THE

SEVEN AGAINST THEBES

OF

AESCHYLUS

WITH AN INTRODUCTION AND NOTES

BY

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σπαρτῶν ἱερὸν γένος ἀνδρῶν

BOSTON:
PUBLISHED BY GINN & COMPANY.
1900
Entered, according to Act of Congress, in the year 1885, by

ISAAC FLAGG,

TO THE
Memory
OF
MY FATHER
WILSON FLAGG
PREFACE.

The chief textual peculiarities of this edition of the Seven against Thebes are shown in the Appendix. As the book is intended mainly for readers who do not need to be troubled with critical questions, I have tried to diminish as far as possible the number of unreadable passages by introducing conjectural emendations, of which there is an abundant store to draw from.

In the Notes no attempt has been made to show what is due to former commentators, except when this could be done by means of (double) quotation marks. Most of the interpretations in Greek are from the scholia or the lexica, even when no credit is given. The metrical translations frequently quoted are all from Plumptre’s version of Aeschylus. Finally, the metrical schemes for the choral odes have been either adapted or transcribed exactly from J. H. Heinrich Schmidt, Eurhythmie, pp. 314–345.

I am indebted to Mr. Andrew C. White, Classical Fellow in the Cornell University, for efficient help in correcting the proof-sheets of this volume.

Ithaca, April, 1885

I. F.
INTRODUCTION.

Age and Celebrity of the Play. Theban Tetralogy.

The Seven against Thebes of Aeschylus was brought out at Athens in the year 467 B.C., the fifty-ninth of the poet's age, and five years after the representation of his Persians, the oldest extant tragedy of which the date is known. The play was the third in a tetralogy of which the other two tragedies, Laius and Oedipus, and the satyr-drama Sphinx, are lost. The first prize was awarded to this tetralogy.*

The two first scenes of the sinister Theban legend, as presented by our poet, are thus withdrawn from view. In the extant play, however, a brief sketch of them is given by the chorus, as it glances back over the dark series of events that is presently to end with the fatal conflict of the sons of Oedipus.† ‘I sing an ancient crime that abides unto the third generation, the folly of Laius the king, who, in defiance of the thrice-uttered warning of Apollo, begat death for himself — a son Oedipus that should slay his father and wed his mother unbeknown.’ ‘What mortal on earth held such envied state as Oedipus in the day of his glory, after he had rid the Theban land of the man-destroying Sphinx?—until, discovering who it was that he had wedded, in the frenzy of his soul he robbed himself of sight with the hand that had slain his father, and fiercely cursed the sons of the unnatural wretched union. Sometime may they divide their patrimony by the sword!’ This glory, discovery, mutilation, and despair are elaborately depicted in the Sophoclean masterpiece Oedipus Tyrannus. We should conceive of the lost dramatizations by Aeschylus as simpler and bolder in outline, more sombre and terrible in tone.

The Seven against Thebes, the concluding piece of the trilogy, has for its subject the fulfilment of the paternal curse. The final outcome of ‘Laius' follies old’ is the death of Eteocles and Polynices, each by the other’s hand, at the Seventh gate of Thebes. Another extant tragedy, the Phoenissae of Euripides, has the same theme,
but the treatment is characteristically different. The play of Aeschylus won an exceptional popularity by its stirring pictures of war, its trumpet-like voice, and the fervid patriotism that animates it throughout. In the *Frogs* of Aristophanes our poet is made to boast of having ennobled the Athenians 'by writing a play full of Ares, which caused every man among the spectators to long to be in battle.'* Plato, discussing the art of government, alludes to 'the line of Aeschylus' where the helmsman sits alone at the stern of the ship of state, 'author of success.'† By later writers the play is named more than once.‡

**Siege of Thebes. The Seven.**

The Argive expedition against Thebes, instigated by the banished Polynices to effect his restoration to the throne, was the subject of an admired epic poem, now lost, with the exception of a few fragments, the so-called Cyclic Thebaid. Under the patronage and headship of Adrastus, king of Argos, seven mighty captains, including the exiled son of Oedipus, lead an imposing army up to the seven gates of Thebes. The distinguishing characteristic of the undertaking was its impiety: prosecuted in defiance of the divine will, it was doomed to a signal failure, marked by the death of every man of the seven. “Led they on a time against seven-gated Thebes a host of men, but not by a road of signs propitious: nor would the son of Kronos speed them on their mad journey from their homes, but by the quivering lightnings he darted forth he bade them hold from their road.”§ In the *Iliad*, Sthenelus, the son of Capaneus, has a word to say of the later, successful siege of Thebes, known as the war of the Epigoni, wherein he had borne a part. ‘We boast to be far better than our fathers. We took seven-gated Thebes in very deed, though we led fewer men than they beneath her martial wall. We minded the signs of Heaven

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* Rumaee 1022 f. Al. δράκα θοίσας Ἀρεως μεστῶν. Al. ποῖον; Al. τοὺς Ἑπτ' έπι Θῆβας; ὁ θεοσάμενος πᾶς ἀν τις ἀνήρ ἡράσθη δαίος εἶναι. The date of the *Frogs* is 405 B.C., fifty years after the death of Aeschylus.

† Euthydemos 291 D κατὰ τὸ Λισχίλου ιαυμβείον, κτλ. See the three first lines of the play.

