέτασας). He has come, as we learn from what follows, from Corinth, to announce on his own account, before the official message — which would naturally be delivered by an embassy — arrive, the intention of the Corinthians, now that
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Polybus is dead, to make Oedipus their king. The slave has hopes of securing, by anticipating the official message, both present and future reward and favour from the new king.

924. δὴ μάθοι': courteous and deferential.

926. αὐτὸν: proleptic object of ἐπατε. The word is not merely 'him' but 'himself,' the master, as contrasted with the house. — διον: sc. ἕστιν. — The rhymes in vv. 924–926 are probably unintentional.

928. The Coryphaeus means to say: 'And this lady is the mother of his children.' But the Poet means the audience to catch in the first words of the verse, the meaning 'wife-mother' referring to Jocasta's relationship to Oedipus. (Cf. Ant. 53 ἐπείτα μήτηρ καὶ γυνὴ, διπλοῦν ἑπόσ.) γυνὴ δ' ἦδε μήτηρ (ἐστὶ) τῶν κεῖνον τέκνων expresses the thought unemphatically.

929. ἀλλ': marking the change of person addressed. Cf. v. 9.

930. γ' : with οὖσα. The phrase is thus = ἐπεί γ' εἰ. — παντελῆς δάμαρ: 'perfect, entire, spouse,' as having borne him children — from the Coryphaeus's point of view; the audience take the words in a sinister sense.
— The old term δάμαρ = γυνὴ adds dignity to the phrase.

931. αὐτῶς: adverb to αὐτός, as ὡς αὐτῶς to ὁ αὐτὸς. — καὶ σὺ γ': sc. ὅλως τε καὶ ἔν ἄλλην δεῖ γένοι.

932. ἀλλὰ φράξ': cf. v. 9.

933. There is a chiasmus in form here, but not in thought. So Dem. 3, 11 ὅν οἱ μὲν τὰ στρατιωτικὰ τῶν ὅκων μένουσι διανέμοι τὴν θεωρικά (when the chiasmus in sound defends θεωρικά against Cobet). — χρῆσον: 'craving.' — σημήναι θέλων: a more explicit σημαινών.

934. Answering only δ' τι σημήναι θέλων. We do not get the answer to φράξ' ὧν χρῆσον δέχεσθαι until we reach v. 1005 sq., and then it is only casually given. But, after all, the questions of v. 932 sq. both get answered in the long run in reverse order — chiasmus on a large scale. With this we may compare the way in which Arete's questions to Odysseus (η 237–39) are answered. The latter question (τίς τοι τάδε εἴματ' ἐδωκεν;) is answered at once (v. 241 sqq.); but the hero does not answer τίς πόθεν εἰς ἄνδρα; till 1 19–21 (ἐμ' Ὀδυςείς Λαιταρίδης — ναυτάω δ' Ἱδάκην εὐδείλου). — τῷ σφ: with both nouns, cf. v. 417.

935. τὰ τοσά ταῦτα: cf. vv. 120 and 571. — ἀφιγιμνὸς: sc. ἄγαθα σημήναι θέλεις.

936. ἦκ τῆς Κορινθίας: the slave dodges the question slightly: for
nobody has sent him; he has come on his own account. — The two questions of v. 935 are answered in reverse order — chiasmus again.

936 sq. τὸ ἐπος δ': assimilation of antecedent to relative instead of τῷ ἔπει (instrumental dat. with ἦδου and ἄσχάλλοις) δ'. Cf. v. 449. — τὰχ' δὲν: with the two verbs modified by ἵσωσ — 'you would perhaps be pleased and grieved alike.' Cf. Ant. 436 ἄμι ἦδεος ἔμονε καλλιεινὸς ἄμα. There is a certain slight tinge of vulgar humour about this Corinthian, but he has not the frankly comic quality of the Guard in the Antigone. — ἦδου: ἐπὶ τῷ τύραννον τῆς Κορίνθου γενέσθαι Οἰδίπον. — ἄσχάλλοις: ἐπὶ τῷ τεθυνθέντι Πόλυβον. — πῶς δ' οὐκ ἄν;: sc. ἦδου. The parenthetical question is a colloquial 'of course,' 'no doubt of it.' Cf. πῶς ἐν γάρ; Eur. Alc. 781. We may also compare the οἷμα in Aesch. Prom. 758 ἦδοι' ἃν οἷμα τῷ τῦρῳ ἱδούσα συμφόρην.

938. τῇ δ' ἐστι;: sc. τὸ ἐπος. — πῶς: sc. ἐπος. — δὲ: with ἀπελήν.


940. στῆσουσιν: = καταστήσουσιν. — ἕδατ': i.e.: at the time when I left.

941. ἐγκρατής: sc. χαοῦς τῆς Ἰσθμίας.

942. οὗ δὴ': = ἦκαστα. — ἔπει — ἐχει: perhaps a bit of poor wit — 'seeing that he's dead and buried.' Note also the parallelism Πόλυβος ἐγκρατής ἐτι = θάνατος ἐν τάφωσ ἐχει.

943. Πόλυβος. the best commentary on the tone in which Jocasta utters this name is to be found in τούτον τὸν ἄνδρα v. 947 sq. — To make this vs. end Πόλυβος, (ὦ) γέρον (γέρον some late Mss.); and the next vs. read εἶ μὴ λέγω τάληθες, ἄξιος θανεῖν gives what Sophocles may well have written, so far as the form goes. (So Campbell and Jebb.) For Nauck's ingenious conjecture (adopted by Wecklein and Bruhn) see the Critical Notes. The text (L) seems wrong.

944. ἄξιον θανεῖν: = κτάνοις με. 'You may kill me if I am not speaking the truth.' It is merely a coincidence that the truth in question itself concerns a matter of death.

945. πρόστολι': addressed to one of the maids (or to the maid) that came out with the queen at v. 911. — ὦς τάχος: = ὦς τάχιστα. The phrase belongs to μολοῦσα λεῖεσ taken closely together.

947 sq. ἐν ἑστι: sc. κακοῦ. Cf. v. 413. Of course, the words are exclamation, not question. — τούτων — κτάνοι: to be understood τούτων τὸν ἄνδρα (= Πόλυβος) Οἰδίπον πάλαι ἐφευγον ('had long been shunning'): but the shunning is now at an end; for the man is dead.)


\[τρέμων ( = \varphiοβούμενος) μὴ κτάνυ.\] With the order of words here cf. that in v. 52 sq. This sentence gives (without the usual \(γάρ\)) the reason for the exclamation. — \(νῦν\): contrasted with the time implied in \(πάλαι ἐφευγὼν\). The word also contrasts the real case with Oedipus's groundless fears.

949. \(πρὸς τῆς τύχης\): = ὑπὸ τῆς τύχης. — \(τοῦτο\): of Oedipus, notwithstanding \(οὔτε\) of Polybus just above. So in v. 1044 two forms of \(οὔτος\) are used together of two different persons. — The chiasmus in this verse is to be noted, as also the varying of the preposition.

950. Cf. Antig. 1 ὅ κοινὸν αὐτάδελφον Ἰσμήνης κάρα.

951. ἔξεπτομαι: the middle as in \(μεταμέμπεσθαι\).

952. κλών: 'when you have heard,' resuming \(ἀκοεύε\). The order would naturally be \(κλώνον σκόπει\) but for the fondness for ending a verse with a participle.

953. \(τὰ σέμι\): ironical. Cf. \(σεμνόματιν\) v. 556. — \(ἐν ἡκε\): indirect exclamation. Cf. v. 947. — \(μαντεῦματα\): referring to v. 793.

954. \(οὔτος\): 'this man of yours;' referring to \(ταῦδρος τοῦδε,\) and with pronoun changed to fit the speaker. — \(τί μοι λέγει\): 'what has he to tell me?' 'what message does he bring me?' \(τί ἡκε\) ἀγγελέων; .

955. ἐκ τῆς Κορίνθου: sc. \(ἡκε\). Jocasta is thinking of her question in v. 935 and the messenger's answer in v. 936. The phrase is = \(Κορίνθιος τοῦ\). — ἀγγελέων is also used as though \(ἡκε\) had been expressed.

956. \(ὅς\): redundant. — \(Πάλινβο\): the word is awkward for the iambic rhythm and is, therefore, somewhat awkwardly placed. — \(ἄλλα ἄλωτα\): = \(ἄλλα τεθνήκτα\). The words repeat the thought from the other side and round out the verse.

957. \(σημήνας γενοῦ\): a more circumstantial perf. inv. of \(σημάινειν\). Cf. \(Αἰ. 588 μὴ προδοῦς ἦμᾶς γένη\). The force of the phrase appears from v. 958: to the Corinthian it is tantamount to \(σημήνων σαφῶς\).

958. \(πρῶτων\): the Corinthian is somewhat surprised at being asked to give his bad news first and is rather loath to do so.

959. \(ἐς τοῦ\): in chiastic contrast with \(σημήνας σαφῶς\). The hiatus seems to be an epic reminiscence. \(ἐς\) is emphatic like \(σαφῶς\). (Porson would write \(σαφ'\) for \(ἐς\) to avoid the hiatus. Perhaps this is right. The preceding \(σαφῶς\) is not "decisive against this," as Professor Jebb says: in fact, it is rather in its favour.) — \(θανάσιμον βεβηκότα\): = \(τεθνήκτα\).

960. \(δῆλοιν\): the king was old and there was no war: so he must have died by the hand of an assassin, unless he died in the course of
nature. Oedipus, as we know, was as ready as any Greek tyrant to scent treason. — ἐναλαγη: \textquoteleft visitation\textquoteright seems to give the force. Cf. v. 34.

961. εὐνάξει: \textquoteleft bring to the grave.\textquoteright — \textit{μυθή}: \textit{momentum}. Man's life is poised in a balance, is \textit{ἐπι ἔρωτ} ἀκμῆς. Seneca (\textit{Oed.} 788) renders \textit{anima} senilem mollis exsolvit sopor.

962. The slave speaks in a sententious and somewhat vague way. Oedipus draws the natural inference.

963. καὶ τὸ \textit{μακρό} γε: γε accepts the reason given, καὶ adds another; \textquoteleft yes, and.\textquoteright — τὸ \textit{μακρό} \textit{χρόνιο}: sc. τοῦ βίου αὔτου. The dative is instrumental, parallel with νόος. — \textit{συμμετρούμενος}: \textquoteleft full measured,\textquoteright \textquoteleft ripe in years.\textquoteright Equivalent to \textit{σύμμετρος} ὅτε ὠστε φθίσαι. Cf. v. 84, and v. 73 with the note thereon.

964. φεῖ \textit{φεῖ}: here of joy; but \textit{φεῖ} may be of sorrow as well. Cf. the mod. Gk. πῶ πῶ, which varies in meaning with the mood and intonation of the speaker. — δή: = \textit{οὖν}. — \textit{σκοποῦ}: both middle and active of this verb are used in the same sense.

965—7. τὴν \textit{Πυθομάτων} ἔστικαν: cf. v. 556. The words mean in prose τὴν τοῦ Πυθικοῦ μάντεως (= \textit{Ἀπόλλωνος}) ἔστιμαν (\textquoteleft home\textquoteright). — τοὺς ἄνω \textit{κλάξωντας ὅρνεις}: only to be explained, as an integral part of this play, as a slur on Tiresias. But the reference is glaringly inapposite. So far as Oedipus knows, augury has had nothing to do with declaring his fate. Only the Delphic oracle has prophesied about Oedipus. Sophocles has been guilty of another inconsistency here. — It is interesting to note the parallel to these words in Eur. \textit{Hipp}. 1058 sq. τοὺς δ' ὑπὲρ κάρα | φοιτοῦσας ὅρνεις πόλλ' ἐγὼ χαίρειν λέγω, where the reference to augury is in place after the \textit{μάντευον φήμας} of v. 1055 sq. Was the one passage influenced by the other? If so, the Sophoclean passage must have been influenced by the Euripidean. Was the latter also in the first \textit{Hippolytus}? Cf. the note on v. 584 sq. — Both passages go back to Homer: cf. β 181 sq., where Eurymachus says with reference to the omen of the eagles: ὅρνθες δὲ τε πολλοί ὑπ' αὐγὰς ἡλίου | φοιτοῦσα νυκτὸς αὐθεντεύοντας, — κλάξεων of the cry of birds is familiar in Greek literature from Homer on. Cf. \textit{Ant}. 112, 1002. — ὅρνεις is a heteroclite form = ὅρνθες. — ὅν: referring to both τὴν \textit{Πυθομάτων} ἔστιν and τοὺς ἄνω κλάξωντας ὅρνεις. — \textit{ψηφεύγω}ν: sc. ὄντων. Cf. v. 1260. It may perhaps be said that the verbal noun is practically in itself a participle here. — \textit{γω}: almost \textquoteleft I forsooth.\textquoteright — κτενεῖν ἤμιλλον: \textquoteleft I was doomed to kill,\textquoteright χρῆ: με κτανεῖν. Cf. v. 791 χρεία με μειξθήναι. Cf. also
NOTES

Eur. H. F. 545 κτενέων (Wecklein for κτείνεων) ἐμελλεν πατέρα καὶ τέκνα. — πατέρα τὸν ἵμων; δὲ δὲ θανῶν: the succession of short syllables is noteworthy. Rhythmically considered the verse ripples into a laugh of scornful triumph.

968. κεύθει: passive in sense and quasi-perfect. — δὴ: with κεύθει and almost = ἕβη. — ἐγὼ δ’ ἐνθάδε: sc. εἰμί. The words are a parenthetical contrast. ἐγὼ is contrasted with δ′. ἐνθάδε is said as though an ἐκεῖ (= ἐν Κορίνθῳ) had stood with κεύθει. δὴ is probably said with a gesture toward himself.

969. ἄφαντος ἐγχος: ‘untouched of sword’ (sc. τούμων), referring to the subject of κεύθει, and carrying on the interrupted thought. This interpretation, long ago suggested by an anonymous critic (see Elmsley’s note ad loc.), seems decidedly preferable to making ἄφαντος refer to Oedipus. (Seneca seems so to have understood when he writes genitor sine ulla caede defunctus iacet Oed. 789.) — For the construction of ἐγχος with ἄφαντος cf. ἔθνην ἀπαστος Hom. ζ 250, κακῶν ἄγεννος αἰών Ant. 582, and better (for these examples might be taken in support of an ‘active’ meaning of the verbal here) Δίκαις ἀφόβητος (‘not frightened by Justice’) in v. 885. — ἐγχος: an Homeric word, meaning properly ‘spear,’ but in Sophocles regularly in the sense of ‘sword’ (ἔφος). Professor Blass, Hermeneutik u. Kritik, p. 151 (in von Müller’s Handbuch der Klass. Altertums-Wiss. 1), explains this as due to misinterpretation of Hom. Η 255 τὼ δ᾽ ἐκπαισαμένω δολόχ’ ἐγχεα. — τι: ‘to some extent.’ — τομῷ πόθῳ: the possessive adjective is = an objective gen., as not infrequently. ἐγχος and πόθῳ are contrasted. ‘Slain by my sword he was not; by my absence in some degree he may have been.’

970. κατέφθαθθ’: the supposition is absurd; Polybus’s decline would indeed have been a slow one. Cf. Oedipus’s almost equally absurd notion about the conspiracy in v. 139 sq. That notion he clings to; this one he puts aside. — θανῦν εἰ: = τεθναίη.

971. δ’ οὖν: ‘but at all events,’ i.e. whether longing for me had anything to do with his death or not. If it was merely in the sense suggested that Polybus could be said to have been killed by Oedipus, no guilt attached to Oedipus, and the alarming prediction of the oracle amounted to nothing. — γέρωντα: = παλαιά (as the Scholiast, who seems to have had γέρωντα before him, interprets). Cf. Aesch. Ag. 750 γέρων λόγος. — συλλαβάπον: not in the common sense of συλλαμβάνειν (‘grasp,’ ‘arrest,’ comprehendere), but meaning ‘having taken with

972. κάτα: of the corpse (σῶμα), but the following παρ' Ἀιδῆ refers to the spirit (ψυχή). The notions of corpse and spirit are confused as often. — "Αιδή: person, not place. So regularly in the Tragedians and in Homer. — ἄξιον ὁδεγός: placed thus because the θεσπίσματα became ἄξιοι ὁδεγοί through Polybus carrying them to the grave with him. οὔτως ἄξιο συνήσασις or ὅστ' ἄξια μηδενός συνήσατi would be an adequate paraphrase.

973. προφέλεγον: 'had been telling you beforehand,' 'had been telling you all along.' Ἀμφέρχεται ἡμᾶς θήλυκ αὐτή.


975. αὐτῶν: = τῶν γερόντων θεσπισμάτων. — ἔσθιμον βάλης: 'take to heart' in the sense of 'regard as an object of superstitious fear.' Cf. ἔνθιμον v. 739.

976. τῷ μητρός — δί: interlocked order for τῷ μητρός λέχος οὐκ ὁκνεῖν με δί. — οὐκ ὁκνεῖν: implying ἀλλὰ παρασεῖν, as is shewn by the negative.

977. ἀν φοβοῦτ' = δικαιοῦ (or εἰκόνως) ἄν φοβοῦτο. Cf. Aesch. Prom. 933 (which may have lurked in Sophocles's mind here) τί δ' ἄν φοβοῦτ' ὡς ὅτεν οὐ μόροσιν; — ψ.: the singular has been objected to and oǐs suggested for it, because the relative clause is to be understood "non de solo Oedipo, sed de toto humano genere" (Meineke, Analecta Sophocleae, p. 241). But the text is right. We have here a case of the relative referring to the form of the antecedent, but not to its sense; or, better said, of the relative referring to the general sense of the particularized antecedent. The antecedent ἄνθρωπος here is = 'a man'; ψ. refers to ἄνθρωπος in the sense of 'man.' For similar cases of widening of scope in the relative see Class. Rev. XIII, p. 391 sq. The dative here seems to belong rather to the second of the two co-ordinated clauses, to ἔστιν rather than to κρατεῖ. Cf. vv. 37 (ὕπ' ὑμῶν), 57 (μὴ ἐνοποιοῦντων ἐσώ), 371. Of course it is more in accord with Greek idiom to supply αὐτῷ with ἔστιν. — τὰ τῆς τοχής: more general in form than ἤ τύχη.

979. εἰκῇ: i.e. without taking thought for the future. — δύνατο: archaic use of the opt. Cf. v. 315.

980. σὺ δ': the δ' marks the transition from the general principle to its application. So in Ἀι. 487. — τῷ μητρός νυμφεύματα: i.e., from the speaker's point of view, 'your mother's imaginary wedlock with you.'
The pl. νυμφεύματα is like the pl. γάμου. — φοβοθ: = φοβοῦ σκοπόν, hence the ἐς with accus. Cf. Trach. 1211 ἀλλ’ εἰ φοβή γρός τοῦτο, τάλλα γ’ ἔργασι.

981 sq. πολλοὶ — ξυνηνάσθησαν: a thinly disguised allusion by the Poet to contemporary literature. The reference is to Herodotus 6, 107 (the story of Hippias’s dream). The disguise consists chiefly in the use of πολλοὶ and ἡδη, which is like the use of ἡδη and πολλάκις in the reference to the story of Salmoxis (Hdt. 4, 95) in Electr. 62–64. That Herodotus's story of Hippias is referred to seems pretty clear because (1) μητρὶ ξυνηνάσθησαν recalls τῇ μητρὶ τῇ ἑωτοῦ συνευνήθηναι in Herodotus; and because (2) καὶ is used with ἐν ὀνείρῃσι (‘also in dreams,’ as well as in oracles); and because (3) there is no point in the reference to dreams, unless such be thought of as, though ominous in the way described, had yet merely a symbolical meaning, like that of Hippias (so that we naturally supply in thought οὖν ἔργω έπραξαν after ξυνηνάσθησαν). For other references in Sophocles to the work of his friend Herodotus cf. Ant. 909–912 (based on Hdt. 3, 119: the verses are probably by Sophocles, as is strongly maintained by Kirchhoff, Ueber die Entstehungszeit des Herodot. Geschichtswerkes, Berlin, 1878, p. 8 sq.), O. C. 337–341 (referring to Hdt. 2, 35). Professor Jebb compares also Phil. 1207 with Hdt. 6, 75 and Phil. 1330 sq. with Hdt. 8, 143. The form of dream here spoken of is alluded to by Plato, Rp. 571 D; Cicero de divin. 29 (borrowed from Plato); Plut. Caes. 32, Sueton. Div. Jul. 7 (a dream that Caesar had in both the latter cases).

982. ταῦθ: practically = τουαῦτα, such things as ἐν ὀνείρῳ μητρὶ ξυνηνάσθηναι.

983. παρ’ οὔδιν: ‘parallel with nothing,’ ‘equal to naught.’ Also occurring (like παρὰ μικρόν, παρὰ μέγα) with ἄγεν (Ant. 34 sq.), τιθεοῦσα (Eur. I. T. 732, Aesch. Ag. 229 sq.), ποιεῖσθαι, ἥγεισθαι. The opposite would be παρὰ πᾶν. — βάστα: as though παρ’ ἐλάχιστον had preceded.

984. Equivalent to ἀπαντᾷ ταῦτα ἐιρησταί σου καλῶς ἀν εἴσεν. There is a stress on ἀπαντᾷ: it anticipates the limitation of the εἰ clause. Its force is continued in the preposition of ἐξείρησι.

985. ἐκύρει ξάοι: ‘were not (unfortunately) alive’ (= ἐτύγχανε ξ.) — ἥ τεκνῶσα describes the mother with reference to the act of bearing; ἥ τίκτουσα with reference to the state of motherhood. — νῦν: ‘as the matter stands,’ further defined (or rather redefined) by ἐπεὶ ξῆ.
986. καὶ καλῶς λέγεις: 'even if you're right in what you say' (as I am not sure that you are). καλῶς is = ὅρθως here.

987. καὶ μὴν: introducing a counter-argument. — ὑφαλλόμεθα: if this word is what Sophocles wrote here, it can hardly mean anything else than 'comfort,' 'relief' (ἀνακούφισις). But this use is seemingly unexampled. Oedipus's answer shews that the word does not mean 'help to seeing' (i.e. 'understanding'). In its figurative use in Greek literature ὑφαλλόμεθα is regularly = ἀγαλμα 'glory,' 'delight.'

988. ἐννυήμ: = οἶδα. — φῶς: sc. μοι ἐστι. Oedipus says in effect, 'It's not the dead man but the living woman that I'm afraid of.'

989. καὶ: 'just,' 'precisely,' with ποῖας. — ἐκφοβεῖτο: = σφόδρα φοβεῖτο. — ὑπὲρ: properly in 'behalf of'; but the context shews that meaning false here. ποῖας γυναικὸς ἐκφοβεῖτο ὑπὲρ; is = ποῖαν γυναῖκα ἐκφοβεῖτο. A close parallel is ἀμφί σοι ἀξόμενος = σὲ ἄξόμενος in v. 155.

990. ἂν ὃκει μέτα: = ἢ συνῆκει.

991. ἐκεῖνη: objective gen. with φῶς. — ὑμν: dat. of possessor with ἵστ': — φέρων: 'tending,' 'conducing.' — This whole verse could be paraphrased τί δ' ἐκεῖνην υἱᾶς φοβεῖτο ποιά;.

992. θελλατον: hardly more than θειον. Cf. v. 255.

993. βητον: sc. ἐστι. The adj. agrees with μάντεμα. But in the second member of the question the construction is impersonal and ἄλλον εἰδέναι is the subject of θεμιτον (sc. ἐστι).

994. μάλιστά γ': confirming βητον. — γάρ: 'namely.' — τοτε: with μακαν.


997 sq. ἄν: referring to the double prophecy. — πάλαι μακρὰν ἄποφ-κεῖται: Oedipus speaks as though his living away from Corinth were at an end. Cf. πάλαι ἐφευρε v. 947 sq. So in Eur. Alc. 8 sq. Apollo uses the imperfect of what he has done in his service of Admetus, which is just ending. — ἐξ ἐμού: = ἐν ἐμοῦ. — ἄποφκεῖται has Ἡ Κόρινθος as its subject, though we can only say in the active ἄποικῷ τῆς Κορίνθου in the corresponding sense. — ἐντυχὼς: because of his success at Thebes. — ἄλλα ἄμοι: sc. τοι καὶ ἐντυχώς Ἡ Κόρινθος ἐξ ἐμοῦ ἄποφκεῖται.

999. A brief but expressive indication of Oedipus's affection for Polybus and Merope. The general sentiment implies τὰ τῶν τεκόντων ὄμματ' ήδοτ' ἀν ἐβλεπον.
1000. τόδε: strongly emphatic and spoken in a tone of surprise. — κείθεν ἡ ὑποτελεῖ: = ἐκεῖνην τὴν πάλιν (= Κόρινθον) ἔφευγε. ἀπόπτολεις means ἀπὸ (‘away from’) τῆς πόλεως, φυγάς.

1001. The Corinthian had used τόδε in the sense of μπγναμ μητρί. Oedipus adds the other ground of fear. — τε: ‘too.’ Seneca seems to be introducing an ingenious conceit of his own when he makes the messenger ask Oedipus of Meropian Viduaum reliquies? and Oedipus answer Tangis en ipsos metus (Oed. 797).

