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THE

AGAMEMNON

OF

ÆSCHYLUS,

WITH

NOTES AND A METRICAL TABLE.

NEW EDITION REVISED.

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PREFACE.

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

* Geschichte der Hellenischen Dichtkunst, B III., §§ 280, 209.
believer in a superintending providence, and in a righteous retribution,—a judgment to come. He was early taught the severe and ascetic doctrine of Pythagoras. The effect of these associations upon a mind naturally grave, earnest, profound, and enthusiastic, could not fail to strengthen the moral tendencies, and to unfold the lofty characteristics of his genius.

We find no difficulty in believing the story repeated by Pausanias, as told by Ἐschylus himself,* that in his boyhood he fell asleep one day in the field, as he was watching the vines, and that Dionysus, appearing in a vision, bade him "write tragedy." The voice of the dream came to him, as he brooded upon it in his waking hours, like a divine command. His imagination had doubtless been excited by the pomp and splendor of the Dionysiac worship which he had beheld at Athens. The lyric exaltation of the dithyrambs chanted by the choirs, as they moved in elaborate dances round the altar of the god, had made a deep impression on his enthusiastic spirit. The changes that were rapidly taking place in the form and tendencies of political composition, especially the new and almost dramatic character which the gay Thespis and the grave Phrynichus had just stamped upon the Dionysiac songs, giving to them an element of human interest, could not fail to appeal with irresistible effect to the creative energies stirring within him; and what more natural than that, as he fell asleep in the vine-

* Lib. I. 21. 3.
yard, while pondering these things, the vintage god, to whom all that dithyrambic and dramatic poetry, festal or solemn, was consecrated, should appear to summon him to his service? The statement is universal, that he came forward, as soon as he had reached the legal age, and entered into competition with Chœrilus and Pratinas, two poets who already stood high in the popular estimation. The judges decided in favor of his rivals.

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

Soon afterwards, the great drama of the Persian invasion commenced. The thoughts, the passions, and the strenuous exertions of every Athenian citizen were now engaged to defend the country against the mighty armies and fleets of the invaders. The young Eleusinian did not remain behind from that brave muster. He fought with distinguished valor at Marathon, and was commemo-

Lib. VL 21.

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rated in the picture of this action mentioned by Pausanius in the passage already cited. His oldest brother, Cynægeirus shared with him in the glory of that illustrious day. The part he took in this achievement he regarded as the most memorable event in his life; and when he felt that death was approaching, he wrote an epitaph, in which he recorded the victory of Marathon, but made no mention of those dramatic victories so eagerly sought after by his countrymen, and so highly prized by himself. In the sea-fights of Artemisium and Salamis, and in the battle of Platæa, his bravery was equally conspicuous. In the battle of Salamis, his brother Ameinias was the trierarch who commenced the attack, and was the first to sink a hostile ship.* The deeds of these noble brothers, and especially of Cynægeirus, whose hand was cut off as he attempted to lay hold of one of the ships to which the enemy fled for refuge from the field of Marathon, were favorite subjects for the Athenian poets and artists.

It was not until his martial fame was established by his conduct at Marathon, that Æschylus was recognized as a tragic poet of a high order. Six years after this event he gained his first tragic prize, B. C. 484, when he was forty-one years of age. He had previously entered into competition with Simonides of Ceos for the prize for

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* Herodotus, VII. 84. Diodorus Sic., XI. 27. This action is celebrated in the drama of the Persians. The name of the poet's brother is not, however, mentioned. He merely says that a Grecian ship began the onset, ἣς ἰμβολὴς Ἑλληνικὴ ταῦτα.
the best elegy upon those who had fallen at Marathon, and was defeated. In the following year, Æschylus must have been actively engaged in dramatic composition; for in the period from the commencement of the Persian wars until their termination by Cimon's victory at the Eurymedon in 470, nearly all of his thirteen tragic victories were gained. In B. C. 468, Sophocles made his first appearance, and bore away the prize from Æschylus. In fact a new generation had sprung up, who did not fully sympathize with the lofty tone of the Marathonian times. The polished genius of Sophocles better pleased the more fastidious tastes of the new race, than the proud, daring, earnest, and austere spirit of the old hero-poet. "In their first conflict," says Bode,* "the elder was compelled to give way to the younger, just as Themistocles had been forced to yield to Cimon. And in the history of tragic art, it is a very significant circumstance that in that contest Cimon was one of the judges. Sophocles, who flourished down to the brilliant period of the age of Pericles, remained faithful to the principle of his art, as Æschylus did to his; but both could not exist together. The popular feeling, and the entire intellectual character of the beautiful but short-blooming period of Attic life, began to change so much, that the serious and earnest character of an Æschylus could no longer keep on friendly terms with it. There prevailed among the people no longer that devotion and enthusiasm

* Geschichte der Hellenischen Dichtkunst, B. III., p. 218.
which had accompanied Themistocles and Aristeides in laying the foundation of youthful freedom. In short, the first act of the great patriotic drama was over, and with it the influence of Æschylus, who is the purest representative of the ethical character of this brief period."

In this state of affairs, Æschylus left his country and resorted to the splendid court of Hiero, the king of Syracuse, where other Greek poets were welcomed with honor. Some of the ancients attributed this removal to the mortification of his defeat by Sophocles in the dramatic contest; others, to disgust at being prosecuted on a charge of impiety for having, as was alleged, revealed the Elusinian secrets in one of his plays. On this accusation he appears to have been tried before the Areopagus and acquitted. These may, indeed, have cooperated with other causes of dissatisfaction in leading the poet to take the decisive step of banishing himself from his native land; but there can be little doubt that the principal motive has been correctly indicated by Dr. Bode.

Soon after his arrival in Sicily, he composed a piece called Ætna, or the Ætnæan Woman, in celebration of the founding of the city of Ætna by Hiero* a few years before. About this time he brought out, in the theatre of Syracuse, his Persians, with which he had gained his first victory at Athens, in B. C. 472. At what time he returned to Athens, or whether he returned

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* This same event is alluded to by Pindar, Nemea, I., in the ode celebrating the victory of Chromius, who, though a Syracusan by birth, was proclaimed an Ætnæan.
at all, is uncertain; but it seems altogether probable that he must have superintended the representation of the greatest of all his dramatic works, the Trilogy called the Oresteia, consisting of the Agamemnon, the Choephoroi, and the Eumenides. With this, at any rate, he gained the tragic prize in B.C. 458. The political aim with which one piece in this Trilogy (the Eumenides) was composed shows the opposition maintained by him against the extravagant democratic tendencies, which "Young Athens," with Pericles at the head of the party, was now giving to the constitution of Cleisthenes. He attempted to sustain the venerable Senate of the Areopagus against the innovating spirit of the times, but without success. He lived about three years after his representation, and died at Gela, in Sicily, B.C. 456, at the age of sixty-nine.

It would be desirable to include in a college course of dramatic reading the whole Trilogy; but with the limited time usually assigned to Greek studies, that would perhaps be too large a proportion for any one author, however eminent. The present edition of the Agamemnon has been prepared for the purpose of placing in the hands of students, in a convenient form, the great masterpiece of the Grecian Shakespeare. Notwithstanding the inherent difficulties growing out of the peculiar genius of Æschylus, and the more unmanageable ones caused by the imperfect state of the Greek text, no one can read the Agamemnon without being sensible of the gigantic power of the poet. The Agamemnon is doubtless
one of the greatest of those "Attic tragedies of stateliest and most regal argument," from which the genius of Milton drew some of its best inspirations. Its sublimity and pathos, its solemn and lofty morality, the sense of justice, and the reverence for divine things, expressed in language of over-powering grandeur throughout the lyrical passages, remind us of the poetry of the Hebrew prophets. The masterly and terrible conception of the character of Clytemnestra, its consistent development, not only in the general outlines, but down to the minutest details, deserves to be carefully studied by every lover of the great creations of antiquity.

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

Cambridge, March 1, 1847.

In preparing the new edition of the Agamemnon, I have made a few changes in the text, but more in the notes. In these I have added some things, retrenched still more, and omitted from them all that experience proved
to be useless. Every student of Æschylus, who knows enough of Greek to know that in the present state of the text there are some things in the Agamemnon which cannot be explained at all, and others only conjecturally, will see that in several instances I have had only a choice between probabilities, and that very likely my choice would not be that of himself or another.

One thing I may claim to have settled, on independent and unassailable ground, the place where Æschylus intended to lay the scene. When I published the first edition, I was severely taken to task by a Reviewer, for asserting that the scene was laid in Argos, — the reviewer confidently affirming that the scene was laid in Mycenæ. In 1853 I made a careful examination of the Argolid, reading the Agamemnon both at Mycenæ and at Argos. I do not hesitate to say that hereafter no critic can call in question any conclusion that Æschylus laid the scene at Argos, and not at Mycenæ. The reasons for this conclusion are given in the first note at the end of the volume. On other grounds more than one editor had placed the scene at Argos; but the argument on which I now rest my demonstration is entirely new, and cannot be overthrown.

Cambridge, Jan. 1859.

C. C. Felton.
ΔΙΣΧΥΛΟΥ ΑΓΑΜΕΜΝΩΝ
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΙΛΑΞ. ΑΓΑΜΕΜΝΩΝ.
ΧΟΡΟΣ. ΚΑΣΑΝΑΡΑ.
ΚΑΤΑΙΜΝΗΣΤΡΑ. ΑΠΙΣΘΟΣ.
ΤΑΛΘΒΙΟΣ ΚΗΡΣΗ.

Προλογίζει δὲ ο Φυλάξ, Θεράπων Αγαμέμνονος.

ΤΠΟΘΕΣΙΣ.

Ἀγαμέμνων εἰς Ἡλιον ἀπίνων, τῇ Κλυταιμνήτρᾳ, εἰ πορθήσωι
tὸ Ἡλιον, ὑπέραξε τῆς αὐτῆς ὡρίμας σημαίνειν διὰ πυροφοῦ· ὦθεν
σκοπῶν ἐκάθισεν ἐπὶ μισθῷ Κλυταιμνήτρᾳ, ἑνα τηροῖ τὸν πυραῖν
καὶ ὃ μὲν ἰδὼν ἀπήγγειλεν· αὐτὴ δὲ τὸν τῶν πρεσβυτῶν ὄχλον
μεταπέμπεται περὶ τοῦ πυραῖν ἔρωσα· ἐξ ὧν καὶ ὁ χορὸς αὐτοῖ·
tαι· οὕτως ἀκουόντες πιανίζοντο· μὲτ' ὦν πολὺ δὲ καὶ Ταλθβιοῖς
παραγίνεται, καὶ τὰ κατὰ τὸν πλοῦν διηγεῖται· Ἀγαμέμνων 'δ' ἐπὶ
ἀπήγγειλεν· εἰπετο δ' αὐτῷ ἄτερα ἀπήγγειλε, ἐρα θ' τὰ λάφυρα
καὶ ἡ Κασώνδρα· αὐτὸς μὲν οὖν προεισεῖται εἰς τὸν οἶκον αὖν τῇ
Κλυταιμνήτρᾳ. Κασώνδρα δὲ προμαντεύεται, πρὶν εἰς τὰ βασίλεια
eισελθεῖν, τὸν ἱστησιν καὶ τὸν Ἀγαμέμνονος θάνατον, καὶ τὴν εἰ
Ὀρέου πῃρκοκοίλων, καὶ εἰσιπόθη ὡς θανομένη, δίψαντα τὰ
στέμματα· τοῦτο δὲ τὸ μέρος τοῦ δράματος θαυμάζεται ὡς ἀκαθάρι
καὶ οἴκτων ἰκανῶν· ἱδίως δὲ Ἀισχυλός τὸν Ἀγαμέμνονα ἐπὶ
συχνής ἀναφέρεται ποιεῖ· τὸν δὲ Κασώνδρας συιπήσας Θάνατον,
νεκρῶν αὐτὴν ὑπείδειες· πεποιηκε τὸ Αἴγισθόν καὶ Κλυταιμνήτραν,
ἡκατέρω διέσχυμομεν περὶ τῆς ἀναφέρεσις, ἐνι κεφαλαῖω· τὸν
μὲν, τῇ ἀναφέρεται ἡφιγείαις· τὸν δὲ, ταῖς τοῦ πατρὸς θυεστὶν ἐς
Ἀτρέως συμφοράς.

Ἐδιδάξε τὸ δράμα ἐπὶ ἄρχοντος Φιλοκλέους, Ὀλυμπιάδι
ὁδοποιοῦ, ἔτει δευτέρῳ· πρώτους Αἰσχύλος Ἀγαμέμνονοι, Χορφο-
φος, Ἐμφενδαῖς, Πρωτείς σατυρικῷ· ἔχορηγε Σενοκλῆς Ἀριδνεύς.
ΔΑΜΕΜΝΩΝ.

ΦΙΛΑΣ.

Θεοὺς μὲν αιτῶ τὰν' ἀπαλλαγὴν πόνων,
Φρουρᾶς ἔτεισας μῆχος, ἦν κοιμώμενος
Στέγας· Ἀτρείδῶν ἄγχαθεν, κυνὸς δίκην,
"Αστραυν κάτοικα νυκτέρων ὀμήγυριν,
Καὶ τοὺς φέροντας χεῖμα καὶ θέρους βροτοῖς
Λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι
"Αστέρας, ὅταν φθίνοσιν, ἀντόλας τε τῶν,
Καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον,
Ἀγνὴ πυρὸς φέρονσαν ἐκ Τροίας φάτιν,
Ἀλώσιμον τε βάξιν· ὅδε γὰρ κρατεῖ
Γυναικὸς ἀνδρὸδουλον ἐλπίζον κέαρ.
Εὗτ' ἂν δὲ νυκτὶπλαγκτον ἐνδροσὸν τ' ἔχω
Εὖνῃν οὐνύροις οὐκ ἐπισχοποιεῖν
Τί μην; φόδος γὰρ ἄνθ' ὑπνοὺ παραστατεῖ,
Τὸ μῆ βεβαιῶσα βλέφαρα συμβαλεῖν ὑπνῷ.
"Οταν δ' ἀείδειν ἡ μυνύρουσα δοξά,
"Ὑπνον τὸδ' ἀντίμολπον ἐντέμνων ἄχος,
Κλαϊον τοῦ τι οἴχου τοῦδε συμφορὰν στένων,
Οὐχ ὡς τὰ πρόθ' ἀρίστα διαπονομένων.
Νῦν δ' εὐτυχὴς γένοιτ' ἀπαλλαγὴ πόνων,
Ἐυαγγέλου φανέτος ὀρφναίου πυρὸς.
"Ω χαίρε λαμπτῆρ νυκτός, ἡμερήσιον

1*
Φάος πυραύλων, καὶ χορὸν κατάστασιν
Πολλῶν ἐν Ἄργει, τῆς δέ συμφορᾶς χάριν.
Ἰοῦ, ιοῦ.
Ἄγαμέμνονος γυναικὶ σημαίνω τορως,
Εὐνής ἐπανεῖλασαν ὡς τάχος, δόμοις
Ὀλολυγμόν εὐφημοῦντα τῇδε λαμπάδι
Ἑπορθιάζειν, εἶτε Ἄλιον πόλις
Εὔλωκεν, ὡς ὁ φρυκτὸς ἀγγέλλων πρέπει·
Αὐτὸς τ᾿ ἔγαγε φροίμιον χορεύσομαι.
Τὰ δεσποτῶν γὰρ εὖ πεσόντα θῆσομαι,
Τρὶς ἔκει βαλοῦσα τῇσδὲ μοι φρυκτωρίας.
Γένοιτο δὲ οὖν μολόντος εὐφιλῆ χέρα
Ἀνακτος οἰκὼν τῇδε βαστάσαι χερί.
Τὰ δ᾿ ἄλλα σιγῶ· βοῦς ἔπι γλάσσῃ μέγας
Βεβηκεν· οἰκος β δ᾿ αὐτὸς, εἰ φρογγὴν λάθοι,
Σαφέστατ᾿ ἀν λέξειν· ὡς ἔκὼν ἔγω
Μαθοῦσιν αὐτῶ, κοῦ μαθοῦσι λήθοιμαι.

ΧΟΡΟΣ.
Δέκατον μὲν ἔτος τὸδ’, ἔπει Πριάμοιον
Μέγας ἀντίδικος,
Μενέλαος ἀναξ ἦδ᾿ ᾿Αγαμέμνον,
Λιθρόνον Λιόθεν καὶ δισχήπτρον
Τιμῆς, ὄχυρον ζευγὸς ᾿Ατρείδαν,
Στόλον ᾿Αργείων χιλιοναύταν
Τῆσδ᾿ ἀπὸ χώρας
᾿Ηραν, στρατιώτιν ἄρωγὴν,
Μέγαν ἐκ θυμοῦ κλαδίζοντες ᾿Αρη,
Τρόπον αἰγυπτίων,
Οὐὶ, ἐκπατίοις ἄλγεσι παῖδων,
ΑΓΑΜΕΜΝΩΝ.

'Τπατοι λεχέων στροφοδινοῦνται,
Πτερύγων ἐφετμόοιον ἐφεσομένουι,
Δεμνιοτήρῃ
Πόνον ὀρταλίχων ὀλέσαντες·
"Τπατος δ' ἀλων η τις Ἀπόλλων,
"Ἡ Πάν, ἢ Ζεύς, οἰανόθροον
Γόνον δεινόν τῶνδε μετοίκων,
'Υπεροποίνον
Πέμπει παραθάσιν Ἐριννών.
Οὕτω δ' Ἀτρέως παίδας ὁ κρείσσων
Ἐν' Ἀλεξάνδρῳ πέμπει ξένιος
Ζεύς πολυάνορος ὁμφή γυναικός,
Πολλὰ παλαιόματα καὶ γυνοβαρῆ,
Γόνατος κονίασαι ἐφειδομένον,
Διακναιομένης τ' ἐν προτελείοις
Κάμακος, θῆσων Δαναοῖσιν
Τρωός ἢ ὄμοιος· ἔστι δ' ὅπῃ νῦν
"Εστὶ· τελείται δ' ἐς τὸ πεπρωμένον·
Οὐθ' ύποκλαίων, οὐθ' ύπολείβων,
Οὐτε δαχρόνων, ἄπτορων ἐφῶν
'Οργᾶς ἀπενείς παραθέλξει.
'Ημεῖς δ' ἀτίτα σαρκὶ παλαίᾳ,
Τῆς τότ' ἀφωγῆς ὑπολειφθέντες
Μίμνωμεν, ἵσχυν
'Ισόπαιδα νέμοντες ἐπὶ σχῆπτροις.
"Οτε γὰρ νεαρὸς μυελὸς στέρνων
'Εντὸς ἀνάφοσιν
'Ισόπρεσθε, "Αρης δ' οὐχ ἐνι χάρα,
Τόθ ὑπέργηρος, φυλλάδος ἡδη
Καταχαρφομένης, τρίποδας μὲν ὅδως 80
Στείχει, παιδὸς δ' οὐδὲν ἄρείαν,
"Οναρ ἴμερόφαντον ἀλαινεῖ.
Σὺ δὲ, Τυνδάρεω
Θύγατερ, βασίλεια Κλυταιμνήστρα,
Τί χρεός; τί νέον; τί δ' ἐπαισθομένη,
Τῖνος ἄγγελίας
Πειθοῖ περίπεμπτα θυσικίνεις;
Πάντων δὲ θεῶν τῶν ἀστυνόμων,
Ταῖς πάτων, χθονίων,
Τῶν τ' ὑφανίων, τῶν τ' ἀγοραίων,
Βομβοῖ δάφους φλέγονται.
"Ἀλλή δ' ἀλλοθεν ὑφανομήκης
Αμπαίς ἀνίσχηι,
Φαρμάσσομένη χρήματος ἀγνοῦ
Μαλαχαῖς ἀδόλοιοι παρηγορίαις,
Πελάνφ μυχόθεν βασιλεία.
Τοῦτων λέξασ' ὅ τι καὶ δυνατὸν
Καὶ θέμις αἰνεῖν,
Παῖαν τε γενοῦ τῆς ἰμέρινης,
"Ἡ νῦν τοτε μὲν καλόφρων τελέθει,
Τοτε δ' ἐκ θυσίων ἀγανά φαίνουσ',
'Ελπὶς ἀμύνει φροντίδ' ἀπληστον
Τῆς θυμοθόρου φρένα λύπης.

Συμφή α'.
Κύριος εἰμι θροείν ὀδιον κράτος αἰσίον ἄνδρων
Εντελέχων· ἔτι γὰρ θεόθεν καταπνεῖν
Πειθῶ μολπὰν
Ἀλκής σύμφωνος αἰών·
ΑΓΑΜΕΜΝΩΝ.

"Όπως Ἀχαϊῶν δίδρονον κράτος Ἐλλάδος ἤδαι
Σύμφωνα ταχῶν
Πέμπει σὺν δορὶ πράκτορι ποινᾶς
Θεύριος ὄρνις Τενερίῳ ἐπ’ αἰαν,
Οἰωνῶν βασιλέως βασιλέωσι νεών ὁ κελαινός, ὢ τ’
ἐξόπιν ἄργαις,
Φανέντες ἵκταρ μελάθρων, χερὸς ἐκ δορυπάλτου,
Παιμορεῖτος ἐν ἔθιοισιν,
Βοσκόμενοι λαγίναν ἐφικύμονα φέρματι γένναν,
Βλαθέντα λωσθίων δρόμων.

Δίλινων, αἱλινων εἰπέ, τὸ δ’ εὐ νικάτω.

Ἀνιστροφῆ α’

Κεδνὸς δὲ στρατόμαντις ἢδὰν ὑὸ λῆμασι δισοῦς
Ἀτρείδας μαχίμους, ἐδάνῃ γοδαίτας
Πομποῦς τ’ ἄρχας.
Οὔτω τ’ εἰπε τεράζων.

"Χρόνῳ μὲν ἄγρεῖ Πρωμόν πόλιν ἄδε κέλευθος,
Pάντα δὲ πύργων
Κτῆνη πρόσθε τὰ δημιουληθῇ
Μοῖρ’ ἀλαπάζει πρὸς τὸ βίαμον.
Οἶον μῆμις ἅγα θεόθεν κυνεφάσῃ προτυπὲν στόμιον
μέγα Τροίας
Στρατωθὲν· οἶχο γὰρ ἐπίφθονος "Ἀρτεμὶς ἄγνα,
Πτανοῖσιν κυνὸ πατρός,
Ἀντιόκουν πρὸ λόχου μοχραῖν πτάκα Θυρμόνοισι·
Στυγεῖ δὲ δεῖπνον αἰετῶν.
Αἱλινων, αἱλινων εἰπέ, τὸ δ’ εὐ νικάτω.

Ἐπιφός.

Τόσπον περ εὐφραῖον ἐ Ἑλλαδ.”

110 115 120 125 130
Δρόσοσιν λεπτοῖς μαλαρῶν λεόνταν,
Πάντων τ' ἄγρονομων φιλομάςτοις
Θηρῶν ὀδρικάλοισι, τεφπανα
Τούτων αἰτεὶ ξύμβολα χράναι,
Δέξα μὲν, καταμομφα δὲ φάσματα στρενθῶν. 135
Ἠμῖον δὲ καλέω Παιᾶνα,
Μὴ τινας ἀντιπνόους Δαναοῖς χρονίας ἐχενηδας
Ἀπλοῖας τεῦξη,
Σπευδομέναν θυσίαν ἔτεραν, ἀνομών τιν', ἀδαιτον,
Νεκέσων τέκτονα σύμφωναν,
Ὀυ δεισήνορα· μὴνε γὰρ φοβερὰ παλίνορτος
Οἰκονόμος δολία, μῦναμον μὴνε τεκνόποινος.’
Τοιάδε Κάλχας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν
Μόραμι’ ἄπ’ ὀρνίθων ὅψ’ ὀν εἰκος βασιλείοις
Τοιοῦ’ ὀμόφωνον
Αἰλινον, αἰλινον εἰπέ, τὸ δ’ εὖ νικάτω.

Σφοιβή ἃ.
Ζεὺς, ὡστις ποτ’ ἔστιν, εἰ τὸ δ’ αὐ-
τῷ φίλον κεκλημένῳ,
τούτῳ νῦν προσεννέσα.
Οὐκ ἔχω προσεικάσαι πάντι’ ἐπισταθμόμενος
Πλὴν Διὸς, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος
Χρή βαλεῖν ἐτητύμως.

Ἀντιστροφὴ ἃ.
Οὐδ’ ὡστις πάροιθεν ἦν μέγας,
παμμάχῳ θράσει βρύων,
Οὐδ’ λέξεται πρὶν ὄν,
"Οσ δ’ ἔσετ’ ἔρν, τριακτῆρος οἴχεται τυχῶν.
Ζῆνα δὲ τις προφρόνως ἐπινίκια κλαξών,
Τεῦξεται φρενῶν τὸ πᾶν.

Στροφή γ'.

Τὸν φρονεῖν βροτοὺς ὀδῶ-

σαντα, τῷ πάθει μάθος

θέντα κυρίως ἔχειν.

Στάζει δ' ἐν δ' ὑπνῷ πρὸ καρδίας

Μνησικήμων πόνος· καὶ παρ' ἀκοντας ἥλθε σω-

φρονεῖν.

Δαιμόνων δὲ που χάρις

Βιαία σέλμα σεμνὸν ἡμένων.

'Αντιστροφή γ'.

Καὶ τὸθ' ἤγεμὼν ὁ πρέ-

σον νεῶν Ἀχαϊκῶν,

μάντιν οὕτων ψέγων,

Εμπαίοις τύχαιοι συμπνέον·

Εῦθ' ἀπλοῖα κεναγγεί βαρύνοντ' Ἀχαϊκὸς λεῶς, 170

Χαλκίδος πέραν ἔχων

Παλιδώδοις ἐν Αὐλίδος τόποις,

Στροφή δ'.

Πνοιὴ δ' ἀπὸ Στρυμόνοις μολοῦσαι

Κακόσχολοι, νῆστίδες, δύσορμοι

Βροτῶν ἄλαι, νεῶν τε καὶ πεισμάτων ἀφείδεις, 175

Παλιμμήκη χρόνον τιθείσαι

Τρίβω, κατέξαινον ἁνθος Ἀργείων.

Εἰπεὶ δὲ καὶ πικροῦ

Χείματος ἄλλο μῆχαρ

Βρεθύτηρον πρόμοισιν

Μάντις ἐκλαγγέν, προφέρων

'Ἀρτεμίν, ὥστε χθόνα βα-
κτροίς ἐπιχρούσαντας Ἀτρείδας δάκρυ μὴ κατασχεῖν.

Ἀνισιστροφὴ ἡ.

"Ἀναξίς ὁ πρέσβης τόδ' εἰπε φωνῶν· Ἄβαρεία μὲν κηρὶ τὸ μὴ πιθέσθαι. Ἄβαρεία ἡ, εἰ τέχνων δαίμον, δόμων ἀγαλμα, Μιᾶναν παρθενοσφάγοις ἱῆνδροις πατρόφους χέρας βωμοῦ πέλας. Τι τῶνδ' ἄνευ κακῶν; Πῶς λιπόνας γέναμαι, ξυμμαχίας ἀμαρτῶν; Πανσανέμον γὰρ θυσίας Παρθενίου-θ' αἴματος ὄργων περιόργως ἐπιθυμοῦμεῖν θέμις· εὖ γὰρ εἰη."
ΑΓΑΜΕΜΝΩΝ

Φράσεν δ' ἀόξοις πατὴρ μετ' εὐχαίν,
Λίθαν χιμαιρᾶς ὑπερέθε βωμοῦ
Πέπλοισι περιπετῆ,
Πάντι θυμῷ προνώσῃ λαθεῖν ἅφε-
δην, στοματός τε καλλιπρόφορον φυλακὰν κατασχεῖν
Φθόγγον ἄφαιον οἴχοις,

Στροφὴ ε'{
Βίας χαλινῶν τ' ἀναύδῳ μένει.
Κρόχων βαφὰς ἐς πέδον χέουσα,
"Εβαλλ' ἐκαστὸν θυτήρων ἀπ' ομματος βέλει φι-
λοίκτῳ,
Πρέπονσα θ' ὡς ὑπὸ γραφαῖς, προσενέπειν
Θέλον', ἐπεὶ πολλάκις
Πατρὸς κατ' ἄνθρωπας εὐτραπέζους
"Εμελῃν· ἄγνα δ' ἀταύρωτος αὐτῇ πατρὸς
Φίλου τρίτοπονδὸν εὐποτμον
Αἰώνα φίλως ἑτίμα.

Ἀντιστροφὴ ε'{
Τὰ δ' ἐνθεν, οὕτ' εἰδον, οὕτ' ἐννεπω·
Τέχναι δὲ Κάλχαντος οὐχ ἄχραντοι.
Λίθα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιφέπει· τὸ
μέλλον
Τὸ προκλύειν ὃ ἥλυσιν προχαρέτω·
"Ἰσον δὲ τῷ προστένειν.
Τορόν γὰρ ἦξει σύνορθον αὐγαίς.
Πέλαυτο δ' οὖν τὰπὶ τούτοισιν εὕ πραξὶς, ὡς
Θέλει τὸδ' ἄγχιστον Ἀπίας
Γαίας μονόφρονον ἐχος.
ΧΟΡΟΣ.

"Ακο ζελίζειν σόν, Κλυταμνήστρα, κράτος.
Δίηθ γὰρ ἐστι φατὸς ἀρχηγοῦ τίνας
Γυναῖκ', ἐφημωθέντος ἄρσενος θρόνον. 235
Σὺ δ' ἐν τὰ χειμὼν, εἴτε μή, πεπυμένη,
Εὐαγγέλωσιν ἐλπίσοιν θυνπολεῖς,
Κλύομεν ἃν εὐφράον· οὐδὲ σαγώνη φθόνος.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Εὐάγγελος μὲν, ἄσπερ ἡ παροιμία, 240
"Εσο γένοιτο μὴτρός εὐφράονης πάρα.
Πεύκαι δὲ χάρμα μείζον ἐλπίδος κλύειν.
Πρόμον γὰρ ἰρήκασιν Ἀργείοι πόλιν.

ΧΟΡΟΣ.
Πῶς φῆς; πέρευγε τούπος εἰς ἀπιστίας.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Τροίαν Ἀχαιῶν οὐσαν· ἡ τορός λέγω;

ΧΟΡΟΣ.
Χαρά μ' ύψερνει, δάχρυνον ἐκχαλομένη.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Εῦ γὰρ φρονοῦντος ὅμα σοὺ κατηγορεῖ.

ΧΟΡΟΣ.
Τί γὰρ τὸ πιστὸν ἐστι τῶνδε σοι τέχμαρ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
"Εστιν· τί δ' οὐχί; μὴ δολώσαντος Θεοῦ.

ΧΟΡΟΣ.
Πάτερα δ' ὄνειραν φάσματ' ἐνεπείθη σέβεις;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Οὐ δόξαν δὲν λάθοιμι βριζούσης φρενός.
ΑΓΑΜΕΜΝΩΝ.

ΧΟΡΟΣ.

Ἀλλ' ἡ οὖ ἐπιανέν τις ἄπερος φάτις;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Παιδὸς νέας ὡς, κάρτ' ἐμωμήσαν φρέναισ.

ΧΟΡΟΣ.

Ποίον χρόνον ἔδε καὶ πεπόρθηται πόλις;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης, λέγω.

ΧΟΡΟΣ.