‡ See, for example, the note on v. 592. Also Plutarch Symp. 7, 10, where to Gorgias the sophist is attributed a remark that the *Seven against Thebes* of Aeschylus owed its inspiration rather to Arca than to Dionysus.

§ Pindar, Nem. 9, 41 καὶ ποτ' ἐς ἐπιστάυνων Θῆβας ἄγαγον στρατόν ἀνδρῶν αἰσιῶν | οὐ κατ' ὀρνιξιν ὄξων· οὐδε Κρονων ἀστερπαν ἐλείζεις οἴκ' θεν μαργουμένους | στείχειν ἐπώτρυν', ἀλλὰ φεισάσθαι κελεύθου.
and had the aid of Zeus. But they by their own mad folly perished.* In most impressive language does Aeschylus recount the 'vain joy' of the besiegers, 'unholy men, bold-mouthed,' bound on a 'far journey' to destruction.

The names of the Seven, in Aeschylus, are Tydeus, Capaneus, Eteocles, Hippomedon, Parthenopaeus, Amphiaraus, Polynices. Adrastus is only mentioned as entrusted by the chiefs with their mementoes to be delivered to friends at home.† In exactly what way our poet conceived the expulsion of Polynices from Thebes to have been brought about, we do not know; the banished prince, however, denounces his brother as the author of his exile, and claims the support of Justice in attempting to re-instate himself by force of arms.‡ At the opening of the play we find Eteocles at the head of affairs, enjoying the confidence of the citizens. The day of the dramatic action is the day which has been selected by the besiegers for a final decisive attack upon the gates; but there are repeated allusions to prior events, of which we gain fuller details from other sources than Aeschylus.§

Polynices and Tydeus, the latter an exile from Aetolia in consequence of blood-guiltiness, enter by chance on the same night the court-yard of Adrastus, king of Argos. A furious quarrel arising between the two hot-headed youths, the king, whose attention is thus excited, recognizes in the strangers the fulfilment of an oracle that had bidden him give his two daughters in marriage to a lion and a boar; for Polynices wore the skin of a lion, and Tydeus that of a wild boar. The alliance is consummated, the two princes become fast friends, and Tydeus devotes himself with fiery zeal to the furtherance of Polynices' scheme of recovering the Theban sceptre by force. Adrastus, yielding to the entreaties of his sons-

* Homer Δ 405 ἡμεῖς τοι πατέρων μέγ' ἄμεινοις εὐχόμεθ' εἶναι. ἡμεῖς καὶ Θήβης ἐδος εἴλομεν ἑπταύλιοι | παυρότερον λαὸν ἄγαγόνθ' ύπο τέιχος ἄρειον, | πειθόμενοι τερά- | εσσι θεῶν καὶ Ζηνὸς ἄγωγῇ· | κεῖνοι δὲ σφετέρησιν ἄτασβαλίσιν ὀλοντο.
† See the note on vv. 49, 50.
‡ According to Euripides Phoen. 69 ff., the two brothers, fearing lest their father's curse might be fulfilled if they should dwell together, agreed to reign during alternate years, Polynices the younger to go into voluntary exile for the first year. Then Eteocles, established in power, refuses to admit Polynices in due time to the city and his right.
§ For a very complete account of the sieges of Thebes, see Grote's History of Greece, Vol. 1, Chap. 14.
in-law, invites the heroes of the Peloponnese to join in a campaign against Thebes. But Amphiarous, the seer, eminent alike in war and augury, knows by his art that the design is against the will of Heaven, and raises his voice in opposition. The consequent enmity between Tydeus and the seer is brought to view by Aeschylus.* Amphiarous, however, is won against his will and approval, and in spite of his fore-knowledge that he like the others must fall before Thebes. To his wife Eriphyle, the sister of Adrastus, had been committed by mutual agreement the final decision in case of any variance between her husband and her brother. By the gift of a golden necklace, once presented by Aphrodite to Harmonia the wife of Cadmus, Polynices bribes Eriphyle to send her husband to his death.† Thus is produced the most striking complication of the story, 'the righteous man linked with the ungodly,' the pious warrior, brave but without a vaunt, battling 'despite his thoughts' on the side of impious boasters. As he fled before his Theban adversary, when the tide of battle turned, the earth, struck by a thunderbolt, opened to receive the seer with his chariot and steeds. The renowned dream-oracle of Amphiarous marked the spot where this prodigy occurred.‡ Beside these three, the gigantic Capanes, offering his defiance to Zeus, and smitten by lightning at the gate of Electra, and the boy-hero Parthenopaens, 'virgin-faced, but fierce of soul,' stand forth with distinct individuality in the vivid descriptions of the play.