1002 sq. τι οὐχὶ ἐξελυσάμην; means, by a common Greek idiom, τι μέλλω ἐκλύσειν;. The tone is that of one reproaching himself for having missed an opportunity. The figure is from ransoming (note the middle) from slavery. Cf. Eur. Hec. 869 ἐγὼ σε θήσω τοῦτο ἐλεύθερον φῶβον. — ἐγὼ οὐχὶ: two syllables (synizesis). — ἐπικέφαλον (quandoquidem) — ἢλθον: defining δὴ. This clause is also anticipated by the emphatic ἐγὼ.

1004. καὶ μὴν: confirmative (‘and indeed,’ ‘and verily’), not adversative or concessive. So too in the next verse.

1005 sq. μάλλον: with τοῦτο. — τοῦτο: accus. of the inner obj. with ἀφικόμεν — the object of the coming — defined by ὅπως κτέ. — πρὸς δόμους: domum. — ἐν πάραμερι τι: practically = ἐν πάθοιμι τι. The true servile tone crops out — naively enough — here. This man could be justly described as εἶνος ὡς δοῖλος ἀνήρ. Yet in the next breath he speaks with dignity.

1007. Oedipus halts at πρὸς δόμους ἐλθόντος. In τούτῳ φυτεύσασιν the object of his whole previous fear is expressed, which now applies only to his (supposed) mother; cf. v. 1012. The γε indicates his shrinking. — ὅμως: = ὅμως.

1008. οἱ ταῖ: the tone of fatherly familiarity on the part of the old slave comes in naturally and effectively when he speaks to Oedipus from the position of his greater knowledge and with gentle insistency. — καλῶς: notwithstanding its position, which it has for reasons of emphasis, probably to be taken with εἶδος. ‘Quite,’ duly emphasized, gives the calm but firm tone.

1009. τῶν: sc. δῆλος εἴμι οὐ καλῶς εἶδος τι δρῶ. — ὃ γεραι and διδασκει mark the effect of the tone of the last speech upon Oedipus. It has cooled his heat and inspired a certain respect.

1010. τὸνδε: with reference to v. 1000 sq. — εἰ φεύγεις: almost = φεύγων.

1011. γε: giving assent to an implied τὸνδε φεύγω σούνεκ' εἰς οἶκον.
NOTES

1012. μή — σαφῆς of v. 1011 is defined in interrogative form. The
gen. denotes the source.
1013. τοῦτο: the passionate repetition marks the depth of Oedipus's
feeling.
1014. δῆτα seems merely to reënforce ἄρα. ἄρα δῆτα is practically
= οὐκ οὖν. — οὔδεν: adverbia! with πρὸς δίκης (= δικαίως) and =
oδαμῶς. — τρέμων: Oedipus had spoken with a shudder.
1015. οὐχί: sc. πρὸς δίκης τρέμων. — παῖς γ' εί: emphatic for εἰ
gε paìs.
1016 sq. οὐδούνεκ': = στι, like οὐνεκα. — οὔδεν ἐν γένει: ‘no kin,’ οὔ
προσήκε σοι γένει οὔδεν. — πῶς εἶπας; is = τί λέγεις; ‘what do you
mean?’ πῶς is = τίνι γνώριζ.
1017. οὐ γάρ: hardly different in force from οὐκ οὖν. — Ἑλυμβος is
emphatic. — ἑξάθου: cf. v. 827.
1018. A bit of peasant’s wit. — τοῦθε τάνδρος is = ἔμοι.
1019. ὁ φώσας: as Polybus is still assumed to be. It is interesting
to see how slowly Oedipus's mind readjusts itself. — ἐξ ισον: = ἰσος.
Cf. Ant. 516 ἐξ ἰσον τῷ δυσσεβεῖ. — τῷ μηδενί: in effect a dative to
ὁ μηδέν = ὁ μηδέν ἐν γένει ὃν. Cf. O. C. 918 ἐθώσας — καὶ ἰσον τῷ
μηδενί.
1020. ἀλλ': ‘why.’
stressed in speaking the words. — ὠνυμάζετο: the middle seems to sug-
gest ‘named as his own,’ ‘named me his son.’
1022. The slave tries to begin at the beginning, but is interrupted
by Oedipus. He was going on, as the sequel shews, to say something
like ἔστεργε σε μέγα ἄπαις ὃν. The slave brings himself in betimes,
having an eye to a reward for past services. — χειρῶν depends on ἰδών.
1023. καθ': καί εἶτα. — εἶτα ( = οὔτως ἑχόντων τῶν πραγμάτων)
marks surprise. — δή: with μέγα. — ἀπ' ἀλλης χειρῶς (sc. λαβῶν)
defines εἶτα. — ἓστεργεν: as elsewhere, of family affection. — μέγα: poet.
for πολύ, σφόδρα, ἵππωρος.
1024. γάρ: ‘yes.’ — ἐξείπειο: the prep. implies ‘in spite of himself.’
1025. σο' δ': Oedipus takes up sharply the slave’s part in the business:
‘And you — did you,’ etc. — τυχόν: = ἐντυχόν, ἐπιτυχόν, εὑρών. —
μ'(ε): with διδόσ. — διδόσ: the historical present is effectively used.
The scene is before Oedipus’s mind’s eye.
1026. ναπαίως πυρχαίς: = νάπαως. The two words instead of one dwell on the picture.

1027. τόπους: acc. of the place traversed.

1029. ἐπὶ θητεία: 'in service.' The prep. means properly 'in charge of.'

1030. δὲ followed by γε is parallel to καὶ followed by γε: as the latter is 'yes, and,' so the former is 'yes, but.' The δὲ protests against the opprobrium of ἐπὶ θητεία. — There is something touching about the attitude of this slave for all his sordidness. Sophocles makes him very real.

1031. ἀλγος ἱπχον: it is a natural inference from σωτήρ that the child was in danger, not that he was in pain. Sophocles makes Oedipus say too much — in order, of course, not to overlengthen the scene. — ἐν καλῷ λαμβάνεις: = σφίζεις.


1033. It seems pretty clear from the slave's answer in v. 1034 that τί—κακόν; is = τί ἐστί τοῦτο τὸ ἀρχαῖον κακόν ὥστε ἐννέεις (= λέγεις) ; — ἀρχαῖον is an exaggerated παλαιόν.

1034. διατόρους: the mutilation, as Sophocles imagined it, seems to have consisted in fastening the feet together with a large brooch (περόνη), such as may well have been used to secure the στάργανα of babies, by running the pin within the tendons of the heel. — The mutilation would mark the child to any chance finder as condemned to death. Besides, from the point of view of superstition, it may have been intended to prevent the child's ghost from haunting its murderer. We have, it seems, to do with an old superstitious observance in exposure of infants. — ποδόν ἀκμαίας: this should mean 'toes' per se (cf. χερών ἀκμαί), but the context shows 'heels' to be meant. Aelian var. hist. 2, 7 writes as follows: Νόμος οὗτος Θηβαίκος ὀρθῶς ἀμα καὶ φιλανθρώπως κείμενος ἐν τοῖς μάλλον ὡτι οὐκ ἔξεσθον ἀνδρί Θηβαίῳ ἐκθέειν παιδίον οὔτε ἐστὶ ερημίαν αὐτῷ ἴπται δάνατον αὐτοῦ καταψύχομαι ὡς ἄλλοι ἠπν ἡ πένης ἐστὶ ἐκ ταύτης τοῦ παιδίος πατηρ, εἶτε ἄρρεν τοῦτο (sc. τὸ παιδίον) εἶτε θηλυκὴ ἐστὶν, ἐπὶ τὰς ἄρχας ('magistrates') κομίζειν εἰς δόλων τῶν μητρῶν ('as soon as it is born') σὺν τοῖς σταργάνοις αὐτῷ· αἱ δὲ παραλαμβάνεις ἀποδίδονται τὸ βρέφος τῷ τιμῇ ἐλαχίστην δόντι. ῥήτορα τε πρὸς αὐτὸν καὶ ὁμολογία γίνεται (i.e. he formally undertakes) ἢ μὴ τρέφειν τὸ βρέφος καὶ αὐξηθεῖν ἔχειν δοῦλον ἢ δούλην, θρεπτήρια ('compensation for support') αὐτοῦ τὴν ὑπηρεσίαν λαμβάνοντα. What
original connection, if any, had the tale of Oedipus with a (presumably) old humane regulation at Thebes? Of course, the story of Oedipus was told to explain the institution—or at least was so told as a distinctively Theban story. More we cannot say with certainty.

1035. καλῶν: this reading, twice attested by Eustathius on the Iliad (A p. 88, 16, P p. 1097, 26 ed. Rom.) and approved by Porson (Adv. p. 165), would seem to have been that of Eustathius's 'accurate copies' of Sophocles (τὰ ἀκριβῆ ἀντίγραφα). (See Professor Jebb's Introduction to his text of Sophocles, p. xxi.) It seems superior to the δεινῶν of the Sophoclean Mss. 'Yes; a fine reproach of infancy I took upon me.' οὐνιδος σταργάνων would refer, as the slave implies in the next verse, to the name Οἰδίπους, suggesting a youthful blemish. ἀνεπλόμην suggests the shouldering of a burden. The whole verse is an aside.

1036. The slave finishes the sentence begun in v. 1034.—δι: 'who you are,' i.e. Οἰδίπους 'Swell-foot.' The form of expression is due to the Greek habit of identifying name and personality. It is curious to note how many great historical Greek names did fit the characters of the men that bore them.

1037. πρὸς μητρός ἡ πατρός: sc. διετρήθην ποδών ἀκμᾶς (or more strictly οὐνιδος σταργάνων ἀνεπλόμην referring to the same thing). Oedipus pays no attention to v. 1036, which is, indeed, of small moment.

1038. λέον φρονεῖ: = βέλτιον οἶδε.

1039. γὰρ: 'why,' in a tone of surprise.—τυχόν: sc. εἰδοκας. Cf. v. 1025. We should expect (barring metre) ὅδε αὐτῶς ἔτυχες: Perhaps it would be better to mark v. 1039 as interrupted.

1040. οὐκ: sc. ἐλαβον.—ἐκδίδους: 'hands over,' the proper word of delivering something into the control of another. So of giving a woman in marriage.

1041. κάτωσθα δηλῶσαι: = δύνασαι εἰδῶς δηλῶσαι.

1043. τοῦ πυράννου: parallel with Λαδον. We may understand λέγεις ('do you mean?').—πάλαι ποτί: sc. οὗτος.

1044. In τούτων and οὗτος we have the same demonstrative of different persons in the same clause, as in v. 948 sq.

1045. ζων: 'alive.' Cf. πρέπων v. 9.

1046. οὕπηχώριοι: cf. v. 939.

1047. παρεστώτων πῆλας: cf. v. 400.

1048 sq. διτέ κάτωδε εἰσίδών: qui meminerit videre. The clause is generic and characterizing. κάτωδε seems to be = μέμνηται, as in v. 1134.—εἰτ' οὖν: 'whether, namely.' The οὖν seems to be explica-
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1050. ὁ καιρὸς: = ὁ κύριος καιρός, 'high time.' — ἤφησαί: 'found out and done with.' The perfect connotes impatience.

1051. οἴμαι μὲν: implying 'but I may be mistaken.' The μὲν contrasts thinking with knowledge (οἴμαι with ἵσως δ' οὐκ ὅρθως δοκῶ or the like understood) and also anticipates ἀτὰρ in the next verse. Cf. v. 404. — οἶδεν ἄλλον: sc. εἶναι τὸν βοτήρον ὅν ἐννέτει. 1052. δὲ κάμάτευε: differing from ὑπερ ἐμάτευε only in that the stress falls on the verb, not on the pronoun.

1053. οἴχ ήκιστ': = μάλιστ'. For the repeated ἄν cf. v. 261 sq.

1054. Oedipus here suddenly appeals to Jocasta, who has been standing by all the while in silence, drinking in the horrible truth. — νοεῖ: = οἶει, νομίζεις. — δντιν': = δν. This is an Ionic usage (often in Herodotus and Hippocrates): it occurs only here in Sophocles. See H. Wittekind, Sermo Sophocleus quatenus cum scriptoribus Ionicis congruat differat ab Atticis, Budingen, 1895, p. 47.

1055. τὸν θ': = δν θ', i.e. τόνδε τε δν. — Oedipus was going on to say τὸν αὐτὸν εἶναι or the like, but Jocasta interrupts.

1056 sq. τί δ', δντιν' εἶπε;: sc. λέγεις. The words δντιν' εἶπε; are a direct quotation in an abbreviated and adapted form of Oedipus's words ἐκεῖνον — λέγει —; made by picking out the salient words δντιν' and λέγει and changing the tense of the latter. Aesch. Prom. 766 τί δ' δντιν'; (meaning τί δ' ἔρωτες) δντιν' (a γάμον γαμεῖ;) is different. — ἱντραπῆς: sc. αὐτοῦ (meaning the matter of his enquiry). — μᾶτθαν: with both ὅρθοντα and μεμνήθαν. τὰ δὲ ῥηθάντα (μᾶτθαν) βουλοῦ μὴ μεμνήσθαι μᾶτθαν. Things idly said should not be remembered idly either.

1058. ἐγώ: said with pride.

1059. σημεία: 'clues.' — οὐ φανῖ: 'shall refuse to discover.' Modal and temporal forces unite in φανῖ. — The thought here could be expressed οὐ μὴ φήνω. — There is a conflation here of οὐκ ἄν γένοιτο τούτο and οὐκ ἄν γένοιτο ὅπως κτέ. — γένοι: = στέρμα (cf. v. 1077).

1061. ματέσθαι: 'discover,' 'seek out.' Note the tense. — τοῦθ': i.e. τὸ σῦν γένοι. — ἄλις: sc. εἴμι, the two together being = ἀρκῶ. — νοσοῦτ' ἐγώ: forming one idea and practically = τὸ νοσεῖν ἐμέ. Cf. Al. 76 ἐνδον ἄρκειτω μένων, Eur. Alc. 388 ἄρκομεν ἥμείς οἱ προβηγκοτας σεθεν (ἑκι ἥμεις ἀποθηκοκεῖν, προβηγκοτας σεθεν).

1062 sq. σὺ μὲν: without corresponding contrasted term with δὲ and OED. TYR. — 17
so = σὺ γε. The ἐγὼ in the conditional clause is contrasted with σὺ.
— ἐκ τρίτης μητρὸς τρίδουλος: = τρίδουλον μητρὸς τρίδουλος νίος, ‘a thrice-slave son of a thrice-slave mother.’ τρίδουλος applies to a slave of the third generation. Here the adjective is used in a more general sense (= verma) and (practically) applied to both mother and son. Arithmetically, not poetry, would demand τρίτης (= τρίδουλον) μητρὸς τετράδουλος νίος. — κακῆ: = δυσγενῆς, as in Antig. 38.

1064. ἰμαῖ: = εἰ καὶ μὴ ἐκφανησομαι κακῆ. Cf. w. this vs. Ai. 368.

1065. Negative of πιθοῦμην ἀν μὴ τἀδ ἐκμαθεῖν σαφῶ. The infinitive is equivalent to an acc. of the inner object and gives the content of the obedience. — σαφῶς reënforces the preposition in ἐκμαθεῖν.

1066. φρονοῦσα εὖ: = σωφρονοῦσα, φρόνιμος οὖσα. But there is a fine emphatic chiasmus in φρονοῦσα εὖ τὰ λῶστα λέγω.

1067. τοῖνυν: not inferential, but emphasizing τα λῶστα. ‘It’s just these λῶστα of yours,’ etc.

1068. ὡς εἰ: perhaps best taken as indirect exclamation.

1069. ἄξει λθῶν: = εἰσὶ καὶ ἄξει or εἰσιν ἄξων.

1070. ἐντε: as though ἄξει τις had been ἄξετε.

1071 sq. οὐ τοῦ: echoed by Oedipus’s cry at the close of the parallel scene (v. 1182). Cf. Trach. 1143. — τοῦτο: i.e. δύστην. — γὰρ: introducing the reason for the form of address (δύστην). — ἰχώ: = δύναμαι. — προσεπεῖν: aorist of προσαγορεῦν = καλεῖν; ὀνομάζειν. — In saying she can call Oedipus only δύστην Jocasta hints at the dreadful truth she has discovered. — ἄλλο represents in thought the vocative πόσι. — ὠστε: cf. v. 858. — With these words Jocasta rushes wildly within. Oedipus completely mistakes her emotion. Oedipus understands nobody but the Sphinx. He is indeed ὁ μηδὲν εἰδὼς Οἰδίπος.

1073 sq. ἵν’ ἄγριας ἐξαστά λύπης: suggesting such an image as that of Io stung by the gadfly. Cf. Aesch. Prom. 674 sqq. ἔξωτομψ ὁμοῦν χρωσθεῖσ’ ἐμμανεί σκιρτήματι | ἡσιον κτέ. ἄγριας means ‘savage.’

1074 sq. ὡς μὴ ἀναρρῆξει: instead of simple μη with aor. subjunct. This is the earliest example of this construction after a verb of fearing. See Goodwin M. T. 370. The image of a volcano seems to be suggested. Cf. Aesch. Prom. 367 sq. ἐνθεν (out of Aetna) ἐκραγήσονταί ποτε | ποταιμο δυρχος κτέ. — τῆς σωμῆς τῆς: i.e. the silence that she speaks of, the silence implied in ἀλλο — ὠστε. Cf. Creon’s words to Ismene Ant. 573 ἐγὼν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχως (‘the marriage you prate of’).
1076. ὡστικα χρῆει: sc. ἱγγανιναι. The pres. χρῆει (= βούλεται) has hardly more time than the equivalent particles δὴ ποτὲ.

1077. Ιδεῖν βουλήσθωμαι: not 'will wish to see,' but only an enhancing of ιδεῖν βουλήσμαι, 'will see,' by expressing the notion of will in the form (future tense) as well as in the meaning of the verb. Either ὄψομαι or ιδεῖν βουλήσμαι would adequately express the idea. (Perhaps we might say that we have here a future perfect.)

1078. ὡσ γυνὴ: not = ὡσ γυνὴ φρονεῖ μέγα ('for a woman'), but = ὡσ γυνὴ οὔσα ('womanlike').

1079. δυσγενεῖαι: accus. of the thing of which one is ashamed, which causes one shame. The accus. of a person with αἰσχρέοςβαι represents him before whom one is ashamed.

1080 sq. ἐγὼ: contrasted with αὐτή, like the ἐγώ in v. 1076. — παίδα τῆς τύχης τῆς εὖ διδοῦσι: 'good fortune's child.' Oedipus's good luck in gaining the throne of Thebes has made him able to despise mere birth. The pride of the self-made man speaks here.

1082 sq. τῆς: = ταύτης. Not τυχης, but τῆς τύχης τῆς εὖ διδοῦσις = τῆς εὔτυχίας. — μητρός: appositive to τῆς. — οἶ δὲ — διάρισαν: rather a dark saying, the darkness of which is due to Sophocles becoming, as it were, the dupe of his own metaphor. He makes Oedipus speak of his good luck as his mother: that prompts him to make Oedipus speak of the months of his life as his kinsmen. He does not mean that the months of Oedipus's life are children of Oedipus's good luck, except in so far as Oedipus's life has been successful. Burton's note here is delicious: Dictio cothurnata, catharectica quidem, sed magnifica. — μικρὸν καὶ μέγαν διάρισαν: 'have marked my rise from small to great,' 'have marked the stages of my growth.'

1084 sq. τούσδε δ' ἐκφύει: i.e. as a self-made man. — ἠξῆλθομι': = ἀποβαίησθ, εναδαμ.— ἦτι | ποτ᾿: 'ever again,' when ποτε would have sufficed for the sense. But ἦτι ποτέ is a familiar combination. Cf. vv. 892, 1412. — This last couplet is fully and closely bound together. It is practically one long majestic verse. Cf. Ai. 986 sq. ὡδε ὅσον τάχος | δῆτ' αὐτὸν ἄξεις δὲφο, where the hurry of the speaker is marked by the breathless running together of the verses. To try to get rid of the enclitic at the head of the trimeter here is to ignore Sophocles's art. — ἂλλος: sc. τὴν φύσιν. — ἐκμαθεῖν: = παντελῶς μαθεῖν. — τοῦδ' γένος: cf. v. 1059. — It is to be noted that the three verbs in this couplet are compounds of ἐκ.
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VIII. Στάσιμον τρίτον (vv. 1086–1109)

This short choral ode separates the ἀναγνώρισις of Jocasta and the ἀναγνώρισις of Oedipus. Its extravagant hopefulness, prompted by Oedipus’s last speech, is a foil to the dreadful revelation that is about to be made. We may compare the choral prayers that usher in the catastrophe in the Ajax (693–718) and the Antigone (1115–1152). The Chorus expect that it will be proved not merely that their king is a hero but that he is even a δαίμων, the offspring of a god and nymph. 
(Cf. Plat. Ἀρισ. 27 D ei δ' αὐ τί δαίμονες θεϊν παῖδες εἶσιν νόθοι τινὲς ἢ ἦκ νυμφῶν ἢ ἦκ τινῶν ἄλλων ὄν ὅ τι καὶ λέγονται, τίς ἀν ἀνθρώπων θεϊν μὲν παῖδες ἥγετο εἶναι, θεοῦ δὲ μή;) Oedipus remains before the palace during this ode anxiously awaiting the arrival of the Herdsman.

1086. εἰπερ ἐγὼ μάντις εἴμι: cf. Ἐλ. 472 sqq. ei μὲν ἐγὼ παράφρων μάντις ἐφιν καὶ γνώμας | λειτουμένα σοφᾶς, κτλ., Ἀντ. 1212 ἃρ’ εἰμὶ μάντις; (of foreboded of evil).—κατὰ γνώμαιν ἓρως: instead of the simple γνώμαιν ἓρως (or γνώμην ἓρως). κατὰ c. acc. = accus. of extent of application is classical though not common. (Cf. Τρ. 102, 379.) The words could not mean here ‘as wise as I should like to be.’

1087. τὸν Ὀλυμπον: sc. διμνημ. μὰ might have been added. The negative is resumed (as commonly) with the following verb (οὐκ ἐσθ).—ἀπείρων: = ἀπειρος. Elsewhere Soph. uses ἀπειρος = ἀπειρων (χιτὼν ἀπειρος ἐνυθημος κακῶν frag. 483). Hesychius has the note ἀπειρονας ἀπειρότους, Σοφοκλῆς Θεάτης.

1090 sq. τὰν αὐρι πανσηληνον: sc. μὴν, ‘during the coming (αὐρι = ταχέως) full moon,’ marking the time during which the festival alluded to in what follows (a πανυχις) will be held. The imagined festival on Cithæron is dated with reference to the time of the representation of the play. The Great Dionysia was followed immediately by the Pandia (see Haigh, Attic Theatre, p. 9), which latter festival was held on the day of the full moon in the month Elaphebolion (see Mommsen, Hesychius, p. 389 sq.). This seems to be the most natural explanation of the Poet’s language here. On αὐρι (which seems most likely to be what Sophocles wrote here) see Nauck’s notes on this passage and on Aesch. fragg. 280 and 420. If αὐρι is to be taken in the sense of αὐριον (or if αὐριον is to be retained here, as seems very doubtful), the Oedipus Tyrannus would have been produced on the last day of the Dionysia. Would Sophocles have known in advance that his play was to have this place?—μὴ οὖ: balancing the two negatives of οὐκ ἀπειρων.
τατριώταν: the mountain is personified as a 'fellow-countryman,' in consonance with the gender of Κιθαίρων. The other two personifications follow this a trifle awkwardly. — σε γε: object of αύξειν and subject of χορεύεσθαι πρὸς ἤμων (shifted from χορεύειν ἤμᾶς). — κάι is correlative to the καί before χορεύεσθαι.

1092. αύξειν: SCRIBE. λόγους (= ἔταινοιντα καλεῖν). The infinitive is = a loosely construed accusative of inner object, as if the phrase οὐκ απείρων ἐσθι had contained a verb of hindering or denying. μὴ αύξειν (the οὐ is due to the οὐ with απείρων which it balances) represents that in which the implied απειρώ consists. We may render: 'Thou wilt not be inexperienced of Oedipus exalting thee as,' etc. (οὐκ ἐσθι ἀπειρος τοῦ Οἰλιτοῦν αύξειν σε κτείν.).

1094. ὡς τιλ ἡρά φρόντη = ὡς χαριτόμενον. These words are closely connected with χορεύεσθαι and form a parallel to τατριώταν καὶ τροφὸν καὶ ματέρα with αύξειν. The phrase is a reminiscence of Homer (A 572, 578). Sophocles may have misunderstood the Homeric ἐπὶ ἡρα φέρειν ἡρα (from nom. ἡρα, gen. ἡρός, = χάρις: cf. Eur. Ion 1183 χάριν φέρων) ἐπιφέρειν (cf. Υ 132 θυμῷ ἡρα φέρουτε) as ἐπίθερα φέρειν = ἐπιφέραν φέρειν, χαριέντα φέρειν. According to Schol. A on A 572 Aristarchus did this (ἐν δὲ τῇ καθόλου οὖτως ἔστων ἡρά ἐπικουρία, καὶ ἐξίδεται ἡ γενική, ἡ ῥώσι καὶ ἡ αἰτιατική ἡρά καὶ ἐν συνθέσει ἐπίθερα. 'Ἀρίσταρχος δὲ ύψον καὶ δρόθην σημαίαν, τὸ ἐπίθερα καὶ ἐπεκράτησεν ἡ 'Ἀρισταρχος καὶτα λόγον ὀν ἔχουσα).