Καὶ τίς τόδ' ἐξίκοιτ' ἄν ἄγγέλων τάχος;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

"Ἡφαίστος ἤθις λαμπρὸν ἐκπέμπων σέλας. Φρυκτὸς δὲ φρυκτὸν δεύρ᾽ ἀπ᾽ ἀγγάρου πυρὸς Ἐπεμπεν. Ἡδη μὲν, πρὸς Ἐρμαῖον λέπας Δήμουν· μέγαν δὲ πανὸν ἐκ νήσου τρίτον. Ἀθώνοι αἶπος Ζηνὸς ἐξεδέξατο, ἰπτετελῆς τε, πόντων ὡστε νοτίσαι Ἰσχὺς πορευτοῦ λαμπάδος πρὸς ἣδονὴν Πεύκη, ὥστε χρυσοφεγγῆ, ὡς τοῖς ἦλιος, Σέλας παραγγείλασα Μακίστου σκοπαῖς· Ὁ δ' οὐτὶ μέλλων, οὐδ' ἀφρασμόνως ὑπνῷς Νικώμενοι, παρῆκεν ἄγγέλου μέρος· Ἐκᾶς δὲ φρυκτὸν φῶς ἔπ' Ἐυφίπου ὥστε Μεσαίων φύλαξε σημαίνει μολὸν. Οἴ δ' ἀντέλαμμα καὶ παρήγγειλαν πρόσω, Γραίας ἐρείπεις ταχὸν ἄφαντες πυρὶ. Ἡθενούσα λαμπάς δ' οὐδέπω μαύρουμεν, ὑπερθοροῦσα πεδίον Ἀσωποῦ, δίκην Φαιδρᾶς σελήνης, πρὸς Κιθαιρώνος λέπας.
"Ηγείρεν ἀλλήν ἐκδοχῆν πομποῦ πυρὸς.
Φάος δὲ τηλέπομπον οὐκ ἦναίνετο
Φρουρᾶ, πλέον καίουσα τῶν εἰρημένων.
Αἵμον ὤπερ Γοργάτιν ἔσκηψεν φάος.
"Ορος τ' ἐπ' Ἀιγίπλαγχτον ἔσκηνομεν,
"Ωτρυνε θεσμὸν μὴ χατίζεσθαι πυρὸς.
Πέμποντι δ' ἀνδαίνοντες ἄφθονον μένει
Φλογὸς μέγαν πάγωνα, καὶ Σαμωνίκου
Πορθμοῦ κάτοπτον πρῶν' ὑπερβάλλειν πρῶσιν
Φλέγονσαν· εἰτ' ἔσκηνεν, εἰτ' ἀφίκετο
'Αραχναίον αἴπος, ἀστυγείτονας σχοπάς·
Κάπετι' Ἀτρειδῶν ἐς τόδε σκήπτει σέγος
Φάος τόδ' οὐκ ἀπαπνοὶ ιδαῖον πυρὸς.
Τοιοίδ' ἐτοιμοὶ λαμπαδηφόροι νόμοι,
"Ἄλλος παρ' ἄλλον διαδοχαίς πληροῦμενοι·
Νικὰ' δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
Τέκμαρ τοιούτοιν σύμβολον τε σοι λέγω,
'Ανδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί.

ΧΟΡΟΣ.
Θεοῖς μὲν αὐθις, ὡς γυναι, προσεύξομαι.
Λόγους δ' ἀχοῦθαι τούσδε κατοδαμάσαι
Διανεκὼς θέλομι' ἃν, οὐς λέγεις πάλιν.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Τροίαν Ἄχαιοι τήδ' ἔχουσι' ἐν ἡμέρα.
Οἶμαι βοήν ἄμικτον ἐν πόλει πρέπειν.
"Οξός τ' ἀλειφά τ' ἐκχέας ταύτῳ κύτει,
Ἀχοστατῶντι' ἃν οὐ φίλως προσεννέποις
Καὶ τῶν ἀλόντων καὶ κρατισάντων δίχα
Φθογγᾶς ἀχούσειν ἐστι συμφορᾶς διπλῆς.
ΑΓΑΜΕΜΝΩΝ.

Οἱ μὲν γὰρ ἀμφὶ σῶμασιν πεπτωχότες Ἀνδρῶν καδοιγήτων τε καὶ φυταλμίων, Παῖδες γερόντων, οὐκέτι ἢ ἠλευθέρον Ἀρης ἀπομακρύνοις φιλτάτων μόρον. Τοὺς δ’ αὐτές γυναίκας ἐκ μάχης πόνος Νῆστις πρὸς ἀρίστοισιν, ἄν ἔχει πόλις, Τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον.

’Αλλ’ ὡς ἔκαστος ἐσπαζόν τύχης πάλον, ’Εν αἰχμαλώτοις Τροίχοις οἰκήμασιν Ναίουσιν ἡδή, τῶν ὑπαιθρίων πάγων Ἀφόλακτον εὐδήσουσιν πάσαν εὐφράνην.

Εἰ δ’ εὐσεβοῦσι τοὺς πολίσσωρχους θεοῦς Τοὺς τῆς ἀλουθίης γῆς, θεῶν θ’ ἱδρύματα, Οὐχ ἂν γ’ ἔλοντες αὐθίς ἀνθάλοιεν ἂν.

’Εφθεῖς δὲ μή τις πρῶτερον ἐμπίπτη στρατῷ Ποθεῖν ἣ μή χρή, κέρδεσιν νικωμένους.

Δεῖ γὰρ πρὸς οἰκίους νοστίμου σαρτῆρας Κάμψαι διαύλου θάτερον κῶλον πάλιν Θεοῦς δ’ ἂν ἀμπλάκητος εἰ μόλοι στρατός.

’Εγκηγορὸς τὸ πῆμα τῶν ὀλωλότων Γένοιτ’ ἂν, εἰ πρόσπαια μή τύχοι κακά.

Τοιαῦτα τοις γυναικῶς ἢ ἐμοῦ κλύεις.

Τὸ δ’ εὖ κρατοῖν, μὴ διχοφόροτος ιδείν.

Πολλῶν γὰρ ἐσθλῶν τήν’ ὁνήσιν εἰλόμην.

ΧΟΡΟΣ.

Γύναι, κατ’ ἄνδρα σώφρον’ εὐφράνως λέγεις.

Ἐγὼ δ’ ἀχούσας πιστὰ σου τεκμήρια,

Θεοὺς προσεπείν εὖ παρασκευάζομαι.
ΑΙΣΧΥΛΟΣ

Χάρις γὰρ οὐκ ἀτιμος εἰργασται πόνων.
'Ω Ζεὺ βασιλεὺ, καὶ νῦξ φιλία,
Μεγάλων κόσμων κτεάτειρα,
Ἡτ' ἐπὶ Τροίας πύργοις ἔδαλες
Στεγανὸν δίκτυον, ὡς μήτε μέγαν,
Μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι
Μέγα δουλείας
Γάγγαμον, ἅτης παναλώτον.
Δία τοι ξένιον μέγαν αἰδούμαι
Τὸν τάδε πράξαντ', ἐπ' Ἀλέξανδροφ
Τείνοντα πάλαι τόξον, ὅπως ἂν
Μήτε πρὸ καιροῦ, μῆθ' ὑπὲρ ἀστρών
Βέλος ἡλίθιον σκηφείειν.

Σιροφῆ ἡ.

Αἰώς πλαγὰν ἔχονσιν εἰπεῖν,
Πάρεστι τοῦτο γ' ἐξιχνεύοισι.
"Επράξαν ὡς ἔκρανεν· οὐκ ἔφα τις
Θεοὺς βροτῶν ἀξιούσθαι μέλειν,
"Οοοις ἀδίκτων χάρις
Πατοῖθ'· ὁ δ' οὖκ εὐσέβης.
Πέφανται δ' ἐκγόνοις
Ἀτολμήτως Ἀφή
Πνεύματον μείζον ἡ δικαιώς
Φλεόντων δομάτων ὑπέρφεν
Ὑπὲρ τὸ βέλτιστον· ἔστω δ' ἀπήμαντον, ὥστε κά-

παραλέιν

Εὖ πραπίδων λαχόντα.
Οὐ γὰρ ἔστιν ἐπαλξεος
Πλούτου πρὸς χόρον ἀνδρὶ
ΑΓΑΜΕΜΝΩΝ.

Δακτύλισαντι μέγαν δίκας βομόν, εἰς ἀφάνειαν.
'Αντιστροφὴ α'.
Βιάται δ' ἀ τάλαινα πειθῶ,
Προδουλότας ἄφερτος ἄτας.
"Αχος δὲ παμμάταιον· οὐκ ἐκφύθη,
Πρέπει δὲ, φῶς αἰνολαμπτεῖ, σίνος .
Κακοὶ δὲ χαλκοῦ τρόπον,
Τρίβω τε καὶ προσβολαῖς
Μελαμπαγῆς πέλει
 Δικαιωθεῖς, ἐπεὶ
Διάξοι παῖς ποτανὸν ὄρνην,
Πόλει πρόστριμμ’ ἄφερτον ἐνθείς.
Διτᾶν δ’ ἀκοῦει μὲν οὐτίς θεῶν· τὸν δ’ ἐπίστροφον
tῶνδε
Φῶς’ ἰδίχον καθαρεῖ.
Οἶος καὶ Πάρις, ἐλθὼν

'Εσ δόμον τὸν Ἄτρειδᾶν,
"Ησχυνε ξενίαν τράπεζαν κλοπαίοι γυναικὸς.

Στροφή β.
Διανόσα δ’ ἀστοίχων ἀσπίστορας
Κλόνους λοχίμους τε καὶ ναυβάτας ὀπλισμοὺς,
"Αγονοῦσα τ’ ἀντίφερον Ἰλίῳ φθορὰν,
Βέβαξεν ὄμφας διὰ πυλῶν,
"Ἀτλητα τλάσα· πολλὰ δ’ ἐστενον
Τά’ ἐννέποντες δόμον προφήται.
"Ἰώ, ἵω δόμα, δόμα καὶ πρόμοι,
Ἰο λέχος καὶ στίθοι φιλάνοφες.
Πάρεστι σιγὰς ἀτίμους ἀλοιδόρους
Ἀδχιστ’ ἀφειμένων ἰδεῖν.
Πόθω δ' ὑπερποντίας
Φάσμα δόξει δόμων ἀνάσσειν.
Εὐμόρφων δὲ κολοσσῶν
"Εχθεται χάρις ἀνδρί. 385
'Ομμάτων δ' ἐν ἀχνίαις ἔφει πᾶς' Ἀφροδίτα.
"Αντιστροφή β.
Οὐειρόφαντοι δὲ πενθήμονες
Πάρεισιν δόξαι φέρουσαι χάριν ματαίαν.
Μάταν γὰρ, εὔτ' ἂν ἐσθλὰ τις δοξῶν ὅραν,
Παραλλάγαισι διὰ χερῶν 390
Βέβακεν ὄψις οὐ μεθύστερον
Πτερούς ὀπαδοῦσ' ὑπνον κελεύθοις." 395
Τὰ μὲν καὶ' οἴκους ἐφ' ἔστιας ἀχη,
Τάδ' ἐστὶ, καὶ τάνθ' ὑπερβατάτερα.
Τὸ πᾶν δ' ἀφ' Ἑλλάδος αἰαὶς συνορμένοις
Πένθεια τῆσικάρδιος
Ἀδύμων ἔκαστον πρέπει.
Πολλὰ γοῦν θυγγάνει πρὸς ἦπαρ.
Οὐδὲς μὲν γὰρ τις ἐπεμπένεν
Οἶδεν· ἀντὶ δὲ φατών 400
Τεῦχη καὶ σποδὸς εἰς ἔκαστον δόμους ἀφικνεῖται.

Σημερία γ'.
Ο χρυσαμοιδός δ' "Ἀρης σωμάτων,
Καὶ ταλαντοῦχος ἐν μάχῃ δορὸς,
Πυρποθὲν ἐξ Ἡλίου
Φίλοισι πέμπει βαρὺν
Ψήγμα δυσδάχρυτον, ἀντ' ἣνορος σποδοῦ γεμί-
ζων λέβητας εὐθέτους.
ΑΓΑΜΕΜΝΩΝ.

Στένουσι δ' εὖ λέγοντες ἀνδρα τὸν μὲν, ἵς μάχης ἰδρείς.
Τὸν δ', ἐν φοναῖς καλῶς πεσόντι ἀλλοτρίας διαὶ γυναι-
κὸς τάδε σίγα τις βαῦ-
ζει· φθονερὸν δ' ὑπ' ἄλγος ἔρ-
πει προδίκοις Ἀτρείδαις.
Οἱ δ' αὐτοῦ περὶ τεῖχος
Θήκας ᾗ Πλάδος γὰς
Εὐμορφοι κατέχουσιν· ἔχθρα δ' ἔχοντας ἔχρυμεν

Ἀνιστροφὴ γ'.
Βαρεία δ' ἀστῶν φάτις ἐν χότῳ· Ἀμισοφάντου δ' ἀρᾶς τίνει χρέος.
Μένει δ' ἀχοῦσαι τί μοι
Μέμιμνα νυκτηρεῖν.
Τῶν πολυκτόνων γὰρ οὐχ ἀσχοποῖ θεοί· κελαυ-
ναι δ' ἔρινυες χρόνῳ
Τυχηρόν ὄντ' ἀνευ δίκας παλιντυχῇ τριβᾶ βίον.
Τιθεῖσ' ἄμαυρον, ἐν δ' αἴ-
ςτοις τελέθοντος οὕτις ἄλ-
κα· τὸ δ' ὑπερχότως κλύειν
εὖ, βαρύ· βάλλεται γὰρ ὄσ-
σοις Λιώθεν κεφανός.
Κρίνω δ' ἄφθονον ὀλβον· Ἔντ' εἰν ηὐπολιπόθης,
Μήτ' οὖν αὐτὸς ἀλοῦς ὑπ' ἄλλων βίον κατίδοιμι.

Πυρὸς δ' ὑπ' ἐναγγέλου
Πόλει διήκει θοᾶ
Βάζει· εἰ δ' ἔτητύμως,
Τίς οἶδεν, εἰτε θεῖον ἐστι μὴ ψυθός;
Τίς ὂδε παιδινὸς, ἡ φρενῶν κεκομμένος,
Φλογὸς παραγγέλμασι
Νέοις πυρῳθίντα καρδίαν,
"Ἐπειτ᾽ ἄλλαγά λόγον καμεῖν;
Γυναιχὸς αἰχμὰ πρέπει,
Πρὸ τοῦ φανέντος χάριν ξυναίνεσαι.
Πιθανὸς ἄγαν οὐ ἡλίου ὄρος ἐπινέμεται
Ταχύπορος· ἀλλὰ ταχύμορον
Γυναικοχιήρυκτον ὀλλυται κλέος.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.
Τάχ' εἰςομεθα λαμπάδων φαεοφόρων
Φρυκτωρίων τε και πυρὸς παραλαγάς,
Εἴτ' οὖν ἀληθείς, εἴτ', ὅνειράτον δίκην,
Τερπνὸν τόδ' ἐλθόν φῶς ἑφήλωσε φρένας.
Κήρυκ' ἀπ' ἀκτῆς τόνδ' ὁφ' κατάσκιον
Κλάδοις ἔλαιας· μαρτυρεῖ δὲ μοι κάσις
Πηλὸν ἥριον διηρία κόνις τάδε,
'Ως οὖν ἄναυδος, οὔτε σοι δαίων φλόγα
"Τῆς ὁρείας, σημανεῖ καπνῷ πυρός.
"Αλλ' ἡ το χαίρειν μᾶλλον ἐκθάξει λέγων· —
Τὸν ἀντίον δὲ τοῖσδ' ἀποστέρῳ λόγον·
Εὖ γὰρ πρὸς εὖ φανεῖσι προσβήκῃ πέλοι.
"Ὅστις τάδ' ἄλλως τῆδ' ἐπευάξεται πόλει,
Ἀυτὸς φρενῶν καρποῦτο τὴν ἀμαρτίαν.
ΑΓΑΜΕΜΝΩΝ.

ΚΗΡΤΗ.

'Ιδο πατριὸν οὔδας ἀρχεῖας χθονὸς.

Δεκάτῳ σε φέγγει τῷ άφικόμην ἔτους,

Πολλῶν δαγεῖσῶν ἐλπίδων, μᾶς τυχῶν.

Οὐ γὰρ ποτ' ἦχουν τῇ' ἐν ἀρχεῖα χθονὶ

Θανῶν μεθέξειν φιλτάτου τάφου μέρος.

Νῦν χαίρε μὲν χθῶν, χαίρε δ' ἦλιον φῶς,

'Ὄπατός τε χῶρας Ζεὺς, ὁ Πυθιός τ' ἀναξ,

Τόξοις ἱάττων μηχέτ' εἰς ἡμᾶς βέλη.

'Ἀλις παρὰ Σκαμανδρὸν ὡσθ' ἀνάρσιος.

Νῦν δ' αὐτὲ σατὴρ ἱσθι καὶ παιάνιος,

'Ἀναξ Ἀπόλλον· τοὺς τ' ἀγωνίως θεοὺς

Πάντας προσαναθή, τὸν τ' ἐμὸν τιμάρον

Ερμῆν, φίλον θηρυκα, θηρύκων σέβας,

'Ἠρως τε τοὺς πέμπαντας, εὐμενεῖς πάλιν

Στρατὸν δέχεσθαι τὸν λελειμμένον δορός.

'Ιδ' μέλαθρα βασιλέαν, φίλαι σέγαι,

Σεμνοὶ τε Θάκοι, δαίμονες τ' ἄντθλοι,

Εἰ πον πάλαι, φαιδροῖσι τοιοῦδ' ὄμασι

Ἀξιόθεν κόσμῳ βασιλέα πολλῷ χρόνῳ.

'Ἡκε γὰρ ὑμῖν φῶς ἐν εὐφρονίᾳ φέρον

Καὶ τοῖοδ' ἀπασὶ κοινὸν 'Ἀγαμέμνων ἀναξ.

Ἀλλ' εὖ νιν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει,

Τροίαν κατασκάφαντα τού δικηρόφου

Λιὸς μαχέλη, τῇ κατείργασται πέδων.

Βωμοὶ δ' άιότοι καὶ Θεῶν ἱδρύματα,

Καὶ σπέρμα πάσης ἔξαπόλυται χθονός.

Τοῦτονδ' Τροία περιβαλὼν ζευκτηρίουν

'Ἀναξ Ἀτρείδης πρέσβης ἐνδαίμων ἀνήρ.
ΑΙΣΧΥΛΟΣ

"Ηκεί, τίς θαυμάτων βροτῶν
Τῶν νῦν. Πάρις γὰρ οὐτε συντεληθῆς πόλις
Ἐξεύχεται τὸ δράμα τοῦ πάθους πλέον.
"Οφλῶν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίχην,
Τοῦ ὑψίου θ᾽ ἤμαρτε, καὶ πανόλειθρον
Ἀυτόχθονον πατρῴον ἔθρισεν δόμον.
Διπλά δ᾽ ἔτισαν Πριαμίδαι θάμαρτια.

ΧΟΡΟΣ.

Κήρυξ Ἀχαϊῶν χαιρε τῶν ἀπὸ στρατοῦ.

ΚΗΡΤΕ.

Χαίρω τεθνάναι δ᾽ οὖχ ἐτ᾽ ἀντερῶ θεοῖς.

ΧΟΡΟΣ.

"Ερως πατρῴὰς τῆς γῆς θ᾽ ἐγρύνασεν;

ΚΗΡΤΕ.

"Ωστ' ἐνδαχρύνειν γ' ὄμμασιν χαρᾶς ὑπὸ.

ΧΟΡΟΣ.

Τεφνησ' ἄφ' ἑστε τῇδ' ἐπήβολοι νόσου;

ΚΗΡΤΕ.

Πῶς δῆ; διδαχθεῖσ τοῦδε δεσπόσω λόγου.

ΧΟΡΟΣ.

Τῶν ἀντερῶντων ἐμέφρω πεπληγμένοι.

ΚΗΡΤΕ.

Ποθεῖν ποθοῦντα τῆνδε γῆν στρατὸν λέγεις.

ΧΟΡΟΣ.

'Ως πόλλ' ἀμαυρᾶς ἐκ φρενώς μ᾽ ἀναστένειν.

ΚΗΡΤΕ.

Πόθεν τὸ δύσφρον τοῦτ' ἐπήν στῦγος φρενων; 505

ΧΟΡΟΣ.

Πάλαι τὸ σιγᾶν φάρμακον βλάβης ἔχω.
ΚΗΡΤΕ.
Καὶ πῶς; ἀπόντων κοιμάνον ἔτρεις τινάς;
ΧΟΡΟΣ.
Ὡς νῦν τὸ σὸν δῆ, καὶ θανεῖν πολλὴ χάρις.
ΚΗΡΤΕ.
Εὖ γὰρ πέρασκαι· ταῦτα δ' ἐν πολλῷ χρόνῳ
Τὰ μὲν τις ἀν λέξειν εὐπετῶς ἔχειν,
Τὰ δ' αὐτε καλύμμοιφα· τίς δὲ πλήν θεῶν
"Ἀπαντ' ἀπήμων τὸν δ' αἰώνος χρόνον;
Μόχθοις γὰρ εἰ λέγομι καὶ δυσανλίας,
Σπαρνάς παρῆκες καὶ κακοστράτους,—τί δ' οὐ
Στένοντες, οὐ λαχῶντες, ἡματος μέρος;
Τὰ δ' αυτε χέρσω καὶ προσήν, πλέον στύγος.
Εὖναί γὰρ ἦσαν δηῖων πρὸς τεῖχεσιν.
"Εξ οὐφρανοῦ γὰρ κάπο γῆς λειμωνίαι
Αράσοι κατεψεκαζόν, ἐμπεδον οίνος
"Εσθημάτων, τιθέντες ἑνθηρον τρίχα.
Χειμῶνα δ' εἰ λέγοι τις οἰανοκτόνον,
Ὀλόν παρεῖξ' ἀφετον Ἰδαία χῶν,
"Η Θάλπος, εὔτε πόντος ἐν μεσημβριναῖς
Κοίταις ἀκύμων νηνέμοις εὐδοι πεσόν·—
Τι ταῦτα πενθεῖν δεῖ; παροίχεται πόνος.
Παροίχεται δὲ, τούτω μὲ κεν τεθηκόσιν,
Τὸ μῆπου' αὖθις μηδ' ἀναστήνατι μέλειν.
Τι τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,
Τὸν ζῶντα δ' ἀλγεῦν χρώ τύχης παλιγκύτον;
Καὶ πολλὰ χαίρειν χυμφορᾶσι καταξαῖο.
Ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργεῖων στρατοῦ
Νικᾷ τὸ κέρδος, πήμα δ' οὐκ ἀντιφάτει.
Ως κομπασαί τῳδ᾽ εἰκὸς ἕλιον φάει,
Τυφὲρ Θαλάσσης καὶ χθονὸς ποταμένως.
“Τροίαν ἐλόντες δήποτ᾽ Ἀργείων στόλος,
Θεοὶς λάφυρα ταῦτα τοῖς καθ᾽ Ἑλλάδα,
Δόμοις ἐπασσάλευσαν ἀφχαῖον γάνος.”
Τοιαύτα χρή κλύοντας, εὐλογεῖν πόλιν,
Καὶ τοὺς στρατηγούς καὶ χάρις τιμήσεται
Αἰῶς τὸδ᾽ ἐπιφράξασα· πάντ᾽ ἔχεις λόγον.

ΧΟΡΟΣ.
Νικάμενος λόγοισιν οὐκ ἀναίνομαι.
'Αεὶ γὰρ ἡβαί τοῖς γέροντοις εὖ μαθεῖν.
Δόμοις δὲ ταῦτα καὶ Κλυταμνήστρα μέλειν
Εἰκὸς μᾶλιστα, ξῦν δὲ πλούτιζειν ἐμὲ.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
'Ἀνωλόλυβα μὲν πάλαι χαρᾶς ὑπὸ,
"Οὐ δὲ ὁ πρῶτος νῦχιος ἀγγελος πυρὸς,
Φράξον ἄλωσιν Ἰλίου νααστασίν.
Καὶ τῶς μὲν ἐνίππτον εἰπε, φορικόρων δία
Πεισθείσα, “Τροίαν νῦν πεπορθήσθαι δοξεῖς;
"Ἡ κάρτα πρὸς γυναικὸς, αἰφεσθαι κέαρ.”
Δόγοις τοιούτοις πλαγικός οὐδ' ἐφανώμην.
"Ομος δ᾽ έθνον· καὶ γυναικείρι νόμῳ
'Ολολυγμὸν ἄλλος ἀλλοθεν κατὰ πτόλιν
"Ελασθον εὐφημοῦντες, ἐν θεῶν ἔδραις
Θυηφάγον κοιμᾶντες εὐώδη φλόγα.
Καὶ νῦν τὰ μάσσω μὲν τί δεὶ σ' ἐμοὶ λέγειν;
"Ἀναχτος αὐτοῦ πάντα πεύσομαι λόγον.
"Οπος δ᾽ ἄριστα τὸν ἐμὸν αἰδοῖον πόσιν
Σπεύσω πάλιν μολῶντα δέξασθαι· τί γὰρ
ΑΓΑΜΕΜΝΩΝ.

Γυναικὶ τοῦτον φέγγος ἦδιον ὅρακεῖν,
Ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ,
Πύλας ἀνοίξαι; ταῦτα ἀπάγγειλον πόσει
"ハウス ὅπως τόχιστ' ἔραμισθην πόλει·
Γυναῖκα πιστῆν ὧν ἐν δόμοις εὑροὶ μολὼν
Οἶκον πρὸς οὐν ἐλείπε, δωμάτων κύνα
ἐσθλὴν ἐκεῖνο, πολεμίαν τοῖς δύσροσιν,
Καὶ τάλλι ὅμοιαν πάντα, σημαντήριον
Οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.
Οὐδ' οἶδα τέρψιν, οὐδ' ἐπίψογον φάτιν
"Ἀλλοι πρὸς ἄνδρὸς μᾶλλον ἣ χαλκοῦ βαφᾶς. 570

ΚΗΡΤΣ.

Τοιόσοδ' ὁ κόμπος τῆς ἀληθείας γέμων
Οὐχ αἰσχρὸς ὃς γυναικὶ γενναίᾳ λακεῖν.

ΧΟΡΟΣ.

Αὕτη μὲν οὕτως εἶπε μανθάνοντι σοι
Τοροῦσι θ' ἐμηνεύσων εὔπρεπῶς λόγον.
Σὺ δ' εἰπὲ, κήρυξ, Μενέλεων δὲ πεύθουμαι,
Εἰ νόστιμος γε καὶ σεσωσμένος πάλιν
"Ἡξεί ξύν ὑμῖν, τῆς δὲ γῆς φίλον χράτος.

ΚΗΡΤΣ.

Οὐχ ἔσθ' ὅπως λέξαιμι τὰ ψευδή καλὰ
"Εσ τὸν πολὺν φίλοισι καρποῦσθαι χρόνον.

ΧΟΡΟΣ.

Πῶς δὴ τ' ἂν εἶπαν κεδνὰ τάληθ' τύχαιος;
Σχησθέντα δ' οὐχ εὐχρυπτα γίγνεται τάδε.

ΚΗΡΤΣ.

Ανὴρ ἀφαντὸς ἢς Ἀχαϊκοῦ στρατοῦ,
Αὐτὸς τε καὶ τὸ πλοῖον· οὐ ψευδὴ λέγω.
ΧΟΡΩΣ.
Πότερον ἀνάχθεις ἐμφανῶς ἐξ Ἡλίου, Ἡ Χείμα, κοινὸν ἄχθος, ἤρπασε στρατοῦ; 585

ΚΗΡΤΣ.
"Ευρυσάς, ὡστε τοξότης ἄχρος, σχοποῦ· Μαχρὸν δὲ πῆμα ξυντόμως ἐφημίσα.

ΧΟΡΩΣ.
Πότερα γὰρ αὐτοῦ ζῶντος, ἢ τεθνηκότος, Φάτις πρὸς ἄλλων ναυτίλων ἐκλήζετο;

ΚΗΡΤΣ.
Οὕχ οἶδαν οὐδεὶς, ὡστ' ἀπαγγεῖλαι τορὸς, Πλὴν τοῦ τρέφοντος Ἡλίου χθονὸς φύσιν. 500

ΧΟΡΩΣ.
Πῶς γὰρ λέγεις χειμῶνα ναυτικῶ στρατῷ Ἐλθείν, τελευτήσαι τε, δαίμονον κότω; 595

ΚΗΡΤΣ.
Εὐφημον ἡμαρ οὐ πρέπει κακαγγέλα Πλάσας μαίνειν· χωρίς ἡ τιμὴ θεῶν.
"Οταν δ' ἀπενεκτὰ πήματ' ἀγγέλος πόλει 
Στυγνὰ προσάρχει πτωσίμον στρατοῦ φέρῃ, Πόλει μὲν ἔλχος ἐν τὸ δῆμον τυχείν, 600
Πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων Ἄνδρας διπλῆ μάστιγι, τήν Ἀρης φιλεῖ, 
Δίλογχον ἄτην, φοινῖαν ξυνωρίδα· 
Τοιῶντε μέντοι πημάτων σεσαγμένον, Πρέπει λέγειν παιάνα τόνδ' Ἐρυννῶν. 
Σωτηρίαν δὲ πραγμάτων εὐφηγελον 
"Ἡκοντα πρὸς χαίρονσαν εὐήστοι πόλιν, — 605
Πῶς κεδνὰ τοῖς κακοῖς συμμίξω, λέγων
Α Π Α Μ Ε Μ Ν Ω Ν.

Χειμάν' Ἀχαιῶν οὐχ ἄμηνιτον θεοῖς;
Συνάμοσαι γὰρ, οὕτε ἔχθιστοι τὸ πρὶν,
Πῦρ καὶ θάλασσα, καὶ τὰ πίστ' ἐδειξάτην,
Φθείροντε τὸν δύστην Ἀργείων στρατόν.
Ἐν νυκτὶ δυσκύμαντα δ' ἀφόρει καχά.
Ναῦς γὰρ πρὸς ἀλλήλημα Θηρίκαι πνοαῖ.
Ἡρεικὸν· αἱ δὲ κεροτυποῦμεναι βία.
Χειμάν τυφώ σὺν ζάλη τ' ὄμβρουκτύφω,
Λυχόντε ἀφαντοί, ποιμένος καχοῦ στράβῳ.
Ἐπεὶ δ' ἀνήλθε λαμπρὸν ἥλιον φάος,
Οράμεν ἀνθοῦν πέλαγος Λιγαῖον νεκροὶς
Ἀνδρῶν Ἀχαιῶν, ναυτικῶν τ' ἐρείπιοιν.
Ἡμᾶς γε μὲν δὴ, ναῦν τ' ἀκήρατον σχάφος,
Ἡτοὶ τις ἐξέκλεψεν, ἡ ἕκτησατο
Θεὸς τις, οὐκ ἀνθρωπος, οίαχος θειῶν.
Τύχη δὲ σωτήρ ναῦν θέλουσ' ἐφέξετο.
Ὤς μήτ' ἐν οἴρῳ κυματος ζάλην ἔχειν,
Μήτ' ἐξοικέλαι πρὸς κραταίλεων χθόνα.
Εἰπείτα δ' ἀδην πόντιον περευγότες,
Λευκὸν κατ' ἡμαρ, οὔ πεποιθότες τύχη,
Ἐθνοκολούμεν φροντίσαι νέον πάθος,
Στρατοῦ καμίντος καὶ καχῶς σποδομένου.
Καὶ νῦν ἔκεινων εἴ τις ἔστίν ἐμπνέων,
Ἄγωνοι καὶ ἡμᾶς ὡς ὀλαλοτας· τί μή;
Ἡμεῖς τ' ἔκεινους ταύτ' ἔχειν δοξάζομεν.
Γένοιτο δ' ὡς ἀριστα. Μενέλαιων γὰρ οὖν
Πρώτον τε καὶ μάλιστα προσδόκα μολεῖν.
Εἶ δ' οὖν τις αὐτίς ἥλιον νιν ἰστορεῖ
Καὶ ξαντα καὶ βλέποντα, μηχανάις Λιός,
Οὕπω Θέλοντος ἔξαναλώσαι γένος,
'Ελπίς τις αὐτὸν πρὸς δόμους ἦξειν πάλιν.
Τοσσαῦτ' ἀκοῦσας, ἵσθι τάληθη κλών.