**Epic and Tragic Elements.**

Thus ample were the materials at hand for the epic or descriptive element that asserts itself so largely in every Greek tragedy. In the *Seven against Thebes*, this secondary motive has not only produced the martial harangues of the scout who brings his tidings from the camp outside the walls, but has led the poet to infuse a Marathonian spirit into the whole dramatic situation. Thebes stands for Hellas; the gods are ranged on her side, to aid her in repelling a 'foreign wave' of profane and insolent invaders. The Pan-Hellenic consciousness is figured in the calm strength, and high, but modest, confidence of Eteocles. Moreover, the poet has known

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* v. v. 382 f., 571 ff.
† Among the shades of famous women seen by Odysseus in the lower world is the 'hateful Eriphyle, who gave away her dear husband for precious gold,' Hom. A 321 στυγερή τ' Ἐριφύλην, | ἡ χρυσοῦ φιλον ἀνδρός ἐδέχατο τιμηντα.
‡ See the note on v. 589.
how to turn a due portion of the sublime lyrical inspiration that possessed him, in the same direction. The first performances of the chorus of virgins are unique and memorable tableaux of an ancient city threatened with rapine and fire.∗

This halo of battle, the ‘maddened aether,’ the ‘thunder of the captains and the shouting,’ the ‘glowing temper’ of the defenders of the wall, together with the prayerful trepidation of the Theban women and their “rushings hither and thither”—all emanates from and encloses the tragic nucleus and true theme of the drama, the death and burial of the hostile brothers, ‘by a father’s curse untimely swept away.’ When Eteocles hears that the lot has placed his brother at the very gate where he himself had meant to stand, the strict tone of tragedy is recovered and the dramatic energy is thenceforward concentrated on the subject proper of the play.† Even when the result of the whole contest is reported, the fate of the other chiefs is dismissed in a single line, “the beasts of mighty men are fallen low.” The most powerful and noble effort of the whole tragedy is that put forth by the chorus to hold back Eteocles, as he moves toward the conflict at the Seventh gate—to ‘dull the edge’ of his warlike temper, to overcome his ‘atrocious longing’ for fratricidal blood, to free him from his gloomy reverence for the Curse ‘settled upon his tearless eyes,’ beckoning him to a not unwelcome doom. The women’s voices, not long since silenced by the harsh reprimand of the king, are now raised in a passionate appeal to save him from guilt and ruin: delivering the most solemn burden of the poet’s soul, they remind Eteocles of that free-will, and power of resisting destiny, which every man possesses, however swayed by untoward chances and the force of strong hereditary traits.‡ After his departure, the apprehensions of the chorus are concerned primarily with the issue of the fraternal conflict as one and the same with the issue of the siege. Finally, when the fortunes of the day are announced (“The city is saved, but of the brother-kings

∗ See the note on vv. 72, 73.

† At v. 653. See also the note on vv. 568–625.

‡ See the note on vv. 677–719.
INTRODUCTION.

The earth has drunk the blood, each slain by each”), lamentation for the ill-starred sons of Oedipus leaves no room for thanksgiving, and the voices of the chorus are blended with those of the lone sisters, Antigone and Ismene, in the weird pathos of the dirge.

Conclusion of the Play and Trilogy.

With the extinction of the race of Laius, the Furies have triumphed, have put the family to ‘total rout,’ and left ‘Até’s trophy’ standing where the brothers fell. The crime of the first ancestor has begotten ‘offspring like itself’ to the consummation of a full atonement. Thus the demon of the race, the avenging genius of guilt and retribution, has fulfilled his purpose, has ‘come to an end.’* The conclusion of the whole tragic history is marked by explicit words. The play, however, cannot be satisfactorily finished until the adjustment of the apparent inequality in which the brothers have stood before the spectators: one has been seen as the valiant defender of the city; the other has fallen in an armed attempt against that ‘dear foster-mother,’ his native land. The edict of the Theban senate forbidding the interment of Polynices, the spirited protest of his sister Antigone against the impious decree, her announced determination to bury her brother with her own hands, the accession of one-half of the chorus, whereby she is enabled to carry her determination into effect and the edict is practically made void, as by the force of public opinion — this ending restores to the ethical its due elevation above the civil view, and overlays the temporal considerations of the play with the eternal thoughts which the whole trilogy was meant to inculcate. As regards the state, for the time being, Eteocles won from the spectator a commanding sympathy at the expense of Polynices; as regards the rights of Heaven, their unhappy destiny, their crime against nature and each other, the brothers stand before us at the end as equals. Such higher standpoint of a true moral perspective the genius of Aeschylus could not fail to supply. The materials for the closing scene must have been taken from a later (perhaps Attic) version of the myth. In the original legend seven funeral piles were lighted for the fallen chiefs before the seven gates; the bodies of the two brothers were burned upon a single pyre, the flames whereof were seen to stand asunder, in token of the enmity that had divided them in life.

* ἐληφε δαίμων. See the notes on vv. 953–960, 960.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΤΕΟΚΛΗΣ.
ΑΓΓΕΛΟΣ ΚΑΤΑΣΚΟΠΟΣ.
ΧΟΡΟΣ ΠΑΡΘΕΝΩΝ.
ΑΝΤΙΓΟΝΗ.
ΙΣΜΗΝΗ.
ΚΗΡΥΞ.
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ.

ΕΤΕΟΚΛΗΣ.