1095. ἰδίῳ Φοίβῃ, σοὶ δὲ: cf. v. 154 sq. (epithet of Phoebus and position of δὲ).

1098. ἐκτείνετο: for the tense cf. v. 570.

1099. τῶν μακραίων ἡρά: cf. Eur. Ion 324 τάλαινα σ’ ἡ τεκώσα. τίς πότ’ ἴν ἡρά: The Nymphs are not ἀθάνατοι like the goddesses, but only long-lived (δηρόν ζωοντας Hymn. Hom. 4, 261). We might write Μακραίων, if we knew that the Nymphs were worshipped under that name. This passage hardly proves it.

1100. Πανώς: genitive as with a verb of touching. The dat. is regular with πελάζειν, but cf. Phil. 1327 Χρύσης πελασθείς φύλακος. — πατρός: 'as thy father' is the meaning — if the word is rightly restored. Cf. Hom. a 208 sqq. ὁ οὐκ ἀλείς οἴον κλέως ἦλαβε δῖος 'Ορέστης πάντως ἐπ’ ἀνθρώπους, ἐπεὶ ἐκτάνει πατροφονή ('his — Orestes's — father's murderer'), Αἰγισθόν δολόμητι, δ’ οἱ πατέρα κλυτόν ἐκτα; — πελασθείς: sc. εἶνή καὶ φιλότητι (dat. of manner).

1101. ἦ σι γ’: so Hdt. 7, 10 ὑπὸ κυνῶν τε καὶ ὀρνιθῶν διαφορεύμενον
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ἡ καὶ ἐν γῇ τῇ Ἀθηναίων ἡ σέ γε ἐν τῇ Δακεδαμονίων. Cf. Phil. 1117 oïdè σέ γε δόλω τὸ χεῖ (lyric, verb following) and Ant. 789 (lyric), where Nauck restored oïdè ἄμερον σέ γ' ἄνθρωπον. — εὐνάτερα : 'as mate,' sc. ἐτυκτε. εὐνάτερα takes the place of πελασθεῖσα in the former clause.

1103. πλάκες ἀγρόνομοι: 'rustic uplands.' The Nymphs and the gods of the countryside are ἄγρονομοι (properly 'field-haunting'), and the adjective is boldly transferred from person to place; cf. βοῦνόμος v. 26. Apollo was worshipped as Νόμος. He had been "The Shepherd of King Admetus." (Cf. Eur. Alc. 568-587.) He is Δαίμος as the oracle-giver. It is over-subtle to say that that term is used here because the Chorus are thinking — as the Chorus are not — of the oracle.

1104. ὁ Κυλλάνας ἀνάσσων: Hermes. Sophocles was perhaps thinking of Hymn. Hom. 3, 2, where Hermes is described as Κυλλήνης μεδόντα καὶ Ἀρκάδιος τοπομηλέον, or of Alcaeus 5 χαίρε, Κυλλάνας ὁ μεθεὶς σὲ γὰρ μοι | θύμος ὄμνη, τὸν κορύφαυν ἐν αὐτῷ | Μαια γέννατο Κρονίδα μύγεσα. Virgil adds what seems like a picturesque touch in Aen. 8, 139, where he describes Hermes as conceived by Maia "Cyllenian gentle vertice." The towering snow-covered cone of Cyllene in Northern Arcadia is a beautiful sight in winter, especially when it turns rosy under the beams of the rising sun while the lowlands are in shadow.

1105 sqq. ὁ Βακχετος θεὸς: = ὁ τῶν Βάκχων θεὸς (ὁ Βακχεῖος Διόνυσος Hymn. Hom. 19, 46). — ναιὼν ἐν' ἄκρων ὅρεων: Dionysus haunted especially Parnassus. Cf. the passages cited on v. 213 sq. Cf. also Anacreon's address to Dionysus (fr. 2): ὄναξ, ὁ δαμάλης Ἑρως | καὶ Νύμφαι κυνωπίδες | πορφυρή π' Ἀφροδίτη | συμπαύζουσιν, ἐπιστρέφει δ' | ύπερθέν κορύφας ὅρεων. — εὐφέρα: = ἐρμαίον 'a lucky find,' and suggesting Hermes rather than Dionysus. Professor Jebb (followed by Bruhn) seems right in defending the word by comparing Hymn. Hom. 19, 40 sq., where we are told how Hermes received his son Pan from the Nymph that was the child's mother, τὸν δ' αὖτ' Ἐρμεῖος ἔρωνος ἐς χέρα θήκεν | δεξάμενος, χαίρεν δὲ νόω περιώσια δαίμων. 'The god had no suspicion that he had begotten the child' (Bruhn). Eur. Ion 545-556 may be compared not unaptly here, as shewing the human elements of such legends. — ἐκ: 'from the hands of.' Cf. v. 1162. — ἀλεικίπτειον: Homeric, as in ἐλικιπτεῖον κούρην Α 98. — ἀντιπαράλλεια: cf. the quotation from Anacreon on ναιὼν ἐν' ἄκρων ὅρεων above. — We should note in this antistrophe the graceful chiasitic arrangement of the two halves into which it naturally falls. 'What Nymph bore thee to a mountain god (Pan or Apollo)? What mountain god (Hermes or Dionysus)
begot thee by a Nymph?' The text is unfortunately uncertain here in several places. See the Critical Notes.

IX. Ἐπεισόδιον τέταρτον (vv. 1110–1185)

The Theban slave appears: Oedipus's eyes are opened.

1110. κἀκε: 'also me,' contrasted with σὺ in v. 1115.—ξυναλλάξαντα: adverative. The μη is due to εἰ.

1111. πρόσβεις: addressed to the Chorus.—σταθμάσθαι: = τεκμαίρεσθαι and contrasted with τῇ ἐπιστήμῃ in v. 1115.

1112 sq. δύνατον: as though τὸν αὐτὸν βοτήρι had preceded.—ἐν μακρῷ γῆρᾳ: practically = an accus. of specification with ξυνάδει. Really we seem to have a conflation of ἐν τε γὰρ μακρῷ γῆρᾳ ἐστὶ τῶδε τάνδρι συμμετρῷ (agreeing with γῆρᾳ) and γῆρα τε γὰρ ἔνναδε τῶδε τάνδρι συμμετρόσ.—τῶδε τάνδρι: the Corinthian slave.—σύμμετρος: predicative with ξυνάδει and forming in sense a mixed metaphor with it.

1114 sq. Ἀλλος τε: the τε would have sufficed.—(δυνατον) ἔγνωκε: 'have perceived to be.'—οἰκεῖασ ἑμαυτοῦ: the slaves that had gone at v. 1069 to fetch the Herdsman.

1115 sq. τῇ ἐπιστήμῃ: 'by your knowledge,' anticipating (note the article) τὸν—πάροσ.—μον προῦχος: 'have the advantage of me.'—τὸν—πάρος: defining τῇ ἐπιστήμῃ.

1117. ἔγνωκα γὰρ: presupposing in thought ὅρθως λέγεις or the like. —Δαινοῦ: predicative, = 'Laïus's.'

1118. Understand εἰπὲρ τις ἄλλος (πιστῶς ήν), πιστῶς (ὁν).—ὡς νομιμῷ ἀνὴρ: sc. πιστῶς ἔστι. Cf. v. 763 sq. ἄξιος οὗ ἀνήρ δοῦλος.

1119. πρῶτ': i.e. before questioning the Theban, as he does in v. 1121.

1120. φράξεις: 'mean.'—δύνατον: as though the emphatic τοῦτον had actually been reënforced by αὐτὸν.

1121. οὐτος σὺ: cf. v. 532.—δεύτερο: with βλέπων.—μοι: with φόνευ.—φόνευ: = ἀποκρίνον.

1123. δοῦλος: sc. ὁν.—οὐκ—πραξῆς: cf. οἰκεῖος v. 756. In brief, the slave means οἰκοτραφῆς ὁν. He speaks with a certain pride. The ἀγρυφῶνητον were held in contempt. Cf. Eur. Alc. 675 sq., where Pheres says to Admetus: ὃ παί, τίν' αἰχήσι, πότερα Λυδὸν ἡ Φρύγα | κακοῖς ἑλαίνειν ἀγρυφῶνητον σέθεν ;

1124. ποτὸν and τίνα do not differ in meaning here. Cf. vv. 89, 99, 102.—βλον: 'manner of life,' 'occupation,' not very different from ἔργον.
1125. τὰ πλείστα τοῦ βίου: accus. of extent of application rather than of extent of time. He indicates what he was chiefly employed about. βίου as in the preceding vs.

1126. μάλιστα: of approximation, as often in prose. — ἔναν τὸν: the force of the preposition is obscured, as shewn by πρὸς τὰς: the word hardly means more than αὐλήν (‘a steading’) ἔχουν.

1127. The old man names the places in the fashion of one seeking to recall what is almost forgotten — ‘there was Cithaeron, and there was,’ etc. But he is not as innocent as he seems. — ὁ πρόοχορος τῶν: τῶν πλησίον τῶν. Cf. βίου τοῦ μακραίνοντος v. 518. The phrase is Aeschylean: cf. Pers. 273 Σαλαμίνος ἀκταί πᾶς τε πρόοχορος τῶν.

1128. οἰσθα μαθῶν: cf. v. 1048 sq. — Oedipus seems to mean μαθῶν in the (forced) sense of γνῶσις, ‘having made the acquaintance of’; the Herdsman, however, understands it in the ordinary sense, as though a participle agreeing with ἀνδρα were to follow. He really does interrupt Oedipus, as v. 1130 shews. — τῆς πού: ‘thereabouts.’

1129. The Herdsman’s attempt to appear ignorant is not very successful. He betrays himself in the words τὰ χρῆμα δρῶντα; — For the use of καί cf. v. 989.

1130. Oedipus answers the second question of the Herdsman before resuming his own interrupted enquiry. — εἴναι εἰσαλλάξα: cf. v. 1110.


1132. The Corinthian seems to think the Theban in earnest.

1133. ἀγνώτ: = ἀμνήμονα. The adjective has the force of a participle (οὐ μεμνημένον). — ἵνα σαφῶς ἀγνώτ ἀναμνήσω and εἴ οὔτν ὑπάρχειν the Corinthian seems designedly to play with words.

1134. κατοίκειν: = μέμνηται. — ἤμοι: i.e. ‘the time when,’ etc. Cf. the phrase μεμνημόθαι ὑπάρχει (e.g. Dem. 3, 4 μεμνημέθη — ὑπάρχει) ἤμοι is Epic and not used by Aeschylus or in Comedy. Euripides has it once in a lyric passage (Hec. 915). Sophocles has it, besides this passage, Ai. 935, Trach. 154, 531. Herodotus also uses ἤμοι (cf. 4, 28). Sophocles uses ἤμικα after μνημονεύειν in Ai. 1273. — τῶν: for the accus. of the place with νέμων ‘graze’ (of the herdsman) cf. Xen. Cyr. 3, 2, 20 ἐπεὶ ἀγαθὰ ὑπὲρ ἔχετε, ἔθειοιτι ἄν ἐὰν νέμων ταύτα τοῦς Ἀρμενίους. — With τῶν κ. τῶν cf. v. 1127.
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1135. ποιμνίον: instrumental. — ἵνα δ' ἐνι: parenthetical. Cf. v. 968 ἐγὼ δ' ὃδ' ἐνθάδε.
1136. τάδε τάνταρι: = ἐμοι.
1137. An ἔσε ἡρος εἰς Ἄρκτοῦρον ἐκμηνὸς χρόνος is = θέρος as opposed to χειμών, in a wide sense: an ἔσε Ἄρκτοῦρον εἰς ἐαρ ἐκμηνὸς χρόνος would be = χειμών. We have thus here practically a twofold division of the year, in which spring and summer (ἡρ and θέρος) are grouped together, and autumn (φθινόπωρον) is ignored. By ἡρ the Herdsman means, of course, the vernal equinox (approximately), and by Arcturus the autumnal equinox, inasmuch as that prominent star began to be visible above the horizon in the early morning only about ten days before the autumnal equinox in Sophocles's time. We may say more technically that though the Herdsman uses Arcturus only for his latter terminus, yet his grazing season ran from the acronychal (evening) rising of Arcturus, before the vernal equinox, to the heliacal (morning) rising of the same star (the ἐπιτολὴ or ἐπιτολαί [Thuc. 2. 72, 2] par excellence). The two Herdsmen were thus together τρία δλαθέρη. (On Arcturus and the Greek seasons see Professor Jebb’s valuable note on this verse in his Appendix.)
1138. ἡρη: as though χειμών were χειμώνος ἐπιγεγυμνεῖον. — ἐπαυλα: stabula, the same as σταθμα. As usual in such repetitions, the less common word comes first. Cf. e.g. Dem. 2, 1 ἐπὶ πολλῶν and ἐν τοῖς παρόισι πράγματι, Lys. 12, 6 πένεσθαι and δεῦθαι χρημάτων, Lys. 12, 7 περὶ οὐδενὸς ἡγοῦντο and περὶ πολλοῦ ἐποιοῦντο (but the reverse order in 7, 26).
1139. ἡλαυνον: sc. τὸ ποιμνίον. The imperfect connotes habit as in ἐπιγεγυμνεῖον above. — οὐτός τί: sc. ἡλαυνε τὰ ποιμνα.
1140. The Corinthian has been talking at the Theban slave thus far: he now talks to him. — πεπραγμένον: more expressive than ἀληθές, but practically equivalent to it. Cf. the next verse and the note on ἐπαυλα in v. 1138. — The Corinthian implies, of course, λέγω πάντα ταῦτα — ἦ σὺ λέγω; — πεπραγμένα; If we examine critically the details of the relations of the Herdsman as here given, we shall find that they are not easily brought into accord with what we must assume in regard to the delivery of Oedipus to the Corinthian and his taking to Corinth. The Theban herdsman must have been summoned from the mountain (as Harpagus summons Mitradates, Hdt. 1, 110) to receive the child at Jocasta's hands. Then he must have taken it off with him, and handed it over to the Corinthian, who, unless all this happened at the
close of the grazing season, must have had the child on his hands for some time until he went back with his flocks to Corinth. But, as Aristotle would have said, these things are ἐξω τῆς τραγῳδίας. If one be interested in the picking of flaws, he might ask some such questions as these about other points in the story of Oedipus as Sophocles tells it: What became of the bodies (the carriage and horses, too) after the murder at the cross-roads? Was no search for the bodies made? Does Oedipus leave them unburied by the wayside? (See Introduction, p. 44 sq.)

1141. καίτερ ἐκ μακροῦ χρόνου: sc. λέγων. This is at once a compliment to the Corinthian and an excuse for the Theban’s seeming bad memory.

1142. οἶσθα: again = μέμνησαι and with a dependent participle. — Seneca, who had brought together vv. 1128 and 1131 in v. 847 of his Oedipus, follows that vs. with: Huic aliquis a te traditur quondam puere?

1143. ἐμαυτῷ: anticipating the middle voice in θρεψαίμην. — θρέμμα θρεψαίμην: only a more emphatic θρεψαίμην. We understand αὐτόν, referring to παιδα. — ἵνα: suggesting the contrast σοῦ δ’ ἀφεῖς (cf. v. 1177). — The handing over of the child by one servant to another recalls the story of Cyrus as told by Herodotus (1, 109-111), which Sophocles may well have had in mind.


1145. ὁ τάν: ‘my good fellow’ gives the tone. It is probably just to say that this problematic expression is regularly used to one to whom the speaker feels himself (for the moment at least) distinctly superior in intelligence. It is a colloquialism, but not a vulgarism. — The Corinthian’s tone is that of one that is giving another a pleasant surprise. The result strikes him dumb. He is but a spectator of the rest of the scene.


1147. καλάξε: = ὄνειδίξε, λοιπόνει.

1149. οὗ δὲριστε δεσποτῶν: Oedipus had spoken in heat, and the slave cringes.

1150. οὐκ ἐννέπων: τί in the preceding verse seems to be felt as = τί ποιῶν. — ἱστορεῖ: ‘asks about,’ πυνθάνεται.

1151. ἄλλως: = μάτην.
1152. πρὸς χάριν: the contrast with κλαίων suggests that the phrase is = χαίρων; but there is probably a false antithesis, μου being understood with πρὸς χάριν — 'you shall speak to your sorrow, since you will not speak for my pleasure.'

1153. μὴ δὴτα: cf. v. 942. — τὸν γέροντα: the pathetic use of the article, as though γέροντα were δύστηνοι or the like. — αἰκία: = βασανίσες. — The scene would recall to the audience many a torture scene in the law-courts, when slaves' testimony could only so be taken.

1154. ὅς τάχος: cf. v. 945 and Hdt. 5, 106. — τις: one (or several) of the King's attendants. — Cf. the order in v. 1069, which is executed by several persons (cf. v. 1114). — ἀποστρέψει τὸν χράς: i.e. so as to bind them, the technical phrase (so already in Hom. χ 190). — The slave is to be made ready for punishment. ἀπετίθευς is similarly used by Sophocles, Ai. 72. — Seneca (Oed. 862) makes Oedipus say, more brutally: Huc aliquis ignem: flamma iam excutiet fidem.

1155. δύστηνος: exclamatory nominative = δύστηνος ἐγὼ (cf. v. 1307). — ἀντὶ τοῦ; = τοῦ ἐνεκα; We understand ταῦτα κελεύεις or the like. — προσχρήζων μαθεῖν: = χρήζων προσμαθεῖν. — The preposition really seems to go with χρήζων μαθεῖν as a whole.

1156. Cf. v. 1150. — οὕτως refers back to τῷ'.

1157. ἀλώσθαι ἀφελοῦν: = εἶ γὰρ ἀλόμην. — τῇδ' ἡμέρᾳ: vivid for τῇ τῷ θ' ἡμέρᾳ.

1158. ἐσ τῶθ': i.e. τὸ ἀλώσθαι. — τοσπυκον: = τὸ ἐνδύκον, meaning τὸ ἀληθές.

1159. διόλλωμαι: of imminent futurity (= κυνδυνεύω διολέσθαι).

1160. ἐς τρίβας ἐξ: ‘is going to drive me to tests’ (literally ‘rubblings’), i.e. to the application of torture. — The language that suits the literal βᾶσανος or ‘touchstone’ is transferred to the figurative βᾶσανος or ‘slave-torture.’ — The idiomatic use of ἐντρίβειν and προστρίβεσθαι (κόνδυλον, πληγάς) helps to suggest what is meant here. For the phrase ἐλαίνειν εἰς of forcing one to something — ‘driving him to’ it, as we also say — cf. Eur. El. 1110 ὡς μάλλον ἡ κρήνη ἡλασ' εἰς ὄργην πόνον. (The words could hardly mean ‘will push (the matter) to delays,” as Professor Jebb thinks. They might mean ‘will drive a waiting race,’ implying that he means to use up time.)

1161. οὐ δὴτ' ἓγωγ': the threat brings the slave to terms. — τάλαι: with ἐπιον.

1162. οἰκεῖον: = οἴκοθεν from the point of view of πόθεν, but τὸν σῶν
from the point of view of ἐμὸν v. 1163. — ἐξ ἀλλοῦ τινὸς: brief for ἐξ ἀλλοῦ τινὸς χερῶν.

1163. οὐκ ἔγνω: the slave's mind revolts at the thought of treating a child of his own so. After all the slave seems to be a better man than his master was. Cf. the tone of the slave to Creusa in Eur. Ion 954-960 (about her exposure of Ion). — No caesura: so vv. 785, 1290.

1164. πολιτῶν τῶν: with a gesture toward Chorus and audience.

1165. For the repeated negation cf. v. 1146.

1166. ὀλολασ: of imminent and ominous futurity, = periisti. — αἱρήσομαι: the force of this form of conditional clause (minatory conditional) is best indicated by calling it to the second person, where it probably started, and rendering 'if you make me say that again' (= αἱρήσομαι τούτας εἰπεῖν πάλιν).

1167. τοῦν: i.e. if I must say it. — ἡν: sc. ὁ παῖς. — γεννηµατῶν: a γέννησα of Laïus, in the strictest sense of the term, is any creature born to his ownership, whether by his wife, his servants, or his cattle. The slave purposely expresses himself obscurely.

1168. κείνου τις ἔγγενης γεγός: = κείνου (gen. of source) ἐν γένει γεγός. The truth is dawning upon Oedipus, but he hesitates to put his question plainly. The words echo the close of v. 1167.

1169. πρὸς αὐτῷ τῷ δεινῷ λέγειν: seemingly meaning πρὸς αὐτῷ γ' εἰμι τῷ τῷ δεινῷ λέγειν. Lit. 'I am on the very brink of the horror, to tell it withal.' Cf. El. 542 sq.

1170. Oedipus answers with grim humour, 'And I to hear it withal' (i.e. πρὸς αὐτῷ τῷ δεινῷ εἰμὶ ἄκοινεν). — ἀκοινοῦν: for the tone cf. v. 628. In both passages the stern will of Oedipus stands out.

1171 sq. κείνου — ἐκλήσθη: the slave tones down and temporizes with particles — 'his certainly, if you must know, then, the boy was called' (whether he really was or not). — ἡ δ' ἔσω: sc. ὁδόα. σοὶ γυνῇ is appositive. — ὅς ἔχει: i.e. ἄεις ὅς ἔχει = ἔτητύμως. — The two verses by the slave, which break the monotony of the stichomyth, are followed by four trimeters, in which, as in vv. 626-9, the shift of speakers is doubly rapid (ἀντιλαβάι). The dialogue here (as in the passage just cited) reaches its height of emotional intensity.

1174. χρησάοι: 'purpose.' — The ὅς is redundant as the phrase stands. It suggests that Sophocles had in mind ὅς τί χρησαομένῳ αὐτῷ; 'expecting you to do what to him?'

1175. τιλῆμον gives us a sympathetic touch of Oedipus the human. His pity of the mother stands aloof from the horror of his own situa-
tion. This is a delicate touch of the Poet's, like Jocasta's ἐμοῦ and ὁ δύστημος (v. 854 sq.).

1176. τοὺς τικόντας: the slave reports the oracle very loosely. He had perhaps never known it accurately; indeed he repeats a mere 'report' (λόγος).

1177. σὺ: as being responsible for the charge.

1178 sq. κατοικτίσας = κατοικτίρας. — ὁ δοκῶν ἀπολέσειν: sc. τόνδε. The ὁς is, of course, redundant.

1180 sq. οὗτος: the same pron. of different persons, as in v. 948 sq. — δύσποτος: something like Jocasta's δύστημε (v. 1071).

1182. τό τοῦ: Oedipus's cry comes like an echo of Jocasta's (v. 1071). — τὰ πάντα ἄν ἔξηκοι σαφῆ: cf. v. 1011 and Hdt. I, 120 ἔξηκεν τὸν ὄνειρον. τὰ πάντα means all that was contained in the oracle (vv. 791-3). — ἄν ἔξηκοι: 'would (or 'might') prove to have turned out' (sc. εἰ οὗτος ἔξηκε). Even though convinced, Oedipus does not use the language of full conviction. He speaks as one yielding against his will to the force of argument.

1183. φῶς: this gives the audience a hint that Oedipus is going to blind himself; but his present intention, in character, is to kill himself. The thought of φῶς is carried on in πέφασμαι in the next verse. — τελευταῖον: accus. of inner obj. (‘look my last!’).

1184 sq. The plural ἄν, referring to the two parents, is proper; the plurals οἷς and οἷς, referring to mother and father respectively, are but emotional generalizations. But these generalizing plurals have the effect of raising the unwitting acts of Oedipus to the rank of sins. — As he utters these words Oedipus rushes wildly into the palace (cf. v. 1252 βοῶν γὰρ ἐξίπτισαν Οἰδίπους). The two Herdsman presumably leave the stage at this time. The attendants also leave the scene. The Chorus remains to comment on the catastrophe. The action behind the scenes is told by the ἔξαγγελος (v. 1223 sqq.).

X. Στάσιμον τήςτην (vv. 1186-1222)

This touching lament of the loyal Chorus over their ruined lord, introduced as it is by a general reflection on the vanity and transitoriness of human success and happiness, finds its echo and its moral—the only moral that the play, as such, has—in the verses of the Chorus at the end (1524-30). — The περιστέρεα in this play is simple, complete, and striking. Oedipus is at first physically clear-sighted; mentally,
blind: afterwards he becomes mentally clear-sighted; physically, blind. At first he is self-confident; afterwards he is self-distrustful. τέχνη and τύχη give place to the gods. This we shall realize in the closing scene. We might dispense with that closing scene. To a Greek familiar with the trilogies of Aeschylus the Oedipus Tyrannus without its closing scene would have seemed to be a beginning and a middle without a conclusion.