ΧΟΡΟΣ.

Στροφή α'.
Τίς ποτ' ἀνόμαζεν ὡς ἐς τὸ πᾶν ἔτητύμως—
Μή τις, ὅτι οὕς ὄρῳμεν, προνοοῦσα τοῦ πεπρω-
μένου

Γλῶσσαν ἐν τῷ χά νέμων—
Τὰν δορίγαμδρον ἀμφινεικῇ ἦ' 'Ελέναν; ἵππει
πρεπόντωσ

'Ελένας, ἔλανθρος, ἐλέπτολις,
'Εκ τῶν ἀθροτίμων
Προκαλυμμάτων ἐπέλευσεν
Ζεφύρου γίγαντος αὐρα.
Πολύανθροί τε φεράσοπιδες,
Κυναγοὶ κατ' ἱχνος πλάταν ἄφαντον
Κελσάντων Συμόεντος

'Ακτάς ἐπ' ἄκτερυλλον

Δ' ἔριν αἰματάσσαν.

'Αντιστροφή α'.

Ἰλίῳ δὲ κῆδος ὄρθανυμον τελεσσίφρον
Μήνις ἡλίασε, τραπέζιας ἀτίμωσαν ύστερῳ χρόνῳ
Καὶ ξενεστίον Δίος
Πρασσομένα τὸ νυμφότιμον μέλος ἐκφάτως τίον-
τας,

'Τμέναιον, δὲ τότ' ἐπέξεκλεπεν
Γαμβροῦσιν ἀξίδειεν.
Μεταμανθάνονσα ὡ' ὑμνον
ΔΑΜΕΜΝΩΝ.

Πριάμου πόλις γεραιά,
Πολύθρηνον μέγα που στένει,
Κιχλήσκουσα Πάριν τὸν αἰνόλεκτρον.
Πάμπροσθ', ἢ πολύθρηνον
Αἰῶν' ἀμφὶ πολιτιὰν
Μέλεον αἵμα ανατλάσα.

Στροφὴ β.

"Εδρεῦσεν δὲ λέοντα
Σίνιν δόμοις ἀγάλακτον
Οὗτος ἀνὴρ φιλόμαστον,
Ἐν βιστὸν προτελείος
"Αμερον, εὐφιλὸπαιδα,
Καὶ γεφαροὶς ἐπίχαρτον.
Πολέα δ' ἔσχ' ἐν ἀγκάλαις,
Νεστρόφου τέξνου δίκαν,
Φαίδρωπος ποτὶ χείρα, σαίνων τε γαστρὸις ἀνάγκαις.

Ἀντιστροφὴ β.

Χρονισθεὶς δ' ἀπεδείξεν
"Εθος τὸ πρόσθε τοιχῆν.
Χάριν τροφᾶς γὰρ ἀμείδων,
Μηλοφόνοισιν ἀγαίαν
Δαίτ' ἀξέλευστος ἔτευξεν.
Ἀματε δ' οἰκος ἐφύρῃ,
"Ἀμαχον ἄλγος οἰκέταις
Μέγα σίνος πολυχτόνον.
Ἐξ ὦθου δ' ἰερεύς τοις ἄτας δόμοις προσεθρέψεθ.

Στροφὴ γ'.

Πάραντα δ' ἐλθεῖν ἐσ' Πλίου πόλιν
Δέγωμ' ἄν, φρόνημα μὲν νηνέμου γαλάνας
'Ακασχαίον δ' ἄγαλμα πλούτου,
Μιαθαχὼν ὑμμάτων βέλος,
 Δησίθυμον ἔρωτος ἀνθος.
Παρακλήσασ' ἐπέκρανεν δὲ γάμου πικρᾶς τελευτᾶς,
Δύσεδρος καὶ δυσόμιλος,
Συμένα Πριαμίδαισι,
Πομπᾶ Λιὸς κενίου,
Νυμφόκλαντος Ἑρυννὸς.

' ANTISTRÖΦΗ Γ'.
Παλαίφατος δ' ἐν βροτοῖς γέφων λόγος
Τέτυκται, "μέγαν τελεσθέντα φωτὸς ὀλθον
Τεχνοῦσθαι, μηδέ ἀπαιδα θηνήσειν.
'Εκ δ' ἀγαθᾶς τύχας γένει
Βλαστάνειν ἀκόρεστον οἰζών."  695
Δίχα δ' ἄλλων μονόφρων εἰμὶ· τὸ δυσσεβῆς γὰρ
ἐργον
Μετὰ μὲν πλείονα τίκτει,
Sigmaτέρα δ' εἰχότα γέννα.
οίκων γὰρ εὐθυδίκων
Καλλίπαισι πότιμος αἰεί.

ΣΤΡΟΦΗ Γ.
Φιλεῖ δὲ τίκτειν ὕδρις μὲν παλαιὰ νεά-
ζουσαν ἐν κακοῖς βροτῶν ὕδριν
Τότ' ἢ τόθ', ὅτε τὸ κύριον μόλη, φαεσχότον
Δαίμονα τε τὸν ἀμαχόν, ἀπόλεμον, ἀνίερον,
Θράσος μελαίνας μελαθροίσιν 'Ατας,
Εἴδομέναν τοκεῦσιν.
ἈΓΑΜΕΜΝΩΝ.

'Ἀντιστροφή ὧν.

Δής ἀδέλφας μεν ἐν δυσκάλπνοι δόμασιν·
τὸν δ’ ἑναίσιμὸν τίει βίον.

Τὰ χρυσοπάστα δ’ ἔδεθλα σὺν πίνῳ χερῶν παλιντρόποις

"Ομμασί λιποῦσ’ ὅσια προσέθα, δύναμιν οὐ
Σέβουσα πλούτου παράσημον αἴνῳ·
Πᾶν δ’ ἐπὶ τέρμα νεκρά.

"Ἄγε δή, βασιλεῦ,

Τροίας πολίπορθ’, Ἄτρέως γένεθλον,
Πῶς σε προσέπτω, πῶς σε σεβίζω
Μήθ’ ὑπεφάρας, μήθ’ ὑποχάμμυς

Καὶ ἠφόν χάριτος;

Πολλοὶ δὲ βροτῶν τὸ δοξεῖν εἶναι

Προτίονοι, δίκην παραβάτες.

Τῷ δυσπραγοῦντι δ’ ἐπιστενάχειν
Πᾶς τις ἐτοιμὸς· δήγμα δὲ λύπης
Οὐδὲν ἔρ’ ἤπαρ προσικνεῖται·
Καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς

’Ἀγέλαστα πρόσωπα βιαζόμενοι.

"Οσίς δ’ ἀγαθὸς προβατογνώμων,
Οὐχ ἔστι λαθεῖν ὄμματα φατός,
Τὸ δοξοῦντ’ εὐφρονοι ἐκ διανοίας

’Τάδερεῖ σαίνειν φιλότητι.

Σὺ δὲ μοι τότε μὲν στέλλων στρατιῶν
’Ελένης ἔνεξ’, οὐ γὰρ σ’ ἐπικεύσω,
Κάρτ’ ἀπομοῦσας ἦσθα γεγραμμένος·
Οὐδ’ εὖ πραπίδων οἷακα νέμων,
Θράσος ἐκούσιον
ΑΙΣΧΤΑΟΤ

'Ανδράσι θνήσκουσι χομίζων.
Νῦν δ' οὖν ἀπ' ἄχρας φρενὸς, οὐδ' ἀφίλως
Εὐφρῶν τις πόνος εὖ τελέσασι.
Γνώσει δὲ χρόνῳ διαπευθύμενος
Τὸν τε δίκαιος καὶ τὸν ἄχαίρος
Πόλιν οἴκουροῦντα πολιτών.

ἈΓΑΜΕΜΝΩΝ.

Πρῶτον μὲν Ἀργὸς καὶ θεοὺς ἐγχορίους
Δίκη προσειπεῖν, τοὺς ἐμοὶ μεταιτίσως
Νόστου, δικαίων θ' ἀν ἐφραξάμην πόλιν
Πριάμου· δίκαις γὰρ οὖν ἀπὸ γλάσσης θεοὶ
Κλύσοντες, ἀνδροθνήτας 'Πλίου φθορὰς
'Ες αἰματηρὸν τεῦχος οὐ διχοξίποπος
Ψήρους ἔθεντο· τῷ δ' ἑνάντια κύτει
'Ελπίς προσήκε χειρὸς οὐ πληρομένῃ.
Καπνῷ δ' ἀλοῦσα νῦν ἐτ' εὐσήμος πόλις.

'Ατης ζύγελλαι ζώσι· συνθνήσκουσα δὲ
Σπόδος προσέμπει πῖονας πλούτου πνοάς.
Τούτων θεοίται χρὴ πολύμυθον χάριν
Τίνειν· ἐπείπερ καὶ πάγας ὑπερχότους
'Εφραξάμεσθα, καὶ γυναικὸς οὖνεκα
Πόλιν διημάθυνεν Ἀργείων δάκος,
'Ἰππο νεοσσός, ἀσπιδηστρόφος λεός.
Πήδημ' ὀρούσας ἁμφὶ Πλειάδων δύσιν·
Τυπερθορῶν δὲ τύργον ἀμηστῆς λέον,
'Αδην ἐλείξεν αἴματος τυραννικοῦ.

Θεοῖς μὲν ἐξέτεινα φρούμον τόδε·
Τὰ δ' ἐσ τὸ σὸν φρόνημα, μέμνημαι κλύων,
Καὶ φημὶ ταύτα καὶ συνήγορον μ' ἔχεις.
ἈΓΑΜΕΜΝΩΝ.

Παύροις γὰρ ἄνδρῶν ἔστι συγγενεῖς τόδε, 765
Φίλον τὸν εὑρυχοῦντ' ἀνευ φθόνου σέβειν.
Δύσφρον γὰρ ἰδός χαρδίαν προσήμενος,
"Ἀχθος διπλοίζει τῷ πεπαμένῳ νόσουν.
Τοὺς τ' αὐτῶς αὐτοῦ πήμασιν βαρύνεται,
Και τὸν θυραῖον ὀλος εἰσόρθων στένει.
Εἰδὼς λέγοιμ' ἂν· εὖ γὰρ ἐξεπίσταμαι 770
Ομιλίας κάτοπτρον, εἰδώλων σκιᾶς,
Δοχοῦντας εἶναι κάρτα πρεμνενεῖς ἐμοῖ.
Μόνος δ' Ὀδυσσεύς, ὁπερ οὐχ ἔκων ἐπλεί,
Ζευνθεῖς ἑτοιμὸς ἢν ἐμοὶ σειραφόρος·
Εἰτ' οὖν θανόντος, εἴτε καὶ ζῶντος πέρι
Δέγω· τὰ δ' ἄλλα, πρὸς πόλιν τε καὶ θεοῦς.
Κοινοὺς ἄγανας θέντες εἰν πανηγύριει,
Βουλευσόμεθα· καὶ τὸ μὲν καλῶς ἔχον,
"Οποίος χρονίζον εὖ μενεῖ, βουλευτέον·
"Οτρὶ δὲ καὶ δεὶ φαρμάκαν παυσώνων,
"Ἡτοι κέαντες, ἥ τεμόντες εὐφρόνως,
Πειρασόμεθα πήματος τρέγαι νόσον.
Νῦν δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους
Ελθὼν, θεοίοι πρῶτα δεξιώσομαι,
Οὐπερ πρὸςον πέμψατες, ἡγαγον πάλιν.
Νικὴ δ' ἐπείπερ ἐσπευ', ἐμπέδως μένοι. 780

ΚΑΤΑΙΜΝΗΣΤΡΑ.

"Ανδρεὶς πολίται, πρέσβεις Ἀργείων τόδε,
Οὐχ αἰχμαλώται τοὺς φιλάνορας τρόπους
Δέξαι πρὸς ύμᾶς· ἐν χρόνῳ δ' ἀποφθέγει
Τὸ τάρδος ἄνθρωποις· οὐχ ἄλλων πάρα
Μαθοῦσ', ἐμαντῆς δύσφροον λέξω βίον,
Τοσόνδ', δοσονπερ οὐτος ἦν ὑπ' Ἰλίῳ.
Τὸ μὲν γναϊκα πρῶτον ἀρσενὸς δίχα,
'Ηθαι δόμοις ἔρημον, ἐκπαγον κακὸν,
Πολλὰς κλύνουσαν κληδόνας παλιγκότων.
Καὶ τὸν μὲν ἠκείν, τὸν δ' ἐπεισοφεὶν κακοῦ.
Κάκιον ἄλλο πῆμα, λάσχοντας δόμοις.
Καὶ τραυμάτων μὲν εἰ τῶσον ἐτύγχανεν
'Ανὴρ ὅδ', ὡς πρὸς οἶχον ὀχετεῦετο
Φάτις, τέτρωται δικτύου πλέω λέγειν.
Εἰ δ' ἦν τεθνηκὼς, ὡς ἐπλῆθυνον λόγοι,
Τρισώματος τῶν Γηρυῶν ὁ δεύτερος
Πολλὴν ἀνωθεν, τὴν κάτω γὰρ οὖ λέγω,
Χθονὸς τρίμοιρον χλαίναν ἐξηνχεὶ λαβῶν,
'Απαξ ἐκάστῳ καθαναν' μορφώματι.
Τοιῶν ἐκατὶ κληρδόνων παλιγκότων,
Πολλὰς ἀνωθέν ἄρτανας ἐμῆς δέρης
'Ελυσαν ἄλλοι πρὸς βίαν λελημένης.
'Εκ τῶνδε τοι παῖς ἐνθάδ' οὖ παραστατεῖ,
'Εμῶν τε καὶ σῶν κύριος πιστωμάτων,
'ϊς χρῆν, Ὀρέστης· μηδὲ θαυμάσῃς τόδε.
Τρέφει γὰρ αὐτὸν εὐμενής δορύξενος
Σιρόφιος ὁ Φωκεύς, ἀμφίλεκτα πῆματα
'Εμοι προφάνων, τὸν δ' ὑπ' Ἰλίῳ σέθεν
Κῦνδυνον, εἰ τε δημόθρους ἀναρχία
Βουλὴν καταρρίψειεν, ὡστε σύγγονον
Βροτοῦσι, τὸν πεσόντα λαχτίσαι πλέον.
Τοιάδε μέντοι σκῆψις οὐ δόλον φέρει.
'Εμοιγε μὲν δὴ κλαυμάτων ἐπίσοντοι
Πηγαὶ κατεσθήκασιν, οὖδ' ἐνι σταγών.
'Εν άμφοτεροις δ' ομμασιν βλάβας ἔχω,  
Τάς ἄμφι σοι κλαίουσα λαμπτηρονίας  
Ἄτημελήτους αἱέν· ἐν δ' ονείρασιν  
Λεπτάις υπαί κώνωπος ἐξηγειρόμην  
Ῥιπαίοι θαύμασοντος, ἄμφι σοι πάθη  
Ὀρῶσα πλείω τοῦ ξυνεύδοντος χρόνου.  
Νῦν ταῦτα πάντα ττάσ', ἀπενθήτῳ φρενί  
Δέγοιμ' ἂν ἄνδρα τόνδε, τῶν σταθμῶν κῦνα,  
Σωτηρά ναὸς πρότον, ὑψηλῆς στέγης  
Στύλον ποδήρη, μονογενέσ τέχνον πατρι,  
Καὶ γῆν φανείσαν ναυτίλοις παρ' ἐλπίδα,  
Κάλλιστον ἡμαρ εἰσιδεῖν ἐκ χείματος,  
Ὅδειπόφι δυσώντι πηγαίον ὄεος.  
Τερπινὸν δὲ ἀναγκαῖον ἐκφυγεῖν ἀπαν.  
Τοιοῦτοσ τοῖς νυν ἄξιῶ προσφθέγκασιν.  
Φθόνος δ' ἀπέστοι. πολλὰ γὰρ τὰ πρὶν κακὰ  
'Ἡνεχόμεθά· νῦν δὲ μοι, φίλον κάρα,  
"Εκβαιν' ἀπήνης τῇ ὧδε, μὴ χαμαί τιθεῖς  
Τὸν σὸν πόδ', ἄναξ, 'Πλίων πορθήτορα.  
Δμωαί, τί μέλλεθ', αἷς ἐπεστάλται τέλος  
Πέδων κελεύθου στρωνυναὶ πετάσμασιν;  
Εὐθὺς γενέσθω πορφυρόστρωτος πόρος  
'Εσ δἄμε' ἀελπτὸν ὡς ἄν ἡγητὶς δίκη.  
Τὰ δ' άλλα φροντὶς οὐχ ὑπὲρ νικαμένη  
Θήσει δικαίως σὺν θεοὶς εἰμαρμένα.  

ἈΓΑΜΕΜΝΩΝ.  
Δήδας γένεθλον, δωμάτων ἐμῶν φύλαξ,  
Ἀποστὶς μὲν εἶπες εἰχότως ἐμὴ·  
Μαχρὰν γὰρ ἐξέτεινας· ἀλλ' ἐναίσιμος  

4
Δίνειν, παρ' ἄλλων χρῆ τὸ δ' ἐρχεσθαι γέφως. 
Καὶ τὰλλα μὴ γυναικὸς ἐν τρόποις ἔμε
Ἀδρινε, μηδὲ βαρβάρου φωτὸς δίκην,
Χαμαιπετές βόαμα προςχάνης ἐμοί,
Μηδ' εἶμαι στράσαι ἐπίφθονον πόρον
Τίδει· θεοὺς τοι τοῦτο τεμαλφεῖν χρεών.
'Εν ποικίλοις δὲ θυμίον ὅντα κάλλεαιν
Βαίνειν, ἐμοὶ μὲν οὐδαμῶς ἄνεν φόβον.
Δέγα κατ᾽ ἄνδρα, μὴ θεὼν, σέθειν ἐμὲ.
Χαρίς ποδοψήφιστρων τε καὶ τῶν ποικίλων
Κληδῶν ἀβετεί· καὶ τὸ μὴ κακῶς φρονεῖν,
Θεοὺ μέγιστον δῶρον· ὀλβίσαι δὲ χρῆ
Βίον τελευτήσαντ' ἐν εὐεστοῖ σφίλη.
Εἰ πάντα δ' ὅς πρᾶσσομεν, εὐθαρσῆς ἐγώ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Καὶ μὴν τὸδ' εἰπὲ μὴ παρὰ γνάμην ἐμοὶ.
ΑΓΑΜΕΜΝΩΝ.

Γνάμην μὲν ἵσθι μὴ διαφθεροῦντι ἐμέ.
ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἡξὼ θεοῖς δεῖσας τὸν ὥθ' ἐρδεῖν τάδε;
ΑΓΑΜΕΜΝΩΝ.

Εἴπερ τις, εἴδως γ' εὖ τὸδ' ἔξειπον τέλος.
ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τί δ' ἂν δοκεῖ σοι Πρίαμος εἰ τάδ' ἤνυσεν;
ΑΓΑΜΕΜΝΩΝ.

'Εν ποικίλοις ἂν κάρτα μοι βὴναι δοκεῖ.
ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μὴ νῦν τὸν ἀνθρώπειον αἰδεοθῆς ψόγον.
ἈΓΑΜΕΜΝΩΝ.

ἈΓΑΜΕΜΝΩΝ.

Φήμη γε μέντοι δημόθρους μέγα σθένει.

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

"Ο δ' ἀφθόνητος γ' οὐχ ἐπίζηλος πέλει.

ἈΓΑΜΕΜΝΩΝ.

Οὕτω γυναικὸς ἔστιν ἴμερειν μάχης.

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

Τοῖς δ' ἀλβίωσ γε καὶ τὸ νικᾶσθαι πρέπει.

ἈΓΑΜΕΜΝΩΝ.

"Ἡ καὶ σὺ νίκην τήνδε δήριος τίεις;

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

Πεθοῦ κράτος μέντοι πάρες γ' ἐκὼν ἐμοὶ.

ἈΓΑΜΕΜΝΩΝ.

"Αλλ' εἰ δοξεῖ σοι ταῦτ', ὑπαί τις ἁρβύλας

Δύοι τάχος πρόδουλον ἐμβασιν ποδῶς,

Σὺν ταῖσδέ μ' ἐμβαίνονθ' ἄλουφέσιν, Θεῖων

Μὴ τις πρόοπθεν ὄμματος βέλοι φθόνος.

Πολλὴ γὰρ αἰῶν ὁματοφθορεῖν ποιν

Φθειροντα πλούτων ἀργυρωνήτους Θ' ὕψος.

Τούτων μὲν οὖν τὴν ξένην δὲ πρεμενῶς

Τήνθ' ἐσχόμιζε· τὸν κρατοῦντα μαλθαξὼς,

Θεὸς πρόσωθεν εὐμενῶς προσδέρχεται.

"Εκὼν γὰρ οὐδεὶς δουλία χρήται ζυγῷ.

Αὔτη δὲ πολλῶν χρημάτων ἐξαιρετῶν

"Ἄνθος, στρατοῦ δόριμο' ἐμοὶ ζυνόσπετο.

"Επεὶ δ' ἀκούειν σοῦ κατέστραμμι τάξε,

Ελ' ἐς δόμον μέλαθρα, πορφύρας πατῶν.

ΚΑΤΤΑΙΜΗΝΗΣΤΡΑ.

"Εστίν θάλασσα,—τίς δὲ νιν κατασβέσει;—
Τρέφονσα πολλης πορφύρας ἱσάργυρον
Κηρίδα παγκαινιστόν, εἰμάτων βαφᾶς.
Οἷκος δ' ὄπαρχε τὰνδε σὺν θεοῖς, ἀναξ,
"Ἐχειν· πένεσθαι δ' σὺν ἐπίσταται δόμοις.
Πολλῶν πατησιμὸν δ' εἰμάτων ἀν εὐξάμην,
Δόμοισι προώνεχθέντος ἐν χρηστηρίσις,
Ψυχῆς κόμιστα τῆςδε μηχανωμένη.
'Ῥίζης γὰρ οὖσας, φυλλὰς ἱκετ' ἐς δόμους,
Σχιάν ὑπερτείνασα σειρίου κυνό.
Καλ' σοῦ μολόντος δωριτιν ἔστιάν,
Θάλπος μὲν ἐν χειμῶνι σημαίνεις μολόν·
"Όταν δ' τεύχῃ Ζεύς γ' ἀπ' ὄμφαξος πικρᾶς
Οἶνον, τότ' ἡδη ψύχος ἐν δόμοις πέλει,
'Ἀνδρός τελείου δῶμ' ἐπιστρωφουμένον.
Ζεῦ, Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει·
Μέλοι δ' τοι σοὶ τῶνπερ ἀν μέλλης τελεῖν.

ΧΩΡΟΣ.
Στροφή σ'.

Τίπτε μοι τὸδ' ἐμπέδως
Αἰείμα προστατήριον
Καρδίας τερασκόπου ποτάται,
Μαντιπολεῖ δ' ἀκέλευντος ἀμισθος ἁοίδα·
Οὐδ' ἀποπτύσαι δίκαν
Ἀσκρίτων ὀνειράτων
Θάρσος εὐπίθες ἤξει.
Φρένος φίλον ὅρονον;
Χρόνος δὲ τοι πρυμνησίαν ἐμν.ἐμβολαῖς
Ψαμμίας ἀκάτας παρῆθησεν, εὖθ' ὑπ' "Πιον
"Ωρτο ναυβάτας στρατός.
ἈΓΑΜΕΜΝΩΝ.

'Ἀνιστροφῆ ᾗ.
Πενθομαι δ' ἀπ' ὀμμάτων
Νόστοι, αὐτόμαρτος ἄν.
Τὸν δ' ἀνευ λύρας ὄμως ὄμναδεὶ 920
Θρήνον Ἕρωνός αὐτοδίδακτος ἔσωθεν
Θυμὸς, οὐ τὸ πᾶν ἔχων
'Ἐλπίδος φίλον ὅρασος.
Σπλάγχνα δ' οὕτι ματάζει
Πρὸς ἐνδίκους φροεῖν 925
Τελεσφόροις δίνας κυκλούμενον κέαρ.
Εὐχομαι δ' ἀπ' ἐμάς τὸ πᾶν ἐλπίδου γυνὴ πεσεῖν
'Ἐς τὸ μὴ τελεσφόρον.

Στροφῆ β.
Μάλα γέ τοι δὴ τὰς πολλὰς υψίεις
'Ἀκόρεστον τέρμα· νῦσσος γὰρ ἄει, 930
Γείτων ὄμοτοιχος ἐρείδει,
Καὶ πότιμος εὐθυπορῶν
'Ἀνδρὸς ἐπαισεν ἀφαντὸν ἔρμα.
Καὶ τὸ μὲν πρὸ χρημάτων
Κησίων ὄχνος βαλὼν,
Σφενδόνας ἀπ' εὐμέτρου,
Οὐχ ἐδὺ πρόπας δόμος
Πημονᾶς γέμων ἁγαν· 935
Οὔθ' ἐπόντσας σφάρος.
Πολλὰ τ' ἄν δόσις ἐκ Δίως ἀμφιλα-
ϕής τε καὶ ἐξ ἄλοχων ἑπετειῶν
Νήσιν ὄλεσεν νόσον.

4*
Τὸ δ’ ἐπὶ γὰν ἀπαξ πεσὸν θανάσιμον,
Προπάροιθ’ ἀνδρὸς μέλαν αἴμα τίς ἂν
Πάλιν ἀγκαλέσατ’ ἐπαείδων;
Ζεῦς δὲ τὸν ὁρθοδαθῇ
Τὸν φθιμένον ἀνάγειν ἐπαυσεν.
Εἰ δὲ μὴ τεταγμένα
Μοῖρα μοιραν ἐκ θεῶν
Εἴργε μὴ πλέον φέρειν,
Προφθάσασα καρδίαν
Πλῆσοςα πάντ’ ἂν ἐξέχει.
Νῦν δ’ ὑπὸ σχότῳ βρέμει
Θυμαλγής τε, καὶ οὐδὲν ἐπελπομέ-
να ποτὲ καίριον ἐκτολυπεύσειν,
Ζωνυρουμένας φρενός.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Εἰσώ κομίζου καὶ σύ· Κασάνδραν λέγω·
Ἐπεὶ ο’ ἔθηκε Ζεὺς ἀμηνίτως δόμοις
Κοινωνὸν εἶναι χερνίθων, πολλῶν μετὰ
Λούλων, σταθείσαν κτησίον βωμοῦ πέλας,
Ἔχθαιν’ ἀπήνης τής ἡς· μηδ’ ὑπερφόρει.
Καὶ παῖδα γὰρ τοῖς φασίν Ἀλκμήνης ποτὲ
Πραθέντα τλήναι, καὶ ἔχουν ἐγεῖν βία.
Εἰ δ’ οὖν ἀνάγκη τῆς ἐπιφάνειοι τύχης,
Ἀρχαιοπλουτῶν δεσποτῶν πολλῷ καφῷς.
Ὁ δ’ οὖποτ’ ἐλπίζωντες ἠμήσαν καλῶς,
Ὡμοί τε δούλους πάντα, καὶ παρὰ στάθμην.
Ἔχεις παρ’ ἡμῶν οἰάπερ νομίζεται.
ΑΓΑΜΕΜΝΩΝ.

ΧΟΡΟΣ.
Σοί τοι λέγουσα παύεται σαφή λόγον.
'Εντός δ' ἄν οὖσα μορφήμων ἀγγευμάτων,
Πείθοι' ἄν, εἰ πείθοι' ἀπειθοίης δ' ἰσως.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
'Αλλ' εἴπερ ἔστι μή, χελιδόνος δίχην,
'Αγνάτα φωνὴν βάρβαρον κεκτημένη,
'Εσώ φρενῶν λέγουσα πείθω νιν λόγῳ.

ΧΟΡΟΣ.
'Επούν· τὰ λόγια τῶν παρεστάτων λέγει.
Πείθοι, λαπούσα τόνδ' ἀμαξήρη Θρόνον.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Οὗτοι θυραιάν τῇδ' ἐμοὶ σχολὴ πάρα
Τρίβειν· τὰ μὲν γὰρ ἔστιας μεσομφάλου
'Εστηκεν ἕδη μῆλα πρὸς σφαγὰς πυρὸς,
'Λοι οὔποτ' ἐλπίσασι τήνδ' ἐξειν χάριν.
Σὺ δ' εἰ τι δράσεις τῶνδε, μὴ σχολὴν τίθει.
Εἰ δ' ἀξινῆμιον οὔσα μὴ δέχει λόγον,
Σὺ δ' αὕτη φωνῆς φράτε καρδανό χερί.

ΧΟΡΟΣ.
'Ερμηνεώς ἐξεικεν ἡ ἕσσῃ τοροῦ
Δείσθαι· τρόπος δὲ θηρὸς ὡς νεαιρέτου.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
'Ἡ μαίνεται γε καὶ κακῶν κλύει φρενῶν,
'Ἡτις λαποῦσα μὲν πόλιν νεαιρέτον
'Ἡκεί· χαλινὸν δ' οὖχ ἐπίσταται φέρειν,
Πρὶν αἰματηρὸν ἕξαφρίζεσθαι μένος.
Οὐ μήν πλέο ρήματ' ἀπλοφησίμωι.
ΔΙΣΧΥΛΟΤ

ΧΟΡΟΣ.
'Εγώ δ', ἐποικτείρω γάρ, οὐ θυμώσομαι.
"Ιθ', ὃ τάλαινα, τόνδ' ἐρημώσασ' ὄχον,
Ἐἴχουσι' ἀνάγκη τῇ ἰσε καίνισον ζυγόν.

ΚΑΣΑΝΔΡΑ.
Στροφή α'.

'Ὅτετοτοτι ποποῖ δά.
'Απόλλων, 'Απόλλων.

ΧΟΡΟΣ.
Τί τάϊτ' ἀνωτότυξας ἀμφί Δοξίον;
Οὐ γὰρ τοιοῦτος, ὡστε θρηνητοῦ τυχεῖν.

ΚΑΣΑΝΔΡΑ.
'Ανιστροφή α'.

'Ὅτετοτοτι ποποῖ δά.
'Απόλλων, 'Απόλλων.

ΧΟΡΟΣ.
Ἡ δ' αὕτε ὅνομημοῦσα τὸν θεὸν καλεῖ
Οὐδὲν προσήκοντι' ἐν γόοις παραστατεῖν.

ΚΑΣΑΝΔΡΑ.
Στροφή β'.

"Απόλλων, "Απόλλων,
'Ἀγνιᾷ' ἀπόλλων ἐμός.
'Ἀπόλεσας γὰρ οὐ μολις τὸ δεύτερον.

ΧΟΡΟΣ.
Χρήσειν ἐοίκεν ἀμφί τῶν αὐτῆς κακῶν.
Μένει τὸ θεῖον δουλία παρὸν φρενί.

ΚΑΣΑΝΔΡΑ.
'Ανιστροφή β'.

"Απόλλων, "Απόλλων.
ΑΓΑΜΕΜΝΩΝ.

'Αγνιαί' ἀπόλλων ἐμός.
'Α ποι' ποτ' ἤγαγές με; πρὸς ποιαν στέγην;
ΧΟΡΟΣ.
Πρὸς τὴν 'Ατρείδῶν· εἰ σοῦ μὴ τόδ' ἐννοεῖς,
'Εγὼ λέγω σοι· καὶ τάδ' οὐκ ἐρεῖς ψύθη.
ΚΑΣΑΝΔΡΑ.

'Α ἡ.

Στροφή γ'.
Μισόθεον μὲν οὖν· πολλὰ συνίστορα
Αὐτοφόνα τε κακὰ, καρτάναι
'Ανδρὸς σφαγεῖον καὶ πέδων δαντηρίων.
ΧΟΡΟΣ.

'Εοικεν εὖρις ἡ ξένη κυνὸς δίκην
Εἶναι, ματεύει δ' ὄν ἀνευρίσκει φόνον.