Καλμοῦ πολῖται, χρή λέγειν τὰ καίρια,
ὅστις φυλάσσει πράγματ' ἐν πρόμη θόλωσι,
οὐκα νωμῶν, βλέφαρα μή κοιμῶν ὑπνῷ.
ei μὲν γὰρ εὗ πράξαμεν, αἰτία θεοῦ.
5 ei δ' αὖθ' (ὁ μὴ γένοιτο) συμφορὰ τύχοι,
'Ετεοκλής ἀν εἰς πολὺς κατὰ πτόλιν
ὑμνοῖθ' ὑπ' ἀστῶν φρομίους πολυρρόθοις
οἰμώγμασίν θ', ὃν Ζεὺς ἀλεξητήριος
ἐπώνυμος γένοιτο Καδμείων πόλει.
10 ύμας δὲ χρῆ νῦν, καὶ τὸν ἐλλειποῦντ' ἐτι
ἡβης ἀκμαίας καὶ τὸν ἔξηβον χρόνις,
βλαστημὸν ἀλδαῖνοντα σώματος πολύν,
ὡραν τ' ἔχονθ' ἐκαστὸν, ὡστε συμπρεπές,
pολεῖ τ' ἀρήγειν καὶ θεῶν ἐγχωρίων
15 βωμοῖσι, τιμᾶς μὴ ἕξαλειφθῆναι ποτε,
tέκνους τε, Γῆ τε μητρὶ, φιλτάτῃ τροφῆ.
ἡ γὰρ νέους ἔρποντας εὗμενει πέδῳ,
ἀπαυτα παιδοκοῦσα παιδείας ὄτλον,
ἐθρέψατ' οἰκιστήρας ἀσπιδηφόρους
20 πιστοὺς ὡπως γένουςθ' πρὸς χρέος τόδε.
καὶ νῦν μὲν ἐς τόδι ἡμαρ ἐν ῡπεὶ τυχή·
χρόνον γὰρ ἤδη τὸνδὲ πυργηρουμένους
καὶς τὰ πλεῖω πόλεμος ἐκ θεῶν κυρεῖ.

νῦν δ’ ὡς ὁ μάντις φησίν, οἰωνῶν βοτήρ,
ἐν ἱπεὶ νωμῶν καὶ φρεσῖν, φάους δίχα,
χρησπηρίους ὀρνιθὰς ἄψευδεῖ τέχνη,—
οὕτος τοῦδε δεσπότης μαντευμάτων
λέγει μεγίστην προσβολὴν Ἀχαίδα
νυκτηγορεῖσθαι κατὰβουλεύειν πόλει.

ἀλλ’ ἐς τ’ ἐπάλξεις καὶ πύλας πυργωμάτων
ὁμάσθε πάντες, σοῦσθε σὺν παντευχία,
πληροῦτε θωρακεῖα, κατὶ σέλμασιν
πύργων στάθητε, καὶ πυλῶν ἐπ’ ἐξόδοις
μῦνοντες εὐθαρσεῖτε, μηδ’ ἔπηλύδων
ταρβεῖτ’ ἀγαν ὦμιλον. εὗ τελεῖ θεός.

σκοποῦσ δὲ κάγῳ καὶ κατοπτήρας στρατοῦ
ἐπεμψα, τοὺς πέπουθα μὴ ματὰν ὀδῷ
καὶ τῶνδ’ ἀκούσας οὔ τι μὴ ληφθῷ δόλῳ.

ἈΓΓΕΛΟΣ.

’Επεόκλεες, φέριστε Καθμείῳν ἄναξ,
ἡκω σαφῆ τάκειθεν ἐκ στρατοῦ φέρων,
αὐτὸς κατόπτης δ’ εὑρ’ ἐγὼ τῶν πραγμάτων.
ἀνδρεὺς γὰρ ἐπτά, θούριοι λοχαγέται,
ταυροσφαγοῦντες ἐς μελάνδετον σάκος
καὶ θεγγάνουντες χερσὶ ταυρείου φόνου,
’Αρην, ’Εινώ, καὶ φιλαίματοι Φόβοιν
ὁρκωμόρτησαν ἣ πόλει κατασκαφᾶς
θέντες λαπάξειν ἀστυ Καθμείων βία.
ὑ γῆν θανόντες τήνδε φυράσεων φώνη·
μημειά τ' αὐτῶν τοῖς τεκόσιων ἐς δόμους
50 πρὸς ἀρμ' Ἀδράστου χερσίν ἔστεφον, δάκρυ
λείβοντες, οἴκτος δ' οὕτως ἦν διὰ στόμα·
sιδηρόφρων γὰρ θυμὸς ἀνδρείᾳ φλέγων
ἐπνει, λεύτων ὡς Ἀρη δεδορκότων.
καὶ τῶνδε πίστις οὐκ ὄκνῳ χρονίζεται,
55 κληρομένους δ' ἐλειπτον, ὡς πάλῳ λαχῶν
ἐκαστὸς αὐτῶν πρὸς πύλαις ἀγοι λόχον.
πρὸς ταῦτ' ἀρίστους ἀνδρας ἐκκρίτους πόλεως
πυλῶν ἐπ' ἐξόδουσι τάγενσαι τάχος·
ἐγγὺς γὰρ ἔδη πάνοπλος Ἀργείων στρατὸς
60 χωρεῖ, κονίει, πεδία δ' ἀργηστῆς ἀφρὸς
χραίει σταλαγμοί ἵππικων ἐκ πλευμῶνων.
σὺ δ' ὠστε ναὸς κεδυὸς οἰακοστρόφος
φάρξαι πόλισμα, πρίν καταγίσαι πνοὰς
'Αρεως. Βοᾶ γὰρ κῦμα χερσαίων στρατοῦ.
65 καὶ τῶνδε καιρῶν ὡστὶς οἰκιστος λαβέ·
καγώ τὰ λοιπὰ πιστῶν ἡμεροσκόπον
ὄφθαλμον ἔξω, καὶ σαφήνεια λόγου
εἰδὼς τὰ τῶν θύραθεν ἀβλαβής ἔσει.