1187. ἄνθρωπος: exclamatory with ἵνα καὶ τὸ μὴ δέν. 'How as nought do I reckon your life.' — ἵνα καὶ τὸ μὴ δέν: accus. of inner obj. with ζωσις. The phrase well illustrates how καὶ gets the meaning 'as' after an expression of equality. τὸ μὴ δέν is 'nothingness.' — ζωσις: the participial construction with ἐναρεθμόω seems to be due to a blending of phrases. What we have may be described as a conflation of ὡς ὑμᾶς ἵνα καὶ τὸ μὴ δέν ἄριθμῳ and ὡς ὑμᾶς ἐν τοῖς μὴ δέν ἰωσίῳ ἄριθμῳ. The preposition in ἐναρεθμόω suggests the notion of 'reckoning in' a certain class.

1188. ἄνθρωπος: emphatic and = ἄνθρωπος ὃν (i.e. ὄρος, θυρόδω, ὦν).

1190. τὰς εὐδαιμονίας: = τοῦ εὐδαιμόνων ἐλινα. The notions of happiness and success are blended. — φέρει: 'obtains,' 'receives,' as in μοι δοκεῖν φέρειν and the like.

1191 sq. τοσότων ὅσον δοκεῖν: although τοσοῦτος ὅσος, like τωσοῦσος ὅσος, takes the infinitive dependent on the combined force of the two words (see Goodwin M. T. 759), that seems not to be the case here. We should understand rather τοσοῦτον ὅσον (ἐστὶ) δοκεῖν (= τὸ δοκεῖν) (τις) καὶ δοξαντ' ἀποκλίναι. This explains the accusative δοξαντ'. So Eur. Androm. 322 sq. τοὺς δ' ἀπὸ ψευδών ἔχειν | οὐκ ἄξιον πλὴν ὅσον δοκεῖν μόνον (= τοσοῦτον) ὅσον (ἐστι) δοκεῖν μόνον). — δοκεῖν means 'fancy' (sc. εὐδαιμόνα ἐλινα). — δοξαντ' resumes δοκεῖν as νοσοῦτε resumés νοσεῖτε in v. 60. — ἀποκλίναι: like the sun declining from the zenith toward the west. It is used as though δοκεῖν had been φαίνεσθαι.

1193. τὸν σῶν: twice repeated with pathetic emphasis. Cf. the pathetic repetitions of vv. 1189, 1204 sq., 1210, 1217. Euripides did pathetic repetition to death; Sophocles keeps it within due bounds. — τοι: not pointing the moral, as usually, but emphasizing the instance.

1195 sq. βροτῶν οὔσιν: though βροτῶν is probably masculine, the phrase is = βροτεῖον οὔσιν 'nothing human' (cf. v. 709). — οὔσις: the characterizing relative. Cf. v. 817. — καθ' ὑπερβολᾶν: 'farther than anybody else,' = ὅστε ὑπερβαλεῖν πάντας τοὺς πρότερον τοξεύωντας. The figure is drawn from a match at shooting for distance. The refer-
ence is, of course, as we presently see, to the solving of the Sphinx’s riddle.

1197. ἐκράτησε: ‘gained possession of,’ ‘won,’ potitus sit. The person shifts from second to third because the Chorus are already appealing to Zeus as witness. They gravitate to the second person in v. 1202. — τοῦ — ὀλβοῦ: the possession of kingship and the queen.

1198. κατὰ μὲν φθίσαι: tmesis. κατὰ μὲν — ἀνίστα is the definition of καθ’ ὑπερβολῶν — ὀλβοῦ.

1199 sq. παρθένον χρησμωδὸν: practically a compound substantive, hence the position of χρησμωδὸν. The latter word alludes (like ῥαψω- δός v. 391) to the hexameter verse of the Sphinx’s riddle. Cf. the description of the Sphinx in Eur. Phoen. 1019 sqq. ἰβας ἰβας, ὡς πτεροῦσα, γας λόχεωμα | νερτίρου τ’ Ἐχίδνας, | Καδμείων ἄρπαγα, | πολύθροφος πολύτονος, | μειστάρθενος, | δάιμον τέρας, | φωτάται πτεροῖς | χαλαστὶ τ’ ἀμφοτέροις. | Διρκαίων ἐς τοῦ ἐκ τόπων νέους πεδαίρους | ἄλυρον ἄμφι μούσαν | ἀλομέναι τ’ Ἔρμιν | ἔφερες ἐφερες ἄχαια πατρίδα | φόνια: φόνιος ἐκ θεών | ὃς ταῦτ’ ἦν ὁ πρόξεις.

1200 sq. θανάτων πῦργος: ‘a tower of defence against deaths.’ In Homer, Ajax is a πῦργος to the Argives (λ 556), and of Achilles Nestor says (A 283 sq.) ὃς μέγα πᾶσιν ἔρκος Ἀχαιόσιν πέλεται πολέμου κακοῦ (‘against defeat’). The pl. θανάτων alludes to the many victims of the Sphinx. — ἀνίστα: irregular for ἀναστάς after φθίσαι. The dependent construction assumes an independent form (balancing ἐκράτησε above) in the second member.

1202. ἐσ’ οὖ: i.e. ὡς τοῦ κατὰ μὲν φθίσαι —, θανάτων δ’ — ἀναστῇ. — κλέως: = ἀκούεις, καλῇ.

1203. ἐτιμάθης: ‘wast honoured,’ implying ‘but art no more,’ as the sequel shews. — ἀνάστου: ‘as king,’ resuming βασιλεῖς and = βασιλεῖς ὁν.

1204. τὰ νῦν δ’: contrasting with the time implied in ἐτιμάθης. — ἀκούειν: ‘to hear tell of,’ construed like an accus. with ἄλλωτερος.

1206. ἐξώκοις: sc. ὄν. The preposition has little or no force after ἔν. — ἅλλαγθ’ βίου: ‘by change of fortune,’ we should say. The words are in contrast with what is described in vv. 1202-3 — the former βίος of Oedipus — and are to be connected syntactically with ἄλλωτερος.

1207. Οἶδ᾽ οὐ κάρα: cf. v. 950.

1208. μέγας λυμῆ: λυμῆ is = θάλαμος (cf. for the reverse figure v. 193 μέγαν θάλαμον Ἀμφίτριτας); and it is called μέγας by anticipation (prolepsis), because δ’ αὐτὸς λυμῆ ἦρκεσεν κτε. ‘Ample’ gives
the tone.—θαλαμηπόλω: not ‘chamberlain’ here, but = νυμφή (‘as bridegroom’).—πεσεῦ: ‘to lie down in,’ ὅπερ κατακλινήναι.
1211. ἔς τοσόνδει: = τοσόνδε χρόνον.
1213. ἐφηύρε: cf. 1421. The object is σε τεκνούντα καὶ τεκνούμενον. —ἀκονθ’: = ἀγνώτα. ‘Unwilling’ is loosely used for ‘unwitting.’
1214. δικάζει τ’: = καταδικάζει τε. The words are διὰ μέσου.—πάλαι: with τεκνούντα καὶ τεκνούμενον.
1215. τεκνούντα καὶ τεκνούμενον: ‘begetting and begotten.’ The two acts are rhetorically made synchronous.
1220—2. εἰπίν: absolute infin. (ut vera dicam). —ἀνπυνεώσα κτέ. ‘From thee I got back life’s breath and lulled my eye in death,’ i.e. thou hast given me life and death. The στήναι τ’ ἔς ὄρθον καὶ πεσεῦν dreaded by the Priest in v. 50 is regarded (however justly) as having come true.

XI. Ἐξοδος (vv. 1223—1530)

According to the Aristotelian definition (Poet. c. 12), an Ἐξοδος is μέρος ἄλον τραγῳδίων μεθ’ ὅ ὃν ἔστι χοροῦ μέλος. It is plain that in this definition the term Ἐξοδος is made to connote more than it denotes.
1223 sq. A slave (an οἰκήτης) now appears from within the palace and addresses the Chorus. He is technically in the play an ἔξαγγελος, one that announces abroad (ἔξω ἀγγέλλει) what has taken place within. —The ἔξαγγελος quite evidently (see vv. 1287, 1294) does not come out by the middle stage-entrance, but makes his entrance and his exit through a side door, which would represent the slaves’ quarters. There is no indication in this play any more than (e.g.) in the Alcestis of the use of more than one of the side stage-entrances. (See Haigh, Attic Theatre², p. 215 sqq.)
1223. Cf. χώρας ἀνάκτες, v. 911.
1224. οἰ: introducing, like the two following relatives, an exclama-
1224. οἰ: introducing, like the two following relatives, an exclama-

Cf. El. 751.
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1225 sq. ἀρέσθει πένθος: αἱρεῖν πένθος is the inception of φέρειν πένθος. The πένθος is viewed as an ἀχθος. — ἔγγενος: 'undegenerately,' 'with unchanged loyalty,' μένοντες ἐμπέδους φρονήμασιν (to borrow an apt phrase from Antig. 169). — ἱντρέποντε = τιμᾶτε. — δημάτων = οἶκον, 'house' in the sense of 'family.'

1227. γὰρ: introducing (as often) the reason for the exclamation. — For the phraseology cf. Phil. 536 οἴμαι γὰρ οἰδ' ἂν κτέ. — οὕτ' Ἰστρον οὔτε Πάσιν: omne ignotum pro magnifico. This reminds us of Aeschylus's geographical details. Sophocles probably got his knowledge of these rivers (such as it was) chiefly from Herodotus. They were to him and his audience great rivers on the farthest eastern borders of their world. — For the repeated ἂν cf. 503. — Of course, the Shakespearean parallel, Macbeth, Act II, Scene II, Will all great Neptune's ocean wash this blood | Clean from my hand, must have its place here. Cf. also Seneca Phaen. 715–18 quis eluet me Tanais aut quae barbaris | Maeotis undis Pontico incumbens mari? | non ipse toto magnus Oceano pater | tantum expiarit sceleris. Aeschylus says (Cho. 72–4) πόροι τε πάντες ἐκ μιᾶς ὄδοι (= ὄμοι) | τρ' βαίνοντες τὸν χερομοῦ | φόνον καθαρόντες ('seeking to purge') ἰόνες ἄν μᾶταν.

1228 sq. νῦσαι καθαρμῷ: rather bombastic for κλύσαι. — δόμα κεύθει: = πάντα δόμα κεύθει and forming a secondary object to νῦσαι καθαρμῷ. The reference is to the corpse of Jocasta. — τὰ δ' — φανεί: parenthetical and referring to the blinded Oedipus. Cf. the parenthetic ἐγὼ δ' ἐν' v. 1135.

1230 sq. ἄκοντα κοῦκ ἄκοντα: contrasted with the former evils (cf. v. 1213). For the phrase cf. ἄκοντα κοῦκ ἄκοντα, Eur. Her. 531. — τῶν δὲ — ἀδαϊρείτοι: this gnomic utterance at the close of the speech (cf. vv. 44 sq. and 54–57, where the Priest sows gnomes ὀλυ τῷ θυλάκῳ) comes somewhat grotesquely from the slave's mouth despite the pathos of the situation. Sophocles prepares us gradually for the horror that is to come. — αὶ φανῶσι' without ἂν is in the true sententious style. — ἀδάϊρειτοι is tantamount to 'self-inflicted.'

1232 sq. λείπει οὖδ': = οὐ λείπει καλ. — αἲ πρόσθεν ἦδεμνον: i.e. the revelations made in vv. 1110–1185. — τῶ — εἴναι: the infin. as accus. of inner object explaining what the λείψις implied in λείπει consists in. The article gives εἴναι more distinctly the character of a noun. The λείψις is τὸ μὴ βαρύστον' εἴναι: the οὐ balances the οὐ in οὖδ'. Cf. El. 132 sq. οὖδ' ἐθέλω προλεπείν τὸδε, | μὴ οὖ — στενάχειν — βαρύστον': 'lamentable.' Regularly of persons in the sense of 'lamenting.'

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1236. δυστάλασσα: ejaculatory nominative. — πρὸς τίνος αἰτίας: = ὑπὸ τίνος αἰτίας. The preposition personifies.

1237 sq. αὐτή πρὸς αὐτής: a whimsical-seeming parallel to πρὸς—αἰτίας. It is hard to decide whether this is an intentional touch of humour or not. Against that view is the parallel in Aesch. Prom. 761 sq. πρὸς τοῦ τώρανα σκῆπτρα συληθήσεται; | — πρὸς αὐτὸς αὐτοῦ κενοφρόνων βουλευμάτων. Cf. also Trach. 1131 sq. After this brief answer the Messenger resumes his speech where he had left off, δὲ balancing μὲν in v. 1234, as τῶν πραχθέντων balances τῶν λόγων. — τὰ ἁλγυστὰ: sc. μέρη. — πάρα: = πάρεστι and contrasted with ἀπεστίν. Seemingly this is a bit of vulgar wit.

1239. δοσον — ἐνι: ‘so far at least as I can remember’ (though sight would give a more vivid impression, and another might remember better than I). ἐνι is = ἐνεστι. δοσον implies a τοσούτων with πεσον.

1240. κείσας ἄλθαις: we should expect both Oedipus and Jocasta to be referred to; but the Messenger has named only Jocasta, has her first in mind, and begins with her in what follows.

1241. ὅτως: ‘when’; so Hdt. 7, 229; 9, 66 (elsewhere in Hdt. with the opt.). — γὰρ: explicative = ‘namely.’ — ὅριζας χρωμάνη: = ὅριζο-μένη. ‘Anger’ is hardly the right name for Jocasta’s emotion.

1242. ἦτ: a progressive action of which ἔσηλθ’ v. 1244, although in a subordinate clause, marks the culmination.

1243. ἄμφιδεξίος ἄκμαις: = ἄκμαις (= δακτύλοις) ἄμφιτέραιν τῶν χερῶν ὅπερ ἐκατέρας δεξίας δυσθ. According to Hesychius (s.v. ἄμφιδεξίος χεροί), Aeschylus in the Telephus used ἄμφιδεξιον of the hands of archers διὰ τὸ ἐκατεράν χείρα ἐνεργεῖν ἐν τῷ τοξείῳ (‘because they were used simultaneously in shooting’). This very well explains the use of the adjective here. It is a “portmanteau word.”

1244. ὅτως: cf. v. 1241. — ἐπιρράβασα: ‘having slammed to,’ the

1245 sq. κάλει: a progressive action parallel with γοατό v. 1249. ἀπόλλυτα v. 1251 forms the culmination (= ἀπώλετο). — The occasional omission of the augment in the Messenger's speeches in the drama (as here in κάλει and γοατό) is an Epic reminiscence. In Homer, too, the augment is more commonly omitted in narrative. — We must suppose that Jocasta has flung herself upon the bed, though the slave does not say so. It is implied in v. 1242. Cf. Eur. Alc. 175 ἑλαμον ἐσπερινὰ καὶ λέχοις. — τὸν — νεκρόν: = τὸν ἃδη πάλαι νεκρόν (ὀντα) Δαίων. (Or we may say that νεκρόν takes the place of τεθνεώτα.) — μνήμην ἄκουσα: = μνημοσκομένη in the sense of μνήμην ποιομένη. — στρεμάτων: = μείξεων.

1247. θάνοι and λίποι are due to the oratio obliqua into which the relative clause falls. — τὴν τίκτουσαν: = τὴν μητέρα. Though part of the oratio obliqua, the words are said from the point of view not of Jocasta, but of the narrator. αὐτήν δὲ (or ἐ αὐτή) would suit Jocasta's point of view. τὴν τίκτουσαν is said as though ἐκ τοῦ παιδὸς had been expressed with θάνοι.

1248. τοῖς οἷσιν αὐτοῦ: putting the case in its general aspect (as does τὴν τίκτουσαν), but meaning, of course, τῷ ίδιον ὑπὸ (suo ipsis filio). Cf. v. 1184 sq. — δύστεκκον παιδουργῶν: = δύσπτομον παιδουρ-γῶν. (Cf. v. 518 βίων τοῦ μακράωνος.) The adj. δύστεκκον implies that the δυστυχία comes through τέκνα. The abstract παιδουργῶν makes Jocasta a mere instrument.

1249 sq. γοατό: cf. v. 1245. — δύστηνος represents an exclamatory nominative of direct discourse. Cf. v. 1155. — διπλῶς: the notion of persons determines the gender. — ἐς ἄνδρος — τέκνων: is a defining appositive to διπλῶς. The plural τέκνων is due to the preceding τέκνα. — The scene in Euripides's Alcestis (175-188) should be compared here for its likenesses and differences.

Aristoph. Plut. 204 sq. ἐδός γάρ τοῖς, ὥσ τὴν οἴκιαν, οὖν λαβεῖν, Vesp. 894 sqq. ἐγράφατο, κώσς Κυδαθηρευός Δάβγτο Αἰξωνα, τὸν τυρόν, ἀδικεῖν, ὅτι μόνος κατήγοιεν ἐν τὸν συκελκόν. To these may be added O. C. 1226 sqq. τὸ δ’ ἐπεὶ φανῇ, βῆναι κείθεν ὅθενπερ ἤκει, πολὺ δεύτερον, ὡς τάχατα, Eur. HeracL. 215 sqq. καὶ γάρ ποτε οὕμος γενέσθαι, ὑπερφερέσθαι, ζωτήρα θησεῖ τὸν πολυκτόνον μέτα, Ion 1307 τὴν σήν, ὅπου σοι, μητέρ’, ἔστι, νοοθετεῖ, Soph. Phil. 567. 1185. 

1252. βοῶν εἰσέπασεν: at v. 1185.

1253. ὅν ἢ: practically = ἐκωλυόμεθα. — ἐκθέασαθαί: ‘witness to the end.’ The servants seem to have been at the keyhole.

1254. περιπολούντω: ‘going to and fro,’ resumed by φοιτά, and suggesting the movements of a wild animal (cf. v. 476). — Seneca tastelessly expresses what Sophocles implies, thus (Oed. 918–924): qualis per arva Libycurus insolat leo, fulvam minaci fronte concutientes iubam; vultus fureo torvos atque oculi truces, gemitus et altum murmur, et gelidus fluit sudor per artus, spumat et volvit minas ac mersus alte magnus exundat dolor.


1256 sq. ὅπου κίχω: for the construction we have to gather from ἐξαίτων ἐρωτῶν: ‘requesting’ becomes ‘enquiring.’ — The position of the clause is a striking instance of hyperbaton. It belongs logically after τέκνων. Cf. the note on v. 1251. Is the confusion of the words intended to reflect the confusion of Oedipus? The oratio recta is τοῦ κίχῳ; — διπλὴν: anticipating and explained by ὅ τε καὶ τέκνων. Cf. v. 1249 sq. — ἄρουραν: for the metaphor cf. Theognis 582 and the note on ἄλοκες v. 1210. — ὅ: indirect reflexive, representing ἐμοῦ of oratio recta. This and the οἷν αὐτοῦ of v. 1248 are Epic touches.

1258. λυσιόντας: carrying on φοιτά ἐξαιτῶν and practically = λυσιόντας ἐρωτῶντε.— δαμόνων: = θεών.

1259. ἀνδρῶν οἱ παρῆμεν: ἀνδρῶν is substituted for the ἰμῶν which οἱ παρῆμεν presupposes, for the sake of contrast with δαμόνων. θεών (ἀνήρ is a common contrast. Cf. Theognis 141 sq. ἄθρωτοι (‘we, men’) ἀνήρ μάτωσι νομίζομεν, εἰδότες οὐδέν: | θεοὶ δὲ κατὰ σφέτερον πάντα ταλείσοι νόσον. — ἐγγύθεν: reënforcing the prep. in παρῆμεν. Cf. v. 400. The form of the adverb suggests that the full thought is οἱ παρῆμεν (ἐγγύθεν ἐδείξεν) ἐγγύθεν.

1260. ψηφητῶν τινος: sc. ἀντός. Cf. v. 966, O. C. 1588. ὡς— τινος belongs, of course, to ἐνήλιατ'.
1261. πύλαις διπλαίς: = θύρας διπλαίς. The addition of διπλαίς indicates that Oedipus sprang at the joint where the two leaves of the double door came together. — πυθμένων: ‘sockets.’ The double door was evidently fastened by bolts (κλήθρα), shot from a socket in one door into a socket in the other. Jocasta had shot the bolts at v. 1244. 1262. ἐκλινε κοῖλα κλήθρα: under the pressure of Oedipus’s mad leap the bolts, presumably of bronze, were bent into an elbow between the doors and so forced from their sockets. κοῖλα merely carries on (redundantly) the notion of ἐκλινε and describes the curved shape of the bent bolts. We should say ‘bent double.’ — στέγη: ‘room’ (lit. ‘shelter,’ ‘roof’). The word is probably to be taken pretty literally, as implying that what had gone before had not taken place under cover, but in the roofless ἀυλή or ‘court’ of the house. 1263. οὐ δὴ: ‘when now,’ ‘when at length,’ δὴ being = ὡδη. — κρεμαστὴν: = κρεμαμένην. 1264. αἴωρας: the halter of rope (ἀρτάνη, v. 1266) with which Jocasta has hanged herself from a roof-beam (cf. the passage from the Odyssey cited in the Introduction, p. 16) is likened to a swing (αἴωρα). — There is a special appropriateness in the use of the term here, because the Attic festival of the αἴωρα was said to commemorate the suicide by hanging of Ergone, the daughter of Icarius. See A. C. Merriam, Seventh Ann. Report Am. School Class. Studies at Athens (1889), p. 66, and the art. Aiora in Pauly-Wissowa, Real-Encycl. d. Class. Altertumsw. — For πλεκταίνων followed by ἔμπεπλεγμένην cf. v. 23 sq. (σαλεύει followed by σάλον) and Ai. 308 sq. ἐν δ’ ἐρεμίων | νεκρῶν ἐρεβίες. 1265. ὡς ὁρᾶ: cf. v. 807 and El. 736 ὅ δ’ ὡς ὁρᾶ μόνον νῦν.— δεινά βρυχηθεῖς: cf. δεινόν ἄωσας v. 1260. — τάλας: an ejaculation of the narrator expressing his sympathy. Cf. τλῆμων vv. 1175, 1267. 1266. χαλᾶ: = λύει. — κρεμαστὴν: the same word in the same place in the verse in v. 1263. 1267. τλῆμων: cf. v. 1265. — δεινά δ’ ἦν: this use of δὲ in the apodosis is probably to be regarded as another Epic touch. Cf. κάλει v. 1245, γάτο v. 1249, οἴσαν αὐτοῦ v. 1248, ὦ v. 1257. — With this vs. cf. Eur. Med. 1167 τοῦνθενδε μέντοι δεινόν ἦν θέμι’ ἰδεῖν (which may have been in Sophocles’s mind). 1268. εἰμάτων: = ἵματιν and dependent on περόνας. — χρυσηλατοῦ: ‘of beaten gold’ (lit. ‘beaten of gold’). Cf. σφυρήλατος, θεύλατος. 1269. αὐτὸν ἔστειλεν: ‘with which she had been wont to fasten
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her dress.' The imperfect is very effective, hinting that Oedipus knew these brooches well and had often seen Jocasta use them so.— These περόναι (otherwise πόρπαι) or 'brooches' fastened the upper corners of the woollen Doric χιτών or 'tunic' over the shoulders, thus forming short sleeves. The linen Ionic tunic had sewed sleeves. Herodotus (5, 87 sq.—a passage with which Sophocles was doubtless familiar) tells how the Athenians changed the dress of their women from Doric to Ionic because they killed with their brooches (κεντεύσας τῷ σαρπόνας) the man that escaped from the battle with the Argives and Aeginaeans in Aegina.

1270. ἀθρα: 'lids,' as clearly shewn by v. 1276. As any one that has sat in an oculist's chair knows, a man does not easily hold his eyes open to a sharp instrument—even with the aid of cocaine.— For Seneca's treatment of the scene of the blinding, see Introduction, p. 39.

1271 sq. ἀσδαν: = ἐπιλέγων. Cf. v. 1275. — οὖκ ὑψωντο κτέ.: what he is supposed to say is οὐκ ὁφεσθε ('ye shall not see') με οὐθ' ὁ' ἐπασχον οὐθ' ὅποι' ἔδρων κακα = οὐκ ὁφεσθε οὐθ' ὁ' ἐπασχον κτέ. (i.e. οὔτε τὰ πάθη οὔτε τὰ ἔργα τὰ ἐμὰ κακὰ ὄντα). Of course, his eyes could properly be said to see his deeds and sufferings only in their results. But this is the language of an excited man—and poetry, not prose.— νυν is only the proleptic object to ὑψωντο. — ἐπασχεν and ἀθρα mean 'had been suffering,' 'had been doing.' The former verb seems to refer rather to the incest, the latter to the parricide. (But perhaps this is to discriminate too nicely. Cf. O. C. 266 sqq., when Oedipus is made to say: ἐπεὶ τὰ γ' ἔργα μου | πεπονθότ' ἐστὶ μᾶλλον ἡ δεδρακότα, | εἴ σοι τὰ μητρὸς καὶ πατρὸς χρείῃ λέγει | δῶν οὖν' ἐκφοβημε.— In οὖτα and ὀπώτα we have relative followed by oblique interrogative; that is to say, an indirect exclamation is coupled with an indirect question. This shews how nearly equivalent in practice the two forms are. Cf. v. 1402 sq.