ΚΑΣΑΝΔΡΑ.

'Αντιστροφή γ'.
Μαρτυρίσοι γὰρ τοιόδ' ἐπιπείθομαι·
Κλαιόμενα τάδε βρέφη σφαγᾶς,
'Οπτάς τε σάρκας πρὸς πατρὸς βεβρωμένας.
ΧΟΡΟΣ.

'Η μὴν κλέος σοῦ μαντικῶν πεπυρμένοι
'Ηισμεν· προφήτας δ' οὕτως μαστεύομεν.

ΚΑΣΑΝΔΡΑ.

Στροφή δ'.

'Ιῶ ποτοῖ, τί ποτε μὴδεται;
Τί τάδε νέον ἄχος μέγα
Μέγ' ἐν δόμοια τοῖσδε μὴδεται κακὸν
'Αφερτον φιλοισι,
Δυσιάτον ᾧ ἀλκᾶ δ' ἔκάς ἀποστατεῖ.
ΔΙΣΧΤΑΟΤ

ΧΟΡΟΣ.
Τούτων ἀϊδής εἰμι τῶν μαντευμάτων. 1030
'Εκεῖνα δ' ἐγνων· πάσα γὰρ πόλει βοᾷ.

ΚΑΣΑΝΔΡΑ.
Ἀνιστροφὴ δ'.

'Ἰδο τάλαινα, τόδε γὰρ τελείς; 1035
Τὸν ὁμοδέμνον πόσιν
Λοιπροῖς φαιδρύνασα; πῶς φράσω τέλος;
Τάχος γὰρ τὸδ' ἔσται.
Προτείνει δὲ χεῖρ ἐκ χερῶς ὀρεγομένα.

ΧΟΡΟΣ.
Οὔπω ἦνηκα· νῦν γὰρ ἐκ αἰνημάτων
'Επαρχέμοισι θεσφάτων ἀμηχανῶ.

ΚΑΣΑΝΔΡΑ.
Σειροφή η'.

"Ε, ἐ, παπαί, παπαί, τί τόδε φαίνεται;
"Ἡ δίκτυν φίλη τί γ' "Αἰδοῦ;
"Ἁλλ' ἄρκνος ἢ ξύνενος, ἢ ξυναίτια
Φόνου· στάσας δ' ἀχόρτοις γένει
Κατολολυζάτω θύματος λευσίμου.

ΧΟΡΟΣ.
Ποιαν Ἐρινυν τήνδε δόμασιν κέλει
'Επορθιάζειν· οὗ μὲ φαιδρύνει λόγος.
"Επὶ δὲ καρδίαν ἔδραμε χροχοβαφῆς
Σταγὼν, ἄτε καιρία πτώσιμος
Συνανύτει βίον ὕμνοις αὐγαῖς.
Ταχειά δ' ἄτα πέλει.

ΚΑΣΑΝΔΡΑ.
Ἀνιστροφὴ ε'.

"Α ὢ· ἰδοὺ, ἰδοὺ· ἀπέχε τῆς βοὸς" 1050
ΑΓΑΜΕΜΝΩΝ

Τὸν ταυρὸν ἐν πέπλοισι
Μελαγχέρων λαβοῦσα μηχανῆματι
Τύπτει· πιτνεὶ δ' ἐνύδρῳ τεύχει.
Δολοφόνου λέβητος τύχαν σοι λέγω.

ΧΟΡΟΣ.
Οὐ κομπάσαμι' ἀν θεσφάτων γνώμων ἄχρος
Εἶναι, κακῶ δὲ τῷ προσεικάξῳ τάδε.
'Απὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις
Βροτοῖς τέλλεται; κακῶν γὰρ διαί
Πολυνεπίς τέχναι θεσφιωδοὶ
Φόδον φίλουσιν μαθείν.

ΚΑΣΑΝΔΡΑ.
Σιφοφή ἐ.
'Ιδὲ, ἵδι, ταλαίνας κακόποτιμοι τύχαι.
Τὸ γὰρ ἐμὸν θροᾷ πάθος ἐπεγχέασα.
Ποὶ δὴ μὲ δεύο τὴν ταλαίναν ἡγαγες;
Οὐδὲν ποτ' εἰ μὴ ἴσωνθανομένην· τὶ γάρ;

ΧΟΡΟΣ.
Φρενομανῆς τις εἰ θεοφόροιτος, ἀμφὶ δ' ἀντὰς
Θροεῖς
Νόμον ἄνομον, οἷὰ τις ξοθα
'Αχρέτοις θολὰς, φεῦ, ταλαίνας φροεῖν
"Ἰτν" Ἰτν στένουσ' ἀμφιθαλῆ κακοῖς
Ἄνδαν βίον.

ΚΑΣΑΝΔΡΑ.
'Αντιστροφή ἐ.
'Iδὲ, ἴδι, λιγείας ἀκὶδόνος μόρον
Πτεροφόρον δέμας γὰρ οἱ περιβάλοντο
Θεοὶ γλυκὴν τ' αἰῶνα κλαυμάτων ἀτερ'.
ΔΙΣΧΥΛΟΥ

'Εμοί δὲ μὴνει σχισμὸς ἀμφήκησεν δορί.
ΧΟΡΟΣ.
Πόθεν ἐπισύντους θεοφόρους τ' έχεις ματαίους
dύνας,
Τὰ δ’ ἐπίφοβα δυσφάτῳ κλαγγῇ 1075
Μελοτυπεῖς, ὅμων τ’ ὀρθίοις ἐν νόμοις;
Πόθεν ὀργος έχεις θεσπεσίας ὁδὸν
Κακοφήμονας;
ΚΑΣΑΝΔΡΑ.
Στρυφής ζ.
'Ιδ’ γάμοι, γάμοι Πάριδος ὀλέθριοι φίλων.
'Ιδ’ Σχαμάνδρου πατρίδιον ποτόν. 1080
Τότε μὲν ἀμφὶ σὰς αἰώνας τάλαιν’ ἡνυτόμαν τροφαῖς;
Νῦν δ’ ἀμφὶ Κακυντὸν τε κάχερουσίους
"Οχθος έκοικα θεσπιωθήσειν τάχα.
ΧΟΡΟΣ.
Τὶ τόδε τορόν ἀγαν ἔπος ἐφημίσω,
Νεογνὸς ἄνθρωπος μάθοι. 1085
Πέπλημμα δ’ ὅπως δήγματ φοινίος,
Αναλγεῖ τύχα μινυρά ἑρεμένας,
Θαύματ’ ἐμοὶ κλύειν.
ΚΑΣΑΝΔΡΑ.
Αἰσθησιφής ζ.
'Ιδ’ πόνοι, πόνοι πόλεος ὀλομένας τὸ πάν.
'Ιδ’ πρόπυργοι θυσίαι πατρός 1090
Πολυκανάεις βοτῶν ποιονόμων. ἄχος δ’ οὐδὲν
ἐπήρχεσαν,
Τὸ μὴ πόλιν μὲν ἐσπερ οὖν ἔχει παθεῖν.
'Ἐγὼ δὲ θερμόνους τάχ’ ἐν πέδο βαλὼ.
ΧΟΡΟΣ.
'Επόμενα προτέροις ταξ' ἐφημίσω.
Καὶ τὶς σε κακοφρονῶν τήθη-
σι δαίμων ὑπερθαρῆς ἐμπιτυνὸν,
Μελίζειν πάθη γοηρὰ θανατοφόρα.
Τέφμα δ' ἀμηχανῶ.

ΚΑΣΑΝΔΡΑ.
Καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων
"Εσται δεδορχός, νεογάμου νύμφης δίκην.
Λαμπρὸς δ' ἐσιχεῖν ἡλίον πρὸς ἀντολᾶς,
Πνέαν ἐσήξειν, ὡς τε κύματος δίκην
Κλύζειν πρὸς αὐγὰς τοῦτε πήματος πολὺ
Μειζόν· φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.
Καὶ μαρτυρεῖτε συνθρόμως ἵχνος κακῶν
'Ρινηλατοῦσῃ τῶν πάλαι πεπραγμένων.
Τὴν γὰρ στέγην τὴνδ' οὐποτ' ἐκλείπει χορὸς
Σύμφρονος, σὺχ εὐφώνου· οὐ γὰρ εὐ λέγει.
Καὶ μὴν πεπωχάς γ', ὡς ἡρασύνεσθαι πλέον,
Βρότειον αἷμα κῶμος ἐν δόμοις μένει,
Ἀνάπεμπτος ἐξω, συγγόνων Ἐρινύων.
'Τυνουσὶ δ' ὑμῖν δῶμαι προσήμεναι
Πρόταρχον ἄτην τε ἐν μέρει δ' ἀπέπτυσαν
Εύγας ἀδελφοῦ, τῷ πατοῦντι δυσμενεῖς.
'Ημαρτον, ἢ τηρῶ τι τοξότης τις ὡς;
"Ἡ ψευδόμαντις εἰμι ϑυροχόπος φιλέδων;
'Ἐκμαρτύρησον προὐσώμασι τὸ μ' εἰδέναι
Δόγοι παλαϊᾶς τὸνδ' ἀμαρτίας δόμων.

ΧΟΡΟΣ.
Καὶ πῶς ἄν ὄρχος, πὴγμα γενναῖως παγὲν,
Παλάνιον γένοιτο; Θαυμάζω δέ σου,
Πόντου πέραν τραφέσαν ἀλλόθρουν πόλιν
Κυρεῖν λέγουσαν, ὅσπερ εἰ παρεσιάτεις.

ΚΑΣΑΝΔΡΑ.
Μάντις μή 'Ἀπόλλων τῶδ' ἐπέσιησεν τέλει.

ΧΟΡΟΣ.
Μῶν καὶ θεός περ ἵμερω πεπληγμένος;

ΚΑΣΑΝΔΡΑ.
Προτοῦ μὲν αἰδώς ἦν ἐμοὶ λέγειν τάδε.

ΧΟΡΟΣ.
'Ἀθρόνηται γὰρ πᾶς τις εὖ πρόσωπων πλέον.

ΚΑΣΑΝΔΡΑ.
'Αλλ' ἦν παλαιστής κάρτ' ἐμοὶ πνεῶν χάριν.

ΧΟΡΟΣ.
'Ἡ καὶ τέχνων εἰς ἔργον ἡλθετον νόμῳ;

ΚΑΣΑΝΔΡΑ.
Ἐνναίνεσασα Λοξίαν ἔμενεσάμην.

ΧΟΡΟΣ.
"Ἡδη τέχναις ἐνθεοῖς ἡρμηνεύῃ;

ΚΑΣΑΝΔΡΑ.
"Ἡδη πολίταις πάντι ἐθέσπιζον πάθη.

ΧΟΡΟΣ.
Πῶς δῆτ' ἁνατος ἡσθα Λοξίου κότῳ;

ΚΑΣΑΝΔΡΑ.
"Επειδὴν οὐδὲν' οὐδὲν, ὡς τάδ' ἡμπλαχον.

ΧΟΡΟΣ.
'Ἡμῖν γε μὲν δὴ πιστὰ θεσπίζειν δοκεῖς.

ΚΑΣΑΝΔΡΑ.
'Ἰου, ἵου, ὡ ὡ κακά.
ΑΓΑΜΕΜΝΩΝ.

'Τη' αὖ μὲ δεινὸς ὀρθομαντείας πόνος
Στροβεῖ, ταράσσων φροιμίοις δυσφροιμίοις.
'Ορᾶτε τούδε τοὺς δόμους ἐφημένους
Νέους, οὔνιέφον προσφερεῖς μορφόμασιν;
Παιδέες θανόντες ὀσπερεῖ πρὸς τῶν φίλων,
Χεῖρας χρέων πλῆθονες οἰκείας βορᾶς,
Σὺν ἐντέροις τε σπλάγχν', ἐποίχτιστον γέμος,
Πρέπουσ' ἔχοντες, ἂν πατήρ ἐγεύσατο.
'Εξ τῶν δε ποινὰς φημι βουλεύειν τινὰ
Δέοντ' ἀναλκίν ἐν λέχει στραφόμενον
Οἰκουρὸν, οὔμοι, τῷ μολόντι δεσπότη
'Εμῖ· φέρειν γὰρ χρή τὸ δούλιον ξυγόν.
Νεῶν τ' ἐπαρχοὺς Ἡλίου τ' ἀναστάτης
Οὐκ οἴδεν οία γλῶσσα μιατῆς κυνός
Δέξασα, κάκτεινασα φαιδρόνους, δίχνην
"Ἀτῆς λαθραίου, τεῦξεται κακὴ τύχη.
Τοιαῦτα τολμῶ· θῆλυς ἄρσενος φονεύς
'Εστίν· τί γιν καλοῦσα δυσφιλῆς δάχος,
Τύχοιμ' ἂν; ἀμφίσβεται, ἢ Σκύλλαν τινὰ
Οἰκουσάν ἐν πέτραισι, ναυτιλῶν βλάβην,
Θύνονσαν 'Αιδον μῆτέρ', ἀσπονδόν τ' Ἀρχη
Φίλους πνέουσαν; ὅς ἡ ἐπαιλολύβατο
'Η παντότολμος, ὀσπερ ἐν μάχης τροπῇ.
Δοκεῖ δὲ καίρειν νοσίμῳ σωτηρίᾳ.
Καὶ τῶν' ὅμοιον εἰ τί μῆ πείθω· τί γὰρ;
Τὸ μέλλον ἤξει· καὶ οὐ μ' ἐν τάχει παραφῶν
"Ἀγαν γ' ἀληθομαντίν, οἰκτείρας, ἔρεις.

ΧΟΡΟΣ.

Τὴν μὲν Θεόστου δαίτα παιδείαν χρέων
Συνήκα καὶ πέφρικα· καὶ φόβος μ’ ἔχει
Κλύοντ’ ἀληθῶς οὐδὲν ἔξηκασμένα.
Τὰ δ’ ἄλλα’ ἀχουόσας ἐκ δρόμου πεσὼν τρέχω.

ΚΑΣΑΝΔΡΑ.

’Αγαμέμνονος σε φημ’ ἐπόψεσθαι μόρον.
ΧΟΡΩΣ.
Εὐφημον, ὃ τάλαινα, κοίμησον στόμα.
ΚΑΣΑΝΔΡΑ.

’Αλλ’ οὕτι Παιών τόδ’ ἐπιστατεῖ λόγῳ.
ΧΟΡΩΣ.
Οὖν, εἰπέρ ἐσται γ’· ἄλλα μὴ γένοιτο πως.
ΚΑΣΑΝΔΡΑ.
Σὺ μὲν κατεύχει, τοῖς δ’ ἀποκτείνειν μέλει.
ΧΟΡΩΣ.
Τίνος πρὸς ἄνδρὸς τούτ’ ἄγος ποροῦνται ὁμοιοί.
ΚΑΣΑΝΔΡΑ.

’Ἡ κάρε’ ἄρ’ αὖ παρεσκόπεσσις χρησμῶν ἐμῶν.
ΧΟΡΩΣ.
Τοῦ γὰρ τελοῦντος οὐ ξυνήκα μηχανή.
ΚΑΣΑΝΔΡΑ.
Καὶ μὴν ἄγαν γ’ Ἑλλην’ ἐπίσταμαι φάτινι.
ΧΟΡΩΣ.
Καὶ γὰρ τὰ πυθόχραντα· δυσμαθῆ δ’ ὁμοὶ.
ΚΑΣΑΝΔΡΑ.

Παπαί, οἰον τὸ πῦρ· ἔπερχεται δὲ μοι.
’Οτοτὶ, Δύσει’ Ἀπόλλον, οὐ ἐγὼ, ἐγὼ.
Αὕτη δίπους λέαινα συγχοιμομένη
Δύσα, λέοντος εὐγενοῦς ἀπουσία,
Κτενεῖ με τὴν τάλαιναν· ὡς δὲ φάρμακον
ΑΓΑΜΕΜΝΟΝ

Τεύχουσα κάμοι μισθὸν ἐνθῆσει κότῳ
'Επεψέχεται, θήγουσα φωτὶ φάσγανον,
'Εμῆς ἀγαγῆς ἀντιτίσασθαι φῶνον.
Τί δήτ' ἐμαυτής καταγέλωτ' ἔχω τάδε,
Καὶ σχῆμπτα καὶ μαντεία περὶ δέρῃ στέφῃ;
Σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διάφθερῳ.
"Ἰτ' ἐσ φθόρον πεσόντα, ἔγὼ δ' ἀμ' ἔγοραι.
"Αλλήν τιν' ἄτην ἀντ' ἐμοὶ πλουτίζετε.
"Ἰδοὺ δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ
Χρηστήριαν ἐσθῆτ', ἐποπτεύεσας δὲ με
Καὶ τοίσδε κόσμοις καταγελομένην μέγα
Φίλων ὑπ' ἐχθρῶν οὐ διχοφόρος μάτην.
Καλουμένη δὲ φοιτᾶς, ὡς ἀγνώρια,
Πτοχός, τάλαναι, λυμόθυης ἤνεχόμην.
Καὶ νῦν ὁ μάντις μάντιν ἐπιπάξας ἐμὲ
"Ἀπήγαγ' ἐσ τοιάδε θανασίμους τύχας.
Βωμὸν πατρόφου δ' ἀντ' ἐπίζην μὲνει,
Θερμῷ κοπείσας φοινίῳ προσφάγματι.
Οὐ μὴν ἄτιμοι γ' ἐκ θεῶν τεθνησόμεν.
"Ἡξεῖ γὰρ ἡμῶν ἀλλὸς αὐ τιμάορος,
Μητροκτόνον φίτυμα, ποινάτωρ πατρός.
Φυγὸς δ' ἀλήθης τῆς γῆς ἀπόξενος
Κατεισίν, ἀτὰς τάδε θριγκάσαν φίλοις.
"Ομάμοται γὰρ ὀρχος ἐκ θεῶν μέγας,
"Δξεῖν νῖν ὑπτίασμα κεμένον πατρός.
Τί δήτ' ἔγω μετοιχὸς ὃδ' ἀναστένα,
'Επεὶ τὸ πρότον εἶδον Ἡλίου πόλιν
Πράξασαν ὡς ἔπραξαν, οὐ δ' ἔλχον πόλιν,
Οὐτως ἀπαλλάθησον ἐν θεῶν χρίσει,
5*
ΑΙΣΧΥΛΟΣ

'Ἰούσα πράξεω, τλήσομαι τό καθαναίν.
'Αδιν πύλως δὲ τάσθ' ἐγὼ προσενέπω.
'Επείχομαι δὲ καιρίας πληγῆς τυχείν,
'Ως ἀσφαδάστος, αἰματών εὐθνησίμων.
'Αποφθέγνετων, ὀμμα συμβάλω τόδε.

ΧΟΡΟΣ.

'Ὡς πολλά μὲν τάλαινα, πολλά δ' αὐ ςοφή
 Γύναι, μακρὰν ἔτεινας· εἰ δ' ἐτητύμως
 Μόρον τὸν αὐτῆς οἶδα, πῶς, θεηλάτων
 Βοῶς δίκην, πρὸς βαμὸν εὐτόλμως πατεῖς;

ΚΑΣΑΝΔΡΑ.

Οὐχ ἔστ' ἀλεξίς, οὐ, ξένωι, χρόνων πλέω.

ΧΟΡΟΣ.

'Ὁ δ' ὅστατος γε τοῦ χρόνου πρεσβεύεται.

ΚΑΣΑΝΔΡΑ.

'Ἡκε τὸδ' ἡμαρ' σμιχρὰ κεφανῶ φυγῆ.

ΧΟΡΟΣ.

'Αλλ' ἵσθι τλῆμων οὐδ' ἀπ' εὐτόλμου φρενός.

ΚΑΣΑΝΔΡΑ.

'Αλλ' εὐκλεῶς τοι καθαναίν χάρις βροτῶ.

ΧΟΡΟΣ.

Οἷδεῖς ἄκουει ταῦτα τῶν εὐδαιμόνων.

ΚΑΣΑΝΔΡΑ.

'Ἰω, πάτερ, σοῦ τῶν τε γενναίων τέκνων.

ΧΟΡΟΣ.

'Tι δ' ἐστὶ χρῆμα, τίς σ' ἀποστηρέφει φόβος;

ΚΑΣΑΝΔΡΑ.

Φεῦ, φεῦ.
ΧΟΡΟΣ.
Τί τοῦτ’ ἔφευγας; εἰ τι μὴ φρενῶν στύγος.
ΚΑΣΑΝΔΡΑ.
Φόνον δόμοι πνέουσιν αἰματοσιαγῆ.
ΧΟΡΟΣ.
Καὶ πῶς; τόδ’ ὅξει θυμάτων ἐφεστίων.
ΚΑΣΑΝΔΡΑ.
"Ομοιος ἀτμὸς, ὡσπερ ἐκ τάφου, πρέπει.
ΧΟΡΟΣ.
Οὐ Σύριον ἀγλαίσμα δόμασιν λέγεις.
ΚΑΣΑΝΔΡΑ.
"Ἀλλ’ εἰμὶ κἂν δόμοις κακύσσου’ ἐμῆν
"Αγαμήμονος τε μοῖραν ἀρχεῖτο βίος.
Ἰῶ, ἥκενοι.
Οὐτοὶ δυσοίζω, θάμνον ὃς ὄρνις, φόβῃ.
"Ἀλλος ἡ θανούσῃ μαρτυρεῖτέ μοι τὸδε,
"Ὅταν γυνὴ γυναικὸς ἄντ’ ἔμοι θάνη,
"Ἀνὴρ τε δυσδάμαρτος ἄντ’ ἄνδρὸς πέση.
"Επιζευγοῦμαι ταῦτα δ’ ὡς θανομένη.
ΧΟΡΟΣ.
"Ὡ τλῆμον, οἰκτείρω σε θεσφάτον μόρου.
ΚΑΣΑΝΔΡΑ.
"Απαξ ἐτ’ εἰπεῖν ὄρησιν οὐδῆρην θέλω
"Ἐμὼν τὸν αὐτῆς ἢλίῳ δ’ ἐπεύχομαι
Πρὸς ύστατον φῶς, βασιλέας τιμαόρους,
"Εχθρὸς φονεύσῃ τοῖς ἐμοῖς τίνειν ἐμοὶ.
Δούλης θανούσῃ εὐμαρχοῦς χείραματος.
"Ἰδο βρῶτεια πράγματ’ εὑνχοῦντα μὲν
Σκιά τις ἄν τρέψειν εἴ δὲ δυστυχῇ.
Βολαίς ύγρώσσων σπόγγος ὁλεσε γραφήν.
Καὶ ταῦτ’ ἐκείνων μᾶλλον οἰκτείρω πολὺ.

ΧΟΡΩΣ.
Τὸ μὲν εὖ πρόσειν ἀκόρεστον ἔφυ
Πάσι βροτοῖσιν.
Δικτυλοδείκτων δ’ οὖ τις ἀπείπων
Εἰργεί μελάθρων,
"Μηκέτ’ ἔσέλθης τάδε,” φωνῶν.
Καὶ τάδε πόλιν μὲν ἔλειν ἐδοσαν
Μάχαρες Πριάμου.
Θεοτίμητος δ’ οἴκαδ’ ἵκανεί.
Νῦν δ’ εἰ προτέρων αἰμ’ ἀποτίνει,
Καὶ τοῖς θανοῦσι θανῶν, ἄλλων
Ποινᾶς θανάτων ἑπικραίνει
Τίς ἂν εὐξαίτο θηνῶν ἀσίνει
Δαιμονὶ φύναι, τάδ’ ἀκούσων;

ἌΓΑΜΕΜΝΩΝ.
"Ὤμοι, πέπληγμαι καιρίαν πληγὴν ἔσω.

ΧΟΡΩΣ.
Σῖγα· τίς πληγὴν αὕτει καιρίως οὕτασμένος;

ἌΓΑΜΕΜΝΩΝ.
"Ὤμοι μάλ’ αὔθες, δευτέραν πεπληγμένον.

ΧΟΡΩΣ.
Τοῦργον εἰργάσθαι δοξεῖ μοι βασιλέως οἰμώ-

γματι.

ἌΛΛΑ ΚΟΙΝΩΣΟΜΕΘ’ ἂν πως ἄσφαλῆ βουλεύματα.

ΧΟΡΕΤΤΗΣ ὧ.
"Εγὼ μὲν ύμῖν τήν ἐμῆν γνώμην λέγω,
Πρὸς δόμα δεύο’ ἀστοίησι κηρύσσειν βοήν."
AGAMEMNON.

ΧΟΡΕΤΤΗΣ β.
'Εμοὶ θ' ὅπως τάχιστα γ' ἔμπεσεῖν δοξεῖ,
Καὶ πράγμ' ἐλέγχειν ξῦν νεοφύτῳ ξέφει.

ΧΟΡΕΤΤΗΣ γ'.
Κάγω τοιοῦτον γνώματος κοινώνος ὄν
Ψηφίζομαι τι δράν· τὸ μὴ μέλλειν δ' ἀκμῆ.

ΧΟΡΕΤΤΗΣ δ'.
'Ορᾶν πάρεστι· φροιμιάζονται γὰρ ὡς
Τυφαννίδος σημεῖα πράσσοντες πόλει.

ΧΟΡΕΤΤΗΣ ε'.
Χρονίζομεν γάρ· οἱ δὲ τῆς μελλουσ κλέος
Πέδοι πατοῦντες, οὐ καθεύδουσιν χερί.

ΧΟΡΕΤΤΗΣ ε'.
Οὔκ οἶδα βουλής ἦσυνος τυχῶν λέγω.
Τοῦ δράντος ἔστι καὶ τὸ βουλεύσαι πέρα.

ΧΟΡΕΤΤΗΣ ζ'.
Κάγῳ τοιοῦτός εἰμ', ἐπεὶ δυσμηχανῶ
Λόγοισι τὸν Θανόντ' ἀνίσταναι πάλιν.

ΧΟΡΕΤΤΗΣ η'.
'H καὶ βίον τείνοντες ὡδ' ὑπείξομεν.
Δόμων κατασχυντῆσι τοῖς ἠγομένοις ;

ΧΟΡΕΤΤΗΣ θ'.
'Αλλ' οὔκ ἄνεκτόν, ἀλλὰ καταθανεῖν κρατεῖ.
Πεπαιτέρα γὰρ μοῖρα τῆς τυφαννίδος.

ΧΟΡΕΤΤΗΣ ι'.
'H γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων
Μαντευσόμεθα τάνδρος ὡς ὀλωλότος ;

ΧΟΡΕΤΤΗΣ ια'.
Σάφ' εἰδότας χρῆ τῶν τυμουσθαι πέρι.
Τὸ γὰρ τοπάζειν τοῦ σάφ' εἰδέναι δίχα.
ΧΟΡΕΥΤΗΣ Ὁ.
Ταύτην ἐπαινεῖν πάντοθεν πληθύνομαι,
Τρανὸς Ἄτρειδῆν εἰδέναι κυροῦνθ' ὤπως.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Πολλαῖς πάροιδεν καδιῶς εἰρημένων
Τὰναντί' εἰπεῖν οὐχ ἐπαισχυνθήσομαι.
Πῶς γὰρ τις ἔχθροις ἔχθρα ποροῦν, φίλοις
Δοκοῦσιν εἶναι, πημονήν ἄρχομοταν
Φράξειεν, ὐψος κρείσσοις ἐκπαθήματος;
Εμοὶ δ' ἁγὼν ὅδ' οὐχ ἄρρηντιστος πάλαι
Νείκης θάλασσας ἠλθε, σὺν χρόνῳ γε μὴν.
Εὐσῆξα δ' ἐνθ' ἐπαίσο', ἐπὶ ἔξειργασμένοις.
Οὐτω δ' ἐπραξα, καὶ τάδ' οὐχ ἄρποιομαι,
Ὡς μὴτε φεύγειν μὴτ' ἀμύνασθαι μόρον.
Ἀπειρον ἀμφίβιστορον, ὀπερ ἱχθυόν,
Περιστιχίζω, πλούτων εἴματος κακόν.
Πάλι δὲ νῦν δίς· κὰν δυοὺν οἰμάγμασι
Μεθήκεν αὐτοῦ κάλα· καὶ πεπτωκότι
Τρίτην ἐπενδίδωμι, τοῦ κατά χονῶς
Ἄιδου νεκρῶν οἰστήρος εὐκταίαν χάριν.
Οὐτω τοῦν αὐτοῦ θυμόν δραὶνει πειδόν·
Κάθρυσιν δὲ εἵτεν αἰματος σφαγήν,
Βάλλει μ' ἐφεμίῃ ψαχαδί φοινίας δρόσου,
Χαίρονσαν οὐδὲν ἥσον, ἦ Αἰώς νότος
Γάνει σπορητὸς κάλυκος ἐν λοιχύμασιν.
'Ως δ' ἐχόντων, πρέσβος Ἄργειαν τάδε,
Χαίροντ' ἂν, εἰ χαίροντ', ἐγὼ δ' ἐπενθόμαι.
Ἐι δ' ἄν πρεπόντων ὅτι ἐπισπένδειν νεκρῶ,
Τάδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν.
ΑΓΑΜΕΜΝΩΝ.

Τοσάνδε ξρατήρ' ἐν δόμοις κακῶν ὅδε
Πλῆσας ἀφαίων, αὐτὸς ἔκπινει μολῶν.

ΧΟΡΟΣ.

Θαυμάζομέν σου γλώσσαν, ὡς Ἠρασύστομος,
"Ἡτις τοιώνδ' ἐπ' ἀνδρὶ κομπάζεις λόγον.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Πειράσθε μοι γυναικὸς ὡς ἀφράσμονος,
"Εγὼ δ' ἀτρέστω καρδίᾳ πρὸς εἰδότας
Δένω· σὺ δ' αἰνεῖν, ἐὰντε μὲ ψέγειν θέλεις,
"Ομοιον· οὐτὸς ἐστίν Αγαμέμνων, ἐμὸς
Πόσις, νεκρὸς δὲ, τῆσδε δεξιὰς χερὸς
"Εργον, δικαίας τέκτονος· τάδ' ὃδ' ἔχει.

ΧΟΡΟΣ.

Στραφῆ.

Τί κακῶν, ὃ γύναι, χθόνοτρεφῆς ἔδανον
"Η ποτὸν πασαμένα, ὄντας ἐξ ἀλὸς ὁρόμενον
Τὸδ' ἐπέθου θύσις δημοθρόους τ' ἀράσ;
"Απέδικες, ἀπέταμες· ἀπόπολις δ' ἔσει,
Μίσος ὅβριμον ἁστοῖς.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἐμοὶ,
Καὶ μῖσος ἁστῶν, δημόθροους τ' ἔχειν ἀράς,
Οὐδὲν τὸδ' ἀνδρὶ τῶδ' ἐναντίον φέρων·
"Οσι ὃ προτιμῶν, ἀγαπῶν βοτοῦ μόρον,
Μῆλοι φλέονται εὐπόκοις νομεύμασιν,
"Εθυσιν αὐτοῦ παῖδα, φυλτάτην ἐμοὶ
"Ωδέν', ἐποδὸν Θρηκίων ἀμμάτων.
Οὔ τούτον ἐκ γῆς τῆς θανεὶς χρῆν σ' ἀνδρήλατεῖν,
Μιασμάτων ἄποιν'· ἐπήκοος δ' ἐμὼν
"Ἐργαν, δικαστῆς τραχύς εἰ· λέγω δὲ σοι,
Τοιαύτα ἀπειλεῖν ὡς παρεσχευασμένη
Ἐκ τῶν ὁμοίων, χειρὶ νικήσαντ' ἔμοι
"Ἀρχεῖν· ἐκὼ δὲ τούμπαλιν κραίνῃ θέος,
Γνώσει διδαχθεῖσ' ὁμὲ γοῦν τὸ σωφρονεῖν.