ΕΤΕΟΚΛΗΣ.

ὁ Ζεὺς τε καὶ Γῆ, καὶ πολισσοῦχοι θεοί,
70 Ἀρά τ' Ἑρμύθνις πατρὸς ἡ μεγασθενής,
μῆ μοι πόλιν γε πρέμνοθεν πανώλεθρον
ἐκθαμβίσῃτε δημάλωτον, Ἑλλάδος
φθόγγον χέουσαν, καὶ δόμους ἐφεστίους·
ἐλευθέραν δὲ γῆν τε καὶ Κάδμου πόλιν
ζυγοῖσι δουλίους μήποτε σχεθεῖν.
γένεσθε δ’ ἀλκή: ξυνὰ δ’ ἐλπίζω λέγειν:
πόλις γὰρ εὖ πράσσουσα δαίμονας τίει.

ΧΟΡΟΣ.

Θρέομαι φοβερὰ μεγάλ’ ἀχῆ:
μεθεῖται στρατός: στρατόπεδον λιπῶν
ρεῖ πολὺς οὖδε λεώς πρόδρομος ἵπποτας:
αἰθερία κόνις με πείθει φανεῖσ’,
ἀναυδὸς σαφῆς ἔτυμος ἄγγελος.

εἴλε δ’ ἐμὰς φρένας δέος: ὅπλων κτύπος ποτὶ-

χρίμπτεται.

diὰ πέδων βοὰ ποτάται, βρέμει δ’
ἀμαχέτου δίκαιν ὕδατος ὄρωτύπου.

ἰὼ ἰὼ θεοὶ θεαὶ τ’, ὀρόμειον
κακὸν ἀλεύσατε.

βοᾷ ὕπερ τειχέων
ὁ λεύκαστις ὀρυνταὶ λαὸς
ἐὑτρεπῆς ἐπὶ πτόλων διώκων.
τίς ἄρα ῥύστεται, τίς ἄρ’ ἔπαρκέσει
θεῶν ἢ θεῶν;

πότερα δῆτ’ ἐγὼ ποτιπέσω βρέτη δαμόνων;

ἰὼ μάκαρες εὐεδροὶ, ἀκμάζει βρετέων
ἐχεσθαί: τί μέλλομεν ἀγάστονοι;
ἀκούετ’ ἢ οὐκ ἀκούετ’ ἀσπίδων κτύπον;
πέπλων καὶ στεφέων,
εἰ μὴ νῦν, πότ’ ἀμφὶ λιτᾶν’ ἔξομεν;

κτύπον δέδορκα· πάταγος οὐχ ἐνὸς δορός.
τί ῥέξεις; προδώσεις,
105 παλαιχθων Ἀρης, τὰν τεὰν γὰν;

ἀ χρυσοπήληξ δαίμον, ἐπιδ’ ἐπιδε πόλιν,
ἂν ποτ’ εὐφιλήταν ἔθου.

(στροφὴ α’)

110 θεοὶ πολίοχοι χθονός, ἵτ’ ἰτε πάντες,
ἰδετε παρθένων
ικέσιον λόχον δουλοσύνας ὑπερ.
κῦμα γὰρ περὶ πτόλιν δοχυμολόφων ἀνδρῶν
καχλάξει πνοαῖς Ἀρεος ὄρομενοι.

ἀλλ’ ἂ Ζεὺ πάτερ παντελές, πάντως
ἀρηξον δαίων ἀλωσιν.

115 Ἀργείοι δὲ πόλισμα Κάδμου
κυκλοῦνται, φόβος δ’ ἀρείων ὀπλῶν,
διὰ δὲ τοι γενύων ἱππείων
κινύρονται φόνων χαλινοί.

ἐπτὰ δ’ ἀγήνορες πρέποντες στρατοῦ

120 δορυσόδος σαγαῖς πύλαις ἐπταστόμοις
προσίστανται πάλω λαχόντες.

(ἀντιστροφὴ α’)

σύ τ’ ἂ Διογενῆς φιλόμαχον κράτος,
ῥυσίπολις γενοῦ,

125 Παλλᾶς, ὦ θ’ ἰππίως ποντομέδων ἀναξ
ιχθυβόλω μαχανὲ Ποσειδᾶν
ἐπίλυσιν φοβὼν ἐπίλυσιν δίδου.
σὺ τ’ Αρης φεῦ φεῦ ἐπώνυμον Κάδμου πόλιν 135
φύλαξον κηδεσαὶ τ’ ἐναργῶς.
καὶ Κύπρις, ἀτε γένους προμάτωρ,
ἀλευσον· σέθεν γὰρ ἐξ αἵματος
γεγόναμεν· λιταίσι σε θεοκλύτοις
ἀπύουσαι πελαξόμεσθα.
καὶ σὺ, Δύκει’ ἄναξ, λύκειος γενοῦ
στρατῷ δαῖῳ στόνων ἀντίτασ·
σὺ τ’, ὦ Λατογένεια
κοῦρα, τόξον εὖ τυχάξου.