1273 sq. The oratio recta would be ἀλλ' ἐν σκότῳ τὸ λαντόν οὖς μὲν οὐκ ἔδει (ὑμᾶς ἴδει) ὁφεσθε, οὖς δ' ἔχρης (γνώμαι) οὖ γνώσοσθε, 'but in darkness in future shall ye do your seeing of them ye ought not and your not knowing of them I yearned (to know)._ The ἀλλ' suggests to the mind that what follows is the positive side of οὖκ ὑψωντο κτέ. So it is in form; but that form is only a grim sham and mockery. ἐν σκότῳ δραν (like Tiresias's βαλτοντα σκότων, v. 419) is not to see at all. The preterites ἔδει and ἔχρης are used with a boldness that can only be understood when we seek to express what the eyes are charged with
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having done in the past—οὐς μὲν οὐκ ἔδει (ὁμᾶς ἰδεῖν) εἰδεῖ (referring to Jocasta), οὐς δὲ ἔχρηξζον (γνῶναι) οὐκ ἔγνωτε (referring to Laius at the crossways). —With the Ionic forms ἄφολατο and γνωσιλατο cf. δὲκαύτο (O. C. 44), πεμψιάθ (O. C. 602), πεδοιάτο (O. C. 921), δὲκαύτα (O. C. 945).

1275. τοιαυτῇ ἐφυμάνων: resuming αἰδῶν τοιαθεὶ in v. 1271. ἐφυμάνων = ἐπιλέγων. The preposition implies the adding of word to deed (cf. Xen. Anab. i. 9, 26). — ἀπαξ: sc. κύνων.

1276. ἡραστε ἐπαρων: resuming ἀρας ἐπαρων in imperfect form, the participle being imperfect as well as the finite form (cf. vv. 460 sq., 782 sq.). — ὀμο: = ἁμα (i.e. ἐν ὑ ἡρασθε βλέφαρα).

1278 sq. φόνου: crurois. — μυδίσκας: ‘oozing.’ The word is emphatic. — σταγόνας, too, suggests slowness. στάξαν is ‘to drip.’ —It must be that μλας δυμβρος resumes μυδίσκας σταγόνας (in a more vigorous term), and that χάλαμα αἱματοψης is contrasted with it. ὀμοθ—θ’ is then = ὀμοῦ μὲν—ὅμοῦ δὲ (cf. v. 4 sq.) in a lighter and more rapid form. (Cf. El. 718.) In plain English, the blood did not trickle, it spirited. In Seneca’s horrible description of the blinding we read (Oed. 978 sq.) rigat ora foedus imber et lacerum caput (Oed. had torn out his eyes) | largum revulsus sanguinem venis vomit.—We must suppose apparently that Sophocles imagines the brooches used here to have had short tongues. — ἐτέγγητο: = ἔχειτο. Cf. v. 1277.

1280 sq. τάδ’: with κακά. — δυνῶν: masc. and referring to Oedipus and Jocasta. — With ἄρωγεν κακά cf. ἀναρρήζῃ κακά v. 1075. — μόνου: = ἑνὸς (cf. for the opposite v. 374) with reference to what precedes; = μόνον ἀνδρος with reference to what follows. For μόνου of one of a pair cf. Hes. Theogon. 143 μονον δ’ ὀφθαλμος μέσου ἐνεκευτο μετάπως. — ἀνδρι καὶ γυναει συμμεγή: ‘mingled for man and wife,’ i.e. for man and wife alike. συμμεγή is hardly more than ὀμῆς or ὀμοὶ.

1282. πρὶν παλαιος: forming a single notion. Either word by itself would have sufficed. The reference is, of course, to the former happiness of Oedipus and Jocasta, not to any remoter past. — ἦν πάροιδε μὲν: logically πάροιδε μὲν ἦν.

1283. δικαλῶς: ‘in the true sense of the word.’ Cf. v. 853.

1284 sq. The substantives seem to go in pairs. Cf. vv. 267 sq., 1406 sq. — κακῶν — ὀμαρτα’: the speaker is thinking of evils and of evil names and, in true Greek fashion, blends things and names of things. Thus we have in these words an inextricable confusion of κακῶν δος δοτι πάντων, which would be entirely normal, and κακῶν ὀμαρτάτων δος
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κακῶν δ'o

ήστι πάντων (= πάντων τῶν κακῶν ὀνομάτων δ'o ήστι).
κακῶν δ'o ὀνομάζεται πάντων gives the thought in grammatically intelligible form.
— ήστι 'άπον: more expressive than ἀπεστι.


1287. By way of answer to the Coryphaeus's question the Messenger simply tells what Oedipus is doing. He is evidently not ἐν τινι σχολῇ κακοῦ. — διοίγειν κτέ.: = in oratio recta διοιγέτω κληθρὰ καὶ δηλούτω τις (= ὀικετῶν τις: cf. v. 1069).
διογείν (the prep. with reference to the two leaves of the door) κληθρὰ is a fusing of διογείν πύλας and ἀπωθείν κληθρὰ (cf. Hom. Φ 537 and Ω 446). Cf. v. 1294 sq.

— αὐθέν: = λέγον and reverting to the subject of βοῶ. — οὗθεν ῥητά: = καὶ ἀρρητα.

1290 sq. ὡς βίψων: 'as though intending to cast,' informal oratio obliqua. What Oedipus is supposed to say is ὡς ἐκ χθόνος βίψω ἐμαυτῶν μητή ἐτι μένω δόμοις ἀραιός ὡς ἡμαζόμην (= κατὰ τὰς ἁράς ὡς ἡμαζόμην). — The reference is very loose. Oedipus had not uttered the imprecation here presupposed (see vv. 269–272, 246–251). The proper reference is to his edict or ban (vv. 236–243). This is one of the quite numerous small inconsistencies of Sophocles in this play. Tiresias makes a similar inconsistent reference to the edict in v. 350 sqq. — δόμοις ἀραιός: 'fraught with curses to the house.'

1292. δόμης: = στηρίζομαι (cf. Eur. I. A. 617), 'support.' — προηγητοῖ: cf. Antig. 990. — τίνος: with both nouns. — It might perhaps be thought that the Oedipus Coloneus, in which Antigone acts as Oedipus's guide, is foreshadowed here (cf. vv. 1455–7 and the note ad loc.); but probably the words are meant merely to indicate that Oedipus is to appear supported by attendants.

1293. τὸ νόσημα: i.e. his blindness. — μείξον ἦ ἄφερεν: = μ. τοῦ ἄφερεν, μ. ἦ ὠστε ἄφερεν. 'Too great to bear alone' is, of course, the meaning.

1294. δείξει καὶ σοι: meaning 'you will see for yourself' (addressing the Coryphaeus). The subj. of δείξει seems clearly to be Oedipus. — κληθρὰ πυλῶν: cf. v. 1287. — τάδε: strongly demonstrative (with a gesture) and almost = ἰδοῖ. Cf. ἰδέ in v. 948.


1296. τοιοῦτον οἴον: with the infin. like οἴον (without antecedent) or
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τούτου δέστη. — καὶ συναγωγεῖ: = καὶ ἐξθερῶν ὄντα. The participle is adverisative. The καὶ seems to do double duty ('even though'): cf. v. 61 (καὶ νοσοῦντες). — The ἐξάγγελος now retires by the same door at which he entered.

1297 sqq. Oedipus now appears at the main door of the palace, supported on either side by a servant (that he was assisted by more than one seems plain from Creon's words v. 1424 sqq.). He thus slowly makes his way forward. The anapaests of the Coryphaeus (vv. 1297–1306: two systems, the second beginning at v. 1303) mark his advance and are answered by himself in vv. 1307–1311 (an anapaestic system). The Coryphaeus then speaks in a single trimeter (v. 1312). Oedipus has now halted. There follows a κομμός (vv. 1313–1368: cf. vv. 649–697), in which the Coryphaeus speaks in trimeters, except in vv. 1336 and 1356, which are iambic dimeters. The difference in emotion between the speakers is thus clearly marked. In the former κομμός the greater calmness was on Oedipus's side.

1297. Cf. v. 791 sq. γένος ἀτλητοῦ ἀνθρώπωσι ὑπασκάλλει. — πάθος: referring to Oedipus's blindness, as shewn by his mutilated and blood-stained eyes. (The actor has, of course, changed his mask.)

1298. δεινόστατον: sc. πάθος. δεινόν is not merely repeated, but enhanced by the superlative. δεινόστατον is, strictly speaking, illogical (by a common Greek idiom) for δεινότερον. — ἔγω: almost = ἔγωγε. The limitation is like Oedipus's ἔν γε ταῖς Θήβαις v. 1380.

1299. προσέκυψα: sc. ἄμμαση (instrumental). Being = εἰδον, προσέκυψα takes the accus. of the outer object (ἢ'). — ὁ: as though προσέβη were e.g. εἰλῇ. So ἐπιβαῖνεν in Ai. 138. — ἤδη: ‘already,’ ‘hitherto,’ = ποτέ.

1300. μαντά: the thought is more mildly expressed in v. 1367. — τῆς: sc. ἐστίν.

1301. μείζονα: sc. πηδήματα. — δαἰμόν: = θεός. Cf. v. 1328 and Oedipus's answer. — τῶν μακίστων: sc. πηδημάτων. μακίστων is used as though μείζονα had been μάστονα. The Doric form (for μακίστων) is regular in Attic. — With δαἰμόν followed by δυσδαῖμοι cf. vv. 23 sq. and 1264.

1302. From τῆς δ ὡς μακίστων we have the figure of a jumping-match; in πρός — μοτρ bq. that metaphor is crossed with one derived from leaping upon a person in attack (cf. v. 263). Perhaps we should rather say that the metaphor shifts. For examples of this cf. vv. 22–30, Ant. 531–535, El. 1290 sq., Plato Apol. 30 E–31 (man for horse; gnat for gadfly),
Lucian *Timon* 8 and 18. (See *Proceedings Am. Philol. Assoc.* xxix [1898], pp. vii–ix.)

1303. ἀλλ': preceded by a slight pause and marking a change of thought.—οὐδ': 'not even,' 'not so much as.'—ἠθέλων: 'though I would,' εἰ καὶ ἔθελο.

1304 sq. 'Not only question much but gaze much' gives the connection of thought. The ὅ contrasts πολλὰ ἄθρησκαι with πολλ' — πυθέσαι. The words πολλὰ ὅ ἄθρησκαι are, of course, redundant after ὅ ἔσιδεῖν, but round out the sentence. A difference of meaning between ἀνερέσθαι and πυθέσαι (‘ask’ and ‘learn’) is hardly to be insisted on. We have simply a chiasmus ἔσιδεῖν — ἀνερέσθαι — πυθέσαι — ἄθρησκαι. The authenticity of the words πολλὰ ὅ ἄθρησκαι ought not to be questioned.

1306. A rhetorical placing of the cause after the effect, of which there are numerous examples in Greek literature. It is natural enough to us too.

1309 sq. Oedipus can see neither the object of his movements nor the objects of his speech. His voice seems to scatter into the empty dark.—διαποτάται φοράθην: = διαφέρεται πως μενή, or, more simply and less picturesquely, = φέρεται. Oedipus cannot see whither he is walking—nor whither he is speaking.

1311. δαίμον: meaning his fortune.—ἵν' ἔξηλω: 'where thou hast leapt to!' Cf. v. 1300 sq.

1312. ἵσ δεινόν: taking up ἵν', 'into a horror.' The words are spoken in the sodden tone with which Admetus answers Alcestis in Eur. *Ae. 246 sq.—ἐπόθιμον: = ἐποτον. Cf. O. C. 27 sq., where ἐξουκήσιμος is answered by οἰκητός in the same sense.

1313 sq. σκότου νέφος: practically one word.—ἀπότροπον: 'loathsome.'—ἐπιπλόμενον: = ἐπερχόμενον. Blindness has come upon him like an eclipse, with a horror of great darkness.—ἀφατον: meaning 'in inexpressible horror.' We may compare here *Ai.* 394 sqq.

1315. δυσούριστον: 'ill-wafted,' 'ill-sped.' Cf. vv. 193, 423.—The metaphor has shifted here (cf. v. 189 sqq.). The horror of an eclipse becomes to Oedipus an invincible foe (ἀδάματον) brought by an ill-wind upon him.

1317. μαλ' αἴθης: cf. the repeated cry of Agamemnon (Aesch. *Ag.* 1345) ὥ μοι μαλ' αἴθης. —ἄμα: anticipating τε καὶ like an ἀμφότερον.

1318. The pain of his eyes only serves to remind Oedipus of what he had punished his eyes for.—κέντρων τῶν ὀφθαλμομεν. 'the sting of
these goads,' referring to the περόνα, which he seems still to hold in his hands. — The sorrowful despondency of Oedipus following his passionate horror and despair is mirrored in the calmer metre of v. 1317 sq.

1319 sq. This is a helpless bit of Job's comfort, like the consolations of the Coryphaeus to Admetus in Euripides's Alcestis. Cf. v. 1312. — καὶ θαυμά γ' οὖν: cf. v. 1132 and Eur. Hec. 976. — ἐν πῆμασιν: sc. ὀντα. — διπλὰ — κακά: 'mourn twofold [referring to the sorrow expressed in οἷον — κακῶν] and lament twofold [referring to οἶ μοι — αἰθίς] your evils.' The adjectives are predicative to κακά with the verbs.

1322. ἵπποιος: 'attendant,' 'adherent,' like πρόστολος. The word seems to occur only here and may have been coined by Sophocles. — ἔτι μάνιμος: 'still staunch.' Cf. Antig. 168 sq. (of the same Theban γέφοντες here represented) ἄμφι τοὺς κεῖνων (Laïus's and Oedipus's) ἔτι παίδας μένοντας ἐμπέδοις φρονήσασιν.

1323. κηθεύων: the participle is construed with ὑπομένειν somewhat as it is with τελείν.

1324. θεό θεό: seemingly interjected merely to balance οὖ μοι v. 1316. The other close correspondences between vv. 1321–4 and vv. 1313–17 ('strophic rhymes') should be noted. The coincidence of deep feeling and strict formality here is truly Greek. It is the marble exterior and the passionate soul of Greek art.

1325 sq. Cf. Ai. 15 (Odysseus to the unseen Athena) ὃς εὑμαθείς σοι, κἂν ἄποττος γ', δόμοι | φώνημ' ἄκουσι καὶ ἑναρπάξω φρειί, Eur. Hipp. 86 (Hippolytus to the unseen Artemis) κλίων μὲν αἰδήν, ὅμοι δ' σιχ δρόων τὸ σῶν, O. C. 891 (Oedipus to Theseus) ὃ φιλτατ', ἔγγιν γάρ τὸ προσφώνημα σοι. Cf. also Hom. Ω 563 καὶ δὲ σὲ γυνώσκω, Πρίαμη, φρέσιν, οὐδὲ με λῆθες, which is the best parallel in form and may well have been in Sophocles's mind here. — καίτερ σκοτεινός: sc. ὄν. — γι adds pathos, 'your voice at least.' — δύως: tautological after καίτερ. The rhyme with σαφῶς is perhaps unintentional.

1327 sq. Notwithstanding vv. 1303–6, the Coryphaeus repeats here in other words the question of vv. 1299–1302. — τοιαύτα: inner object (= οὗτος) with μαραναι. — ἔφυς = ὃμματα. — μαραναι: 'blight,' 'blast,' with τοιαύτα 'work such blight upon.'

1329 sq. Stripped of the violent emotional repetitions these words are = Ἀπόλλων ἦν, φιλοι, ο τάδε ἔμα κακὰ πάθεα τελῶν. — ἦν ὁ τελῶν is = ἔστιν ὁ τελίσσας.

1331. αὐτόχευρ: = τή ἐναυτοῦ χερὶ. — οὔτε ἄλλ' ἐγγ: a fusion of
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οὐσὶς ἄλλος ἦ ἐγὼ (cf. v. 819 sq.) and οὐκ ἄλλος, ἄλλος ἐγὼ. — τὰ λέµατα: cf. δύστηρος v. 1155.

1334 sq. As vv. 1329–31 answered τίς — δαμάσκων; so here we have the answer to πῶς — μαράναι; — ἢν is not modal, but = 'what need had I?' — ὁ δὲ = βλέπειν (so ὁ δὲντι is = βλέποντι). — θυτι: generic and characterizing (cui nihil esset); hence μηδέν. — ἦντι: limiting γλυκύ.

1336. ἢν: corresponding in tense to ἦδει.

1337–9. 'What then can I look upon or tolerate, or, speaking to me, hear with pleasure any more?'

1337. δῆτι: i.e. ei ἢν ταῦτα ὑπωστέρ φημ.

1338 sq. προσήγορον ἦ τώ ἄκουεν ἱδονῇ = ἄκουστὸν ἔστιν. — προσήγορον (= προσαγορεύον) serves merely to give the other side of the picture to ἄκουεν. — ἦτη, though it belongs to βλεπτὸν and στερκτὸν, shifts its meaning with ἄκουεν from 'is' to 'is it possible.' — In this passage the word στερκτὸν comes in, it must be confessed, awkwardly between βλεπτὸν and ἄκουεν ἱδονῇ. But no successful attempt at emendation has been made, and it is not improbable that we have here what Sophocles wrote.

1340 sq. ἀπάγετε ἐκτόπιον: cf. v. 166 ἦνόπατ᾿ ἐκτοπίαν. — μέγιστὰ ἄλθριον: μέγα as adverb with an adjective is Homeric. Cf. also the Euripidean ὁ μέγα σεμνὴ Νίκη (Or. 1691, I. Τ. 1497).

1345 sq. θεοὶς ἐχθροτατον: superlative of θεοὶς ἐχθρός, which is virtually one word (= θεοσυγής).

1347. τοῦ νοῆ: causal with δεῖλαι. For the meaning of δεῖλαι τοῦ νοῆ see v. 1367. — ἵσιν: = ζὶ ἵσιν, ἵσις, ὅμοις.

1348. Equivalent to ei γὰρ μεθεπότε σ᾿ ἐγνων or ὡς ἠδεως ἄν οὐδεποτέ σʾ ἐγνων. ὡς is, of course, exclamatory. — ἠθέλησ᾽ ἄν is aor. to ἠθελον ἄν = vellem.

1349–51. Oedipus curses the Corinthian slave that rescued him. — ἄστις ἢν: parenthetical and said as though the person were unknown; indeed Oedipus does not know his name. — ἄγριας: 'savage,' 'cruel.' — νομάς: applied (if the word be what Sophocles wrote here), by a rather violent stretch of the imagination, to Oedipus as cast adrift on the mountain, as he was supposed to have been. The description of Oedipus's rescue here is consistent rather with his parents' intention (cf. v. 719) than with the facts as Oedipus now knows them. (But cf. the Corinthian's words in v. 1034. Have we here a trace of an earlier form of Sophocles's plot in which the Corinthian simply found Oedipus
on the mountain? — πίθας: with reference to the περόνη, or whatever it was that secured his feet. The gen. is ablatal with ἀβε (ἦλυτε). — ἐφοτο — πράσσειν: cf. v. 1180 κάκ' ἐσμέγοστ' ἐσωσέν. ἐσ' χάριν means 'tending to favour,' 'tending to make me grateful,' or — in plain English — 'to be grateful for.' The Corinthian Herdsman had thought otherwise (v. 1005 sq.).

1354. τότε: i.e. at the time just alluded to. With θανόν.

1355. ἧ: we naturally supply in thought νῦν to balance the foregoing emphatic τότε.

1356. Idiomatic for ἠθελον δὲν (vellem) κάγω τοῦτο (i.e. τότε σε θανέιν).

1357. οὖν: 'in that case.' οἴκ οὖν γ' is = οὐ γάρ.


1359. βροτοὶ: = ὑπὸ βροτῶν. Cf. πάσι καλούμενοι v. 8, with the note thereon. — ἓν ἐφιν ἄπο: = τῶν φυτευσάντων. The relative clause taken as a unit is in the genitive. Jocasta is, of course, meant; but the plural gives the larger meaning of husband of a mother. See the note on the plurals in v. 1184 sq.

1360. ἄθεος: 'godforsaken,' a general term which is particularized in the two following clauses. — ἀνοσίων παις: referring to Jocasta and his relations with her. Those relations had made her ἀνόσιος. — It is to be noted that in ἀνοσίων — ἐφιν the phrases πατρὸς φωνεῖς and νυμφίος ἕν εφίν ἄπο are resumed in reverse order.


1365. πρεσβύτερον κακοῦ κακόν: 'any higher degree of evil' (lit. 'anything superior to (what is) evil (being itself) evil'). κακοῦ κακόν is = κακοῦ (ἄντος) κακὸν (ἄν). We might paraphrase εἰ δὲ τι κακὸν ἔστιν δ' πρεσβύτερον ἑαυτοῦ ἔστι. For πρεσβύτερος = μείζων cf. the use of πρεσβεύειν and Lat. antiquior.

1367 sq. The point of view is the same as in v. 1356. Contrast Trach. 588 sq. — κρείσσον — τυφλός: personal constr. for κρείσσον γάρ ἢν σε (= ἔδει σε μάλλον, hence no ἢν) μηκέτ' εἶναι ἢ ζῆν τυφλώς. Cf. Dem. 3, 34 ἔτοιτον ἄγεν ἦν πάλαιν ὀκοι μένων βελτίων (sc. ἐστὶν ἐκατος). — μηκέτ' ἢν: = εἰ μηκέτ' ἦσθα.

1369. μίν: without answering δέ. — αὐχ — ἐγνωμένα: = οὐκ ἔσθ' ὡδ' ἄριστ ἐγνωσμένα. ὡδ' (emphatic) represents ὡδ' ἐγνωσμένα.
1371. ἐμμασων τοιοῦ: certainly not ὅρθοις ἐμμασων (v. 1385), he means. The words are instrumental dat. with προσεύθων, not with βλέπων. Cf. Aeschin. Cles. 121. — βλέπων: = ei ἔβλεπον.

1372. ἐν προσεύθων: assimilated from ἐν προσεύθων to the ei ἔβλεπον implied in βλέπων. For other examples of the change of an ‘ideal’ optative to an ‘unreal’ indicative after an ‘unreal’ protasis see Goodwin M. T. 414 (where, however, the simple explanation of assimilation is not offered). It may be added that εἰς Ἁιδοῦ μολὼν is = ἔπει eis Ἁιδοῦ ἔμολον. — The materialistic conception of the blindness of the σῶμα perpetuated in the ψυχή is a relic of old superstition.

1373. οἷν: instead of the regular accusative. — διον: = ἀμφοτέρων.

1374. κρείσσον άγχόνης: ‘too great for hanging,’ κρείσσον ἢ ἦσσε με λύσαμ (‘expire’) ἀπαγχάμενον. Hanging was a shameful and unmanly (not unwomanly) form of suicide to the Greek mind. We need not suppose that Oedipus is either answering v. 1368 or thinking of Jocasta’s death. The expression is a general one.

1375 sq. Forestalling of an objection (ὑποφορά). — βλαστόνοι δὲν ἔβλαστε: defining δὴ. βλαστόνοι is an illogical concord for βλαστόντων. δὲν ἔβλαστεν is an euphemism for αἴσχρος, ἀνοσίας, or a still more specific phrase. — προσεύθεσεν limits ἐφιμερος. — ἤμα goes with ἐφιμερος προσεύθεσεν and is pathetically emphatic at the close of the sentence.

1377. ὀφθαλμοῖς: instrumental. — ποτε: as though the preceding question had been ἔμελλον ἴμερεσθαι προσεύθεσεν;.

1378. οὖδ’ ἄστυ γ’: οὖδε — γε is the neg. of καὶ — γε. — πέργος: cf. v. 56. The words remind one of the description of the building of the Phaeacian city, Hom. ζ. 9 sq. ἄμφι δὲ τείχος ἔλασσε τόπει καὶ ἔδειματο οἰκοὺς | καὶ νηοῖς ποιήσε θεῶν, but Sophocles was doubtless thinking of his own Athens.

1379. ἤγω: anticipating the adversative participle τραφεῖς.

1380. ἀνὴρ εἰς: a not uncommon enhancement of the superlative (like Lat. unus). Cf. Xen. Anab. 1. 9, 12 καὶ γὰρ οὖν πλεῖστος δὴ αὐτῷ ἐνι γε ἀνδρὶ τῶν ἐφ’ ἠμῶν ἐπεθύμησαν καὶ χρήματα — προέσθαν. — ἐν γε ταῖς Θήβαις: the restriction of the restricting phrase by γε seems to us quite unnecessary. For the thought cf. v. 775 sq. See also the note on ἤγω v. 1298. — τραφεῖς: of course, not literally true, inasmuch as Oedipus had been reared at Corinth. Sophocles has sacrificed fact to effect.

1381. ἐννέα: = κελεύων (just as αἴδαν and λέγεν are = κελεύων).

— The chiasmus in this verse is effective.
The words τὸν ἄστηθι—ἀναγγέλειν are a quotation of vv. 241-3, save that the plural in ἐκ θεῶν puts the case in a more general aspect (cf. v. 1184 sq.). The words καὶ γένοις τοῦ Λαῖου glance in the briefest and most effective way at the full horror of Oedipus's guilt—not mere murder of Laius as King of Thebes, but murder of his own father, and incest too. It is this crowning horror that is meant by τοῦ ἀνίδου κηλίδα in v. 1384. The words καὶ γένοις τοῦ Λαῖου carry back to ἐμαυτόν (v. 1381) and mean καὶ τάτα γένοις τοῦ Λαῖου ὄντα. These words are, I believe, what Sophocles wrote. No proposed emendation is satisfactory. The words are poetry, not prose. The pathetic emphasis on the proper name, at the close of the sentence, is thoroughly Greek.