ΧΩΡΟΣ.
Ἀντιστροφή.
Μεγαλόμητις εἰ, περὶφορον δ' ἔλαξες.
"Ὡσπερ οὖν φονολιθεὶ τύχα φρὴν ἐπιμαίνεται.
Δίπος ἐπ' ὀμμάτων αἵματος ἐμπρέπει
"Ἀτετον· ἔτι σε χρῆ στερομέναν φίλων
Τύμμα τύμματι τίσαι.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Καὶ τήνδ' ἀκοῦεις ὀρθῶν ἐμῶν θέμιν·
Μὰ τήν τέλειον τῆς ἐμῆς παιδὸς Δίκην,
"Ἀτην, Ἔρημονον Ὑ', αἴσι τὸν' ἔσφαξ' ἐγὼ,
Οὐ μοι φόδου μέλαθρον ἐλπὶς ἐμπατεῖν,
"Εῶς ἃν αἰθή πῦρ ἐφ' ἑστίας ἐμῆς
Αἰγισθος, ὡς τὸ πρόσθεν εὖ φρονὼν ἐμοί.
Οὕτως γὰρ ἴμιν ἄσπις οὐ μικρὰ ἃρασιν.
Κεῖται γυναικὸς τῆς λυμαντήριος,
Χρυσηίδων μείλιγμα τῶν ὑπ' Ὑλίῳ.
"Η τ' αἰχμάλωτος ἢδε καὶ τεταρακόπος,
Καὶ κοινόλεκτρος τοῦδε ἑσσαματήρος
Πιστῇ ἐξένννο, ναυτίλοις δὲ σελμάτων
"Ιοστριβῆς· ἀτιμα δ' οὐκ ἐπραξάτην.
"Ο μὲν γὰρ οὕτως· ἢ δὲ τοι, κύκνου δίκην,
Τὸν ὀςτάτον μέλψασα ἱσθανάσιμον γόουν,
Κεῖται φιλήτωρ τοῦδ', ἐμοὶ δ' ἐπήγαγεν
ΔΑΜΕΜΝΩΝ.

Εύνης παροιμώνημα τῆς ἐμῆς χλιδῆς.

ΧΩΡΟΣ.

Στροφή α'.

Φεῦ, τίς ἂν ἐν τάχει, μη περισσόννοις, μηδὲ δεμνοτήρης.

Μόλοι τὸν αἱεί φέροντ' ἐφ' ἡμῖν
Μοῖρ' ἀτέλειτον ὑπὸν, δαμέντος
Φύλαξε εὐμενεστάτου, καὶ
Πολλά τλάντος γυναικὸς διαί.
Πρὸς γυναικὸς δ' ἀπεφθιευν βίον.

'Ιδ, ἵω παράνονς 'Ελένα
Μία τὰς πολλὰς, τὰς πάννο πολλὰς
Τρυχάς ὀλέσασι' ὑπὸ Τροία.

'Νῦν δὲ τελεῖαν
Πολύμναστον ἐπηνθίσω

Α' αἰμ' ἀνιπτον·

"Χνίς ἵν τὸτ' ἐν οἴκοις
"Ερίς ἐρίδματος ἄνδρος οἰχύς.

ΚΑΤΤΑΙΜΝΗΣΕΡΑ.

Μηδὲν θανάτου μοῖραν ἐπεύχον
Τοῖςδε βαρυνθεῖς.

Μηδ' εἰς 'Ελένην κότον ἐκτρήψης,
'Ως ἄνδρολέτειρ', ὡς μία πολλῶν
'Ἄνδραν ψυχὰς Δανάων ὀλέσασι',
'Αξιόστατον ἅλγος ἐπράζεν.

ΧΩΡΟΣ.

"Ἀντιστροφή α'.

Δαιμόν, ὃς ἐμπιτηνεῖς δῷμασι καὶ διφύλιοις Τανταλίδαισιν,
ΔΙΣΧΥΛΟΣ

Κράτος τ' ἱσόμυχον ἐκ γυναικῶν
Καρδιόδηκτον ἐμοὶ κρατύνεις.
'Επὶ δὲ σῶματος, δίκαιον μοι
Κόραχος ἐξηρόου, σταθεῖσι ἐκνόμως
Τὸ μνον ὑμεῖν ἐπεύχεται **.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Νῦν δ' ὀφθωσας στόματος γνώμην,
Τὸν τριπάλαιον
Λαίμονα γέννης τῆσδε κικλήσκων.
'Εκ τοῦ γὰρ ἔρως αἴματολογὸς
Νεῖσα τρέφεται, πρὶν καταλήξαι
Τὸ παλαιὸν ἄχος, νέος ἰχώρ.

ΧΟΡΟΣ.
Στροφὴ γ'.

Η μέγαν οἰχοις τοῖς
Λαίμονα καὶ βαρύμην αἰνεῖς,
Φεύ, φεύ κακὸν αἶνον ἀτηρὰς τύχας ἀκομέζων.
Ἰῶ, ἢ διὰλ Αίσις παναιτίον πανεργάτα.
Τί γὰρ βροτοῖς ἀνευ Αίσις τελείται;
Τί τῶνδ' οὐ θεόχραντον ἔστιν;
Στροφὴ δ'.

Ἰῶ, ἢ, βασιλεῦ, βασιλεῦ,
Πῶς σε δαχρύσω;
Φρενὼς ἐκ φιλίας τί ποτ' εἴπω;
Κέισαι δ' ἀράχνης ἐν υφάσματι τῶδ'
'Ασεβεὶ Θανάτῳ βίον ἐκπνέων,
Στροφὴ ε'.

"Ὡμοί μοι, κοίταν τάνδ' ἄνελευθερον,
Ἀλίῳ μόρφῳ δαμεῖς
ΔΛΙΑΜΕΜΝΩΝ.

'Εκ χερὸς ἀμφιτόμοι βελέμνω.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἀγχεῖς εἶναι τόδε τούργων ἔμοι.
Μὴ δ' ἐπιλεξῆς
'Αγαμεμνονίαν εἶναι μ' ἄλοχον.
Φανταζόμενος δὲ γυναικὶ νεκροῦ
Τοῦδ', ὁ παλαιὸς δριμὺς ἀλαστώρ
'Ατρέως χαλεποῦ θοινατηρὸς,
Τόνδ' ἀπέτισεν,
Τέλεον νεαροῖς ἐπιθύσας.

ΧΟΡΟΣ.

'Αντιστροφὴ γ'.

'Ως μὲν ἀναίτιος ἔσσι
Τοῦδε φόνον, τίς ὁ μαρτυρήσαν;
Πῶ, πῶ; πατρόθεν δ' ἀυλλήκτωρ γένοιτ' ἄν
ἀλαστώρ.

Βιάζεται δ' ὁμοσπόρος ἐπιφροαίαν αἰμάτων
Μέλας Ἀρης· ὅποι δὲ καὶ προθαίνων
Πάχνα κοιφοθόρῳ παρέξει.

'Αντιστροφὴ δ'.

'Ιῶ, ιῶ, βασιλεύ, βασιλεύ,
Πῶς σε δακρύσω;
Φρενὸς ἐκ φιλίας τί ποτ' εἶπα;
Κεῖσαι δ' ἀφάνης ἐν ψφάσματι τῶθ' 
'Ασεθεὶ θανάτῳ βίον ἑξπνέων,

'Αντιστροφὴ ε'.

'Ωμοι μοι, κοίταν τάνδ' ἀνελεύθερον,
Δολίῳ μόρῳ δαμεῖς
'Εκ χερὸς ἀμφιτόμοι βελέμνω.
ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Οὐ σ’ ἀνελευθέρων οἴμαι θάνατον
Τῶδε γενέσθαι
Οὐδὲ γὰρ οὔτος δολίαν ἄτην
Οἶχοισιν ἔθηκ’;
Αλλ’ ἔμον ἐκ τοῦδ’ ἔρνος ἀερθέν,
Τὴν πολύχλαυτον τ’ Ἰφιγενείαν
Ἀβία δράσας, ἀβία πάσχων,
Μηθὲν ἐν ’Αιδοὺ μεγαλαυχεῖτω,
Εὐφοδηλήτῳ
Θανάτῳ τίσας ἄπερ ἥρξεν.

ΧΩΡΟΣ.
Στροφῆς ὡς.
Αμηχανῶ, φροντίδων στερηθεῖς,
Εὐπάλαμον μέριμναν,
"Ὅπα τράπωμαι, πιτνόντος οἶχου.
Λειδοικα δ’ ὀμφρου κτύπων δομοσφαλή
Τὸν αἰματηρὸν· ψακᾶς δὲ λήγει.
Λήξαν δ’ ἐπὶ ἄλλο πράγμα θηγάνει βλάθης,
Πρὸς ἄλλαις θηγάναι αἰμαφία.

Ἀντιστροφῆς ὡς.
Ἰδ’, γὰ, γὰ, εἰθ’ ἔμ’ ἐδέξα,
Πρὶν τόνδ’ ἐπιδεῖν ἀγνυροτοίχον
Ἀροίτας κατέχοντα χαμεύναν.
Τὶς ο’ θάψον νῦν;
Τὶς ο’ θρηνήσων; ἢ σύ τοῦ ἔρξαι
Τλῆσει, κτένας’ ἀνδρα τὸν αὐτῆς,
Ἀποκακύσαι γυνήν, ἀχαριν
Χάριν ἀντ’ ἔργων.
Μεγάλων ἄδικως ἐπιχαράναι;
Τίς δ’ ἐπιτύμβιον αἰνῶν ἐπὶ ἄνδρὶ θείῳ
Σὺν δάχρυσων ἱπταν.
Αληθεία φρενῶν πονήσει;

ΚΑΤΤΑΙΜΧΕΣΤΡΑ.
Οὖ σε προσήκει τὸ μέλημα λέγειν
Τοῦτο· πρὸς ἡμῖν
Κάππεσε, κάθανε, καὶ καταθάρωμεν
Οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἰκῶν,
Ἀλλ’ Ἰριγένειά νυν ἀσπασίως
Θυγάτηρ, ὡς χρῆ,
Πατέρ’ ἀντιάσασα πρὸς ὁχύρωφον
Πόρθμευμ’ ἀχέων
Περὶ χεῖρα βαλοῦσα φιλήσει.

ΧΩΡΟΣ.
Ἀντιανάσαρα δ’.
"Ονείδος ἢκε τόδ’ ἀντ’ ὀνείδους.
Ἀνόμαλα δ’ ἔστι κρίναι.
Φέρει φέροντ’ ἐκτίνει δ’ ὁ καίνων.
Μίμησι δὲ, μίμωντος ἐν θρόνῳ Διὸς,
Παθεῖν τὸν ἔρξαντα· θέσμιον γὰρ
ἐὰν γονῶν ἀραίων ἔχολοι δόμων;
ἐκλαθήται γένος πρὸς άτα.

Ἐς τόνδ’ ἐν Ἁρμινίαι ἀληθείᾳ.
Χρησίμῃ δ’ οὖν
Ἐθέλῃ τῷ Πίλισσεωνδάν
推荐阅读，以备随时阅读。

6 *
Ἐκ τῶν δόμων, ἀλλὰν γένεαν
Τρίθειν θανάτοις αὐθένταισι.
Κτεάνων τε μέρος βαιὸν ἔχουση
Πάν ἀπόχρη μοι καλληλοφόνους
Μανίας μελάθρων ἀφελοῦση.

Αἰγίσθος.

Ὡς φέγγος εὐφρόν ἡμέρας διχηρόφου.
Φαίνειν ἄν ἤδη νῦν βροτῶν τιμαόρους
Θεοὺς ἀνωθεν γῆς ἐποπτεύειν ἁγή,
Πάνοι ὑφαντοῖς ἐν πέπλοις Ἕρωννων
Τὸν ἀνδρα τόνδε κείμενον φίλων ἔμοι,
Χερὸς πατριάς ἐκτίνοντα μηχανάς.

Ἄτρευς γὰρ ἄρχον τῆς δε γῆς, τούτον πατήρ,
Πατέρα Θεότητι τὸν ἔμοι, ὡς τορῆς φράσαι,

Ὅταν τ' ἀδελφὸν, ἀμφίλεκτος ὡν ἱράτει,

Ἡνδρηλάτησεν ἐκ πόλεως τε και δόμων.

Καὶ προστράταιοι ἐστίας μολὼν πάλιν
Τλήμων Θεότητι, μοῖροιν εὐφετ' ἀσφαλῆ,
Τὸ μὴ θανὸν πατριόν αἰμαξία πέδων

Ἄτρον· ξένια δὲ τούδε δύσθεος πατήρ

Ἄτρευς, προθύμως μάλλον ἡ φίλως, πατρὶ
Τόμῳ, κρεοφυγὼν ἡμαρ εὐθύμως ἄγειν
Αἰχμῶν, παρέσχε δαῖτα παιδεῖαν κρεῶν.

Τὰ μὲν ποιήθηκα καὶ χερῶν ἄκρους κτένας

"Εξοπτεῖ ἀνενθεῖν ἀνδρακᾶς καθημένοις
"Ασημά δ' ὅ' αὐτῶν αὐτίκ' ἀγνοία λαβῶν,
"Εσθει βορᾶν ἀσωτον, ὡς ἰρῆς, γένει.
Κάπετι' ἐπίγνους ἔργον ὡς καταίσον,
"Νιμωξέν, ἀμπίπτει δ' ἀπὸ σφαγῆς ἔμων,
ΑΓΑΜΕΜΝΩΝ.

Μόρον δ' ἀφερτον Πελοπίδαις ἐπεύχεται,
Δάχτυσα δείπνου ξυνάξως τιθεῖς ἄραν,
Οὕτως ὀλέσθαι πᾶν τοῦ Πλεισθένους γένος.
Εἰ τὸνδὲ σοι πεσόντα τὸνδ' ἱδεῖν πάρα.
Κάγῳ δίκαιος τοῦδ' τοῦ φόνου ἄφεσ᾽.
Τρίτον γὰρ ὅντα μ' ἐπὶ δέξ' ἀθλίᾳ πατρί
Συνεξελαύνει τυτθὸν ὅντι' ἐν σπαργάνοις.
Τραφέντα δ' αὖθις ἡ δίκη κατήγαγεν.
Καὶ τοῦδὲ τάνδρος ἡμάμην θυραίος ἄων,
Πᾶσαν συνάρπασις μηχανῆν ὑνοθυλίας.
Οὕτω καλὸν δὴ καὶ τὸ καθθανεῖν ἐμοί,
Ἰδόντα τοῦτον τῆς δίκης ἐν ἐφκεσιν.

ΧΟΡΟΣ.

Ἄγισθο, ὑβρίζειν ἐν κακοῖσιν οὐ σέθω.
Σὺ δ' ἀνδρα τὸνδε φῆς ἐκὼν κατακτανεῖν,
Μόνος δ' ἔποικτον τὸνδε βουλευσαί φόνον.
Οὐ φημ' ἀλφεῖν ἐν δίκη τὸ σὸν κάρα
Δημοφιλεῖς, σαφ' ἱδαί, λευσίμων ἀράς.

ΑΙΓΙΣΘΟΣ.

Σὺ ταῦτα φανεῖσ νεφτέρα προσήμενος
Κάκη, κρατοῦντων τῶν ἐπὶ ζυγῷ δορὸς;
Γνάσι, γέρων ὡς, ὡς διδάσκεσθαι βαρύ
Τῷ τηλικούτῳ, σωφρονεῖν εἰρήμενον.
Ἀειμός δὲ καὶ τὸ γῆρας αἳ τε νήσιδες
Ἀνεὶ διδάσκειν ἐξοχώταται φρενῶν
Ιατρομάντεις· οὐχ ὄργας ὄργαν τάδε;
Πρὸς κέντρα μὴ λάκτιζε, μὴ παίσας μογῆς.

ΧΟΡΟΣ.

Γάναι, σὺ τοὺς ἡκοντας ἐκ μάχης νέον
ΑΙΣΧΥΛΟΣ

Οίκουρὸς, εὐνὴν ἄνδρὸς αἰσχύνουσ’ ἀμα, Ἄνδρι στρατηγῷ τόνῳ ἐδούλευσας μόρον;

ΑΙΓΙΣΘΟΣ.

Καὶ ταῦτα τὰπη κλαυμάτων ὀρχηγενῆ.

'Ορφεὶ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις. Ὀρφεὶ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις.

'Ὁ μὲν γὰρ ἔγε πάντι ἀπὸ φθογγῆς χαρᾶ,
Σὺ δὲ έξορίνας νηπίως ὦλαγμασίν

"Αξεῖ· κρατήσεις δ' ἡμερῶτερος φανεῖ.

ΧΟΡΟΣ.

Ὡς δὴ σὺ μοι τύφαννος Ἀρχείων ἔσει,

"Ος οὖν, ἐπειδὴ τὸδ’ ἐδούλευσας μόρον,

Ἀρᾶσαι τὸδ’ ἔργον οὖν ἐτῆς αὐτοκτόνως;

ΑΙΓΙΣΘΟΣ.

Τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἦν σαφῶς.

'Εγὼ δ’ ὑποπτος ἔχθρος ἦ παλαιγενῆς.

' EXEMPLARY τῶν δὲ τούτων ἱρματών πειράσομαι

"Ἀρχαιν πολιτῶν· τὸν δὲ μὴ πειθάνορα

Ζεύξῳ βαρείως οὕτι μὴ σειραφόρον

Κριθόντα πόλων· ἀλλ’ ὁ ὄνοφρης σοτήρ

Αμὸς ἐννοικὸς μαλθακόν σφ’ ἐπόψηται.

ΧΟΡΟΣ.

Τί δὴ τὸν ἄνδρα τὸν’ ἀπὸ γυνῆς κακῆς

Οὐκ αὐτὸς ἠγάφης ; ἀλλ’ νιν γυνῆ

Χώρας μίασμα καὶ θεῶν ἐγχώριων

"Εκτειν’. 'Ορέσθης ἄρα ποὺ βλέπει φάδος,

"Οποῖος κατελθὼν δεῦρο πρεκυμνεῖ τάχη,

Ἀμφῶν γένηται τοῖνδε παγχρατῆς φονεύς;

ΑΙΓΙΣΘΟΣ.

Ἀλλ’ ἐπεὶ δοξεῖς τῶν’ ἐρθεῖν καὶ λέγειν, γνώσῃ

τάχα.
ΑΙΓΑΜΕΜΝΩΝ

ΧΟΡΟΣ:
* * * * *

ΑΙΓΙΣΘΟΣ.
Είνα δή φίλοι λογίται, τούρφην ούχ έκας τόδε.
ΧΟΡΟΣ.
Είνα δή, ξίφος πρόκεισθω πάσ τις εντετείζετο.
ΑΙΓΙΣΘΟΣ.
'Αλλὰ μὴν κάγω πρόκεισθω ούχ ἀναινομαι Θανεῖν.
ΧΟΡΟΣ.
Δεχομένοις λέγεις Θανεῖν σε· τὴν τύχην δ' αἰρούμεθα.

ΚΑΤΑΙΜΝΗΣΤΡΑ.
Μηδαμῶς, ὁ φίλτατ' ἀνδρῶν, ἀλλὰ δρᾶσομεν κακά.

Αλλὰ καὶ τάδ' ἐξαμήσαι πολλὰ δύστην τῷ θερῷ.
Πημονῆς ὃλις γ' ὑπάρχῃ. μηδ' ἐδ' αἰματόμεθα.
Στείχος καὶ σύ χω γέρωντες, πρὸς δόμοις πεπρωμένους,
Πρὶν παθεῖν ἐρξαντες· ἀρχεῖν χρῆν τάδ' ὡς ἐπράξαιμεν.

Εἰ δ' ἐτ' σὺ μόχθων γένοιτο τῶνδ' ἀλις δεχοίμεθ' ἄν.

Αἱμονός χολῆ βαρεία δυστυχῶς πεπληγμένοι.
"Ωδ' ἔχει λόγος γυναικός, εἰ τις ἀξιοὶ μαθεῖν.

ΑΙΓΙΣΘΟΣ.
'Αλλὰ τοῦδ' ἐμοὶ ματαιαν γλῶσσαν ὃδ' ἀπανθίσαι,
Κάκβαλειν ἐπὶ τοιαῦτα δαίμονος πειραμένους,
Σώφρονος γυνῆς δ' ὁμαρτείν, τὸν κρατοῦντ' ἐφυβρίσαι.
ΑΓΑΜΕΜΝΩΝ.

ΧΟΡΟΣ.
Οὐχ ἄν Ἀργείων τόδ' εἶη, φῶτα προσσαίνειν παχόν.

ΑΙΓΙΣΘΟΣ.
Αλλ' ἐγώ σ' ἐν υστέραισιν ἡμέραις μέτειμ' ἔτι.

ΧΟΡΟΣ.
Οὐχ, ἐὰν δαιμόν 'Οφέστην δεῦρ' ἀπευθύνῃ μολεῖν.

ΑΙΓΙΣΘΟΣ.
Οἶδ' ἐγὼ φεύγοντας ἀνδρας ἐλπίδας σιτουμένους.

ΧΟΡΟΣ.
Πράσσει, πιαίνου, μιαίνον τὴν δίκην ἐπεὶ πάρα. 1585

ΑΙΓΙΣΘΟΣ.
"Ἰσθι μοι δῶσων ἀποινα τῆς τοιώδες μωφίας χάριν.

ΧΟΡΟΣ.
Κόμπασον θαρσῶν, ἀλέκτωρ ὡστε θηλείας πέλας.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
Μὴ προτιμήσῃς ματαίων τῶνδ' ὑλαγμάτων ἐγώ.
Καὶ σὺ θήσομεν χρατοῦντε τῶνδε δωμάτων καλῶς.
NOTES.

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

My first edition of the Agamemnon was published in 1847. The above statement that the scene of the tragedy was laid at Argos, and not at Mycenæ, was thought untenable by some, who declared that Mycenæ, being the capital of the Homeric kingdom of Agamemnon, must also have been the scene of the play of Æschylus. My reasons for stating the contrary were substantially the same as those assigned by Carl Otto Müller, and others; but had nothing to do with the topographical relations of the place. At the time of my visit, in 1853, I read
the Agamemnon carefully, under the Gate of Lions, and while riding over the Argolid; and it occurred to me that perhaps there might be something in the natural scenery of this region — so interesting for its historical and poetical associations — which would decide the question one way or the other, independently of the considerations which had influenced me in the study. I accordingly examined the features of the place, and the position of Mycenæ and Argos, with particular care. Col. Leake's description of the situation of Mycenæ is very exact. It "was built upon a rugged height situated in a recess between two commanding summits of the range of mountains which border the eastern side of the Argolic plain." Now these summits are several hundred feet higher than the walls of Mycenæ, and completely cut off the view from the north-east and south-east, but leave the southern view unobstructed over the plain to Argos, which is very striking and impressive. Curtius (Peloponnesus, II., 400) justly says: "In contrast with the open situation of the city of Argos, which, with its wide-commanding Larissa, pushes boldly out into the middle of the plain, Mycenæ is a concealed, invisible city, in a corner: the walled height vanishes beneath the mountain summits that lie behind it, and it slopes to the plain in gentle terraces."

In the arrangement of the signal fires, which were to announce the fall of Troy, the light, after crossing the Saronic Gulf, reaches the Arachnæan height (Ἀραχναιῶν ἄλως), and thence strikes upon the roof of the Atreidæ. Now the Arachnæan mountain is perfectly ascertained from the clear account of Pausanias (Corinthiaca, Lib. II., c. xxxv.) as lying above Lëssa, and the modern village of Lygourio is near the ruins of Lëssa, which again are clearly ascertained from the route of Pausanias. But one of the
summits that towers above Mycenæ lies directly between that city and Mount Arachne, so that a signal fire placed on the latter could not possibly be seen from Mycenæ. Between the "Arachnæan height" and Argos nothing is interposed, and the height itself would be the natural position for the last beacon in a line of signals from Troy, across the Saronic Gulf to Argos. Of this I satisfied myself by a personal inspection of Mycenæ, Argos, Mount Arachne, Lygourio and Lēssa. If it should be said that a poet is not bound by geographical and topographical niceties, I reply that the remark has no application to the Greek poets. I had constant occasion to admire the fidelity with which they adhere to the truth of nature. The geography of Sophocles in the tragic tale of Ædipus, for example, is in exact accordance with the features and relative positions of Corinth, Delphi, Thebes, Mount Cithaeron, and the "place where three ways meet;" and one who visits those places, and reads the tragedy there as I did, can entertain no possible doubt that the poet had in his mind a very accurate picture of the country.

Returning to Athens in December, I mentioned my observations in the Argolid to my learned friends there. So far as I know, it was the first time the examination had been made, with the purpose of illustrating the Agamemnon of Æschylus.

1. ὦν has for its correlative καί, in v. 8, instead of δὲ, which, so far as concerns the sense, might have been used in its place, as ῥῦν δὲ. — αἰτῶ is the frequent Greek idiom by which an action continued from the past into the present is expressed by a present verb combined with an adverb or an equivalent phrase referring expressly to the past. I have been entreating and still entreat, and now I am watching the signal of the torch. Unless we prefer δὲ in v. 20 as the proper correlative.
2. μῆνος, accusative of duration of time, like χρόνον, Pro. 449, and many other familiar instances. — ἐν ξυμοῦμενος, keeping watch by night.

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

it which he applies the gloss in ἀγκάλας, in the arms, is quite ambiguous. I am inclined to think, the true meaning is nearly that given by the editor of Schneider. Voss, in his German translation, passes the difficulty over by the general expression, Vom Dach der Atreionen her. Kennedy renders it, A loft here on the roof of the Atreidae’s. Even Humboldt escapes rather than meets the difficulty, by translating, Der Hunde gleich, gelagert auf der Atreiden Dach, i.e. Like to the hound, lodging upon the Atreidae’s roof.

7. ἄνυσλας τε νόσ, and their risings. The article, by a frequent usage, stands for a pronoun.

9. ὀφεῖν, in apposition with σύμβολον.

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

12—19. ἐν τε ἡ ἄνθρωπον, and when I take, or occupy, the night-wandering, i.e. sleep-banishing, and dew-besprent couch, by dreams not visited. ἐν τε ἡ signifies a
particular and precise time when a thing is done; here the time when the watchman takes his nightly post. ῥυξίνηλαγκτον, the epithet of the couch, does not admit of a precise and satisfactory explanation. Properly and naturally, it means restless at night, applied to a person; or, disturbed at night. It may be considered as applied to the couch, instead of to him who vainly tries to rest upon it; or one who lies upon a couch, not obtaining or intending to obtain any sleep, as is the case with the watchman here. The couch is disturbed by night, and moistened with the dew. Unless we are to understand that the watchman’s place on the house-top is called a couch, because he occupies it at night; and then to show what sort of a couch it is, it is characterized as night-roaming and bedewed; meaning simply, that, instead of sleeping quietly in his bed, the Warder is a night-walker, and exposed to the chill and dew of the open air. Schneider however understands ῥυξίνηλαγκτον night-encompassed, i. e. with the night-breeze wandering about it. — Τὸ μῆ, &c. The article is here used with the infinitive, in the sense of ὅτε μῆ, so as not to. — “Οὐκ ὅ’ . . . δοξῶ, and whenever I take a fancy. ὅταν differs from εἶν’ ὅν, by being indefinite. The latter is when, the former, whenever. — “Τῶν . . . ἄκος, cutting up (a medical term, referring to the cutting up of herbs, or other simple antidotes, in the early medical practice), i. e. preparing (as a remedy) a singing cure for sleep, i. e. singing or humming to while away my sleepless hours; or perhaps, more exactly, to keep myself from dropping asleep. — ξλαίω τῶ, then I weep; τῶ corresponding both to εἶν’ ὅν and ὅταν. The meaning is, When I keep my nightly watch, and even while I lighten the weary moments with snatches of song, my sad thoughts turn to the misfortunes of this house. — Ὀχ’ . . . διασο- νουμενὸν. In these words there is an allusion to the con-
duct of Clytæmnestra, in the absence of her lord, — her intercourse with Ægisthus. The word διασκοπούσειν is usually translated administered. This is the general idea; but the specific idea must be somewhat different; διασκοπεῖν signifies to labor, or work through. In Athens, besides many general applications, it meant especially to go through a course of gymnastic exercises; to take care in that way of one's health and physical powers. So it might naturally be transferred to other things, and come to signify to take good care of; to be assiduous or laborious in caring for or preserving; as for instance the affairs of a house, a family, a state. Translate, then, in this passage, not as well cared for as it was before. The welfare of the house was neglected while Clytæmnestra, indulged her guilty passion for her paramour.

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

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

27. ἐπανειλασαν, acc. agreeing with the understood subject of ἐπορθίζειν.

28. "ὀλολυμνός, laetus et festivus ululatus." Kl.—σύρμουσα, joyous; of propitious acclamation.—τῆς λαμπάδος, upon, i.e. on occasion of, or by reason of, this torch.

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

32, 33. The phrases of this sentence are borrowed from dice-playing; the allusion is naturally put into the mouth of the watchman, who must be understood to be a slave of the royal household, and as such in the habit of filling up his idle hours by dicing and the like. ἐὰν πεισόντα is explained by τοις ἐξ ἑλοῦσης. I will set down my master’s affairs as having fallen prosperously, this signal-fire having thrown the thrice-six. The game was played with κόσμον, cubes, each of the sides of which were marked, numbering from one up to six, in such a way that the numbers on any two opposite sides amounted to seven. A great variety of these games might be played with these cubes, as with modern dice, and different numbers of dice might be used. (See Becker’s Gallus, Excursus III., Scene X., English translation). A common game, judging from the frequency of allusions to it, and several proverbs founded on it (as, Ἡ τρεῖς ἐξ ἑ τρεῖς κόσμος βάλλοντες, Plato; and, Τὸ δὲ γαμεῖν ὁμοίων ἐστι τῷ τρεῖς ἐξ ἑ τρεῖς κόσμος ἀπὸ τῦχης βαλεῖν, Epicharmus), was played with three dice, the highest throw being that of the three aces, τρεῖς ἐξ, and the lowest that of the three aces, called τρεῖς κόσμοι. In further illustration, a passage of Euripides fragments is cited by Peile, βεβηρι’ Ἀχιλλεὺς δύο κόσμων καὶ τέσσαρα, Achilles has thrown two aces and a quatre; that is, he has thrown the three dice; two have turned up aces and the third a four.

34. 8' ὁν', and accordingly.


36, 37. βοῦς . . . βεθηκε, a great ox has trodden upon my tongue. “Imago sumpta de bove qui pondere pedis agilem serventem proculcat.” Kl. The expression seems pro-
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verbal, whatever may have been its origin. According to
some, it alludes to an ancient coin bearing the image of an
ox; and the phrase means, to be silenced by a bribe. The-
ognis (815) has, Βοῦς ἐπὶ μιᾷ γλῶσσῃ κρατεῖν ποδὶ λαξ
ἐπιβαίνων, ἵσει κατίλλεις καίνερ ἐποκτάμενον, an ox treading
upon my tongue with strong foot, restrains me from prating,
though knowing how. Probably the proverb combines
both the allusion to the coin, and to the ox treading with
his heavy foot upon the nimble serpent— and stopping him,
as Klausen supposes. This explanation would at any
rate give a peculiar force to the saying. It is not, how-
ever, necessary here to suppose that the watchman has
been actually bribed to silence upon the infidelities of his
mistress, but that he has strong inducements, out of con-
sideration for his personal safety, to keep his tongue from
running.

37, 38. οἶκος . . . . λέγειν. The following lines have
been cited as illustrations of the passage;—

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

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

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

Byron's Foscari, Act V., Sc. I.

38, 39. ἐκὼν . . . . λήθομα, for to those who know I wil-
lingly speak, for those who know not, I willingly forget.
See Herod. IV. 43, τοῦ ἐποκτάμενος τὸ οἶνομα, ἐκὼν ἐπιλή-
θομα, knowing the name I voluntarily pass it over, or omit
to mention it.