(στροφὴ β’)

ἐὴ ἐῃ,
ὀνοβὸν ἄρματων ἀμφὶ πόλιν κλῦω,
ὦ πότνι’ Ἡρα·
ἐλακὸν ἀξόνων βριθομένων χυόαι,
’Δρτεμὶ φίλα·
δοριτύνακτος αἰθηρ δ’ ἐπιμαίνεται.
τί πόλις ἄμμι πάσχει, τί γενήσεται;
ποὶ δ’ ἐτι τέλος ἐπάγει θεός;

(ἀντιστροφὴ β’)

ἐὴ ἐῃ,
ἀκροβόλων ἐπάλξεων λιθᾶς ἐρχεται,
ὦ φιλ’ Ἀπολλοῦ·
κόναβος ἐν πύλαις χαλκοδέτων σακέων.
καὶ Διόθεν ὦ
πολεμόκρατον ἁγνὸν τέλος ἐν μάχα.
στάσα, μάκαιρ' ἀνασσο' Ὀγκα, ὑπὲρ πόλεως

165 ἑπτάπυλον ἔδος ἐπιρρύον.

(στροφή ψ')

ὥ παναρκεῖς θεοί,

ὥ τέλειοι τέλεαι τε γὰς τάσδε πυργοφύλακες,

170 πόλιν δορίπονον μὴ προδώθ' ἐτεροφώνῳ στρατῷ.

κλύσετε παρθένοι κλύσετε παυδίκως

χειροτόνους λιτάς.

(ἀντιστροφή ψ')

ὥ φίλοι δαίμονες,

175 λυτήριοι τ' ἀμφιβάντες πόλιν δείξαθ' ὡς φιλοπόλεις,

μέλεσθε θ' ἰερῶν δημών, μελόμενοι δ' ἀρῆξατε.

180 φιλοθύτων δὲ τοι πόλεος ὀργίων

μνήστορες ἔστε μοι.

_________________________

ΕΤΕΟΚΛΗΣ.

'Τμᾶς ἐρωτῶ, θρέμματ' οὐκ ἀνασχετά,

ἡ ταῦτ' ἀριστά καὶ πόλει σωτήρια,

185 στρατῷ τε θάρσος τῷ ὁρῇ πυργηρουμένῳ,

βρέτη πεσούσας πρὸς πολυσούχων θεῶν

ἀυεν, λακάζεων, σωφρόνων μισήματα;

μὴ' ἐν κακοίσι μήτ' ἐν εὐεστοί φίλη

ξύνοικος εἰην τῳ γυναικείῳ γένειε.

κρατοῦσα μὲν γὰρ οὐχ ὀμιλητῶν θράσος,

190 δείσασα δ' οἰκῷ καὶ πόλει πλέον κακῶν.

καὶ νῦν πολίταις τάσδε διαδρόμους φυγᾶς

θείας διερροθήσατ' ἄψυχον κάκην,
τὰ τῶν θύραθεν δ’ ὡς ἀριστ’ ὀφέλλεται, αὐτοὶ δ’ ὑφ’ αὐτῶν ἐνδοθεν πορθούμεθα. 
μελεί γὰρ ἄνδρί, μὴ γυνὴ βουλεύετω, 
τᾶξιθεν. ἐνδον δ’ οὖσα μὴ βλάβην τίθει. 
κεῖ μὴ τις ἀρχῆς τῆς ἐμῆς ἀκούστεται, 
ἂν ἡ γυνὴ τε χῶ τι τῶν μεταίχριν, 
ψήφος κατ’ αὐτῶν ὀλεθρία βουλεύσεται, 
λευστήρα δήμου δ’ οὐ τί μὴ φύγγῃ μόρον. 
ἡκουσας ἡ οὐκ ἡκουσας, ἡ κωφῇ λέγω;

ΧΟΡΟΣ.

(στροφή α’)

ὦ φίλοι Οἰδίπουν 
τέκος, ἔδεισ’ ἀκούσασα τὸν ἀρματόκτυπον ὄχων ὀτοβον,

ὁτε σύρηγγες ἐκλαγὰξαν ἐλίτροχοι, 
ἰπτικῶν τ’ ἀγρύπνων 
πηδαλίων διὰ στόματα, 
πυριγενετὰν χαλινῶν.

ΕΤΕΟΚΛΗΣ.

τί οὖν; ὁ ναύτης ἄρα μὴ ’ς πρῶραν φυγὼν 
πρύμνηθεν ἡδὲ μηχανὴν σωτηρίας, 
νεὼς καμοῦσης ποντίῳ πρὸς κύματι;

ΧΟΡΟΣ.

(ἀντιστροφή α’)

αλλ’ ἐπὶ δαιμόνων 
πρόδρομος ἦλθον ἀρχαῖα βρέτη, θεοῖς τε πίστιν, 

νος νιφάδος 

ὀτ’ ὦλοας νιφομένας βρόμος ἐν πύλαις, 

ὅτ’ τὸτ’ ἥρθην φόβῳ
πρὸς μακάρων λιτάς, πόλεως

215 ἐν ὑπερέχοιεν ἀλκάν.