1385. Cf. v. 1371 sq.

1386-8. The position of δὲ οὕτων would seem to require us to take it with ἀκουόσθης, but the sense demands that we construe τῆς δὲ οὕτων ἀκουόσθης πηγῆς 'the aural sound of hearing,' a sort of fusion of τῆς ἀκοῆς πηγῆς and τῶν οὕτων. — The verbal noun φραγμός with the gen. is = φράζει with the accus. (εἰ τῆς δὲ — οὕτων ἀκουόσθαι πηγῆς εἰ ἄν φράζει). — οὐκ ἂν ἴνοχόμην τὸ μὴ ἀποκλήσαι: inasmuch as we seem to require the compound ἀποκλήσαι, so that an οὐ cannot well be introduced after the μή, it appears better to accept the conjectural ἴνοχόμην (cf. Antig. 467) than to read ἴνοχόμην — 'should not have borne' rather than 'should not have forborne.'

1389 sq. ἵν' ἄ: instead of ἵν' εἰπ' after the unreal conditional. Goodwin M. T. 333. This is, of course, a form of assimilation. — κλών μηδέν: = κακός. — τῶν κακῶν: i.e. those that the senses are aware of, the visible and audible reminders of κακά.

1391. ἐδέχομαι: the imperfect (almost = ἤθελες δέχεσθαι) contrasts sharply with λαβὼν ἐκτείνας εἶθ᾽. — It is to be noted that Oedipus again speaks as if he had really been cast out on the mountain. Cf. the note on νομαθεῖ v. 1350.

1392. ὡς ἓδειξα: cf. ἵν' ἄ in v. 1389. The rhetorical question τι μὲ ἓδέχομαι; is = εἰ γὰρ (εἴθε) μή ἓδέχομαι.

1393. ἐμαυτόν: proleptic object to ἓδειξα. — ἐνθαν ἥ γεγος: indirect exclamation. ἥ (for εἰμὶ or εἰπ') is due to assimilation to the 'unreal' ἓδειξα.

syllable lengthened for the metre (= ἀρα) as not uncommonly. The word here connotes disappointment.

1396. κάλλος κακῶν ὑπολογον: ‘a whitened sepulchre,’ ‘pulchritudinis speciem malorum obductam ulceri’ (Brunck). The gen. is used with ὑπολογον as with adjectives of fullness, inasmuch as ὑπολογον suggests the notion ‘secretly filled with.’—The word ὑπολογον suggests in its form the impossible meaning ‘underscarred.’ It is used, however, to mean ‘sore under a scab’ and then in the metaphorical sense ἔγινες φαινό-

μενος ἔσωθεν καίπερ παθρὸς ὦν ἔσωθεν.

1397. νῦν κακῶς τε κάκ κακῶν: Oedipus contrasts his real present condition and relations with his past imagined condition and relations (cf. v. 1394 sq. τὰ πάτρα λόγον | παλαιὰ δόμαθ and v. 1396 κάλλος). He is evil himself (κακῶς), and those whom he now knows to be his parents he describes by the same term. They are all involved in the same horrible iniquity.

1398 sq. Oedipus dwells with pathos upon the scene of the murder, the latter verse repeating the former in reverse order (chiasmus).—Tennyson may well have been influenced by these verses in writing the opening stanzas of Maud: “I hate the dreadful hollow behind the little wood,” etc.

1400. αἷ: referring to ὅδοις. —τοῦμα: because ἄμα πατρός is taken as one idea—‘the father-blood that I spilt.’

1401. μου: proleptic object of μέμνησθε.

1402 sq. ὑμιν we may call dat. of interest (for want of a better name). It is practically = παρ’ ὑμιν, ἐν ὑμιν, and is contrasted with δεῦρο despite its unemphatic form (cf. v. 1484). —In ἡτα—ἀθέσ grammar and logic are again (cf. the note on v. 1382 sq.) at cross purposes. The personified scene of the murder can remember only as far as ὑμιν; what follows is what Oedipus alone remembers.—ὁν: for the tense cf. v. 782 sq. —ὁποί: indirect question after indirect exclamation, as in v. 1272. Cf. Ἑλ. 750 sq. ἀνωλάλυζε τὸν νεανίαν | ὁ ζεύγος δράσας οἷα λαγ-

χάνει κακά.—ἐπασχον: in the same sense as ἐπασχον v. 1272. —γάμοι: ‘wedlock’ will give the effect of the plural.

1404 sq. ημᾶς: = ἐμε. —φυτεύσαντες: on the one hand = φύσαντες and resuming ἐφύσαθ’; on the other hand suggesting vegetation and leading up to the following figure. —πάλιν ἄνειτε ταῦταν σπέρμα: the figure seems to be taken from a plant that “seeds itself.” From the seed of the first plant a new plant springs in the same soil. The figure is not clearly expressed. Logic demands τοῦ αὐτοῦ φυτοῦ τὸ σπέρμα.
1405–8. ἀπεδείξατε seems to be used first in the sense of ἐπωνύματε, so that ἀδελφόν and αὐτῷ ἐμφύλιον and νύμφας μετέχας τι are factitive predicates. ‘Ye made fathers brothers (i.e. from the point of view of the children), children kindred blood (i.e. from the point of view of the father), wives brides and mothers (i.e. from the point of view of the husband).’ With χώροσα — γέγενεται the more literal sense of ἀπεδείξατε (‘shewed forth’) reasserts itself. This seems better than to read the substantives in a confused sequence. The pairing is natural (cf. vv. 267 sq., 1284). αὐτῷ ἐμφύλιον is = αὐτῷ συγγενεῖς, ἀδελφόν. (Cf. O. C. 407.) The plurals are of the generalizing poetic type in which this play abounds.

1409. ἀλλ' marks Oedipus’s recall of himself to his immediate condition. — The contrast of αἴδαν and δράν is but a phase of the familiar contrast of λόγος and ἔργον. Cf. for the phraseology O. C. 624 ἀλλ' οὖ γὰρ αἴδαν ἥδω τακύπτη ἐπη. — μηδὲ = καὶ μη. The form of the negative is due to the generic character of the rel. clause.

1410–12. ξω: suggesting ‘outside the land.’— η — ἐκρίψατ': thrown in as a parenthetic alternative (violent death either on land or in the sea) to placing in obscurity. The form of the alternative is more appropriate from the point of view of an Athenian than from that of an inland Theban. — ἔνθα — ἐπὶ belongs to ξω με ποιο καλύπτατ'. For the generic (characterizing) future clause with μη cf. v. 796, also Ai. 659 ἐνθα μη τις ὑπεται, El. 380 sq., 436 sq., Trach. 800, 903.

1413. ἀξιωσάτ': ‘deign.’—ἀξίλου: cf. v. 789.

1414 sq. Oedipus means that his misfortunes are not contagious. His guilt is too unique and monstrous to taint another.

1416 sq. Understand ἐς δέον ὅν ἐπαιτεῖς πάρεσθ' ὅδε Κρέων τὸ πράσοσεν καὶ τὸ βουλεὺσεν. — ὅν ἐπαιτεῖς is a loose objective genitive with ἐς δέον (= ἐς καυρόν) from the nom. (in effect) ἀ ἐπαιτεῖς. The articular infinitives are accusatives of extent of application (specification), defining more exactly ἐς δέον ὅν ἐπαιτεῖς πάρεσθ'. The articular infin. is similarly used Ant. 78 sq. (cf. Tr. 545 sq.), El. 1030. In O. C. 442 sq. we have τὸ δράν | οὐκ ἦθλησαν. Perhaps the best parallel to the present passage is O. C. 229 sq. σοθενί μορφιά τίσις ἔρχεται | ὅν προπάθη τὸ τίνεν. (For other examples, see Bruhn’s Anhang, p. 72 sq.). Simpler would be ἐς δέον πάρεσθ' ὅ. Κ. πράσοσεν καὶ βουλεύειν (= ὅτε τ. κ. β.) ἀ ἐπαιτεῖς.

1418. ἀντὶ σοῦ: a mere afterthought after μοῦνος. For this latter form (an Ionism) cf. v. 304. Cf. Ai. 562 sq.
1420 sq. τις μοι φανεται πληθής ἀνδρικός: ‘what just (ground of) confidence (in respect of him) will shew itself to me?’ implying ‘what claim have I on him?’ ‘what can I justly appeal to in dealing with him?’ — τὰ πάρος πάντα: a natural exaggeration to a man in Oedipus’s conscience-smitten state. — κακός: sc. ἄν.

1422 sq. Creon enters, followed by attendants and Antigone and Ismene, whose presence Oedipus is not aware of till he hears their sobs (v. 1472). The attendants probably keep the children in the background. Creon enters from the spectator’s right. He has presumably been at his own house. Where the children have been it is idle to enquire. We need not try to work out Creon’s movements in the play after his first appearance. They are largely εἰς τῆς τραγῳδίας. — γελαστής stands on the same footing with ὀνείδων, both expressing purpose. For the noun of agency so used side by side with the fut. participle cf. Eur. Med. 478 sq. πεμφθέντα ταύρων πυτικῶν ἐπιστάτην | ζεύγλαιοι καὶ σπεροῦντα βανάσιμον γύρη. As that passage shews, the ὡς’s here are redundant. — τῶν πάρος κακῶν: = τ. π. ὀνείδων, ‘of (your) past reproaches.’ Creon thus answers Oedipus’s last words and reassures him. He then turns sharply to the slaves that have led Oedipus out. (The misunderstanding of the meaning of κακῶν has led to doubts about the appropriateness of the following verses in the mouth of Creon.)

1425. πάντα βόσκουσαν: ‘all-feeding’ (cf. Aesch. Ag. 633, Trag. adesp. 452). This ornamental epithet is less appropriate than an allusion to the sun’s purity or sacredness would have been.

1427 sq. ὁτω: with ἀκαλυπτον rather than with δεικνύοι. — δεικνύοι: = ἐπιδεικνύοι. — τὸ: = δ, characterizing generic relative (usually of the compound form, ὁστίς); hence the form of the negative. Cf. vv. 796 sq., 817 sq., 1412, 1436 sq. — μῆτε γῆ — φῶς: φῶς recalls φλόγα Ἡλών; γῆ and ὃμβρος ἱερὸς embrace the rest of nature. ὃμβρος here represents the element of water in general. ὃμβρος in the literal sense is ἱερὸς because it falls from heaven. It is the gift of Zeus as god of the sky (ὕπετής).

1429. ἄλλα: used as if αἰδείσθε δεικνύοι had been μὴ δεικνύετε. — ὅσκομενε: the order is not executed, thanks to Oedipus’s request (vv. 1432–37) until v. 1522. Cf. v. 678, which contains a suggestion not carried out until v. 861 sq. In each scene scenic necessity prevails over propriety, though the claims of the latter are recognized. The following scene in both cases should have taken place indoors, but the conventions of the Greek stage did not admit of this.
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1430 sq. τάγγειν: to be taken with κακά. — The infinitives are the subject of εὐσεβείον ἔχει. — μόνος θ’ ὁ ραίν | μόνοι τ’ ἄκοποι: cf. O. C. 261 sq. μόνας δὲ τὸν κακοῦμενον ἔξον | σφέκειν οίας τε καὶ μόνας ἀρκεῖν ἔχειν.

1432. ἄπλοδος: sc. κακῆς. Thus ἄπλοδος is = φόβου (cf. vv. 486, 771).
1433. ἀπός: sc. ἀνήρ (implied in the following ἀνδρ’). The predicate adj. (or adj. with implied substantive) represents the character in which Creon comes.—ἀλθῶν: expressing means (‘by coming’). Cf. τῆς τῆς ὅου v. 1478.

1434. πρὸς: = ὑπὲρ. — οὖς: might just as well have been οὖκ.
1436 sq. ὅπου φανοῦμαι: = ἑκέιστε ὅπου φ. Cf. v. 1412. — φανοῦμαι: hardly more than ἔσομαι or γεννήσομαι. Cf. O. C. 51 ἄτιμος φανῆ (= ἔση). We are hardly justified in thinking that Sophocles means as much in this clause as ‘be seen by and speak to nobody.’ — μηθένος is, of course, object to the active προσήγορος.

1438. εἰ τοῦτ’ ἢθε is parenthetical: cf. El. 605. ἢν is repeated with the confirmatory parenthesis, as elsewhere with an adverb. τοῦτ’ means τὸ βῆμα σε κτῆ. — Blümmer, in his De Sophoclis Oed. Rege, Leips., 1788, p. 47, seems right in explaining Creon’s action here by saying: nec quod Creon ex oraculo iterum quaerere vult, mirum est, cum rem illud mutet, quod regis occisor est regis filius.

1439. πρῶτον’: = πρῶτον καὶ μάλιστα, ‘first and foremost.’
1440 sq. πᾶο’ ἑξάληθη: = ἑξαδηλώθη. — τὸν πατροφάνην, τὸν ἀσεβή μ’: instead of τὸν Δαίον φονεία, by the same intrusion of the developed case that we find in v. 1382 sq. V. 1441 is the best commentary on v. 1383 and indicates clearly the primary meaning of καὶ γένος τοῦ Δαίον.

1442 sq. The emphasis on ταῦθ’ makes that word contrast with ἵν’ ἵπταιν ἄρειας like a τότε with a νῦν. ἵν’ ἵπταιν ἄρειας = ὡς ἵπαμεν. The redundant ἄρειας (= χρήματος, πράγματος) is partitive gen. with ἵνα. — ἁμιστόν: sc. ἑστὶ. — ἐκμαθεῖν τι δραστεῖν: repeating the close of v. 1439. The preposition in the verb (= ‘fully’) suggests Creon’s caution.


1445. καὶ: with σὺ, ‘even you,’ or ‘you too.’ — νῦν γ’: ‘now at least’ (though you would not before). The words seem indelicate, but they are no worse than the preceding καὶ σὺ. — πιστὶν φίλοις: = πιστεύοις. So χάριν φίλοι = χαρίζωσθαι.
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1446. Something seems to be lost between vv. 1445 and 1446; perhaps two verses in which Creon gave some order to Oedipus (so that the sequence of parts from v. 1432 should be Oe. 3, C. 1, Oe. 2, C. 2, Oe. 2, C. 2, Oe. 1, C. 3). *καὶ σοι γ', 'yes, and you' would then come in naturally in reply.—ἐπισκῆσθο: used of giving a solemn charge, especially on one's deathbed.—προστρέψομαι: = ἱκετεύσω πρόστρατος (cf. v. 41). The future after the pres. ἐπισκῆσθο is perhaps due in part to metrical necessity, but is not in itself unnatural. Cf. Eur. *Alc.* 164, where Alcestis says: πανύστατον σε προσπίνοντος αιτήσομαι. The use of βουλήσομαι for βούλομαι, where the will involved in the meaning of the verb is enhanced by the will implied in the future, is somewhat similar.

1447. τῆς κατ' οἶκους: Oedipus has no name for Jocasta. Cf. v. 1171, when the Theban herdsman speaks of Jocasta at first simply as ἡ ἔσω, seeming to hesitate to say σῆ γυνὴ, though he does say it.

1448. θοῦ: = ποιήσω. τάφον θοῦ: = θάψων.—οἶκως: = ἀλκαίως. —τῶν σάν: of whom Jocasta, as your sister, is one. The γς is used as though Oedipus had said more definitely αὕτης σῆς γε σύνης (‘inasmuch as she is yours’).—τελειός: future. τὰ νόμμα or the like may be supplied in thought.

1449. ἁξιωθῆτο: here of being thought worthy of something evil, almost = ‘be condemned to.’

1450. πατρόφον: not different in meaning from πάτρων (cf. v. 1394).—ζόντος: emphatic. He might be buried in Thebes.

1451 sq. έσα: slurred into one syllable. Cf. v. 1513 (where ἐσ is a probable restoration) and Archiloch. 48 Hiller έν Πάρον καὶ σύκα κέινα καὶ ταλάσσον βίον.—ἐπαθα—κιθαρίων: = ἐπάθα ἐστίν ὁμός κληρομένος (= καλοφύμενος) Κιθαρίων, ‘that Cithaeron which is called mine.’ The Chorus had thought (v. 1091 sq.) of Cithaeron being celebrated as the πατριώτας καὶ τροφός καὶ μάτηρ of Oedipus. For the phraseology cf. Eur. *Or.* 331 ἐνα μεσόμφαλοι λέγονται μυχοί (= ἐνα εἰσίν οἱ μεσόμφαλοι λεγόμενοι μυχοί).

1453. ζοντε: ‘in their lifetime,’ implying what is expressed in the next verse, viz. that he wishes to carry out the intentions of the dead.—κήρων: ‘proper.’—τάφον: Oedipus refuses to live in Thebes, not excluding the thought that he might be buried there; he would live in Cithaeron, that there, as in his proper tomb, he may die. It is idle to try to reconcile his inconsistent sentiments.

1455-7. This sudden prophetic glimpse, though in contradiction with what immediately precedes, is not out of keeping. Sophocles here suggests the legend about Oedipus's miraculous disappearance that was told and believed at his own Colonus and must have been familiar to his audience. One can hardly help thinking that he already had in mind the writing of a sequel to this play, though he did not carry out his plan till many years later (in the Oedipus Coloneus). With Oedipus's presage here we may compare the prophecy of the blinded Polymester, Eur. Hec. 1259 sqq. — With τοσοῦτον γ' cf. τόσον δέ γ' v. 570. — μήτε: the μή, instead of οὐ, is due to the tone of strong confidence, which makes οἶδα approach ὠμημι in meaning. ὠμημι μή with infin. is regular. — ἃν πέροις: 'could sack me,' 'could take me by storm,' suggesting that fate has made him like an impregnable fortress. — θυνήσκων: 'at the point of death.' Again it seems to be suggested that the Corinthian herdsman found Oedipus. Cf. v. 1350 (with the note ad loc.) and v. 1391. — μή: sc. σωθεῖσ (= εἰ μὴ ἐσώθην). — ἐπὶ: 'on condition of,' implying 'for the purpose of.' — The mysterious δευνόν κακόν is something more than death in the ordinary sense.

1458. ή ἡμῶν μοῖρ: for the order cf. v. 62. — ἐποι εἰρ: = ἐποι τοῦτον.

1459. παλέων: distributed into τῶν μὲν ἀρσένων and τῶν δὲ ἀδέλφων κτ. (v. 1462).


1462 sq. παράδεινοι: without construction itself, but resumed in τοῦ (v. 1466). — τοῦ and οὖν (so τοῦ v. 1466, τοῦτον v. 1504) were first restored by van Herwerden (who also printed ἀδήλων, ὀλκτροίν and ἐμοῖν), according to the rule laid down for the dual by Cobet, Var. Lect. p. 70: in pronominibus, adiectivis, participiis una atque eadem forma est triplici generi [= tribus generibus] communis, τῷ, ὧ, αὐτῷ, τοῦτῳ, ἀλλήλῳ, τῷ χείρε, τῷ γυναικε cet. τῷ Ἐλευσινίω θεῷ. This rule is to be taken with more than a grain of allowance for the adjective and participle, but is abundantly supported for the article and the pronouns by the Attic inscriptions. See Meisterhans, Gr. Att. Inscr.², p. 96. Cf. v. 1472 sq. below.

1463 sqq. These verses are corrupt as they stand. I venture to think that the corruption lies in the omission of parts of two verses.
We may supply, for example, thus:

οἶν οὐ ποτήρ ημι χωρίς ἐστάθη (ποτῶν
κύλις ἐν ὁδίω καὶ παντοταῖς) βορᾶς
τράπεζ οὖν τοῦ ἀνδρός κτέ.

The dative οἶν would thus depend on (ποτῶν) and βορᾶς ('drink for whom,' 'meat for whom'), and the genitives (ποτῶν) and βορᾶς would depend on χωρίς and οὖν respectively. — For βορᾶς of the food of men cf. Hdt. i, 119.

1466. τοῦν: = τούτου and resuming παρθένων (v. 1462). — μέλαινα: = μέλαν. — μάλιστα μίν: 'best of all,' with the implication 'if it may be.' Oedipus fears that Creon may not let him, in his guilt, touch the children. Something like εἰ δε μή, προσφωνεῖν γ' ζασον is implied as the alternative; but Oedipus does not express it: he yields to his feelings and presses his point.

1468. Τὸ ἄναξ: the three bacchii (vv. 1468, 1471, 1475) are used here with admirable effect. This first one prepares the mind for the second, in which the full force of the metre, its ἕθος, or rhythmic mood, appears. That mood is suspense. The words of Prometheus (Aesch. Prom. ii) τίς ἄχω, τίς δῆμα προσέπτα μ' ἀφεγγῆς; spoken of the Oceanids, whom he can hear but cannot yet see, may well have been in Sophocles's mind when he wrote the present passage and made the sightless Oedipus say τί φημι; In the Aeschylean passage, too, we have bacchii associated with the iambic trimeter. The familiarity of that passage (one of the finest in all Greek literature) is shewn by Euripides's parody of v. 116 in the Cyclops (v. 218; cf. Hel. i137). The Prometheus seems always to have been a favourite play with Sophocles: Antig. i is modelled on Prom. 613, and Phil. i sq. on Prom. i sq. — The flow of the trimeters in a ῥῆσις is elsewhere in Tragedy broken by short ejaculations. Cf. for example Eur. Or. 274 and 276, Trach. 108 i and particularly 863–870, where τί φημι; also occurs (v. 865).

1469. γωνῆ γενναῖ: = εἰγενῆς. The addition of γωνῆ reinforces the somewhat faded γενναῖ, so as to give the full force of 'nobly born.' Oedipus appeals to the principle of noblesse oblige.

1472–4. οὐ δὴ κλέω πον: 'it cannot be that I hear,' = κλῦ τη 'can it be that I hear?' Oedipus in his joy cannot believe his ears. Dubious statement and incredulous question are fused here. It seems best to put a ; after ημιν on account of καὶ μὴ ἐποικίρας, which seems clearly to shew interrogation. — τοῦν μοι φίλοιν δακρυρροοῦντοιν: cf. the
note on v. 1462 sq. Professor van Herwerden says (on v. 1462): Felici casu factum, ut librarii non animadverterint v. 1475 φίλον esse femininum; sin minus procul dubio scripssissent ταῦτα μου φιλαν δακρύρροούσαιν. But the Schol. here says: ἀντὶ τῶν ἐμῶν θυγατέρων ἤ δέων δὲ εἰπεῖν δακρύρροούσαιιν ἄρσενικῶς ἐξήνεγκεν ἢ ἑτοὶ ἔτρακτερον ὡς τὸ μᾶ τῷ θεῷ καὶ τῷ χείρῃ. See further on the dual forms Dindorf's note on O. C. 1113 (ed. Oxon. 1860), where ἐμφύτευμα was "corrected" into ἐμφύτευμα! — τὰ φιλταρ' for the neuter cf. Aesch. Pers. 1 sq. Τάδε μὲν Περσῶν τῶν οἰχομένων Ἠλλάδ' ἐστιν πιστὰ καλεῖται.

1475. λέγω τι; implying ἡ οὖν δέ λέγω. 'Is there anything in what I am saying?' 'Is what I say true?'

1476. παροιμαία... = παράσχειν. παροιμαία is contrasted with πάλαι. τέρψαν means, of course, the pleasure that Oedipus took in his two daughters. — πάλαι: with γνώς (= μαθών).

1478. τῆς ὅσι... ὅσι: i.e. your coming with the little girls.

1481. ὃς: = παρὰ, as often w. accus. of a person, and used here because the rest of the verse is a graphic substitute for ἐμὲ τὸν ἄδελφον. — ἄδελφος: as adjective. Cf. Antig. 192, Plato Phaedr. 276 D.

1482. τοῦ φυτεύρου πατρός: = τοῦ φυτεύτατος πατρός (v. 1514) with a pathetic insistence on the notion of fatherhood (cf. ἄδελφος just before). — θῦμον: 'ethical' dat. calling attention ('look you'). — ὧδ' ὃραν: 'in this way (for you) to see,' 'thus visibly' — a more vigorous ὃραν καὶ ὃρατε. The ὧδ' goes with προσέθεσαν, and the infinitive 'epexegetical' (lit. 'for seeing,' i.e. 'to be seen'). Oedipus seems to make some gesture here toward his wounded eyes.

1483. προσέθησαν: = ἑκίσαν. Cf. Aesch. Prom. 437 sq. (the tortured Prometheus speaking of himself) συννοίᾳ δὲ δάπτομαι κέαρ | ὁρῶν ἐμαυτὸν ὧδ' προσέθεσαμεν (quite possibly the original of the present passage).

1484. θύμον: seemingly emphatic in meaning though not in form. — θυτοῦν: = εἰδώς. The assonance with ὁρῶν is probably intentional.


1487. τὰ λοιπά τοῦ πικροῦ βίου: proleptic object.