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

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

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

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

43, 44. Διόροιον . . . διοχήτριον τιμή, of two-throned and two-sceptred honor from Zeus, referring to Menelaus and Agamemnon, the former the king of Sparta, and the latter the king of Argos. According to the ideas of the Heroic age, in which the scene is laid, the great families
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traced their genealogies up to the gods, and all their king-
ly powers were drawn from Zeus and by him sustained.

48. Μέγας ... Ἄρη, screaming great Ares from the
heart; shouting for war! war!

49–54. This passage has been well illustrated by the
following lines from Dryden's Annus Mirabilis:

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

ἐκπατίος ἂλγει παιδων, "ingenti dolore de liberis. ἐκπά-
τιον, quod sese continere nequit in itinere suo, quod huc
illuc vagatur, itaque quicquid immodicum est et certis-
rationis finibus destitutum." Kl. According to this ex-
planation, the sense is great sorrow, and this is the
simplest explanation. But others understand an hypal-
lage, ἐκπατίος ἂλγει παιδων, for ἂλγει παιδων ἐκπατίοιων,
sorrow for their young snatched away. "This hypallage,"
says Peile, "may perhaps be explained on the principle of
attraction, which Matth., Gr. Gr. § 630. h, attributes in
part to an 'endeavor to connect as closely as possible what
is similar or nearly allied,' as, in the example before us,
ἄλγει is placed in close connection with the accompanying
circumstance (expressed by ἐκπατίος) which first called it
forth, and which accounts moreover for its continued ex-
istence." — ὑπατίοι λέξεων. Either the superlative has
here the force of the comparative, above their nests; or
λέξεων is the genitive of the object with respect to which
the birds move on high. — ἐρεμυῶν ἐρεσόμενοι, rowing
with the oars of their wings, like Southey's
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"The green bird guided Thalaba,
Now oaring with slow wing her upward way."

Thal., XI. 6.

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

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

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

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

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

69—71. Οὐθ' . . . . παραθηλεί. The subject of this sentence is τις, to be mentally inserted after the negative, no one. The general idea is, No one shall avert the punishments which are destined to avenge the offended majesty of the gods. Justice must have its course, let ruin fall
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where it may. Neither sighs, nor libations, nor tears, shall appease the wrath of Heaven. ἀνωτέρων ἱερῶν is understood by Klausen to mean the sacred rites neglected; i.e. the violation of the laws of hospitality by Paris. Peile, on the other hand, refers it to the Parcae or Fates, the sacred personages to whom no offering is made by fire. Taking the first interpretation, the sentence is, No one shall appease by secret sobbing, nor by secret libations, nor by shedding of tears, the unyielding angers (of the gods) on account of the neglect of sacred things. The second is, No one shall appease the unyielding angers of the fireless goddeses (the Furies) by, &c. Schneider has still another explanation, No one shall appease the fixed desire (of Zeus and Destiny) for fireless sacrifices (for battle sacrifices,—who fall in war, and are not like victims, brought as burnt offerings to the altar). May not the words ἀνωτέρων ἱερῶν form an independent clause, a gen. absolute, the sacrifices being unoffered, the sense of the whole being, No one shall by sighs, or libations, or tears, appease the inflexible anger (of Zeus and Destiny) until the sacrifices shall have been burnt; until full atonement shall have been made; until all the destined victims shall have been offered up, including, in the silent thought of the poet, though not in the consciousness of the chorus, the awful tragedy of the death of Agamemnon, and the bloody retribution exacted by Orestes upon his mother. If this interpretation is admissible, there should be a comma after ἱερῶν.

72—75. Ἡμῶν... σκῆρεσις, But we, on account of our unhonored, ancient flesh (bodies enfeebled by age, and therefore of no account in war) being left behind the then array, remain, supporting on staffs our strength equal to a child's. Old age is a second childhood. Its strength is ἵσταμαι, no better than childhood's. The phrase ἵσταμαι ῥεῖμαι, to manage strength, here means, from its connection, to support or guide it.
80. ἡμερόφαντον. Μὲν ὁδόν, three-footed ways.
82. ῥόδος μὲν ὁδόν, three-footed ways."
Kl. "Pulcherrimum est epitheton illud ἡμερόφαντον, non tantum ut metaphoram clarius de-
finiat, atque a vero somnio, quod noctu apparere solet,
distinguat; sed quia senes, apricationis gratia, interdiu
versus meridien in conspectum venire solent, ut ad median
fere noctem dormientium oculis obversantur insomnie."
Butler, quoted by Peile.

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

94–96. Ψαμασσομένη . . . . βασιλεῖον, literally, Drugged
by the soft, not fraudulent, persuasions of the pure unguent,
the royal oil from within the palace. This is an instance
of the high-wrought phraseology in which the intense
thoughts of Ἑσχύλος were often expressed. The chorus
is describing the torch or lamp-light, by which the sacri-
fices are performing. The lamp is drugged with the soft
persuasions of pure oil; these persuasions are not treacher-
ous (like those addressed by demagogues to the populace),
but free from fraud, kindling an honest flame. ἀδόλουσι,
according to Peile, is a corrective epithet, for the full force
and meaning of which, we must look abroad upon the
moral and political constitution of the ancient communities
of Greece."

100–103. Ἡ νῦν . . . . λόγος. Both the reading and
construction of this passage are doubtful. The general
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idea is, that the anxiety of the chorus at one time troubles the mind with thoughts of ill, at another, soothing hope, drawn from the sacrifices the queen is offering, relieves the heart from its wasting cares. ὀμόνω averts or wards off. λίγης is constructed with ἀληθον. γαίνουσα, shining forth. ἀγαμα, Dor. fem., soothing. Translate then literally, Which now at one moment is evil-thoughted (i.e. a suggester of thought of ill), and at another, soothing hope, shining forth from the sacrifices, averts the anxious thought insatiable of grief that wastes away the soul.

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

105–107. Ἐντιλέον. Klausen reads ἐν τελέο, and understands τάλη to mean the gods, the magistrates, as it were, over the affairs of men. But the present reading makes a better sense, — the finishing, i.e. avenging men, i.e. the Atreidæ, or the Greeks. — ἔτι ἀιών, For still persuasion from the gods, and my age akin to my strength, inspires my strain.

108, 109. κράτος and ταγάν are in apposition, governed by μέμεχε.

112. γερός ἐν δορυφόλτου, on the spear-hurling hand, i.e. the right.

113. Παμπρόπτου ἐν ἱδρώσων, in all-conspicuous seats, i.e. in places high in air, to be seen of all.

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


117. προστάτωνεσ, *the army-soothsayer,* i. e. Calchas.

121. ἀδε κέλευθος, *this march, this expedition.*

122, 123. Πάντα . . . *μινος.* πρόσθε is to be referred to *πύγας,* according to Kl. and P. *In front of the towers,* i. e. the walls. "Bona ex urbe, e mœniis erepta in castra ad naves portantur." Kl. Schneider, however, constructs *πύγας* with *κτήμα,* and *πρόσθε* with *τὰ δήμωσις ἄλλη,* the sense being, according to him, *All the wealth of the city, formerly possessed in abundance by the people, fate shall violently destroy.*

124, 125. *Olôr . . . στρατωθέρ.* The besieging army is a bit forged purposely for Troy. The expression is rather harsh. Translate, lit. *Only may no anger on the part of the gods darken the great forged bit of Troy, encamped; may no act draw down upon the encamped host, which constrains the Trojan city as a bit governs the steed, the anger of the gods. — oîkô, *the house,* i. e. Agamemnon and Menelaus, who are also figured as the eagles in the next line, *the winged hounds of Zeus.* This expression is imitated by Shelley, Prometheus Unbound, *Heaven's winged hound,* i. e. the vulture.
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130. Τόσον περ εύφρον, so very kindly disposed. — ἡ Καλά, the Lovely. “Diana ἁριστή καὶ καλλίστη Athenis et inter Arcades culta; in poetis primo a Pampho hoc nomine appellata.” Kl.

131. δρόσους λεπτοῖς, the tender young.

133. τετράνα, constructed like εύφρον, and agreeing with Ἀρτεμίς implied in Καλά.

134. οίκεῖ, supply τὸν πατέρα. — ξύμβολα, omens. “ξύμβολον res e qua conjicitur esse aliquid, vel quod futurum, vel quod absens, vel quod occultum est.” Kl.

135. δεξία μὲν, πατάμομφα δὲ φάσματα, propitious on the one hand, but blamable (i. e. unpropitious, unfavorable) on the other; propitious, inasmuch as final victory was portended; but unfavorable on account of the wrath of Artemis.

137–141. Μη ... τείχη, that she (Artemis) may not cause contrary-blowing, long, ship-keeping detentions from the voyage. — θυσίαν ἱείναν, another sacrifice (euphemism for a sacrifice too fearful to be specified, i. e. the sacrifice of Iphigenia). — νεκρῶν τέκνων σώματον, kindred worker of quarrels, i. e. according to one view, for worker of family quarrels. Peile suggests “a growing worker of strife; σώματον expressing that this leaven of discord grows with the growth of the angry ferment which itself excites.” — οἱ δεισώροις, reverencing not, or causing to reverence not, the character of husband. Peile, religiosus. Kl. Perhaps the literal meaning not fearing man, not dreading the reproaches of men.

141, 142. μὴν γὰρ ... τεκνόπωρος. These words of Calchas darkly forebode all the tragic consequences that are to flow from the sacrifice of Iphigenia. The description of the retribution, the avenging spirit, springing up again, fearful, haunting the house, deceiving, unforgetting, is conceived in exact accordance with the events which are to realize it.
143. ἀνέκλαγξεν. This word, literally meaning *screached out*, is to be understood as referring rather to the nature of the oracular communication, and its effect upon the hearers, than to the manner in which it was delivered.

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

147, 148. *εἰ . . . ξειλημένοι, if it be pleasing to him to be called by this name.*

151, 152. *εἰ . . . ἐκπόμονος, if one would truly cast from the mind the useless burden; the useless burden here is the burden of anxiety which oppresses the mind of the chorus; μάραν with the article is used as an adjective.*

153–156. These lines refer to the predecessors of Zeus in the elder mythology; ὁσις πάροιδε ἔν μέγας, he who before was great, is Uranus; ὃς δ’ ἔπειτ’ ἔρυ, and he who lived after, is Kronos. — ἰπακτήρως, a conqueror, properly, a victor in wrestling, lit. one who has thrice thrown his antagonist. The revolutions in the mythological powers are described in Milton's Paradise Lost, Book I.

157, 158. *Ζηρε . . . πῶς, But one, by zealously shouting Zeus in songs of victory, shall obtain all of his mind; by paying homage to Zeus as the supreme ruler of the world, shall receive the desire of his heart.*
159–161. Τὸν . . . ἔχεις, Who has put mortals on the road to wisdom, by ordaining as a fixed law that knowledge comes by suffering. The same idea is expressed in Miss Barrett’s (now Mrs. Browning) Vision of Poets: —

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

And by Byron in Manfred: —

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

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

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

If we look at the single words, and review them in connection with what precedes this passage, we shall see that
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Δαμνόνων, though plural, refers, as Schneider says, to Zeus; χάος, whatever it may mean specifically, refers generally to the supreme law that men are taught by suffering to be wise; βυαία evidently is explained by the manner in which the favor of the high-seated gods is forced upon mortals; σέλμα is borrowed from nautical language, and here means the upper bench, σέλμα σεμνόν, the awful bench, i.e. the seat of supreme power.

166, 167. ὁ πρέσβυς = προσβύτερος, or perhaps in the general sense of honored.

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

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

178, 179. άμφων χειματος, the bitter storm, i.e. the tempest which detained the ships. — ἄλλο μήχαν, another remedy, i.e. the sacrifice of Iphigenia.

184. παταχείν depends on οἴσε. 

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

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

197. ἐδὺ λέπαδνος, put on the yoke, bowed his neck to the yoke.

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

201. θρασύνη here means, gives courage or strength.
The sentence is of the nature of a maxim. For base
counselling, wretched madness, beginner of woe, emboldens
mortals, i. e. the guilty thought, the source of woe, the
prompter of base purposes, when once admitted to the
mind of man, though at first regarded with horror, loses
its repulsiveness by familiarity, gains strength, and finally
takes form in the guilty deed.

203. ἔξαλα δ’ οὐ, and accordingly he dared; i. e. in
accordance with the sense of the general maxim in the
preceding sentence.

204. ἰδνόμον, in apposition with the preceding sentence.

205. προκείλευτα, the first fruits, i. e. the offering or sacri-
fice necessary to be made, before the ships could depart.

206. Αἰτῶς . . . . προφήτως, but her prayers and invoca-
tions to her father; κληρόνας προφήτως means either invoca-
tions made by, or invocations addressed to, a father; in
this place the natural interpretation is that given above.

207, 208. Παρ’ οὐδέν ἐθερμο, made no account of,
gave no heed to.

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

"And lay, with robes all covered round, .
Hushed in a swoon upon the ground";
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"Now as she stood, and her descending veil,
Let down in clouds of saffron, touched the ground";

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

Mr. Medwin translates,—

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

Kennedy,—

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

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

224—229. Τὸ ὀ’ ἐνθεν, what followed, i. e. the general consequences of the sacrifice of Iphigenia. —Τέχνα. . . . ἀνωτάτων, But the arts of Calchas (the predictions) were not ineffectual. —Αἰτία. . . . μάλιστα, Justice inclines (as in a scale) the knowing the future to those who have suffered; i. e. in the natural order of things it needs no one to tell us what will happen, if we judge of the future by the past. —Τὸ προκλώνω ὦ ἐλεύθερον, But to hear of its coming beforehand; to be told of what is to happen; what calamities are doomed to fall; I'll none of it; experience teaches all I wish to know. —Τοιοῦ. . . . προσνέναι, It (the being told precisely beforehand) is equal to mourning beforehand. —Τοῦτο. . . . αὐταῖς, For it will come (whatever is doomed to come) dawning with the beams of the morn.

230. Πέλωπα . . . . εἰ πρᾶξει = τὸ ὀ’ εἰ πνιάτω.

231, 232. τὸ ὀ γυμνῶν . . . . ἐκορός. τὸ δὲ is demonstra-
tive, the speaker indicating by a gesture that it is himself and his companions to whom the word refers; ἀγγίσκον, nearest, as having some portion of Agamemnon's power delegated to them in his absence. — Ἀνίας. In Homer, this is only an epithet of the Peloponnesus; in the Attic writers it is used often as a proper name. — μονόφορον, only guarding. The old men were the only protectors of the land, while the kings and the flower of the youth were in the war.

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


237. ἂνγγέλους ἐλπίον, with hopes excited by good tidings, dative of cause.

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

240. Ἐως . . . πάρα. In their idea of the succession of time, the Greeks gave precedence to the night. The morning thus naturally became the child of the night; hence the origin of the παρομαία, the proverb, here applied by Clytemnestra.

241. χάρια . . . ἀλέων. The infinitive depends on ἠλπίας, a joy greater than the hope to hear; greater, that is, than you can hope to hear. The infinitive dependent on a substantive is a frequent Greek construction.
243. πέρευγε τοῦτο οὖς ἐξ ἀμβοτίας, the word has escaped from incredulity; what you said struck me as so incredible, that I doubt whether I heard aright.

244. Τροίας Ἀχαΐῶν ὠνόμα, φημι understood. "An expression," says Peile, "conveying more than the bare announcement of the fact, and at the same time indicating probably, by the self-satisfied tone in which it was delivered, a little impatience of the chorus’s exclamation and look of incredulity."

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

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

248. Ἐστι, There is one. Clytemnestra answers abruptly, not to the question of the chorus, but to the doubt implied in the question.—μή, the hypothetical negative, Supposing that not.

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

251. ἀπτερός φάτω, wingless word or thought. Unless α is to be considered as intensive. In the former case the words are to be rendered an unspoken word, that is, a
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thought or presage; the opposite of the ἔπειδα πτερόεντα of Homer. In the latter, a sudden or swift-flying rumor.

253. Ποίον ψόνον, Within what time? This relation of time takes the genitive. The meaning, How long is it since?

254. Τῆς ῥως, &c. Construction same as the preceding

255. τόδ’ . . . τάχος. Adverbial, thus swiftly with this speed.

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

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

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

And another, a striking passage, from Milman's Samor: —

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

See also Macaulay's Ballad — the Armada.

260. ἀλως Ζηρός, the height of Zeus, i. e. sacred to Zeus.

261–264. 'Ὑπερελίξ... ἑκατοί. ἵχος and πείκη are in apposition. Translate, And bounding over so as to back (skim) the sea, the strength of the torch to be sent for joy, the pine went announcing, like a sun, the golden-beaming light to the look-out of Macistox; i. e. and the blaze of the pine-torch which was to carry joy to Argos, bounding across the sea, bore its golden light, as if it were a sun, to the station of Macistox. There are several difficulties in connecting the Greek of this passage. The principal are the construction of πρὸς ἡδονήν, which is rendered especially doubtful by the omission of a finite verb, and the meaning of πορευοῦ. I incline to Klausen and Schneider's opinion, that πρὸς ἡδονήν indicates the result. πορευοῦ has I suppose the usual meaning of the verbal;
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πορέννος λαμπάς, then, is a torch to be passed on, to be forwarded; this at least seems to me, on the whole, the best explanation.

265, 266. 'O δ', referring to Macistos, the hill being, as it were, personified.—παρήκεν ἀγγέλον μέρος. Either, connecting the verb with the negative ὦ in οἴκη μελλον, he did not, (by) delaying, neglect the part of messenger; or, taking παρήκεν in a sense similar to that of παραγελασα, and he, neither delaying at all, nor heedlessly overcome with sleep, passed on (sent along, sent forward) the part of messenger; that is, neither loitering in his duty nor falling asleep, he took up and transmitted the signal fire.

270. Γραιας .... πυρι, having kindled a pile of gray heath. Some understand the epithet γραιας to be derived from Γραια, the name of a city, and therefore Graean heath; but this is far-fetched.

276. πλέον .... εἰρημένον, kindling more than those described, kindling with a brighter blaze than before.

281. Φλογὸς μέγαν πάγωνα, a great beard of flame, so called because the flame tapers off, like a pointed beard.

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

Schneidewin, however, understands by πηγῶν, the rocky shore springing up from the sea, and connects the genitive Σωφρονίκου πορθμοῦ, with Κάτωπος, like κατόρμος τῆς γῆς in Eurip. Hippolytus.

286. οίκ...πηγῶς, not undescended from the Idea fire.

287–289. Τοιοῦ...δραμῶν. The allusion is to the λαμπαδηροία, a spectacle given at the festivals in many parts of Greece. At Athens the preparation for it was very costly, and it was reckoned among the burdensome offices,—the liturgies. (See Boeckh's Public Economy of Athens, Lamb's Tr., pp. 584–600.) Schneider says there were two kinds; one, in which several persons ran together, and the victor was he who first reached the goal with his torch still blazing; the other, in which the rivals stood at certain distances from each other. The first must run to the place of the second, the second to the place of the third. The victors were those who succeeded in reaching their destination without extinguishing the torch. Herodotus compares the Persian arrangement of post-expresses to this species of torch-race (VIII. 98). Pausanias describes one of these races, starting from the altar of Prometheus in the Academy (I. 30). "In the Academy there is an altar of Prometheus, and they run
from it to the city, holding burning torches. And the contest is to keep the torch burning while running. The first loses the victory if his torch is extinguished, and the second takes his place; and if his torch goes out, the third is the victor; and if the torches of all are extinguished, the victory accrues to no one."

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

296. βοή ἀμωγών, an unmingled cry, unharmonious, discordant; more nearly explained by the description of the taking of the city which follows.

298. οὗ φιλος is to be connected with διχοστατούντα, separated in no friendly way.

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


303. παιδες πεπόντων. "αὐνδετῶς additum, quia maximum omnium hæc imago movet miserationem." Kl.

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

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

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

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

318, 319. The allusion is to the race, in the ancient games. The course to the goal and back again was called δίκωλος; the single course was αἰλός, lit. a flute; both designations are drawn from the resemblance in figure to the flute and the double flute. The return from Troy is accurately compared to the return course in a race. The whole subject of the ancient games is fully illustrated by
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Krause, in the "Olympia," and the "Pythien, Nemeen, und Isthmien." — οἶκονες must be constructed with νοσί-υνυ, a safe return to their homes, which is further described by the apposition of the following lines.

320—325. This passage is somewhat obscure. Part of the obscurity seems to arise from the secret reference in the mind of Clytemnestra to her own plans of vengeance and murder; the expression being, however, so veiled, that the chorus can only understand her to allude to the probable or hypothetical vengeance of the god upon the Grecian army, in case they do not use moderation in their victory. Schneider, who adopts the common reading, ἀναμπλάκητος, explains, But if the army should come, without having offended against the gods, the loss of the dead may be wakeful (again called up, again brought to memory). if the ills should not chance to be fresh (freshly in the mind). Clytemnestra speaks vaguely, and means, that the loss of her daughter Iphigenia, even if it be not in fresh remembrance, yet will be called to mind by the arrival of Agamemnon, and will spur her on to vengeance. The chorus understands by πῆμα τῶν ὀλολότων, the loss of those who are slain in war. There is certainly, with either reading, a studied ambiguity. I incline to the reading in the text. It may be constructed, I think, as follows: εἰ δὲ στρατὸς μόλις ἀν ἀναμπλάκητος θεοῡ, if the army should come having offended the gods, i. e. even if the army should reach home under such circumstances; εἰ πρὸς παμμὴ τύχῃ κακαί, should no sudden ills befall them; i. e. such as might naturally be expected on the voyage home, from the anger of the offended deities; τὸ πῆμα τῶν ὀλολότων ἀν γένοιτο ἐγχορόρος, the woe of the slain would be watchful; they will not yet have escaped the penalty, though the dangers of the voyage are over, but will still be pursued by an avenging spirit. Here, as Schneider says, the lan-
guage conveys to the chorus the idea that she is speaking of those who are slain in war, the ambiguity being easily favored by the idiomatic use of the plural; when she is all the time thinking of her slain daughter. The offence to the gods is a necessary part of the double meaning; for, if the army should return without having offended the gods, what ground, intelligible to the chorus, would there be for Clytemnestra’s dark hints of vengeance? The next line must be understood to be spoken in a tone of sarcasm and contempt, heightened by the use of the enclitic τΩ. She scoffs at the common notion of woman’s inferiority, and gloats upon the thought of revenge.—ΤΩ η’ ευ .... ιδειν. “There is here,” says Schneider, “a double meaning, since Clytemnestra understands the successful issue of her plan, but the chorus thinks it is the happy return of the hero. Lit. may the good prevail to see it in no doubtful balancing (of the scales), i.e. may the good prevail, so that it may be seen with certainty.—Πολλων .... ειλομην. This is also ambiguous. She refers mentally to the delight of vengeance, and the undisturbed enjoyment of power, which she hopes for, with her paramour Αεgisthus; while the chorus again thinks only of the return of Agamemnon. Literally translate, For I have taken for myself the enjoyment of many blessings. Schneider, however, understands τΗν = τΗνδε, this, and translates, Of (before) many blessings, I have wished this happiness for myself. Wellauer again refers the expression to μη δυχοθοπως ιδειν, translating, Multorum enim bonorum fructum, hoc dicens, mihi delegi.

326. O woman, like a wise man, thou speakest kindly. The chorus meets her sarcasm, v. 323, by acknowledging that her speech, though full of kindness (so blinded to her real meaning are they), is yet such as a wise man (not a silly woman) might utter.
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329. Χάρας...πόνος. Χάρας means here the joy of the conquest now made certain, and for which the chorus will return thanks to the gods; ἄγενος, not worth the price, ταύτ; translate, For a triumph has been achieved not unworthy of the toils.

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

333. οἵς — ὁσίς, so as.
336. ἄγης παναλώσιον, the calamity of universal captivity, constructed in apposition with δουλείας, unless, with Schneider, we construct γάγαμον with the double genitive, the enslaving net of all-capturing Ate.

338. Τῶν τάδε πράξανε', who has done these things, or exacted this vengeance.

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

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

344. ἐπεκαζέων ως ἐκανεν. These words are quite obscure. Peile renders them, He (Zeus) has done as he decreed. Klausen, Perpessus est ut egit. Schneider, with a different reading, ως πράξεν, That he (Zeus) hath done it, that he hath brought it to pass, i. e. the fatal stroke. Bothe, connecting it with ἵγγειςα, Hoc investigare, quomodo ea fecerit et perfecerit. Schütz nearly the same. Blomfield, Perfectit quod decrevit. Of all the explanations, I prefer to consider the subject of the sentence, which is very elliptically worded, the wrong-doer, and ἐπεκαζέων, he hath fared, ως ἐκανεν, as he hath done; the stroke of Zeus has inflicted punishment due for crime; the wrong-doer is again referred to in the same line by the indefinite pronoun ως.
346. ἀξιωτῶν χάρις, the honor of things not to be touched, sacred.

348-352. Construct, Πέφαντας δ' ἐγγόνος ἀξιωτῶν πνεύτων Ἀρη μείζων ἡ δυναίως, δομάτων φλεύτων ὑπέρ το βεβλητόν, And it hath been shown (i.e. that Zeus punishes the wicked) to the descendants of intolerable men (doers of violence or wrong), breathing Ares more than is just (having a spirit of unjust violence and insolence, and exercising it upon others), their houses bubbling over excessively, beyond what is best (running riot in the excess of wealth and power, and the fancied impunity of overbearing and aggressive wickedness). The construction in the last clause is genitive absolute, unless, with Klausen, we refer all the epithets to δομάτων, which makes no material difference in the sense. ἀξιωτῶν. "Power that dares, what none may dare." Conington.

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

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

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

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

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

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

374. ἀντίτρισθαι . . . . τρόφον, destruction for a dowry.

379. σύμβολα φιλάνδρος, paths of conjugal love. "The paths she used to walk in while she loved her husband." Conington.

380, 381. The uncertain reading of this passage makes it impossible to extract a satisfactory meaning from it. Perhaps, we may witness the dishonored silence, yet with no reproach for those who have most shamefully been lost. That is, the silence in the deserted and dishonored halls is broken by no reproaches against those who have so shamefully fled.

382, 383. In the sorrow and longing for her who is beyond the sea, her image will seem to rule the house. Most of the translators, including Kennedy, Medwin, Voss Danz, and Schütz (cited by Danz), refer this to Menelaus; the idea being that sorrow has reduced Menelaus to a mere phantom. This is a soft and sentimental view of the case, neither consistent with the legends of
the Heroic age, nor with the mighty genius of Æschylus. Whatever might have been the feelings of Menelaus on the flight of Helen, he set himself to the task of recovering her; and after The Trojan war they lived tranquilly together in Sparta. Menelaus did not pine away; such a disconsolate proceeding would have been quite unintelligible to the sturdy warriors at Troy; and Æschylus certainly was not the man to soften the strong characters of Homer, whose poems were his delight and reverence.

384. κολοσσῶν, statues here simply; i.e. images with which the palaces of princes were, even in the Heroic age, adorned.

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

387—392. But though in his waking hours he is desolate, still in dreams the visions of departed joys revisit him.—τω δοκῶν. The construction changes here, the subject of the sentence in the next clause being ἄψις.—Πτεροῖς ... κελεύοντος, On wings accompanying the ways of sleep; at least this is the easiest construction.

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

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

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

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

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

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

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

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

428—430. ὑπερχώρος, excessively.—βιλλέται . . . κεραν-νός, for a bolt from Zeus is flashed in the eyes; i. e. of him who is in the condition just described.

431. ἀφθονος, unenvied; too moderate to excite the envy of others; that golden mean, so much praised by moralists and poets, and so little satisfying to those who have it.
433. μήτ' σιν, and therefore not; σιν, connects the two
causes in the relation of cause and effect.
435. φθειρόν υπομιμέον, stricken of mind.
440. πυρωθέντα καυσία, kindled in heart; perhaps the
participle has some reference to the signal fire.
441. καμείν, depending on οὖσα, correlative to οίδε.
442, 443. Γυναῖκα ... ἡ γυναῖκα, literally, It is fitting
woman's spear (rule) to approve a joy before the thing has
appeared. αἰχμη is applied with some contempt, to ex-
press, by sarcastic contrast, the feebleness of the sex.
The sense is, Nothing better is to be expected of a woman
than to believe good tidings, without any visible proof
that they are true.
444. ο ὀθύνος ὄρος. Klausen renders "ambitus mentis
muliebris," the compass of the female mind; a Scholiast
says it is simply a periphrastic expression for ἡ γυνή,
woman. Schneidewin, woman’s order. Perhaps the best
explanation is the female sex. — ἐκνεμέω, ranges. The
idea is that women are not to be depended upon; they
are excessively credulous, and flighty in their ways of
thinking.
445, 446. ἀλλὰ ... κλέος, but a tale that is heralded by
woman perishes, quickly dying.
449. ἀληθείς, i. e. παραλλαγεῖ, which, by a common
species of attraction, is drawn into the object of the pre-
ceding clause, instead of being the subject of that to which,
according to the sense, it belongs.
451 – 458. τόνδ', demonstrative, pointing at one who is
at some, but no great, distance. It may be rendered here
yonder, or this way coming. — κατάσκοντα κλάδοις ἔλλοις,
shaded with boughs of olive, as a token of joyful news. —
νόμος indicates the haste with which he comes. To call
the dry dust the brother of mud is ludicrous, though
justified by the easy explanation of Schneider. “The
dust," says he, philosophically, "is a brother of mud, because the same earth by heat is converted into dust, and by moisture, into mud." — Ἄλλ᾽ ..., λόγον, But either speaking will speak out the joy still more; — but the opposite tale to this I abhor; for to what has well appeared may an addition well be made; i. e. He will either confirm the joyful tidings by his full report, or (he will dash our hopes to the earth, but this I will not even express) — but I shrink from the other alternative. In the next lines, Clytæmnestra secretly alludes to her own designs, and the chorus takes her at her word, but not her meaning.

460. καρποῖῳ, may he reap the fruit of.

462. Ἀκυάτῳ ..., ἔρως, I have come to thee in this tenth light of the year; i. e. in the light of this tenth year.

464. Οὐ ..., ἔρως, for I never was sure, I never had confidence.

468. μυρέτ', distinguished from οἰκέτου, inasmuch as it is only hypothetical, whereas the latter would express a certainty. In this place it implies a wish that he may not, a depreciation. The herald is not quite sure that the dangers are even yet fairly over.

471. ἄγανων θεοῖς. Müller (Dissertations on the Eumenides, Appendix, p. 153) says: — "The orchestra in which the elders, the πεῖσσος Ἀγείως are assembled, must represent a public place of assembly, an ἄγορα, which in most of the old Greek cities probably lay in front of the palaces of the ἀνακτης. It is only there that the altars of the gods of the ἄγορα could stand; and from the anapests in the parados (vv. 88–91), it is probable that they were visible. In the essential particulars these gods are identical with the ἄγανων θεοῖ, which are not gods of battle, either in the Agamemnon or the Suppliants, but gods of assemblies (from ἀγών in its original signification), as
can be proved from Homer and Hesiod (according to the genuine reading of Theog. 91), whence the ancients themselves explained the ἀγώνιοι θεοί of Ἀeschylus as ἄγοραῖοι.

"Taking all this into consideration, perhaps it may not appear an improbable supposition, that, in the Agamemnon, the Thymele was decorated and furnished with statues in imitation of the κοινοβολία of the Argive ἄγορα (Suppl. 222). On an ample base the altar of Jupiter as ῥιστος, rose above all the rest; and about it were altars of other ἄγοραῖοι, or ἀγώνιοι θεοί, especially those of Apollo, Artemis, and Hermes. Even the ἀγώνιον δήμα may possibly have been exhibited; as tombs of heroes in market-places were nothing uncommon, and there was a considerable number of them in the Agora at Ἀγορας."

474. Ἡρώς τέ τοις πέμψατος, the heroes who sent us forth; that is, the heroes, such as Adrastus, Argos, Pelops, Perseus, &c., whose statues were venerated by the army, as they passed forth to the war.