ΕΤΕΟΚΛΗΣ.

πύργον στέγεων εὖχεσθε πολέμιον δόρυ.
οὐκοῦν τάδ' ἔσται πρὸς θεῶν ἀλλ' οὖν θεοὺς τοὺς τῆς ἀλούσης πόλεως ἐκλείπειν λόγος.

ΧΟΡΟΣ.

(στροφὴ β')

μὴ ποτ' ἐμὸν κατ' αἰῶνα λίποι θεῶν

220 ἀδε πανάγυρις, μηδ' ἐπίδομι ταῦτ' ἀστυδρομομέναν πόλιν δαίῳ θ' ἀπτόμενον πυρὶ πύργωμα.

ΕΤΕΟΚΛΗΣ.

μὴ μοι θεοὺς καλούσα βουλεύον κακῶς· πειθαρχία γάρ ἐστι τῆς εὐπραξίας

225 μήτηρ, γονῆς σωτῆρος· ὥδ' ἔχει λόγος.

ΧΟΡΟΣ.

(ἀντιστροφὴ β')

ἐστι· θεοῖς δ' ἔτ' ἱσχύς καθυπερτέρα· πολλάκι δ' ἐν κακοίσων τὸν ἀμήχανον κάκχαλερὰς δύας, ὑπερθ' ὀμμάτων κηρημαμενὰν νεφελάν, ὡρθοὶ.

ΕΤΕΟΚΛΗΣ.

230 ἀνδρῶν τάδ' ἔστι, σφάγια καὶ χρηστήρια θεοῖσιν ἔρδειν, πολεμίων πειρωμένων· σὸν δ' αὖ τὸ συγάν καὶ μένειν εἰσώ δόμων.
ΧΟΡΟΣ.
(στροφή γ')

διὰ θεῶν πόλιν νεμόμεθ᾽ ἀδάματον
δυσμενῶν τ᾽ ὄχλον πῦργος ἀποστέγει.
τίς τάδε νέμεσις στυγεῖ;

ΕΤΕΟΚΛΗΣ.

οὗτοι φθονῶ σοι δαιμόνων τιμᾶν γένος·
ἀλλ᾽ ὡς πολίταις μὴ κακοσπλάγχνους τιθῆς,
εὐκηλὸς ἰσθι μηδ᾽ ἄγαν ὑπερφοβοῦ.

ΧΟΡΟΣ.
(ἀντιστροφή γ')

ποταίνου κλύουσ᾽ ἀνάμιγα πάταγον
ταρβισὺνοι φόβῳ τάνδ᾽ ἐς ἀκρόπτολιν,
τίμιον ἔδος, ἰκόμαν.

ΕΤΕΟΚΛΗΣ.

μὴ νυν, ἐὰν θυνῆσκοντας ἢ τετρωμένους
πῦθησθε, κωκυτοὶσιν ἄρπαλίζετε·
tούτω γὰρ Ἀρης βῶσκεται, φόνῳ βροτῶν.

ΧΟΡΟΣ.

καὶ μὴν ἀκούω γ᾽ ἑπτικῶν φρυγματῶν.

ΕΤΕΟΚΛΗΣ.

μὴ νυν ἀκούουσ᾽ ἑμφανῶς ἁκοῦ ἄγαν.

ΧΟΡΟΣ.

στένει πόλισμα γῆθεν, ὡς κυκλομένων.

ΕΤΕΟΚΛΗΣ.

οὐκοῦν ἐμ᾽ ἀρκεῖ τῶνδε βουλεύειν πέρι.
ΧΟΡΟΣ.
δέδοικ', ἀραγμὸς δ' ἐν πύλαις ὀφέλλεται.

ΕΤΕΟΚΛΗΣ.

250 οὐ σῖγα μηδὲν τῶνδ' ἔρεις κατὰ πτόλιν;

ΧΟΡΟΣ.
ἀ δυντέλεια, μὴ προδώσ πυργώματα.

ΕΤΕΟΚΛΗΣ.
οὐκ ἐσ φθόρον σιγῶσ' ἀνασχήσει τάδε;

ΧΟΡΟΣ.
θεοὶ πολίται, μὴ μὲ δουλείας τυχεῖν.

ΕΤΕΟΚΛΗΣ.
αὐτὴ σὺ δουλοῖς καὶ σὲ καὶ πᾶσαν πόλιν.

ΧΟΡΟΣ.

255 ὁ παγκράτες Ζεῦ, τρέψον εἰς ἔχθροὺς βέλος.

ΕΤΕΟΚΛΗΣ.
ἀ Ζεῦ, γυναικῶν οἶν οὕπασας γένος.

ΧΟΡΟΣ.
μοιχθηρόν, ὡσπερ ἄνδρας ὃν ἄλῳ πόλις.

ΕΤΕΟΚΛΗΣ.
παλινστομεῖς αὕ θυγγάνουσ' ἀγαλμάτων;

ΧΟΡΟΣ.
ἀψυχία γὰρ γλῶσσαν ἁρπάζει φόβος.
αἴτουμένῳ μοι κοῦφον εἰ δοίης τέλος.