1488. οἶνον: masc. agreeing with βιών implied in τὰ — βίου. The clause is an indirect exclamation. — πρὸς: = ὑπὸ. Oedipus almost thinks παθεῖν when he says βιώναι.

1489 sq. ποιὰς γὰρ — ἐνθεῦ ὁ: = ἐκ ποίων γὰρ ὀμιλῶν, ποίων δ' ὀρτῶν
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οὐ — κακλαμνέαι: ‘in tears,’ apparently pass. in the sense of ‘made to weep’ (‘ad lacrimas adactae’). See Dindorf, Lex. Soph. s. v. κλάω.

1491. ἄντι τῆς θεωρίας: = αὐτής ἰσχαμέναν. Heath saw here an anachronistic reference to the theatre, but perhaps that is going too far.

1492. ἀλλ’: passing to a second point like ἀλλὰ μήν. Cf. v. 601. — δή: ‘at length.’ — γάμων ἁκμάς: the plurals can be explained here by reference to the two girls. If we had γάμων ἁκμήν we should think of γάμων rather in the sense of ‘wedlock.’ Cf. v. 1403.

1493. τίς παραρρίψει: instead of continuing τίς σωτὸς ἐσται with ὅς λήψεται, or the like, a new question is vigorously introduced. παραρρίψει involves staking something (παρατίθεσθαι) and throwing dice (ῥίπτειν κύβους). The implication is that the stake is a high one.

1494 sq. ὠνείδη: explained in vv. 1496-9. — λαμβάνων: = ἀναλαμβάνων. The participle defines the nature of the risk implied in παραρρίψει. — δή — δηλήματα: loosely said for ἀ τοῖς ἔμοις γονέων ἦν σφόν δ’ ὁμοῦ ἐσται δηλήματα ‘which were injuries to my parents and will be to you’ — physical (and moral) injuries in the former case; moral (and, in a sense, physical) injuries in the latter. The looseness of expression consists in anticipating — illogically — the verbal structure of the second clause in the first. So in O. C. 42 sq. τὰς πάνθ’ ὅρωσας Εἰμενίδασ ὅ γ’ ἐνθάδε ἄν ἔποικεν λεώς νῦν· ἄλλα δ’ ἀλλαχοῦ καλὰ appears to mean τ. π. δ. Εὐ. δ’ γ’ ἐνθάδε λέγει (= καλεῖ) λεώς νῦν· ἄλλα (sc. ὁνόματα) δ’ ἀλλαχοῦ καλὰ ἄν ἔη. The δηλήματα of the parents are described in vv. 1496-9, their effect upon the children as ὠνείδη in vv. 1500-2.

1496. τῶν πατέρα: = τῶν ὅν πατέρα.

1498. θεὲν περ: = αὕτω ἐκεῖ θέν περ. — ἐσπάρῃ: for ἐβλαστευν (cf. v. 1485). — τῶν ἵσων: probably neuter. ἀκ τῶν ἵσων ὄντερ would then = ἐκεῖθεν περ ἂθεν περ. ἡροσεν — ἐσπάρῃ is the cause; ἀκ τῶν ἵσων — ἔξεθα the effect.

1500. τοιαῦτα: accusative of inner object retained with the passive. — ἀνειδεῖσθαι: passive future in the continuative (as opposed to the aoristic) sense. Cf. στυγήσεται v. 672, and the note thereon. — καὶ (καὶ εἶτα) = καὶ ὅτους ἐχόντων τῶν πραγμάτων.

1501. σῦ ἔστιν οδέλης: sc. ὅς γαμεῖ. — δῆλα δῆ: practically = δῆλως.

1502. χέρσου: ‘untilled’ (= ἀγάμους). The metaphor is from soil unbroken by the plough. The same notion is involved as in ἀροῦν: the husband is the farmer; the wife, the field (cf. Trach. 31-33). Cf. Antig. 250 sq. στύφλος δὲ γῆ | καὶ χέρσου, ἀρρόως οὐδ’ ἐπημαξεμένη | τροχοῖσιν.
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1503 sq. ἀλλ' after the vocative like δέ. — μόνος πατήρ | τοῦτον ἀληθεύω:

Δι. v. 1418.

1505. ἀλάλαμμαν δ' δότε: equivalent to the (non-existent) first pers. dual. — σφε περιβαίς: the supplicating tone seems to be echoed in the succession of short syllables.

1506. Understand πλωγας καὶ ἀνάνδρους, ἐγγενεῖς οὗς, ἀλωμένας. The plural is used notwithstanding that σφε is dual. Such variations are not uncommon. — Cf. Trach. 299 sq. ταύτας ὁμώγη δυσπόρτοσες ἐπὶ ἐνόμη | χώρας ἀφίδοις ἀπάστορας τ' ἀλωμένας.

1507. That is by letting them wander in beggary. Seemingly an anticipation of the other Oedipus, cf. O. C. 3–6. The words are = μηδ' ἐξεσώγης τάσις ἐμοὶ ἐν κακοῖς.

1508. δδε: with ἐρήμους. — τηλικάσθε: 'at this age,' sc. οὗς.

1509. πλην — μέρος: understand πλην (τοσούτο) ὅσον (ἐστι) τὸ σὸν μέρος.

1510. ἐννυσσον: said as though Oedipus could still see, but suited to his changed condition by the addition of σὺν ψάως χερι. The object of ψάως is naturally μον ('with a touch of thy hand').


1512. νῦν δι: sc. ἐπεὶ φράνας οὐ νῦν ἐξέδε. — τοῦτ: = τόδε. — εἰχεσθή μοι: 'be prayed for by me,' 'accept as my prayer.' The Scholiast seems to be right in giving εἰχεσθή a passive sense here, though there seems to be no other instance of the present of εἰχεσθαί in a passive sense.

1513 sq. Equivalent in oratio recta to οὐ καρδός ἐὰν ἐξτε, τοῦ βίου δὲ λέγον τε ὑμεῖς κυρήσατε τοῦ φυτεύσατος πατρός, 'wherever you can may you live, and that better than your father'—a poor enough prayer.

— τοῦ βίου δὲ resumes ἐὰν just as καὶ τοῦ βίου would have. τοῦ βίου is 'that life,' referring to οὐ καρδός ἐὰν. — ἐὰν: one syllable. Cf. v. 1451. The present is 'timeless,' as in such phrases as ὅπως (ὁποί) βουλεύεται.

— λέγον is of course, predicative with κυρήσας (= τοῦχε.) Cf. Eur. Alc. 10 sq. ὅσιον ἀνδρός ἐπίγχανον παιδὸς Φερετος. — ὑμᾶς: added for the sake of contrast with τοῦ φυτεύσατος πατρός. That phrase seems = ἐμοῦ τοῦ φυτεύσατος ὅπως ἐφύτευσα. But the participle may be no more than a mere epiphet.

1515–30. The play closes (the έξοδος proper) with trochaic tetrameters, like the Agamemnon (1649–1673) and the Ion (1606–1622, a
passage that should be compared in other respects with the present one. Cf. also Phil. 1402–7 (just before the deus ex machina).

1515. ἡλίς: sc. ἑστίν. The sentence = ἡλίς δεδάκρυκας.

1516. καὶ ‘even if,’ not εἰ καὶ ‘although,’ seems to show that this is a question.

1517. ἐφ’ οἷς: ‘on what condition.’ — οὖν: i.e. εἰ πειστεύν ἑστίν. — κλώνων: a mere foil to λέξεως and serving to define τὸν’.

1518. ὅπως πέμψεις: ‘be sure to send me,’ ‘mind that you send me.’ An urgent admonition. We understand ὅρα for the construction — τοῦ θεοῦ: namely Apollo. Cf. v. 1445. Creon means, of course, ‘You ask me to grant what it rests with the god to grant.’

1519. ἴκω: = γέγονα. Cf. v. 1358. — τοιγαροῦν: sc. εἰ θεῶς γ’ ἐχθροῦτος ἴκεις. — τεύξῃ τάχα: ‘you will soon obtain’ (your request), meaning that Creon will send him out when he has obtained the god’s consent, which will naturally be forthcoming.

1520. φῆς τάδ’ οὖν; ‘do you really mean that?’ Oedipus takes Creon’s words as an unconditional promise, and so Creon allows them to be taken. — πιλῶ: = εἰσβα.

1521. ἴδη: = εἴθασι. — ἀφῶ: ‘unhand’ (lit. ‘cast loose from’). For the figure cf. Ἀφεῖς σεαυτὸν v. 707, with the note, and ἐφολκίς used of young children.

1522. ταύτας γ’: i.e. whatever else you take from me. — πάντα κράτειν: ‘have your way in everything.’

1523. ἀκράτησας (= ἀ ἀκράτησας): ‘your successes.’ Cf. v. 1197 ἐκράτησε τοῦ πάντ’ εὐθαμίονος ὀλβου. Creon’s playing with words here seems distinctly petty. — σοὶ τῷ βίῳ ἐπιστεῖτο: = σοι ἐν τῷ βίῳ ἐπιστεῖτο (Wecklein), meaning σοι δὰ τοῦ βιοῦ ἐπίστευτο, ‘followed you through life.’

Creon, Oedipus, and the Children, accompanied by the attendants, here retire into the palace. The Chorus — in the person of the Corypheus — address a few words of moralizing to the audience. (According to Wecklein’s view [see below] the Corypheus addresses merely the other members of the Chorus.)

These verses have been assigned not to the Chorus, but to Oedipus. This is an old view. The Schol. says on this v.: ὅσα γενίκηκασ ο nakne γενέσεις καὶ αὐτάρκης ἓξει (‘is complete’) τὸ δράμα. τὰ γὰρ ἓξεις ἀνοικεῖα (‘inappropriate’), γνωμολογοῦσας Οἰδίποδος (‘because the moralizing is done by Oedipus’). The Schol., therefore, knew only of the assignment to Oedipus of these verses.
At the close of Euripides's *Phoenissae* Oedipus is made to say: ὁ πάτρας κλεινής πολιτῶς, λεύσετε, Οἰδίπος ὅδε ὅσ τὰ κλεῖν αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνήρ, ὅσ μόνος Σφιγγός κατέσχον τῆς μαϊφώνου κράτη, ἴνα ἄτιμος αὐτὸς ὠκτρῶς ἔξελαϊνομαι χθονός· ἀλλὰ γὰρ τὸ ταύτα θρήνω καὶ μάτην ὀδύρομαι; τὰς γὰρ ἐκ θεῶν ἀνάγκας θηρτῶν δοτα δεῖ φέρειν. But that does not prove (if indeed these verses are by Euripides) that the verses at the close of the *Oedipus* were not spoken by the Coryphaeus. There is no dramatic objection to having the audience (who have been already more or less drawn into the action of the play as citizens, particularly in vv. 216–275) addressed as citizens of Thebes, though this may have been objected to by some of them under the circumstances of the times. — Wecklein, *Ars Soph. em.*, p. 167 sq., justly condemns the assignment of these verses to Oedipus. The form ἦν in v. 1525 proves that we have to do with the third person here. He thinks the Coryphaeus addresses the other members of the Chorus, not the audience. "Reputandum vero est, non chorum ad spectatores conversum haec pronuntiare, quae Dindorffii sententia est, sed coryphaeum ad ceteros choreutas, ut neque verba illa ab demonstrante | Oedipum exequen tem dicta neque appellatio ὅ τ. Ὁ. ἐνοικοῖ quidquam offensionis habeat."

1524. Οἰδίπος ὅδε: assimilated to ὅδε from Οἰδίποιος τόνδε (proleptic object of λεύσετε). Cf. v. 449. See also the nom. in *Ant. 49.*

1526. οὐ τίς οὐ ξῆλω πολιτῶν ταῖς τίχαις ἐπέβλεπεν; 'at whose successes who of the citizens did not look with envy?' gives the sense here, whatever precisely Sophocles wrote. (See Critical Notes.)

Vv. 1524–1526 echo the words of Oedipus in v. 8 and prepare the way for the contrast of v. 1527. — With vv. 1524–7 are to be compared *Aí. 500–503* καὶ τὰς πυκνὰς πρόσφθεγμα δεσποτῶν ἔρει | λόγους ἑκτῶν. "Ιδετε τὴν ὁμονήτων | Ἀλκατός, ὅσ μέγιστον ἱσχυε στρατῶν, | οἷς λατρείας ἀνθ' ὅσον ξῆλον τρέφει.

1527. κλόθωνα συμφοράς: cf. the reference to the πέλαγος κακῶν in vv. 22–24.

1528–30. Understand ὅστε θηρτῶν δοτα ('one that is mortal,' the words agreeing with the understood subject of the infin.) κεῖνη τὴν τελευταίαν ἡμέραν ἐπισκοποῦντα (= τηροῦντα, φιλάθοντα, cf. v. 808) ὀλβίζειν δεόν (or whatever stood in the place of ἰδεῖν) μηδένα πρὶν κτέ. With μηδέν' one naturally supplies in thought from what precedes θηρτῶν δοτα. This is better than to take those words where they stand with μηδέν'. — τέρμα τοῦ βίου παράση: = ἀποθάνη. — Ὅστε μηδένα δοτα
Oνετον ἀλβίσιαν καὶ εἰδαμονίαν τινά (cf. the construction indicated above), ἐπισκοποῦντα ἰδίων (an attempt to interpret the traditional text) τὴν τελευταίαν τῆς ζωῆς αὐτοῦ ἡμέραν, πρὶν ἀν περάσῃ καὶ δέλθη τέρμα καὶ τέλος τοῦ βίου μηδὲν ἄλγειον καὶ λυπηρὸν παθόν, ἀλλ' ἀκέραιον ('in-tact') τὴν εἰδαμονίαν διασωσάμενος. ἔστι δὲ τὸ τελευταῖαν ἡμέραν καὶ τὸ τέρμα τοῦ βίου ταυτόν. παραφράζει δὲ τὴν τοῦ Σάλλωνος ῥήσιν ἃν ἐφ' ἡμῶν ἡμῶν, ὡς αὐτῷ τοῖς θῃσαυροῖς ἰδεῖκαν [Hdt. i. 32]. ἡ δὲ ἤν, ὡς ὡς ἡμῖν πρὸ τελευτής ἄνδρα μακαρίζειν (Schol. Triclin.). In expounding his doctrine of happiness to Croesus, Solon is made by Herodotus (loc. cit.) to say: ὁ μὲν δὲ μέγα πλοῦσιος ἀνόλβιος δὲ δυσόσ προέχει τοῦ εὐτυχεός μοῦνον, οὗτος δὲ τοῦ πλούσιου καὶ ἀνόλβου πολλοῦ. ὁ μὲν ἐπιθυμείν ἐκτέλεσθαι καὶ ἄτιν μεγάλην προσπεσόνοις ἐνειαὶ δυνατούτερος, δὲ τόσοδε προέχει ἐκεῖνον. ἀτιν μὲν καὶ ἐπιθυμήσιν οὐκ ὁμοίως δυνατός ἐκεῖνος (ἐκτελέσαι καὶ) ἐνειαὶ, ταῦτα δὲ ἢ εὐτυχία οἱ ἀπερικεῖ, ἀπερικεῖ ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ, ἀπερικεῖ, ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ, ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ, ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ, ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ, ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ, ἡ δὲ ἡ ἐνειαὶ, ἀπερικεῖ. ἢ δὲ πρὸ τοῦ ὑποτευχεῖν ἐν τοῖς ἔντον εἰ, οὗτος ἐκεῖνος τοῦ σι γείτεις, ἡ δὲ ἀνόλβιος κεκληθοῦμεν ἄξιος ἔστι πρὶν δὲ ἄν τελευτήσῃ, ἕπισκεῖν, μηδὲ καλέειν καὶ διάδου αὐτῆς εὐτυχιά. The closing words of this passage may well have been in Sophocles’s mind when he wrote vv. 1528–30. (See πολλοὶ — ἔννοιασθησαν v. 981 sq. and the note thereon for other more certain references in Sophocles to Herodotus.) Trach. 1–3 Δάγος μὲν ἐστ' ἀρχαῖος ἐκ τινας (ἀνδρώπων ΜSS.) φανεῖς | ὡς οὖν ἀν αἰῶν' ἐκμάθοις βρο- σών, πρὶν ἄν | θάνῃ τίς, οὖτ' εἰ χρηστός οὖτ' εἰ τῷ κακός taken in connection with the present passage might well incline one to think that Sophocles connected the doctrine that no man is to be called happy till one has seen the ending of his life with the Herodotan version of Solon’s interview with Croesus. But Aesch. Ag. 928 ἀλβίσιω δὲ χρη | βῶν τελευτήσαι' ἐν εἰςετο εἰλη gives an earlier occurrence of the doctrine in Greek literature. Eur. Androm. 100 sqq. is also to be compared with the present passage, on which it seems to be partly modelled. — According to vv. 1524–30, Oedipus’s fortunes, as set forth in this play, present a signal example of the highest prosperity ending in the deepest adversity. They teach us to call no man happy till we have seen whether he ends his life well. Somewhat similarly in vv. 1186–1196 the Chorus use Oedipus’s fate to illustrate the text that human happiness is but a fleeting semblance. In these two passages we have the moral (or the morals) of the play according to its author.

A word may be said here in conclusion about Sophocles’s purpose in writing this play. His primary purpose was to write a play that should
be, so far as possible, a final and perfect treatment of the subject and that should win him success in the dramatic contest at which the play was presented and enhance his fame as a tragic poet. The moral was to him an incident; the myth that he treated was in itself didactic. He has adorned a tale and incidentally pointed a moral. The political teaching of the play is another element that cannot be altogether ignored (vv. 863 sqq.), little as we may be pleased with the fact that Sophocles has brought it in. At all events, Sophocles has treated the subject for all time.
APPENDIX

OF THE METRES

Of the metres of the *Oedipus Tyrannus* the anapaestic hypermetra vv. 1207–1311 and the trochaic tetrameters vv. 1515–1530 seem to need no remark here besides what is said in the Commentary. The other metres of the play may be divided into dialogic (iambic trimeter) and choric, the latter including the two commoe, in which iambic trimeters are interspersed.

I. DIALOGIC METRES

In the iambic trimeters of the *Oedipus Tyrannus* (including vv. 655 = 682, 658 sq. = 687 sq., 1317–1320 = 1325–1328, 1347 sq. = 1367 sq.) there are, according to the Text, eighty-seven three-syllable feet. — Τυρεσία v. 300 is probably to be scanned \( \underline{\text{\textless}} \cup \text{\textless} \) (see the Commentary and below), and φονέα v. 362, 703, 721 (cf. *Trach.* 1207) seems best taken as \( \cup \text{\textless} \). In vv. 1379 and 1428 I have adopted (with Dindorf; see *Lex.* *Soph.* s. v. ἱπόδυς) the forms τρά (so A) and τρός (so L in *O. C.* 16), but probably the trisyllabic forms are after all what Sophocles wrote (note the position in the verse of the word here and *O. C.* 16, 54, 287, 469, 1545, *Trach.* 607; see also *Phil.* 943, *Eli.* 281, *Phil.* 1033). These eighty-seven (eighty-nine with vv. 1379 and 1428) three-syllable feet are distributed as follows:

I. TRIBRACH

a. In first foot (T 1): vv. 112 (πότερα), 377 (ικανός), 388 (δολιον), 750 (πότερον: cf. v. 112), 827 (Πόλυμβος), 920 (ικέτης: cf. v. 41 and *Phil.* 470), 934 (ἀγαθά), 960 (πότερα: cf. vv. 112, 750), 1073 (τὶ ποτὲ), 1372 (πατέρα), 1401 (ἐπιε-τε), 1406 (πατέρας: cf. v. 1372). — These twelve cases of T 1 are of the regular type (single tribrah word) except those in vv. 1073 and 1401. τὶ ποτὲ v. 1073 forms T 1, also *Ai.* 341, 1356, *Phil.* 740, 914. The type of v. 1401 (ἐπιε-τε) recurs *Ant.* 1083 (ἀνδριον), *Phil.* 309 (προοίμιον), 1420 (ἀθάνατον), and (practically) *Ai.* 467 (πρὸς ἐγκωμία: cf. *Phil.* 309), *Phil.* 601 (τὸς δ θοῖς: cf. τὶ ποτὲ). τὶ παρα-φρονεῖς *Phil.* 815 goes a step further. In v. 827 we have a proper name: cf. *O. C.* 1318 (Σάκως), *Phil.* 303
606 and 1338 ("Elenos") in Ant. 23 and 194 T 1 is contained in "Ereos-μα.
—πότερα (O. T. 112) forms T 1 Ant. 1176, Ai. 460, El. 1327, O. C. 333,
588, 800, Phil. 1274: πότεραν (O. T. 750) forms T 1 Ant. 284, El. 539,
O. C. 961, Trach. 342, 863: πατέρα (O. T. 1372) forms T 1 Ai. 265, El. 279,
588, 1496, Trach. 740: with διὸν (O. T. 388) cf. διὸν Phil. 608.—Other
examples of T 1 in Sophocles (excluding the Fragments and so in other following
statistics) are δοσι (Ant. 74, Phil. 662), ἄφετε (Ant. 887, Phil. 1054),
πεδίον (Ant. 1197) and πεδία (Ai. 863), δρομα (El. 694, O. C. 265 and 306),
ἀπόδος (Phil. 932, 981), νάμμα (Ant. 455), ἄγαγε (Ant. 760), ἔνασος (El.
707), στὸμα (El. 1462), πατρίδη (O. C. 850), ποδαρτόν (O. C. 1160), ἀγριον
(Trach. 1197), πίλαγος (Phil. 636), ἕχετε (Phil. 789), λεπά (Phil. 943),
ἄφιλον (Phil. 1018).

b. In second foot (T 2): vv. 26, 537, 775 (p(proper name)), 1379 (see
above), 1428 (see above).—T 2 is regularly shared by two words with caesura
after the first ( ) ( ) ( ): so O. T. 775, 1379, 1428, and Ant. 419, 917,
Ai. 30 (cf. Ant. 419), 727, 862, 1008 (p), El. 30, 310, 368, 792, 1195 (cf.
El. 310), Trach. 607 (see above), O. C. 16 (see above), 54 (see above), 284,
287 (see above), 469 (see above), 493, 508 (cf. El. 368), 809, 1357, 1414,
1545 (see above), Phil. 422 (p), 797, 924 (cf. O. C. 1357), 1006, 1014, 1028,
1232 (cf. O. C. 284), 1420. T 2 is shared by three words (with caesura as
above) O. T. 537 and Trach. 4, O. C. 26 (cf. Eur. Hec. 10); by three words
with the vowel of the second elided O. T. 26, O. C. 634, Phil. 1029.—T 2 is
formed without caesura (a) of the first three syllables of a four-syllable word
Ant. 420, El. 142 ("lyric trimeter"), Trach. 878, 917, O. C. 1295 (p), Phil.
1226, 1323; (b) of a tribrach word Phil. 1235 (πότερα), 1314 (πατέρα).

c. In third foot (T 3): vv. 248, 276, 301, 741, 749, 844, 935, 956 (p),
990 (p), 993 (by probable conjecture), 1034.—T 3 is regularly formed like
T 2 ( ) ( ): so O. T. 248, 276, 741, 844, 935, 956 (p), 990 (p), 993,
1034, and Ant. 29, 742, 876 ("lyric trimeter"), 916, 1060, 1230, 1283, 1302,
Ai. 81, 332, 443, 575, 730, 828 (cf. Ai. 81), 896, 1033, 1292 (p), El. 126
("lyric trimeter"), 425, 476 ("lyric t."), 766, Trach. 364, 380, 1065, 1084,
1137 (cf. Trach. 364), O. C. 41, 67, 570, 663, 1390, Phil. 7, 337, 491, 495 (cf.
Ant. 1230), 605 (cf. O. C. 41), 1018, 1347. It may be noted that the prepo-
sition δι (sometimes compounded) figures in these tribrachs as follows: Ant.
742, 916, 1060, Ai. 332, 896, Phil. 7, besides O. T. 1034.—T 3 is shared by
three words in Ant. 31, El. 492 ("lyric t."), O. C. 823, Phil. 651, 918; by four
words with elision of vowel of the third O. T. 749, Phil. 1029, 1247.—T 3
is formed without caesura (a) of the first three syllables of a proper name
O. C. 1316 ("Eroiklos"), (b) of the last three syllables of a four-syllable word
O. T. 301 (so Aesch. Eur. 485), (γ) of a tribrach word El. 1361 (χαὶρ ὃ
πάτερ· πατέρα γὰρ εἶσορᾶν δοκῶ, "quod vitium admisit poeta," says Schulze
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Quaestil. ep. 481, "ne πάτερ: πατέρα alio vocabulo interiecto dirimere nescesse haberet").

d. In fourth foot (T 4): vv. 267 (p), 632 (p), 826, 943 (p), 950 (p), 967, 1053 (p), 1235 (p). — T 4 (often due to a proper name) has regularly the same form as T 2, T 3 (⊂ | ⊂⊂): so Ant. 26 (p), 198 (p), 902 (p), 1071, 1198 (p), 1199, Ai. 55, 59, 91, 450, 565, 685 (cf. Trach. 784), 1299 (p), El. 10 (p), 537 (p), 545 (p), 576 (p), 671, 693 (cf. Trach. 910), 715 (cf. El. 693), 1467, 1498 (p), Trach. 9 (p), 602, 743, 758, 784 (cf. Ai. 685), 910 (cf. El. 695, 715), 1096, O. C. 260, 281, 375 (p), 442, 946, 981, 1253 (p), 1322 (p), 1595 (p), Phil. 243 (p), 257 (cf. O. C. 946, 918), 484, 485, 582 (cf. Ai. 685, Trach. 784), 809, 932 (cf. Phil. 484), 980, 1238 (cf. El. 693, 715, Trach. 910). — T 4 shared by three words occurs, besides O. T. 967, at Ant. 1108, Ai. 530, O. C. 985; with elision of second Ai. 569. — T 4 without caesura occurs (a) in the last three syllables of a proper name O. C. 486 (Eub-mendēs), Phil. 4 (Neon-πτόλεμε) (last three syllables of first paeon common noun in Aesch. Pers. 491, Sept. 1022, Eum. 107), (b) in a tristich word O. T. 826 (μπρῶς Ἴγναι καὶ πατέρα κατακτάνειν, with which Schulze Quaestil. ep. 481 aptly compares Eur. Med. 505 δήκιντο μ’ οἰκον ὅν πατέρα κατέκταν, of which O. T. 826 seems to be an echo).

e. In fifth foot (T 5): vv. 719, 967, 1496, 1505. — Other examples in Sophocles of this rare foot (which does not appear in Trach. and O. C.) are ob-ράνιν Ant. 418, πέτα Αi. 459 (cf. O. T. 719, 1496), ὅ ταῦτα El. 126 (‘lyric trimeter’; but cf. Ant. 418), ob-δείμα El. 142 (‘lyric t.’), ἐν-ἀβιόν El. 326 (cf. El. 142 and Ant. 418), ἀνδρ-πάλικ-μον Phil. 1302, τὸν ἀκάλυκτον Phil. 1327 (cf. O. T. 1505). See further on T 5 the Commentary on v. 719 and cf. Aesch. Suppl. 388, Eum. 480, 797, and Suppl. 259. — It is worth noting that πατέρα forms T 5 O. T. 1496, just as it forms T 2, Phil. 1314, T 3 El. 1361, and T 4 O. T. 826.