475. λειμμένοι δορός, left of the spear; spared by the war.

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

478. φαραγώσε τοιώθ' ὀμμασι. τοιώθε; in speaking this, he points to the statues, glancing in the light of the sun.

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

490. Πάμες γὰρ ὁ ὀνει ὁμξελῆς πόλις. The omission of the article before the first of several negative clauses is common to the Greek and the English. — ὁμξελῆς, paying with, i. e. atoning with, as an accomplice, but perhaps, associated. Klausen understands it universa, the whole city.

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

492-495. The language here is borrowed from Attic jurisprudence, as in several other passages already noticed. ὄφλων is applied to the party who has lost his case, expressed by δίκη. The subject-matter of the dispute is put in the genitive; here, ἁρπαγῆς τε καὶ πλοπῆς, abduction and robbery, the carrying off of Helen, and the robbing Menelaus of his treasures. ὁμισόν is what one who has been wronged seizes for security, that his wrong shall be righted, a reprisal; here in allusion to the Persian statement mentioned by Herodotus, that Helen was taken off by way of reprisal for the treatment of Medea, he both lost his prey. — αὐτόρθων, laid waste his paternal house in his native land. — Δυσλα . . . δαμάσκα. And the penalty was two-fold which the sons of Priam paid for their crimes; double, either because they lost their own lives
and their country was ruined, or because they lost both Helen and their country.

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

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

500 – 505. The lines are subtle and obscure. ἁρ' ἀνέ. For this some read ἁρ' ἄνε, were ye then possessed by; but I think the sense of the dialogue is as follows: —

Chorus. Know ye then that ye were possessed by this sweet disease? By the sweet disease, the chorus means the maladie du pays, the home-sickness which the herald has just described as bringing tears to his eyes.

Herald. How now (how in the world) when taught, I shall master this saying?

Chorus. Smitten with love of those who love in turn; in this consists the sweetness of the home-sickness, that home also too was sick for your return. πεφημένοι agrees with the subject of ἀφε. The idea is, However much you sighed for those you left behind, we sighed much for you. The love, desire, and longing, were mutual.

503. Ὑδέω.... λέγεις; The subject of the infinitive is πόρος γῆ, Sayest thou this land desired an army desiring to return?

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

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now," for things have been well accomplished. Let these evil thoughts and forebodings cease, for now is the time for triumph.

510, 511. Τὰ μὲν ... τὰ δ' αἵτη, Some things, of the many which have happened in this long time have fallen out well; but others, on the other hand, &c.

513–515. δυσανάλας, hard binouacs. — κακοστρατόνος, ill-couched; landings where no provision was made for comfortable lodging. — ἦματος μέρος, as the day’s portion, day by day.

516. Τὰ δ' αἵτε χέρω. This refers to hardships endured after their arrival at Troy.

517, 518. γάρ, repeated in each line. The first gives the reason for πλέον στίγος, and the second, for the general statement of the land hardships.

520. τιθέντες refers in sense to δρόσοι, though of a different gender. Klausen explains it, "quasi respicientes ὄμβρου quod latet in δρόσοι." It is not uncommon for participles and adjectives to be constructed with nouns, rather in accordance with the relations of ideas than the grammatical forms of the words.

523. εὖτε ... πασῶν, when the sea falling slept waveless in its midday, windless couch.

526. τοῖν μὲν. The correlative to this is ἡμῶν δὲ, v. 531.

527. Τὸ ... μὲλεῖ, = ὡστε μη, So as never even to care to rise again.

528. Ἡ τε ... λέγειν, Why take into the account those who have been expended? ψῆφος is used for an account, as well as for a vote, because it was employed in reckonings as a counter; then ἀναλογικός refers to the same idea, an account of expenditures, as we speak of expending men and money in war.

529. τύχης παλαγκόνοι, gen. of course or origin, on account of cross or adverse fortune.
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530. Καὶ .... ἔποιησομαι, And I resolve to bid a long farewell to misfortunes.

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

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

538−540. Τοιαύτα .... ἑκατέρα, Hearing such things, it is fitting to praise the city and the generals, and the favor of Zeus, which has brought these things to pass, shall receive the honor due.

542. A sort of proverbial saying, like our "It is never too late to learn;" literally, For to learn well is always young to the old.

544. ξύν δὲ πλονίτευμ ἤμε, and that these things (these joyful tidings) should at the same time enrich me (should make me a sharer in the general happiness).

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

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

554, 555. εὐφημοῦντες .... ὀλογα, acclaiming as they
hushed the offer-consuming, odorous flame upon the altars of the gods.

558. ὅπως. Render, literally, But let me hasten to receive in the best way my revered husband returning; for what sweeter light for a wife to see than this, to open the gates when god has brought her lord in safety home from war? — bear this message to my husband.

563—570. The subject of ἵμερ is Agamemnon; the infinitive depending on ἀναγγείλων. — εὐφοι. Peile remarks upon this, that "Far the best explanation is that proposed by Mathieus, Gr. Gr. § 529. 8; to suppose an ellipsis, namely, of ὁς or ὅτι, and to connect εὐφοι, as an opt. in the oratio obliqua, with τοῖς ἀναγγείλων, which is thus made to include both a direct message, a bidding, ἵμερ ἔπως τάχωσα, and a report of what Clytemnestra would have the messenger represent her to have said, whilst yet — so true to nature is the conception of the present scene — she dare not say it otherwise than indirectly. We may translate, Carry back this word to my husband, — to be here with all speed, object as he is of his people's love; and that when he is come he will find," &c. This is substantially correct; but there seems to be a deeper meaning still. Clytemnestra means to express what Agamemnon may be supposed to expect, and hopes (with scowling look and bitter tone) that he may find it so. The language betrays not so much a consciousness of guilt, as the Bishop of Litchfield (see Peile, p. 181, k.) imagines, as an inexorable resolve to carry her guilty and murderous purpose into effect. It is these touches of character which make the comparison between Clytemnestra and Lady Macbeth strikingly just. — οὐκ αὐτοῖς οὐδὲν, no seal, of any kind. — χαλκοῦ βαράς, the staining of brass. Schneider understands, the staining the sword in blood. If he is correct, the passage means, I know no
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reproach, &c., any more than I know of dipping the sword in blood; I am as innocent of any wrong to him, as I am of murder. Perhaps it conveys also a covert taunt to Agamemnon, who has slain his daughter; on which the thoughts of Clytemnestra are constantly turning. Klause curb cites Welcker with approbation. "Recte hoc loco mentionem artis tunc temporis nuper inventae paucisque note, qua color quidam aeris dabatur, videtur reperisse Welckerus, Addit. ad Tril. Æsch., p. 42, n. 6." He imagines Clytemnestra to say, I know no more of insubility to him than I know how to color brass, that being a new art of which she had just heard, but knew nothing. But I think Clytemnestra has a double meaning; the sense is purposely ambiguous. She wishes her hearer to understand the coloring of bronze—one of the forms of polychromy, and a difficult art—while she thinks of murder.

574. Τοιοῖς ἐκμετάλλευων εἰσορθωτος, in a manner befitting exact interpreters. Wellauer understands interpreters to be used for words, as exact interpreters of Clytemnestra's meaning; in words clearly interpreting her meaning. This, perhaps, is a little forced. Rather refer σοι to the herald; and the exact interpreters to the members of the chorus.

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

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

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

587. πηγα, calamity. The herald means to say it was a storm that separated them.

588, 589. Πόνεα... ἐκλητεν; Peile renders this very strangely, Ha! did you learn this from himself alive, or, he being dead, was it a rumor spread by other navigators? But how could the herald have learned it from Menelaus himself, when he had been blown away, nobody could tell whither? The true question is, Did the other navigators believe him to be alive or dead? literally, Was a story rumored of him, alive or dead, by the other sailors?

591. Πέν... ϕών, Except the sun that nurtures the earth's growth.

595. χορίς ἤ γῆ θεῶν, The honors due to the gods—the deities above as the deities below—are different. They are to be honored on different occasions. The herald arrests himself in his narrative by the reflection that this joyful day, consecrated to the honor of the gods, must not be darkened by messages of ill. Then he proceeds to describe under what circumstances it is befitting to chant "such a pæan of the Erinnyes."

598-600. These are the particulars of the ἀνευματί πέμματα.—πόλει μέν, that to the city on the one hand; πολύν δέ, and on the other hand, many from the dwellings, contrasting private and public sorrows.—διαλα ῥάσων, with two-fold lash, a lash with two strands; i.e. the double calamity, both public and private.
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602. Τουῶνδε...σεκαμένων, With such calamities indeed o'erladen.

605. εἰςεὖ, in well-being. After πόλυ, the construction changes. The herald, too, notwithstanding his reluctance to mar the happiness of the day by any word of evil, cannot help relating, in most vivid and powerful language, the incidents of the terrible storm, which the questions of the chorus have brought once more to mind.

607. οὖν ἀμύρων θεοὶ, sent not without wrath by the gods; which befell the Greeks in consequence of the anger of the gods.

609. τὰ πιὸν ἐδεξάντο, showed the pledges; showed that they had kept their faith by destroying the unhappy Argive host.

613—615. αἱ δὲ...σφόδρα, and they, gored with violence by the blast of the tempest and with the shower-beating storm, vanished from sight, by the whirling of an evil shepherd. Klausen remarks, “Improbus pastor dicitur ventus, ut qui hic illuc dissipat naves, quae sibi ducendae erant.” A similar thought occurs in Longfellow’s Wreck of the Hesperus:—

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

617. ἀνθοῦν. By a bold figure, the sea is said to blossom with the corpses.

618. ἑρωίον. Genitive by a sort of attraction to ἄγαμον, instead of dative.

619. ἀκήρατον σκάφος, undamaged in its hull.

623, 624. Ὡς...χθόνα, So as neither in a roadstead (anchoring-place) to feel the violence of the wave, nor to dash against a rockbound coast. The general idea is, the ship was saved from the storm and brought to a safe an-
chorage, where it was neither exposed to the violence of the sea nor to the danger of running upon a rocky coast.

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

627. ἵσουσώλομεν. This word means properly to tend flocks or herds; to watch, take care of. Here soothed or solaced. — νέω πάθος, fresh suffering.

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

631. ταυρίς ἤμων, to be in this condition.

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

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

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

639. ὀμοιαζεῖν. The object is Ἐλέναι, and the questions turn upon the name of Helen.

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

642. διοίγαιδοον, spear-wedded; whose marriage is attended by, or produces, war.
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644, 645. ἄφοτίμων προκαλεμέτων, luxurious hangings.

648 – 651. Κυνηγὸι ..., ἀγμαίνοντες, And many shield-bearing hunters in their track pursued, they (Paris and Helen) having driven the vanished oar (the oar which left no trace upon the waters) to the leaf-growing banks of the Semois, for bloody strife.

653 – 655. πρασσομένα takes two accusatives, τίονας and ἄτρυμωσι; μῆλος is governed by τίονας. Punishing in after time those who honored with acclaims the nuptial strain (the song with which Paris and Helen were received in Troy) for the dishonoring of the table and of Xenian Zeus.

656. ἀμέτων, in apposition with πυρφότιμων μῆλος.

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

In the second strophe, the presence of Helen in Troy is aptly compared to the ravages of a lion, brought up from a whelp in a household, and then returning to the savage instincts of his nature.

666. ἀγαλακτον, without milk, brought up by hand and attempted to be tamed.

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

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

671. Ἡσυλία δ' ἔευ', and many a time and oft he was; the frequency expressed by Ἡσυλία is redoubled as it were
by ἄγγελος, to express the constancy with which the incident occurred.

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

675. Ἑθος . . . τοιχόν, the character of his parents before him.

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

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

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

688–692. Παρακλίναιος . . . Ἀρρυτός. These lines describe the other side of the picture. Translate, But the bride-bewailed Erinny, changing all this, made the ends of the marriage bitter, having rushed to the Priamidae (the Trojans) under the guidance of Xenian Zeus, seated for woe, mingling with them for woe. It is not Helen, but the avenging Fury for violated hospitality, that speeds to Troy under the leading of the hospitable god.

693–702. The sentiment in these lines is simply this; that there is an ancient saying which declares that great prosperity is followed in the order of nature by adversity; but the chorus thinks it is wickedness only which gives birth to calamity.
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699, 700. μέν and δέ show the relation of πλείονα and εἴκοσι, more numerous indeed, but like.

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

703—708. Φιλεῖ . . . τοιεύσων. The general idea of this passage is, that insolence and overbearing injustice are sure to be followed by a progeny like themselves, by woe and crime. — Φιλεῖ, is wont. — νεάζονσαν, springing up anew. — τὸ κιόνον, the appointed time. — φαινόσαν, gleaming-dark; i.e. the appointed day — the day of retribution — is dark but illuminated by baleful fires — like clouds with lightning; i.e. wrathful, baleful light, like φῶς αἰνολάμψει, v. 360. — μελαίνας μελάθρυσον ἔκτας, of black calamity for houses. — ἐδομέναν agrees with ὀξύν.

709—714. The thought expressed here, is, that justice honors the virtuous life, but looks with averted eyes away from guilty splendor. Δίκα . . . δείμασιν. Translate, And justice shines, on the one hand (μέν), in ill-smoking houses (the “lowly sheds and smoky rafters” of Milton, or “the smoky cribs” of Shakspeare), and honors the virtuous life; but, leaving gilded halls with filth of hands (rich halls polluted by wickedness) with averted eyes, she hath gone to pious things (she takes the side of goodness), not reverencing the power of wealth, falsely stamped by praise (the power of wealth, which, being unjust, is stamped with a counterfeit impression of goodness, by the flatteries of man).

715—741. The chorus welcoming the king.

719. καφὸν χάρωτος, the measure of praise, or compliment.

720. τὸ δοξεῖν ἄνευ, the seeming to be, or seeming, outside show.
725, 726. Kai...βασιλέως, And they rejoice with them that rejoice, seeming like them, forcing their laugh- laughter faces.

727. προβασιλέως, literally, a judge of sheep; an expression drawn from pastoral life, and used for a judge of men, upon the same principle as a king is called ποιμήν λαῶν, a shepherd of the people.

731–738. τότε μήν corresponds with νῦν δέ, v. 737, and the two branches of the antithesis describe the different feelings with which the chorus regarded the expedition when it was first undertaken, and now, when it is successfully ended. — γεγραμμένος, painted. ἀπομονωμέας, unsuitably, improperly. — ἀπ' ἀυραταῖος φουνώς, from the surface of the mind. The chorus means to say that the former opinion is recanted, not from the surface of the mind, but deeply and sincerely. — εὐχρωον τὰς πόνος εἰς τελέσαμα, a toil (or suffering) is gladsome to those who have well ended (what they had begun). That is, though we censured you at the beginning, your final triumph shows our censure to be groundless, and even the hardships endured bring only gratulations for your victories.

The arrival of Agamemnon introduces the third episode.

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

745–749. δίκας...πληροφόρη. This whole passage is made up of the language of the Athenian courts. — σὺν ἄπτε γλώσσιος, not from the tongue; not hearing causes argued by the advocates, but judging of their justice by the knowledge they possess as divine beings. — ἐς αἰματηρόν τεχνή, into the bloody urn; the urn of condemnation, alluding to the two urns used in the courts for the dicasts to deposit their votes in it. — σὺ δικοεύθος, not with double inclination, unanimously. The gods cast into the
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urn of conviction the fatal ruin of Troy as their unanimous vote; this thought is amplified in the next sentence. — ἐναρτίον, the opposite, the urn of acquittal. — Ἐλπίς προσφυεῖι, Hope approached. — χειρα, should be constructed with πληρομένην, not filled by a hand, having not a single vote deposited therein. It is evident, that the Hope here is the hope of the opposite party in the trial; the hope of Troy; and that when Hope approached the urn, no vote for Troy was there to be found.

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

754, 755. ἔστειλε .... ἐραχαίμεσθα, since we have set the snares of victorious vengeance. ἐπίθυμοι Klausen explains, "quarum vis infensa vim defensorum superavit."

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

762. Τὰ δ' εἰς τὸ σῶν φρόνημα, as to that idea of yours.

764 - 767. συγγενῆς, born with; innate; natural. — τῷ .... τὸν, to him who has got the disease.

769. τῶν θυραῖων ὀίβαν, the prosperity of another.

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

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

780. ὄρω ... παιωνίων, And to whatsoever there is also need of healing remedies.

784. θεοίσαι πρότα ἐξίσσωσσω, I will first raise my right hand to the gods; I will first pay my devotions to the gods of my household.

795. κλητῶν; παλαίκότων, adverse reports.

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

801 – 805. Ἐι ... μορφῶιμαι, And if he had died, as the rumors abounded, he, a second three-bodied Geryon, might have boasted of having received many a triple cloak of earth above—for I speak not of that below—having died once in each form. The meaning—though the metaphor is confused and obscure—is, that had Agamemnon died as often as rumors of his death arrived, he must have reappeared on earth alive, many a time, and each time, like another triple-bodied Geryon, with three lives. The allusion to the cloak below—τὴν πάτο γὰρ οὐ λέγω—is, on the outside, a disclaiming of an ill-omened expression, but in thought, a covert hint of the fated
cloak in which Agamemnon is to be entangled, as in a net, — πολλὴν, many a one.

806–808. Τωνῦθ . . . λελημμένης. The high-wrought expressions which the poet places in the mouth of Clytemnestra are in strict accordance with her fierce, but most dissembling and simulating character.

809. Ex τῶν, in consequence of these; i. e. of these ill-omened rumors.

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

816. βολὶν καταδράσεων. Two interpretations have been given to these words; should form a desperate scheme, Blomfield, Schneider, and others; and, to overthrow the senate; i. e. the council of elders, who may be supposed to have been invested with the powers of government during the absence of the king. The latter is the view of Shütt, Butler, Wellauer, Klausen, Schneidewin, and Paley. Perhaps καταδράσεως βολίν means, to cast down counsel; to reject authority and scorn deliberation; just what an excited mob is likely to do.

821–826. She describes here her nightly sufferings. ὄμωκοις ὄμωσα, late closing eyes. — λαμπτηροχίας ἀμπελότων, the neglected signal-fires, the appearance of which they have impatiently waited for, and wept that they did not come. — ἐξηγερμένη, I was continually aroused; imperfect describing continued action. — τοῦ ἐκαίνιονος χρόνου, the time that passes in one’s sleep. Literally, the time that sleeps with one.

827. ἀπενθῆσθακαὶ ἐνεκτείνε. There is here an intentional ambiguity; with mind now free from sorrow. The accumu-
lation of metaphors in the following lines is another instance of the poet's artful development of Clytemnestra's character. Their exquisite beauty heightens the effect of the demoniac malice which they conceal in adorning.

834. Τεταν.... απαν, It is sweet to have escaped from all that is grievous.

840. τέλος, the task, or duty.

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

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

846 – 849. Agamemnon does not receive with joy the exaggerated praises of his wife. Her speech is long, corresponding to the length of his absence; but it is not ἐνυφίμως — suitably expressed. Such eulogies should not come from one's own wife. If spoken at all, they should be spoken by others.

852. Χαμαπτετ'.... ἣμοι. A bold metaphor; literally, Mouth an earth-creeping clamor; do not welcome me with such expressions of servility. They be seem a barbarian, but not a Greek.

855, 856. Ἕω.... φόβων, But for a mere mortal to walk on variegated splendors (rich and beautiful carpets) — to me indeed is by no means free from fear. The seeming arrogance of such an act he fears will bring upon him the displeasure of the gods.

858 – 861. Χωσις.... φίλη, Without foot-rugs (this
word, ποδοψηπτωταν, is applied, with a touch of irony, to the purple carpets, on which Clytemnestra will have him walk) and these gavds, fame speaks aloud; and not to think unwisely is God's greatest gift; we should deem him happy who has ended life in fair well-being. This moralizing vein is very characteristic of the Greek mind.

862. Εἰ . . . ἐγώ, And if we thus may fare in all things, I should be well-cheered. His thoughts are upon that moderate state of mind which is the best gift of God; and he means to say, either that if he can always fare so (i. e. may always have that moderation which he has described), so as to be pronounced happy after death, he shall be of good cheer; or, if in all things I may act as discreetly as in this, I have no fear.

863. μη παρὰ γνώμην ἐμοί, not against my purpose.
864. Γνώμην . . . ἐμέ, Be assured that I will not enseeble my purpose, my principle.
865. Ηὕτω . . . τάδε; There is irony in the tone of this question. It conveys a taunt of cowardice. Didst thou, through fear of some one, vow to the gods that thou wouldst do these things?
866. τίλος, resolve, or determination.
870. γε μέντοι, yet indeed. "This and the following lines," says Peile, "afford a good specimen of that sprightly repartee, which here and there enlivens the stately march of Grecian tragedy."
872. Ὄντοι γυναικός ἐστιν, It is by no means a woman's part.
873. καὶ τὸ νικάσθαι, even to be conquered. The infinitive used as a substantive and the subject of πρέπει.
874. νίκην τίρει refers to τὸ νικάσθαι, dost thou not, too, value this kind of victory in strife?
877. πρόδουλον ἐμβασιν. "The servile instep of my foot; i. e. the things into which my foot steps, and which as shoes perform a servile office." Peile.
879. Μή...φόνος, I fear lest some envy of the eye of the gods strike me from afar. By envy of the eye is meant displeasure caused by the sight of arrogance or presumption. Agamemnon dreads lest his walking on rich purple carpets may be so regarded by the watchful eye of the powers above.

880. δαμασκάοντος πολίν, to waste the household wealth by trampling on it with my feet.

882. Τόιον μὲν οὖν, Enough indeed of this.—τὴν ἕνεργα refers to Cassandra.

888. Εἰσι...τάδε, And since I am compelled to hear these things from you, i. e. to yield the point.

900. Συνὴ...κατάρας, Spreading over a shadow as a protection against the Sirian dog, the dog-star.

906. And you, having returned to your domestic hearth,—you signify, on the one hand, heat coming in winter; and again, when Zeus is preparing wine from the bitter, unripe grape, then now there is coolness in the house, the lord and master moving about it; Zeus, Zeus, Zeus, the lord and master, fulfil my prayers; and mayst thou care for these things which thou art about to fulfil. This is another example of the dissembling exaggerations of Clytemnestra. As long as he remains, there is foliage
to guard the house against the heats of the dog-star. His return is likened to warmth in winter, and refreshing coolness in summer. — Ἄνηγος τελειός is the husband, or master of the household. The same epithet applied to Zeus has a double meaning, which Clytemnestra avails herself of. Zeus the all-ruler — and in connection with τελεί — the accomplisher.

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

908. Δείμα προστατήριον, haunting terror.
910. Μαντειολεί...άουδά, And an unbidden, unhired strain forewarns.
911—914. Οὔ...θρόνον; The question continues: Nor does confident courage sit upon the dear throne of my heart, to reject them like undistinguishable dreams? Compare Shakspeare, Romeo and Juliet, Act V., Sc. 1:—

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

915—917. Χρόνος...στρατός. It is not easy to construct this sentence in a satisfactory manner. Taking it in connection with the first part of the antistrophe, however, the chorus is reflecting upon the length of time since the expedition was undertaken; then it is an eyewitness of Agamemnon's safe return; and yet an overmastering fear takes possession of it. The time has passed, with the laying of the cables in the sand of the shore when the naval
host hastened to Troy; i. e. the time of the war (ten years), since the fleet was anchored on the coast of Troy, is past and gone.

920. ἀνευ λύρας, without the lyre.

924—926. οπιάγγα has νέαρ in apposition with it. The forwards, put, by a well-known usage of the Greek, for the soul, or the thoughts. Translate, And my soul is not deluded—my heart tossed about by currents leading to some fulfilment, upon thoughts fixed on justice.—ἐνδοξος means literally, in justice, or accordant with justice. ἐνδοξος ὀρένες therefore is, states of mind founded on or growing out of justice.—δίνει τελιώσφορον are currents or agitations of the soul, pointing to some catastrophe. The idea of the whole is, I have in my heart an unerring presage of some awful deed, which agitates me with fears and apprehensions of vengeance.

927, 928. ἄπτ' ἐμάς το πάν ἐλπίδος, contrary to my expectation.—ὑπθη πνεύω, may fall out falsehoods.—ἐς τὸ μὴ τελιώσφορον, coming to a non-fulfilment.

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

935—940. Κοι ... σκάφος. The allusion is to the saving of a ship which has struck upon a rock, by throwing overboard a part of the lading.—τὸ μὲν, a part.—πρὸ χομάτων κτησίων, for the acquired wealth; the wealth which the ship has gained on her voyage.—σφενδόνας ἅπτ' ἱμέμενου, by throwing overboard just enough; σφενδόνη, a sling, means, metaphorically, the act of slinging or throwing overboard, as well as the thing thrown away.—δόμος. There is some confusion between the literal and the figurative expressions,—the sign and the thing signified,—the house, and the ship which stands for the house. The proper grammatical subject of ἐπόνυμος is δόμος, and yet the language refers again to the ship on board which
the fortunes of the house are embarked,—nor sunk its hull.

944—949. Τὸ . . . ἵππασίδων; But the mortal blood of a man, which has once fallen before on the ground, who can by incantation again recall? — Ζεῦ . . . ἵππωσεν, Zeus stopped him who knew aright to raise from the dead. The allusion is to the legend of Ἑσκυλαπίου, who was killed by the thunderbolt of Zeus for restoring Hippolytus to life. The genitive φθομέρων is the gen. of separation, to raise from the dead.

950—954. εἰ δὲ . . . ἵζεις, Did not the fixed decree of the gods prevent the fate (of mortals) from drawing advantage (from forebodings) my tongue outrunning my heart, would have poured out the whole. The passage is quite obscure, owing partly to the different senses of μοῖρα τεκαγμένη, and μοῖρα, the former appearing to mean the fixed, unalterable decree of the Powers of Heaven, and the latter, the destiny of mortals. The idea is apparently that, since there is a fixed, unalterable decree, it will make no change in the result if I give utterance to my suspicions. What is to be will be. I forebode the death of Agamemnon. If I could prevent it, my tongue would run before my heart, and all my feelings would be outpoured.

955. βρέμει, subject παρθέα.

The dialogue that follows is the fourth episode.

965. πραθέντα πλην, like our English idiom, endured being sold.

966, 967. Εἰ . . . χάρις, If then the necessity of this fortune (slavery) inclined (as in a scale, i. e. befell one), great is the blessing of masters wealthy of old; i. e. it is a great blessing to fall into the hands of masters of ancient and powerful lineage.

969. παρὰ στάθμην, beyond just measure.
970. οἴκετος τούτον, such things (i.e. by way of welcome), or treatment, as is customary.

976. Ἐω... λόγῳ, Speaking within her comprehension, I persuade her by my speech; i.e. she knows well enough what I mean. We suppose Clytemnestra to use a menacing tone in uttering these words.

979. ὑπαίτιον, here at the door. The accusatives agree with ἵματι understood, referring to Clytemnestra.

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

988. κακῶν... φρέτον, listens to evil thoughts.

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

995. καίσον ζυγόν, bear the new yoke.

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

999. ὁσε...τυχεῖν. "Nempe Apollinem jucundis tantum rebus interesse, nec aliis quam lætis carminibus celebrari, a luctu autem et lamentatione abhorrere crederebant." Shütz.

1003. ὗδεν...πνεασεωτεῖν, Not belonging at all to attending upon laments; having nothing to do with wails and dirges.

1008 Μένι...φρενί, The divine (the prophetic inspiration) remains present in the mind enslaved.

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

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

1025. τί...μέδειμ. Cassandra, by her divinely given power, sees the murderous scheme of Clytemnestra.

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

1030, 1031. τούτων, these, of which Cassandra now speaks. — ἐκεῖνα, those, the former events of which she had just before been speaking.

1036. Προείνει . . . ὠρεγομένα, Hand after hand extends, reaching forth; i.e. she is busily employed in performing seemingly friendly offices for her husband while he is taking the bath.

1037, 1038. νῦν . . . ἀμηχανῶ, for now I am perplexed by divinations, obscured by riddles. The singular penalty whereby Cassandra was deprived of the power of making others understand her vaticinations must be kept in mind through the whole of this scene.

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

"Let now the brood, unsated of such horrors
By nature, their infuriate cries
Yell forth the sacrifice
Beholding, which to avenge the pavement-missile flies."
1046–1048. Ἐνὶ...ἀγαίν, And back to my heart hath run the saffron-tinted drop of blood which, falling at the fatal moment, finishes with the rays of setting life. It is evident that the chorus is filled with a vague and mysterious horror, by the to them unintelligible exclamations of Cassandra. The terror drives the current of the blood back to the heart. The remainder, is a description of the ebbing of the blood from a fatal wound, until the light of life has departed; meaning, perhaps, that the blood rushes, in this mortal affright, back to the heart, as it rushes from a mortal wound until life is extinct. Perhaps there is here, too, a secret allusion intended by the poet to the murder of Agamemnon. The blood of the speaker is flowing back to his heart, while the mortal blood of the victim is to ebb out as his life passes away.

1054. δολοφόνων λέβητος, the bath of treacherous assassination.

1056. τῷ = τῳ.

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

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

1066. νόμον ἄνομον. These verbal contradictions are frequent in Greek poetry, especially in Ἀeschylus; an unmelodious melody, a strain of horrid import.

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

1074–1078. ματαίοις, idle, i. e. insane, the chorus not understanding her wild lament. — δυσφάτῳ κλαγῇ μελοντιωτικά, you strike a melody with ill-spoken cry. — ὀφθιόν ἐν νόμοις, in high strains, referring to the loud and violent tones in which Cassandra spoke. — Πόθεν... κακοφωμο-
νας; literally, Whence hast thou the evil-worded boundaries of the prophetic path? i.e. Whence hast thou learned these ill-boding, prophetic strains?

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

1081. ἣντιόμας = ἡθομα.

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

1086 ὅπως...φοινίκ, as by a murderous stab.

1087. Θεοενεν, gen. absolute with σοῦ understood.

1088. Θαῦμας ἐμοί χλών, Wonders for me to hear; infinitive, constructed with a substantive.

1090, 1091. Ἰῶ...ποινῶμον, Alas! sacrifices of my father for the towers (i.e. for the safety of the city) slaughtering many pasturing cattle. The sacrifices to win the favor of the gods; the word πρόποιμοι designating the object of the sacrifices. For the construction of βοιῶν, see note on v. 1079.

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

1093. Εγὼ...βαλῶ. But I with heated mind (mind excited by the prophetic visions and intuitions) shall soon cast myself upon the ground.

1096. ἀνταπαυος ἐματαιῶν, falling over-heavily upon thee. Adjective used adverbially.

1101–1104. Αμπετός...μείζον. The general idea is obvious. The dark forewarnings, like a veiled bride
hitherto, and not understood by the chorus, will soon come to light. The oracle will no longer look out from behind a veil. The death of Agamemnon will make all clear as the risen day. A greater calamity than my own will soon rise, like a wave, into the morning sunlight. The poet represents the foreboding (χορομός) as a sea-wave, which during night is dark, but when the sun rises (the rising of the sun is the sudden blaze of light which the assassination on the eve of taking place in the house will shed upon the χορομός) the wave sweeps up into the light, the sunbeam striking upon its crest. Translate, then, literally, And it seems about to rush clear, like a wind (πνέων) against the rising of the sun, so as to foam into the rays much more than this calamity; i.e. the predicted calamity, which you fail now to comprehend, will soon, wave-like, rise with the morning wind, from the darkness of night into the light of the rising sun, so that you shall see it more plainly than you behold my present calamity.

1107. χορός, i.e. the chorus of Furies.
1110. κώμος, a revelling band.
1113. πρώσαρχον ἁγνός, primeval woe; the original sin which had introduced all the woes of the race.
1114. Εἴνας . . . δαμασκεί, The brother's bed, hostile to him who trampled it. The allusion is to the legend according to which Thyestes corrupted Aërope, the wife of Atreus his brother, who avenged himself by slaying the children of Thyestes, and placing them as food before their father.