2. ANAPAEST

In first foot (A 1): vv. 18 (ἱρεύς), 27 (ἀγώνιος), 41 (ἰκτεύ-ομαι), 256 (ἀκάθαρτ-ος), 990 (Μερόπης), 1269 (περόνας), 1427 (ἀκάλυπτ-ος). — Vv. 18, 27, 990, 1269 represent the commonest type, which occurs also Ai. 730 (cf. Phil. 605), 1026 prob. φωνέως), 1172 (ικτεύς: cf. O. T. 920, Phil. 470), 1293 (p Ἀτρέα: ? ⊂⊂), El. 7 (ἀγορά: cf. Trach. 372, 424), 16 (p), 670 (p), 1373 (p: cf. El. 16), Trach. 372 (ἀγορά: so Trach. 424; cf. El. 7), 381 and 420 and 1220 (p Ἰδήν), 424 (ἀγορᾶ: see Trach. 372), 1092 (p), (φονέα in Trach. 1207 quite probably ⊂⊂), Phil. 94, 470 (ικτέυς: cf. O. T. 920, Ai. 1172), 486, 605 (p), 669, 898, 941, 1425 (cf. Phil. 669), O. C. 1319 (p), 1594 (p), 1599, (πόλεως in O. C. 558 probably ⊂⊂). — The _ is by position in Trach. 762, 883, O. C. 481, 1160: we find
elision (ἔλειον) Phil. 308. — Vv. 256, 1427 represent a type that occurs Ai. 463 (p), 860 (p), 1045 (p), 1091 (p), 1224 (p: with elision), 1302, Trach. 253, Phil. 308, 549 (p), 742 and 745 and 923 (ἀπόλεω-α thrice), 749, 794 (p), 967, 1228, O. C. 1397 and 1414 (Πελώνει-κες twice). — V. 41 represents a type that occurs, not only in the reminiscent vs. O. C. 1327 ἱκετέομεν ἔλεος ἀντε ἐλέοσαμεν, but also El. 2 and 695 and 1355 (p: Ἀγαμέμν-οιοι thrice), Phil. 1907 (p), Phil. 939 (ἀνακλαλ-ομαι). — τό·ν ἵσων χρόνων Phil. 795 is noteworthy. — A 1 does not occur in Ant. (we should scan πολέω v. 656).


3. DACTYL

a. In first foot (D 1): vv. 270 (μητρί- ἀρο-τον), 1394 (ἀ Πόλυ-βε: cf. Ant. 746 [ὤ μα-ρον ἡποί], Ai. 854 [ὦ Θάνα-τε Θάνατε], Phil. 791 [ὦ τίνη Κεφαλήν], 797 [ὦ Θάνα-τε Θάνατε = Ai. 854], 936 [ὠ λυμέ-νες], — same type). — D 1 occurs further in the form — | ον El. 433 (ὀ θα-ιν- α), Trach. 318 (ὀ θα-ιν- α), Phil. 251 (ὀ θα-ιν- α), 602 (καὶ νέμα-ας), 663 (ὅς πατέ-ρα).

— D 1 appears without caesura (a) Ai. 846 (ἡλι: cf. μη ποτε O. C. 1634; and οδέ ποθ Phil. 1392, οδέ πο-τε Phil. 999); (β) Phil. 1003 (ἐκλάβε-τον), O. C. 458 (προστάται-ις), and in proper names Ai. 575 (Εὐβόησα-κες), El. 326 (χρυσό-δε-μι), Trach. 74 (Εὐβοϊ-δα: Εὐβοϊ-δα), Phil. 425 (Ἀρτ-λα-χος).

— Remarkable is νῦν τ' ἀνα-καλοῦμαι O. C. 1376. — D 1 appears to be primarily an emotional licence (apart from proper names).

b. In third foot (D 3): vv. 10 (φω-νεῦν, τίνι), 99 (καθαρμ-ά; τίς ἀ-, 257, 309, 353 (τίνι ἀνδρ-ιφ: cf. Trach. 69, 685, further O. C. 667, Phil. 1039), 1, 422 (καταληφ-ῃ ἀνδρ-ίαν), 560, 612, 636, 637 (ὁ-κόνις στ' τ' ἁ, 641, 687, 754, 768 (μοι 8τ' ἁ), 773, 774 (p), 825, 936 (Κοριν-θοῦ τ' ἁ ποτ' ἀνδρ-ίαν), 938, 941 (p), 942, 955, 959 (cf. 560), 967, 972 (p), 1016 (p), 1017 (p), 1039 (ἀλλ-ῦ μ' ἀλα-βές), 1254, 1276, 1278, 1284, 1285, 1289, 1382 (ἀπαντ-ᾶς τ' ν τ' σεβή), 1391 (Καθαρμ-άν, τ' μ' ἐ-δέχονται: cf. Phil. 501), 1441 (πατροφόρητ-ῃ τ' ν ά-σεβή: cf. v. 1382), 1451. — D 3 is very common and has regularly the type — | ον, the — commonly long by nature and ending a word without elision (cf. for elision v. 353 and the parallels cited). — The
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type of D 3 seen in vv. 99, 637, 768, 1382, 1391, 1441 occurs also Ai. 585,
 Phil. 237, 578, 767, 815, 879, 930, 1348, O. C. 284 and 487 and 1008 (cf. 
 Phil. 930), 388, 470. The slightly variant type of v. 936 recurs Phil. 501.
The conjecture printed in v. 422 seems partly supported by O. C. 667, Phil. 
1039.—Other occurrences of D 3 in the regular form (__) are: Ant. 
55, 162, 260, 648, 1087, 1172, 1217, 1223, 1240, 1279, 1303 (p), Ai. 6, 47, 85, 
to 3, 301, 324, 343, 431, 461, 465, 501, 506, 517 (cf. O. T. 959), 562, 802, 
808, 819, 832, 837, 859, 907, 968 (cf. O. T. 959), 1006, 1064, 1132, 1133, 
1235, El. 45 (p), 281, 393, 433, 535, 558, 568, 708, 737, 819, 1111 (p), 1231, 
1291, 1375, 1423 (p: cf. O. C. 947), 1475 (ἀντιλαβάι), Tr. 9, 30, 81, 200, 
271, 292, 300, 360, 362, 412, 559, 955, 608, 676, 678, 701, 754, 756, 781, 817, 
878, 913, 925, 938, 1058, 1096, 1098, 1100, 1131, 1161, 1228, Phil. 4 (p), 10, 
64, 117, 133, 134 (p), 222, 285, 312, 436, 600, 751, 759 (ἀντιλαβάι), 768, 777, 
800, 817 (ἀντιλαβάι), 819, 867, 920, 923, 932, 952, 1013, 1026, 1033, 1034, 
1232, 1249, 1263, 1291, 1297, 1327 (cf. Ai. 562), 1328, 1332 (cf. Phil. 1297), 
1376 (cf. Phil. 1297, 1332), 1384, 1435 (cf. Phil. 1297, 1332, 1376), O. C. 
283, 294, 305, 398, 428, 441, 475, 947 (p: cf. El. 1423), 948, 963, 993, 1003 
(Θεο-σέως δυν-μα), 1008, 1129, 1251, 1254, 1312 (cf. Phil. 1297, 1332, 1376, 
1453), 1325, 1356, 1406, 1425, 1514, 1584, 1606. The preposition διά (cf. 
O. T. 754, 768, 773) figures at Ai. 301, Trach. 30, 595, 676, 1131, Phil. 285, 
867, 1012, O. C. 470, 1129, 1514.—D 3 is contained in a proper name (of 
the form __ __ __ __ Ai. 340, Phil. 241.

In O. T. 990 we have two three-syllable feet due to proper names (A, 
T 3). Cf. the same combination, without proper names and for effect (climax, 
swords drawn), Ai. 730, and partly due to proper name Phil. 605.—Other 
instances of two three-syllable feet in the same trimeter are Ai. 575 (D 1 [p], 
T 3), 854 (D 1, T 2,—emotional: cf. Phil. 797), 1302 (A 1, A 3 [p]), El. 326 
(D 1 [p], T 5), 433 (D 1, D 3,—text uncertain),—126 (T 3, T 5) and 142 
(T 2, T 5) are ‘lyric trimeters,’ Trach. 9 (D 3, T 4 [p]: cf. Phil. 4), 878 
(T 2, D 3: cf. Phil. 1232), 1096 (D 3 [p], T 4), Phil. 4 (see Trach. 9), 605 
(see above), 797 (see Ai. 854), 815 (T 1, D 3, surprise), 923 (A 1, D 3, 
despair), 1018 (T 1, T 3, desolation), 1029 (T 2, T 3, distress), 1232 (T 2, 
D 3: cf. Trach. 878), 1327 (D 3, T 5), 1420 (T 1, T 2), O. C. 284 (T 2, 
D 3: very like Phil. 1232; cf. Trach. 878), 1414 (A 1 [p], T 2, supplication). 
The Ant. has no double resolutions.

In O. T. 967 we have (for emotional reasons: see Commentary) three three-
syllable feet (D 3, T 4, T 5): cf. Phil. 932 (T 1, D 3, T 4), also highly emo-
tional. With such verses as these we should compare such ‘lyric trimeters’ 
as Aesch. Prom. 163 (T 2, T 3, T 4), and 183 (T 2, T 3, T 4). Professor 
Jebb notes the “semi-lyric character” of v. 967.
In the _Oedipus Tyrannus_ the three-syllable feet are employed with much art. Besides what has been noted above we should observe the way in which they are introduced in the Third Episodion (vv. 911–1085), especially from v. 934 to v. 993, the "false dawn" of the play. That Nauck's ingenious conjecture in v. 943 loses us a tribrach is an argument against it; that Brunck's reading in v. 993 adds a tribrach to a verse of the Messenger is in its favour. The keynote of this passage is struck by the Messenger's ἀγαθά v. 934. On the other hand the Fourth Episodion (vv. 1110–1185), which is the foil to the Third, has not a single three-syllable foot. Cf. the absence of three-syllable feet in _El_ 871–1057 (the scene between Chrysothemis and Electra). Three-syllable feet occur in the _Electra_ most noticeably in vv. 1–22 (Paedagogus), 516–551 (Clytaemnestra), 680–673 (Paedagogus as Messenger — chariot-race, especially vv. 694–715).

In respect of the use of three-syllable feet in the trimer the extremes of strictness and licence in the extant plays of Sophocles are represented by the _Antigone_ (442–440 B.C. — or perhaps 437 B.C. [see my edition of the _Alcestis_, p. xxix]), and the _Philoctetes_ (409 B.C.). Next to the _Antigone_ stands the _Electra_, which has other points of likeness to the _Antigone_. In both these plays the dactyls are strikingly few. In the _Ajax, Oedipus Coloneus, Oedipus Tyrannus_, and _Philoctetes_ the dactyls and tribrachs are pretty evenly balanced. In the _Trachinians_ the tribrachs are strikingly few. The opinion quite commonly held by scholars that the _Ajax_ is the oldest extant play of Sophocles is not supported by the treatment of three-syllable feet in it. But then the _Oedipus Coloneus_ has fewer three-syllable feet (both absolutely and in proportion to the number of its trimeters) than the _Oedipus Tyrannus_, yet the _Oedipus Coloneus_ is surely the later play and according to the tradition the last play written by Sophocles. It may be noted that it shares with the _Philoctetes_ a marked fondness for Τ2. Though the order _Trachinians, Ajax, Oedipus Coloneus, Oedipus Tyrannus_, based on the use of three-syllable feet, cannot be right chronologically, it is at least curious. The strict versification of what has been called the most Euripidean of Sophocles's plays, the _Trachinians_, is noteworthy. Next to the _Philoctetes_ the _Oedipus Tyrannus_ has the largest number and proportion of three-syllable feet, but it is very unlike the _Philoctetes_ in other respects. The laxity of form in the dialogue parts of the _Philoctetes_ is due in part — but only in part — to the highly emotional character of the subject-matter; back of that lies again the romantic influence of Euripides. (See on the general character of the _Philoctetes_ Christ _Gesch. Gr. Litt._ p. 248 sq.)

[Attention is here called to the excellent general treatment of the dramatic trimeter in Masqueray _Traité de mètre grecque_, Paris, 1899, pp. 155–179; to Schulze _Quaestiones Epicae_, pp. 477–479; and to the editor's _Alcestis_, pp. 187–190.]
II. CHORIC METRES

1. THE PARODOS (vv. 151–215)

a. First Strophe and Antistrophe (vv. 151–158 = vv. 159–166).

Address to the oracle and its divine author with expression of desire to
know the oracle’s purport (Strophe); coupled with a prayer for help to Athena,
Artemis, and Phoebus (Antistrophe).

1. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
2. \( \leq \leq \leq \leq \leq \leq \leq \)
3. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
4. \( \leq \leq \leq \leq \leq \leq \leq \)
5. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
6. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
7. \( \leq \leq \leq \leq \leq \)
8. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)

Dactylic, recalling the regular metre of oracles,—the heroic hexameter,—
but with an iambic tinge (2, of which 4 seems to be the metrical equivalent).


Description of the blight and plague, ending with the beginning of a prayer
to Athena for aid.

1. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
2. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
3. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
4. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
5. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
6. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
7. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)
8. \( \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \leq \)

[2 might have been printed in two lines as indicated by the .:]

...take the lead and bring up the rear. 2 contains (second half) a paraomic 
(= [barring ictus] latter half of hexameter from penthemeral caesura—
\( \xi \rho i \delta \xi \nu n \epsilon \eta \kappa e \mu \alpha \chi e s \tau \alpha i o r \Pi \eta \lambda \eta \delta \delta \epsilon \omega \ 'A \chi \chi \lambda \lambda \eta \sigma \}): cf. vv. 154, 162); 4 is = 
\( \leq \leq \leq \leq \) + paraomic; 5 is = \( \leq \leq \leq \leq \) + paraomic; 6 is = \( \leq \leq \leq \leq \) + paraomic.


Prayer for aid against the Plague-Ares to Athena (continued from pre-
ceding Second Antistrophe) and to Zeus (Strophe); and to Apollo, Artemis,
and Bacchus (Antistrophe).
APPENDIX

1. υγκυλαι | ικυλαι | ικυλαι | 190 = 203
2. υγκυλαι | ικυλαι | ικυλαι | 191 = 205
3. υγκυλαι | ικυλαι | ικυλαι | 192 = 206
4. υγκυλαι | ικυλαι | ικυλαι | 195 = 207
5. _ ικυλαι | ικυλαι | 196 = 208
6. ικυλαι | ικυλαι | 197 = 210
7. ικυλαι | ικυλαι | ικυλαι | 198 = 211
8. ικυλαι | ικυλαι | 199 = 212
9. ικυλαι | ικυλαι | 200 = 213
10. ικυλαι | ικυλαι | 201 = 214
11. ικυλαι | ικυλαι | ικυλαι | (θεος) | 202 = 215

[1 and 4 were better written as two verses each.

The iambic (more precisely iambo-trochaic) element here gains completely the upper hand. 2 and 11 are iambic trimeters catalectic; 3 is a trimeter acatalectic. In 5 the paroemiac reappears. Of the trochaic verses ικυλαι | ικυλαι | (I [second half], 8, 10) is that known as the Euripidean or ηληκθον (Hephaestion p. 20 West.); ικυλαι | ικυλαι | is the ithyphallic (ιθυφαλλικόν: Hephaestion p. 21 West.). 4 (second half) is metrically equivalent to 6.

This choral song is noteworthy as being in structure the most elaborate in Sophocles. It alone in his extant plays contains three strophic couplets.

2. THE FIRST STASIMON (vv. 463–512)


Who is the murderer meant by the oracle? He must flee. Apollo assails him. The Furies are on his track. (Strophe.) — The oracle has flashed forth, bidding search for the murderer. He roams like a wild bull, shunning the oracles. But they buzz about him. (Antistrophe.)

1. ικυλαι | ικυλαι | ικυλαι | 463 = 473
2. ικυλαι | ικυλαι | ικυλαι | 465 = 475
3. ικυλαι | ικυλαι | ικυλαι | 466 = 476
4. ικυλαι | ικυλαι | ικυλαι | 467 = 477
5. ικυλαι | ικυλαι | 468 = 478
6. ικυλαι | ικυλαι | ικυλαι | ικυλαι | ικυλαι | _ | 469 = 479
7. ικυλαι | ικυλαι | ικυλαι | ικυλαι | ικυλαι | 470 = 480
8. ικυλαι | ικυλαι | 471 = 481
9. ικυλαι | ικυλαι | ικυλαι | 472 = 482

1 I now think that in v. 203 δαγκολαν should be read to rhyme with δαπαλαν in v. 190.

2 Cf. the analysis in Muff Die chorische Technik des Sophocles, p. 163.

3. **First Commos (vv. 649–667 = vv. 678–697)**

1. \[\text{dochmii} \]
2. \[\text{dochmii} \]
3. \[\text{dochmii} \]
4. \[\text{dochmii} \]
5. \[\text{dochmii} \]
6. \[\text{dochmii} \]
7. \[\text{dochmii} \]
8. \[\text{dochmii} \]
9. \[\text{dochmii} \]
10. \[\text{dochmii} \]
11. \[\text{dochmii} \]
12. \[\text{dochmii} \]
13. \[\text{dochmii} \]
14. \[\text{dochmii} \]

Iambic, running into dochmiae. The double iambus (\(\text{\footnotesize \text{Π}}\)) interchanges frequently with the kindred cretic (\(\text{\footnotesize \text{η}}\)). It would seem better to divide 1-3 into six verses. From 4 to 14 we have a succession of verses of six ictuses apiece. — The careful and elaborate balance of the subdivisions of this commos should be noted. Cf. the Commentary and Masqueray, *Formes Lyriques*, pp. 143 sq. The antepirrhema to vv. 669–677 which M. Masqueray misses may perhaps be found (see Commentary) in vv. 698–706.

4. **Second Stasimon (vv. 863–910)**


1. \[\text{dochmii} \]
2. \[\text{dochmii} \]
3. \[\text{dochmii} \]
4. \[\text{dochmii} \]
5. \[\text{dochmii} \]
6. \[\text{dochmii} \]
7. \[\text{dochmii} \]
8. \[\text{dochmii} \]
9. \[\text{dochmii} \]

Iambotrochaic (1–5) followed by logaoedic (6–9). If the text of v. 866 be sound, 4 is logaoedic and anticipates the logaoedics of 6–9.

b. **Second Strophe and Antistrophe (vv. 883–896 = vv. 897–910).**
APPENDIX

1. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 883 = 897 \)

2. \( \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 885 = 900 \)

3. \( \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 886 = 901 \)

4. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 887 = 902 \)

5. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 888 = 903 \)

6. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 890 = 904 \)

7. \( \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 891 = 905 \)

8. \( \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 892 = 906 \)

9. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 893 = 907 \)

10. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
    \( 895 = 908 \)

11. \( \emptyset \emptyset < \emptyset \emptyset \)
    \( 896 = 910 \)

[1 and 2 were better written as two verses each.]

Trochaean-lyambic; but with a logogaeic tinge (2 [first half], 3, II [\( = 471 \) and 481]).

5. THIRD STASIMON (VV. 1086–1097 = VV. 1098–1109)

1. \( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 1086 = 1098 \)

2. \( < \emptyset \emptyset < \emptyset < \emptyset \emptyset \)
   \( 1087 = 1099 \)

3. \( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 1088 = 1100 \)

4. \( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 1090 = 1102 \)

5. \( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 1091 = 1102 \)

6. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 1092 = 1104 \)

7. \( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)\(^1\)
   \( 1093 = 1105 \)

8. \( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)\(^2\)
   \( 1094 = 1106 \)

9. \( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \)
   \( 1097 = 1109 \)

Prevailing dactylo-epitritic; but the ityphallic appears in 4 (according to the text: see below) and 8. 9 also is not dactylo-epitritic, but is a variant of 8 (logogaeic).—The use of a metre so much employed in triumphal (epinician) odes (Pindar) is singularly appropriate here in this premature exultation of the Chorus.

[Note.—I now think that we should read in v. 1090 ὡκ ἔσῃ τὰν αὐριόν, and in v. 1101 ἣ σέ γ' εὐνάτειρά τις (γέ τις δυνάτηρ Α). 4 and 7 would then be scanned (with πανσκληρον and Λοξίου τῷ in the second verse) —

\( < \emptyset \emptyset < \emptyset < \emptyset < \emptyset \)
\( < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset < \emptyset \).

\(^1\) Erratum.—\( ραπὼρ \) should have been so divided in the text that \( ων \) should begin the following line.
6. Fourth Stasimon (vv. 1186-1222)

a. First Strophe and Antistrophe.

1. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
2. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
3. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
4. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
5. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
6. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
7. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
8. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
9. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)

Logaoedic: glyconics and pherectratics (2 [second half], 6, 9).


1. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
2. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
3. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
4. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
5. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
6. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
7. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
8. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
9. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
10. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)

Iambo-trochaic, with logaoedics at the close (9-10). 9 and 10 recall the first strophic couplet. — The tone throughout this choral song is plaintive: it is a fluible carmen. Cf. Philoctetes 169 sqq.; and particularly 687-690 = 702-705, where the glyconic system is strikingly like vv. 1210-1212 = vv. 1220-1222 here.

7. Second Commos (vv. 1313-1368)

a. First Strophe and Antistrophe (vv. 1313-1320 = vv. 1321-1328).

1. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
2. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
dochmii
3. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \) \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)
dochmii
4. \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \)

6. Trimeters. Oedipus and Chorus

7. 
8. 
APPENDIX

Iambi and dochmii.


<table>
<thead>
<tr>
<th>No.</th>
<th>Iambi</th>
<th>Dochmius</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ὶṙ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ</td>
<td>dochmii</td>
</tr>
<tr>
<td>2.</td>
<td>ὶṙ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ ὰ</td>
<td>dochmii</td>
</tr>
<tr>
<td>3.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1331 = 1351</td>
</tr>
<tr>
<td>4.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>dochmius</td>
</tr>
<tr>
<td>5.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1333 = 1353</td>
</tr>
<tr>
<td>6.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1334 = 1354</td>
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<tr>
<td>7.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1335 = 1355</td>
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<tr>
<td>8.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1336 = 1356</td>
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<tr>
<td>9.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1337 = 1357</td>
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<td>10.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1338 = 1358</td>
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<tr>
<td>11.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1339 = 1359</td>
</tr>
<tr>
<td>12.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1340 = 1360</td>
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<td>13.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1341 = 1361</td>
</tr>
<tr>
<td>14.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1342 = 1362</td>
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<tr>
<td>15.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1343 = 1363</td>
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<tr>
<th>No.</th>
<th>Iambi</th>
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<tbody>
<tr>
<td>14.</td>
<td>ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ ᾱ</td>
<td>1347–1348 = 1367–1368</td>
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</tbody>
</table>

Dochnii and iambics (iambo-dochmiac). The dochnii express great emotional agitation. (See Masqueray, Traité de métrique grecque, §§ 336–338.) The trimeters give the normal tone of mind. Less calm are the other iambics. (Cf. Masqueray, op. cit., § 350.) The variations of metre well depict the variations of emotion. On dochnii in general, see Masqueray, op. cit., pp. 335–373.
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