1117, 1118. Ἐκμακρώσθων . . . δόμων, Testify with an oath that I know the crimes of these halls, ancient in story; i.e. the story of the ancient crimes of this house; unless, with Klausen, we refer λόγον to Cassandra's words, by my speech, i.e. as appears from what I have said.
AGAMEMNON.

1122. ὅπωρ εἰ παρκετάνεις, as if you were native here.
1123. τὸδ' ... τελει, this function; this office.
1126. Ἀβρόνεται ... πλέον, Yes, for each one, when prosperous, is more delicate; in allusion to what she has just said about her former hesitation to speak of this affair.
1127. παλαστής, a suitor.
1131. ἐθέσατον, I was wont to predict.
1132. Πῶς δὴ ... κόπω; δὴ εξερχείται on the part of the speaker, — How indeed were you unharmed by the Loxian's wrath?
1133. ὰς τὰδ' ἡμιλαχον, since (because) I had been guilty of this offence; i.e. the offence of deceiving Apollo.
1136. ἐν', within me.
1137. προμίους δοσφρομίους — ill-preluding preludes.
1139. Νέονς. The children of Thyestes, whom she beholds in imagination, like the forms of dreams.
1140. ἐπεξερχέι πρὸς τῶν φίλων. Ironically — as if by friends. The visions look like children slain by their own kindred.
1141. ὰιμεαὶς βοῦς, food of their own, i.e. flesh; their own flesh, which had been used as food.
1145. Δέοντ' ἄναλκαν, referring to Ἐγιςθος.
1153. δοσφρολῆς δάχος, odious monster.
1156, 1157. ἀσπονδόν ... πνεύμων, breathing inexorable war upon those connected with her.
1157, 1158. ὰς δ' ... τροπῆ. This is sometimes referred to Clytemnestra's shout of triumph for the murder of Agamemnon; but the connection makes it better to understand it as said of the simulated joy and triumph with which she had received Agamemnon on his return.
1154, 1165. καὶ ... ἔξωηκαμένα. The chorus understands the allusion to the Thyestean banquet, and
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knowing what Cassandra has said upon this point to be true, listens with terror to the incomprehensible forewarnings of evil. The language of Cassandra accumulates image upon image of horror, and fills the mind of the chorus with ill-defined dread. Translate, Terror holds me as I hear truly things in no respect exampled; i.e. Terror seizes me as I hear you describing truly the unexampled deeds that have been perpetrated in this house.

1166. Τὰ δ' ἄλλ', but the rest; what Cassandra has said of the horror yet to come.

1168. Εὔφημον . . . στόμα. εὔφημον indicates the effect of κόμησον = ὠς τε εὔφημον γενέσθαι.

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

1170. Οὐχ, εἴη τὸ σῶμα. No, if indeed it is to be again.

1173. Ἡ . . . ἐμῶν, Indeed, thou didst mistake the meaning of my predictions; i.e. The question you ask, by what man, shows that you failed to see aright the drift of my forebodings.

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

Peile.

1176. Καὶ . . . ἓμως, So too the Pythian oracles (i.e. So the Pythian oracles understood Greek), yet they are hard to understand.

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

1183, 1184. Ἐπείξεται . . . φόρον, She exults, while sharpening the sword for her husband, to repay death for my bringing hither.
1185, 1186. τάδε...στέφη; these things (badges of her priestly character); both sceptres and divining wreaths about the neck.

1187. Σε μέν, Thee, indeed, i. e. the sceptre, which she proceeds to break.

1188. Ἰτ' ἐς φθόγγον. Addressed to the other badges, which she tears off and casts away.

1189. Ἀλλα...πλούσιες. ἄταν, wretchedness, is put for the person, wretch. Translate, Endow some other wretch instead of me.

1192, 1193. Καὶ...μάτην, In these ornaments are greatly scoffed at by friends who are no friends but enemies, doubtless all in vain.

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

1199. Θερμό...πασφάματι, I being smitten in hot, bloody sacrifice.

1201. —1206. ἓτε, there will come. These lines refer to Orestes’s return, and the vengeance he is to inflict upon the murderess for the assassination of his father. — ὀργιοῦσών, to finish; literally to put a top or parapet upon. — ἀνεκάθισμα is the subject of the infinitive ἀξεόν, that the prostration of his fallen father shall bring him.

1207 —1210. Τι δέγγε...κόσμε; Why sure should I, sojourner as I am, lament, since first I have seen the city of Ilium faring as it has fared, and they who were holding the city, are ending thus in the judgment of the gods? There is some difficulty with κάτωκος, which, says Klausen, “Nihil est nisi κατ' ὁκιος, per sedes, in etibus. Versatur enim in exterie re aula, quae modo etium pars dici potest.”

1214, 1215. αἰμάτων...ἀναφύτευσα, the streams of blood flowing out and bringing an easy death.

1217 —1219. εἰ...κατείς; but if thou truly knowest thine own fate, how, like a victim driven by the gods, dost
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1220. Ὀνὶ...πλέω, There is no escape for a longer time.

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

1225. Οὐδείς...eιδωμόνων, But no one of the prosperous hears or understands these things (has such things said of him about dying).

1227. Τί...φόρος, Cassandra, turning from the chorus to enter the palace where she knows she is to meet her death, hesitates a moment at the threshold, as if struck with some sudden horror, and unwilling to proceed. The chorus, noticing this, and not even yet fully comprehending the purport of her language, asks what terror turns her back.

1229. ἐφεύγε. The verb ἐφεύγε is formed from ἐφεύ. — σι...σύγος; unless it be some horror of the mind.

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

1237. Οὖν. . . . φόβοι, I am not screaming with terror, as a bird twitters about a thicket, where she has built her nest, to which she sees some danger approaching. — Θάμνον acc. is constructed with a verb understood.

1238 – 1241. ως θανόν, as for one dead. — Ὄναρ . . . πέτοι. When a woman shall die for me a woman, and a man shall fall for an ill-wedded man; referring to the slaying of Ægisthus and Clytemnestra by Orestes. — Ἐπίζωνομαι . . . θανομένη, I ask thus much of hospitality, as being about to die.

1244 – 1247. ἡλίον . . . χερσόματος. I pray to Helios, turning towards the last light (last for me) that the king's avengers may repay my hated murderers, I, a slave having died, an easy capture.

1248 – 1251. Ἡ ὅ . . . πολύ. Translate literally, Alas for mortal affairs! if prosperous, a shadow may turn them; but if they are adverse, a moist sponge with its touches destroys the picture, and this I bemoan much more than that. "The train of thought," says Peile, "suggested by the previous reflection εὖμαρος χερσόματος is, that 'man, at his best estate, is altogether vanity,' and that, easy as is his fall from prosperous to adverse circumstances, a yet more fatal change hangs over him. 'There is but a step between him and death'; from a state of adversity the work of a moment is sufficient to reduce him to a state of absolute nothingness; and this last change, the speaker adds, I deplore much more than that."

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

1260 - 1264. προτέρων αἵ, the blood of former men; i.e. the blood formerly shed by Atreus. — τοῖς ἡμοίοις ἡμῶν, dying for the dead (by his death atoning for the death of the children of Thyestes). — ἄλλων .... ἡμῶν refers also to the crime of Atreus, — And shall pay the penalty for other deaths, and finish the calamity. — Τίς .... ἡμῶν; Who of mortals would pray, hearing these things, to have been born to a distinguished lot? or who of mortals can boast to have been born to an unharmed fate?

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

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

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

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

1271. Πρὸς...βοήρ, To proclaim to the citizens to bring help hither to the house. — πηγόνσεω βοήρ, “to cry, To the rescue! — to cry, Help!” Peile.

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

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

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

1281. Τὸ...πίνα, It is the part of the doer also farther to deliberate. That is, he who is to do a deed should wisely deliberate upon its consequences. Deliberation
should precede action. The view taken by this choreutes is wavering and irresolute; and the next has the same uncertainty, since, by words, he knows not how to raise the dead.

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

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

1291. Τὸ... δίκα, For to guess and to know certainly are very different matters.

1292, 1293. Τώτης... ὁσῶς, I am full from every side, to praise this opinion, to know exactly how Atreides is; i.e. the majority of us decide that this is the best course to take.

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

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

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

1300. σὺν χόρῳ γε μή, but, indeed, with time; i.e. the crisis long since meditated has arrived at last, in the maturity of time.

1301. Ἔσται... ἐξωγαμημένος, I stand where I struck the blow, upon the full completion. The sense is, “Here have I struck the meditated blow, and all is over.”

1302, 1303. Οὐκ... μόνον, And I so contrived,— and this I will not deny,— that he should neither escape nor defend himself from fate (death). Upon the use of
NOTES.

Different tenses in this sentence, Klausen remarks, "Ap-tissima est hæc codicum lectio, quia propulsatio erat simplex actio, ereptio securis et ictus Clytæmnestrae infictus; ἑυρίγεν vero bene tempore præsenti positum, quia longius patet hæc notio."

1306 – 1309. ἕν δυσῶν οἱμόγκας, and with two groans, having uttered two groans. — ἁθῆκα, he relaxed, or his limbs relaxed. — Τρίην ... . χάπων, And I give besides a third (blow), a votive offering to him below the earth, Hades, the Saviour of the Dead. "Acerba ironia," says Klausen, "quum Orcum dicat mortuorum servatorem, quia vivorum servator est Jupiter superus (v. 222), tertium ictum hinc servatori devovet, sicut tertia libatio Jovi servatori sacra habetur."

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

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

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

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

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

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

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

1327, 1328. ἐνακχις δὲ . . . ἔχων, And a corpse, the work of this right hand.

1331. Τόδε . . . ἄρας, Hast thou placed upon thyself this sacrifice, and curses uttered by the people? i.e. as Peile explains it, Hast thou crowned thyself for sacrifice with the people's curses. Klausen says, "ὑός de statu animi Clytemnestrae, ἄρας de exsecrationibus populi."

Schneider explains it, "By what means hast thou taken upon thyself this wild fury, and thereby drawn upon thyself the curses of the people?"

1332, 1333. ἀνεκδομε . . . ἀνοικ, Thou hast cast down, thou hast cut off; and thou shalt be an exile (or outcast), a mighty hatred to the citizens. The verb ἀνεκδομε describes the prostration of the victim before slaying him. Butler, cited by Peile, suggests that it may be equivalent to the αὐτή ἐνεκτ of Homer; the drawing back the heads of the victims.

1336. Οὐδὲ . . . φέων, Bringing nothing of this against this man, i.e. Agamemnon.
NOTES.

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

1348. Μεγαλόμενυς . . . . ἐλάκες, Thou art of large purpose and hast uttered haughty things. περίφρονα = ὑπόφρονα.

1349. Ὅπως . . . . ἐκμαίνεσα, Thy mind raves as (ὅων therefore, i. e. as was to be expected) with blood-shedding fortune; i. e. thy mind is maddened by the bloody deed thou hast committed.

1350, 1351. Αἷμα . . . . ἄξιων, A clot of blood upon thy face unatoned is conspicuous. The bloody drop, in which she rejoiced, as it fell upon her from her gasping husband.

1352. Τύμω , . . . τίσω, To pay blow for blow, or To pay blow with blow.

1353. Καὶ . . . . Θέμω, And thou hearest this justice of my oaths, i. e. this solemnly sanctioned affirmation of mine. "Θομω jusjurandum, ὅκος, id quod jurisjurandi auctoritatem conservat.—Θέμω, quicquid divina auctoritate constitutum est. Jusjurandum constituit humana voluntas, confirmat divina auctoritas. Ceterum hsec ὅκιων, Θέμω nihil est nisi sollemnis affirmatio."
1354 1358. Μὴ... ἵμωι, By the avenging justice of my daughter (i.e. by that justice which has avenged her in slaying her slayer), Ate, and Erinny, to whom I slaughtered this man; I have no expectation to tread the house of fear, as long as Ἑγίσθους kindles a fire upon my hearth, devoted as heretofore to me. — ἐλπὶς, expectation in general; most commonly, hope.—αἰϑή. "Sacra in ædibus fiunt a domino; itaque his verbis futurum dominum ædium Ἑγίσθουμ designat regina." Kl.

1360. γυναικός τήδε, this woman, meaning Clytemnestra herself, δευτικῶς.

1361. Χρυσείδων .... Πλήρως, the darling (literally, the sweeting) of the Chryses iæ at Ilium.

1364, 1365. ἁπαλοῖς .... ἵσομαι ὁ μετέχων, the equal presser of the sailor's benches; a contemptuous description of Cassandra as the companion and concubine of Agamemnon on his homeward voyage. — ἀπαλὰ δ' οὐκ ἐπαράμενος, and they have done things not unestimated; i.e. the acts have been noted, and the proper penalty has been affixed to them; or, and they have not fared undeservedly; they have received the punishment they deserved.

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

The lyrical passage which follows is spoken partly by
the chorus, and partly by Clytemnestra. It is the fourth stasimon. The chorus bewails the death of Agamemnon, the madness of Helen, the origin of these calamities, and the discord of the royal house, wishing at the same time for death. Clytemnestra throws the guilt off from herself, and attributes these sad events to the haunting demon that pursues the race of Tantalus. This the chorus cannot deny, adding that all things finally are brought to pass by Zeus. Then in three more strophes and three antistrophes, the lament for Agamemnon, and the reproaches against Clytemnestra, with her answers, in four anapestic systems, are continued.

1370, 1371. τίς .... μόλοι. A wish expressed interrogatively, with the optative mode and the particle ἄν. — φέροντο ἐν ἣμαι bringing upon us, with the accompanying notion to abide with us. Peile. Klausen, however, gives a different construction, "ἐν ἣμαι, nom. a φέροντο' pendens, sed pertinent ad τον αἰὶ ἀθέλεντον, sors afferens somnum eum, qui nobis semper sit infinitus."

1379 – 1383. Νῦν .... ἄνατον. Of this much disputed and perhaps incurably corrupted passage, the explanation given by Linwood seems to me the best. "The chorus is ignorantly assigning to Helen the blame of all the mischief that had happened; first, as having destroyed so many souls at Troy, and lastly, (νῦν δὲ) as having caused by the inexpressible murder of Agamemnon (δὲ αἴμα ἄνατον) a renewal and consummation (τελείαν ἐπηρθίαν) of that memorable succession of strife (ἐς ἐκδικαστός) which formerly (τὸτε) existed in the house (of the Atreides), a cause of sorrow to its present master (ἀνδρὸς οἰκίας). τελείαν ἐπηρθίαν is the same as ἐπηρθίαν (ὁσε) τελείαν ἐλαι. ἐπανειπατοται is as Klausen translates it, perficere ut floreat aliquid."

Schneider translates, But now hast thou (Clytemnestra),
flowered for thyself (colored, stained) a much-famed as excellent (i.e. the soul of Agamemnon) by blood that cannot be washed away (inexpiable),—the strong-built strife that was then in the house is the destruction of the man (the strife between Agamemnon and Clytemnestra was the destruction of Agamemnon). Peile discussing the passage at great length, translates,—"And now thou hast occasioned the shedding of a crowning, much to be remembered life, sc. υψήλη; τελειῶν denoting at once by way of finish, to crown the whole, and pointing to that precious life (ἐνδρόσ τελεῖον), without which a Grecian family was held to be but a Λόμος ἡμελής (Ang. half a house)." ἐν χρίσματος, he renders, strife upon strife; contention raised by contention.

1391, 1392. Κράτος... κρατίσως, literally, And strengthenest an equal-souled might on the part of women, heart-stinging to me; that is, the demon of the house exhibits on the part of the women, Clytemnestra and Helen, a strength and audacity in crime equal to that displayed of old by the men of the race; by Tantalus and Atreus.

1393. σώματος, the body; i.e. of the murdered Agamemnon.

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

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

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

1413. νοίτων. This accusative depends on ναισα, v. 1411.

1417. Μὴ δ' ἐπιλεξθῆς, Do not consider, do not make your account that.
NOTES.

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

1426. Πῶ, πῶ. Schneidewin says, Eschylus has adopted this form from the Sicilian Doric, which forms the adverbs (unde?) in ὦ, an old dative.

1427–1429. Βαύτετα ... παρεῖα. The general sense seems to be, that the dark spirit of vengeance and destruction, in the family of Atreus, goes on from bloodshed to bloodshed, exulting in the crimes that have followed and are to follow in the train of the children's murder. Translate, literally, And black Ares is rampant in kindred streams of blood; and whithersoever still (even καὶ) advancing, he will give a passage to the gore of the devoured children (will cause more and more blood to be poured out in atonement for the children's blood).

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

1444. Ἄξιω ... πάοισιν, Having done worthy things, now suffering worthy things; i.e. having sacrificed Iphigenia, a deed worthy of death, and now suffering death, a punishment deserved for his deed.

1447. Θανάτῳ ... ἡρέσεν, Having paid by his death for what he first did.

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

1453, 1454. Δίκη . . . . Μοῖρα, And Fate is whetting Justice for another business of harm, i.e. Fate is sharpening the sword of just vengeance on other whetstones for another blow;—alluding to the return of Orestes, and the vengeance to be by him inflicted.

1456. τόδ', this one, i.e. Agamemnon.

1459. τόδ' has in apposition with it ἀξιωματικῶς ὑψήλ. 1461–1463. ἡγοει . . . . ἐπιχείρημα, to render unjustly an unwelcome service of love for (as an atonement for) guilty deeds; i.e. to bestow the last rites—a service of love to be performed by those who are nearest and dearest, which, coming from Clytemnestra, the murderess, must be odious—upon Agamemnon, as if that could atone for the violent deeds (μεγάλων ἐγγον, “facta quae justos fines excedunt.” Kl.).

1464–1466. Τι . . . . πνήμα; “alvus iasowi eti ἀνδρεί, laus viro injiciens telam dicti, τοὔμα vel βίλον ἐπίστο, solita metaphora. Omissum est id quod conjicitur, ut quod facile subaudiatur.” Kl. Translate, What funeral praise (or discourse), pointing with tears at the godlike man, shall mourn in truth of soul? The funeral oration put for the person who pronounces it.

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

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

1483, 1484. Ἐγ. . . . χορομόν, Thou hast entered with truth into this oracle. Thou hast hit the meaning of it.

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

1491. Πᾶν ἀπόχρη μοι, It is quite enough for me.

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

1497. φίλος ἐμοί, delightfully to me.
1498. Χαῖρος . . . μηχανάς, Expiating the devices of the paternal hand; paying the penalty of his father’s violent deeds.

1500. ὁς τορως φράσαμ, to speak exactly.
1501. ἀνιψυκτός ὁν κράτει, being disputed in power; holding power by a disputed title.

1506–1509. ξένα . . . κρεῶν, and his father Atreus, accursed of the gods, by way of hospitality, with more eagerness than friendship, seeming joyously to keep a day of flesh-feasting, set before my father a banquet of his children’s flesh. — κρεωνγιον ἦμαρ. “Die in quo carnis multitudo est paranda, idem fere quod βοῦντον ἦμαρ Ch. 261.” Klausen.

1510–1512. Τὰ . . . ἀνεμα, He concealed the extremities — placing them apart — so as to be unrecognized by the guests, sitting man by man. This view of the meaning of a much disputed passage, is in accordance with the Homeric custom of feasting — the guests sitting, each at a separate table.

1515. ἀμφίπτει . . . ἐμοῖ, he falls back from the slaughter (from the banquet of murder) vomiting.

1516–1518. Μόρον . . . γένος, and he imprecates upon the Pelopidae an intolerable fate, making the desecration of the feast, with equal justice, a curse — that thus should perish the whole race of Pleisthenes.

1524. άγαθος ὁν, being abroad.

1528. ἱβριζεν ἐν κακοίνοιν, to be insolent in evils; to exult and triumph in the crimes that one has committed.
1533, 1534. Σῶ... δορός; Do you say this, sitting on the lower bench, when those command the ship who are upon the upper bench? In the arrangement of the trireme, the ζυγιτα (οἱ εἰςὶ ζυγῷ apparently) were those who sat upon the middle bench; the lowest were thalamitae, and the highest thranitae. Blomfield, applying this to the present passage, says, "Erant igitur senes θαλάμων, Ἀγείθους et Clytemnestra, ζυγίται, Agamemnon θρανίται." I am inclined to think that the parallel is not so nicely observed here, and that τῶν εἰςὶ ζυγῷ is used in a general way for those who are above the common rowers in the ship of state, or, as Schneider explains it, those who sit at the helm.

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

1538, 1539. θρανίων ιατρομάχων, inspired physicians of the mind.

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

1546 – 1548. 'Ο μέρ... ἄρχει. The contrast between Orpheus and the chorus is, that he captured all things by
AGAMEMNON.

his dulcet strain; but the chorus will get itself captured by its foolish barkings; opposite means and opposite results. Translate, then, For he led all things by the delights of his strain; but thou having irritated all by thy feeble barkings shall thyself be led away.

1549. Ἡς δὴ σὺ, Ἀς ἢ, forsooth! An expression of contempt for the haughtiness of Ἐγίσθος.

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


1566. φίλοι λογίται, friends and comrades. Ἐγίσθος, calls for his armed attendants.

1569. Ἀρχωμένους . . . αἰροῦμεθα. The chorus takes up the word θαυμᾶσθαι in the speech of Ἐγίσθος as an ominous expression. You speak of your dying to those who take the one and we accept the fortune.

1573, 1574. Στέιξε' . . . ἐπιδάξαμην. Clytēmnestra has interposed to prevent bloodshed. She has spoken to Ἐγίσθος, and now turns to the old men, the chorus, wishing obviously to persuade him and them to desist. Taking the words, literally, And go now, thou and the old men, to your appointed houses, before suffering, having done (some deed of violence); what we have done should suffice. One difficulty in the passage is with παρωμένους, applied to houses. Klausen says, "Παρωμένου, quicquid certa qua-
dam naturae lege alicui assignatur est; id quod optime
dicitur de domibus, quæ hereditatis jure a patre ad filium
transseunt." Upon this, Peile remarks, that the expres-
sion "is probably to be traced to those predestinarian
notions which Æschylus, 'non poeta solum sed etiam
Pythagoreus,' is known to have entertained; and with the
'flatteringunction' of which it is curious to observe how
Clytemnestra once more seeks to sustain her drooping
spirit, under that manifest reaction of the moral sense
under which, true to nature, the poet has introduced her
in this closing scene."

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

"Στείξετ' οi ἄροντες ἦδη πρὸς δόμους πεπρωμένους
Πρὶν πάθεν ἐρξαντ' ἀκακον χορν τάδ' ὡς ἐπράζασαν."

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

1575. Ei..... ἢν. If there should not be enough of these
troubles, we would accept our lot.

1578. Ἀλλα..... ἀπαρθίσω, But that these men should
flourish at me an idle tongue; That they should cast off
upon me the flowers of a foolish tongue and insult their master.

1582. Ἀλλ... ἕν, But I will pursue you yet in after days.

1584. φοίγοντας ἀρδρας, men in banishment.

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

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

"This empty barking value not more highly than it merits;
We both fair order shall restore this house's rule obtaining."
METRES.

The following is the arrangement of the metres of the Agamemnon. In the fourth stasimon, where some of the antistrophic parts to not correspond, on account of the imperfect state of the text, the metres are given simply as they stand in the text of the present edition. For the convenience of reference, the numbers in the metrical table correspond to the numbering of the lines in the play, instead of being referred to the lines of each particular strophe. The marks indicating quantity and rhythmical beat are given without any further designation. For general explanations upon rhythm and metre, the student is referred to Munk's Greek and Roman Metres. For example, line 108, begins with the Iambic beat, and has two iambs; then comes the dactylic rhythm, comprising a dactylic tetrameter.

PROLOGUS.


CHORUS.

Parodos.

40—103. Anapæstic systems.

First Stasimon.

Strophe 104—116 = Antistrophe 116—129.

104. ————

105. ————

15°
Epodos 130 — 146.
Strophe 147 — 152 = Antistrophe 153 — 158.

147. \[ \text{[Symbols]} \]
148. \[ \text{[Symbols]} \]
149. \[ \text{[Symbols]} \]
150. \[ \text{[Symbols]} \]
151. \[ \text{[Symbols]} \]
152. \[ \text{[Symbols]} \]

Strophe 159 — 165 = Antistrophe 166 — 172.

159. \[ \text{[Symbols]} \]
160. \[ \text{[Symbols]} \]
161. \[ \text{[Symbols]} \]
162. \[ \text{[Symbols]} \]
163. \[ \text{[Symbols]} \]
164. \[ \text{[Symbols]} \]
165. \[ \text{[Symbols]} \]

Strophe 173 — 184 = Antistrophe 185 — 196.

173. \[ \text{[Symbols]} \]
174. \[ \text{[Symbols]} \]
175. \[ \text{[Symbols]} \]
176. \[ \text{[Symbols]} \]
177. \[ \text{[Symbols]} \]
178. \[ \text{[Symbols]} \]
179. \[ \text{[Symbols]} \]
180. \[ \text{[Symbols]} \]
181. \[ \text{[Symbols]} \]
182. \[ \text{[Symbols]} \]
183. \[ \text{[Symbols]} \]
184. \[ \text{[Symbols]} \]

Strophe 197 — 205 = Antistrophe 205 — 214.

197. \[ \text{[Symbols]} \]
AGAMEMNON.

198. - - - - - - - -
199. - - - - - - - -
200. - - - - - - - -
201. - - - - - - - -
202. - - - - - - - -
203. - - - - - - - -
204. - - - - - - - -
205. - - - - - - - -


215. - - - - - - - -
216. - - - - - - - -
217. - - - - - - - -
218. - - - - - - - -
219. - - - - - - - -
220. - - - - - - - -
221. - - - - - - - -
222. - - - - - - - -
223. - - - - - - - -

FIRST EPEISODION.

233 — 329 Iambic Trim. Acat.

CHORUS.

Second Stasimon.

330 = 341 Anapaestic systems.

Strophe 342, 356 = Antistrophe 357 — 371.

342. - - - - - - - -
343. - - - - - - - -
344. - - - - - - - -
345. - - - - - - - -
346. - - - - - - - -
347. - - - - - - - -
348. \_ \_ \_ \_ \\
349. \_ \_ \_ \_ \\
350. \_ \_ \_ \_ \_ \_ \_ \\
351. \_ \_ \_ \_ \_ \_ \_ \\
352. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
353. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
354. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
355. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
356. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\

Strophe 372 — §86 = Antistrophe 387 — 401.

372. \_ \_ \_ \_ \_ \_ \_ \_ \\
373. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
374. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
375. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
376. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
377. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
378. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
379. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
380. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
381. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
382. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
383. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
384. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
385. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
386. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\

Strophe 402 — 417 = Antistrophe 418 — 433.

402. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
403. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
404. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
405. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
406. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \\
407. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_
AGAMEMNON.

408.  
409.  
410.  
411.  
412.  
413.  
414.  
415.  
416.  

Epodes 434 — 446.

434.  
435.  
436.  
437.  
438.  
439.  
440.  
441.  
442.  
443.  
444.  
445.  
446.  

SECOND EPISODION.

447 — 638 Iambic Trim. Acat.

CHORUS.

Third Stasimon.

Strophe 639 — 651 = Antistrophe 652 — 664.

639.  
640.  
641.  
METRES.

642.  
643.  
644.  
645.  
646.  
647.  
648.  
649.  
650.  
651.  

Strophe 665 — 573 = Antistrophe 674 — 682.

665.  
666.  
667.  
668.  
669.  
670.  
671.  
672.  
673.  

Strophe 683 — 692 = Antistrophe 693 — 702.

683.  
684.  
685.  
686.  
687.  
688.  
689.  
690.  
691.  
692.  

A
Strophe 703 — 708 = Antistrophe 709 — 713.

703. $\underline{-}$
704. $\underline{-}$
705. $\underline{-}$
706. $\underline{-}$
707. $\underline{-}$
708. $\underline{-}$

714 — 741. Anapæstic systems.

THIRD EPEISODION.


CHORUS.

Fourth Stasimon.

Strophe 707 — 717 = Antistrophe 918 — 928.

907. $\underline{-}$
908. $\underline{-}$
909. $\underline{-}$
910. $\underline{-}$
911. $\underline{-}$
912. $\underline{-}$
913. $\underline{-}$
914. $\underline{-}$
915. $\underline{-}$
916. $\underline{-}$
917. $\underline{-}$

Strophe 929 — 943 = Antistrophe 944 — 958.

929. $\underline{-}$
930. $\underline{-}$
931. $\underline{-}$
932.  
933.  
934.  
935.  
936.  
937.  
938.  
939.  
940.  
941.  
942.  
943.  

**FOURTH EPEISODION.**


**Kommos.**

Strophe 996, 997 = Antistrophe 1000, 1001.

996.  
997.  

Strophe 1003 — 1006 = Antistrophe 1009 — 1011.

1004.  
1005.  
1006.  

Strophe 1015 — 1017 = Antistrophe 1020 — 1022.

1015.  
1016.  
1017.  

Strophe 1025 — 1029 = Antistrophe 1032 — 1036.

1025.  
1026.  
16
AGAMEMNON.

1027. 
1028. 
1029. 

Strophe 1039 — 1043 = Antistrope 1050 — 1054.
1039. 
1040. 
1041. 
1042. 
1043. 

Chorus 1044 — 1049 = Chorus 1055 — 1060.
1044. 
1045. 
1046. 
1047. 
1048. 
1049. 

Strophe 1061 — 1064 = Antistrope 1070 — 1073.
1061. 
1062. 
1063. 
1064. 

Chorus 1065 — 1069 = Chorus 1074 — 1078.
1065. 
1066. 
1067. 
1068. 
1069. 

Strophe 1079 — 1083 = Antistrope 1089 = 1093.
1079. 

Strophe 1084 — 1088 = Antistrope 1094 — 1098.
1084. 
1085. 
1086. 
1087. 
1088. 

Strophe 1099 — 1103 = Antistrope 1109 — 1114.
1099. 
1100. 
1101. 
1102. 
1103. 

Chorus 1104 — 1109 = Chorus 1115 — 1120.
METRES.

1080.  
1081.  
1082.  
1083.  

Chorus 1084 — 1088 = Chorus 1094 — 1098.

1084.  
1085.  
1086.  
1087.  
1088.  

1099 — 1251.  Iambic Trim. Acat.

CHORUS.

1252 — 1264.  Anapæstic systems.
1265, 1267.  Iambic Trim. Acat.
1266, 1268, 1269.  Trochaic Tetram. Acat.
1270, 1328.  Iambic Trim. Acat.

Strophe 1029 — 1033 = Antistrophe 1348 — 1352.

1329.  
1330.  
1331.  
1332.  
1333.  


CHORUS.

Strophe 1370 — 1383 = Antistrophe 1890 — 1395.

1876.  

---
AGAMEMNON.

1371.  
1372.  
1373.  
1374.  
1375.  
1376.  
1377.  
1378.  
1379.  
1380.  
1381.  
1382.  
1383.  

Anapaests 1384 — 1389 = Anapaests 1396 — 1401.

Strophe 1402 — 1407 = Antistrophe 1424 — 1429.

1402.  
1403.  
1404.  
1405.  
1406.  
1407.  

Strophe 1408 — 1412 = Antistrophe 1430 — 1434.

1408.  
1409.  
1410.  
1411.  
1412.  

Strophe 1413 — 1415 = Antistrophe 1435 — 1437.

1413.  
1414.  
1415.  

### METRES.

| 1414. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1415. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |

**Anapests 1416 — 1423.**

**Anapests 1438 — 1447.**

**Strophe 1448 — 1454 = Antistrophe 1476 — 1482.**

| 1448. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1449. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1450. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1451. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1452. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1453. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1454. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |

**Anapests 1445 — 1463.**

| 1464. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1465. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |
| 1466. | ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ |

**Anapests 1467 — 1475.**

**Anapests 1483 — 1492.**

### EXODOS.

1493 — 1564. Iambic Trim. Acat.