χορος.

λέγοις ἄν όσ τάχιστα, καὶ τάχ' εἴσομαι.

ἐτεοκλῆς.

σίγησον, ὦ τάλαινα, μὴ φίλους φόβει.

χορος.

σιγῶ· σὺν ἄλλοις πείσομαι τὸ μόρσιμον.

ἐτεοκλῆς.

τοῦτ' ἀντ' ἐκείνων τοῦτος αἴρούμαι σέθεν. καὶ πρός γε τούτοις, ἐκτὸς οὖσ' ἀγαλμάτων εὐχοῦ τὰ κρείσσω, ἐμμάχους εἶναι θεοῦς. κάμῳν ἀκοῦσα' εὐγμάτων, ἐπειτα σὺ ὀλολυγμὸν ἱερὸν εὔμενη παιώνισον, Ἑλληνικὸν νόμισμα θυστάδος βοής, θάρσος φίλοις, λύουσα πολέμιον φόβον. 265 ἐγὼ δὲ χώρας τοῖς πολισσούχοις θεοῖς, πεδιονόμοις τε κάγορας ἐπισκόπους, Δίρκης τε πηγής τοῖς τ' ἀπ' Ἰσμηνῶν λέγω, εὖ ἐχνιότονων καὶ πόλεως σεσωσμένης, μῆλοιςν αἰμασσοντας ἐστίας θεῶν θήσειν λάφυρα. δαῖων δ' ἐσθήματα 270 στέψω πρὸ ναϊῶν δουρίτης ἐγὼν δόμοις. τοιαύτ' ἐπεύχοι μὴ φιλοστόνως θεοῖς, μηδ' ἐν ματαιοῖς κάγριοις ποιφύγμασιν. 275 οὔ γάρ τι μᾶλλον μὴ φύγης τὸ μόρσιμον.
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ. 15

ἐγώ δε ἐπάρχουσ' ἐξ ἐμοὶ σὺν ἐβδόμῳ
ἀντηρέτας ἔχθροις τὸν μέγαν τρόπον
εἰς ἐπτατειχεῖς ἐξόδους τάξιν μολῶν,
285 πρὶν ἀγγέλους σπερχούσ' τε καὶ ταχυρρόθους
λόγους ἰκέσθαι, καὶ φλέγειν χρείας ὑπο.

ΧΟΡΟΣ.

(στροφῆ α')

Μέλει· φόβῳ δ' οὐχ ὑπνώσει κέραπ,
γείτονες δὲ καρδίας
μέριμναι ξωπυροῦσι τάρβος
290 τὸν ἀμφιτειχῆ λεῶν, δράκοντας ὡς τις τέκνων
ὑπερδέδοικεν λεχαίων δυσευνάτορας
πάντρομος πελειάς.

295 τοὶ μὲν γὰρ ποτὶ πύργους
πανδημεὶ πανομιλεὶ
στείχουσιν· τί γένωμαι;
τοὶ δ' ἐπὶ ἀμφιβόλοισι
ιάπτουσιν πολίταις

300 χερμάδ' ὀκριόεσσαν.
παντὶ τρόπῳ, Διογενεῖς θεοῖ, πόλιν καὶ στρατὸν
Καδμογενῆ ῥύεσθε.

(ἀντιστροφῆ α')

ποῦν δ' ἀμείψεσθε γαῖας πέδον
305 τὰσδ' ἄρειον, ἔχθροῖς
ἀφέντες τὰν βαθύχθου οἶαν,
ὕδωρ τε Διρκαῖον, εὐτραφέστατον πωμάτων
όσων ἦσιν Ποσειδᾶν ὁ γαϊάοχος
Τηθύος τε παϊδες.
πρὸς τάδ', ὦ πολιούχῳ
θεοί, τοῦτο μὲν ἔξω
πῦργων ἀνδρολέτειραν
καὶ τὰν ῥύψοπλον ἄταν
ἐμβαλόντες ἄροισθε
κῦδος τοῦτο πολίταις,
καὶ πόλεως ῥύτορες ἐστε τ' ἐνεδροί τε στάθητ'
ὁξυγόοις λυταίσω.

(στροφῇ β')
οὐκτρὸν γὰρ πόλων ὡδ' ἀγνυίαν
'Αλίδα προϊάψαι δορὸς ἄγραν,
δουλίαν, ψαφαρὰ σποδός
ὑπ' ἀνδρὸς 'Αχαιὸν θεόθεν
περθομέναν ἀτίμως.

(ἀντιστροφῇ β')
kλαυτὸν δ' ἀρτιτρόποις ὁμοδρόπων
νομίμων προπάροιθεν διαμεῖψαι
δωμάτων στυγερὰν ὁδὸν
τί; τὸν φθίμενον γὰρ προλέγω.
βέλτερα τῶντε πράσσειν.
pollà γάρ, εὐτε πτόλεις δαμασθῆ, ἐή, δυστυχῆ τε πράσσει.

340 ἄλλος δ’ ἄλλον ἄγει,
φονεύει, τὰ δὲ καὶ πυρφορεῖ·
καπνῷ χραίνεται πόλισμ’ ἄπαν·
μανόμενος δ’ ἐπιπνεῖ λαοδάμας
μαίνων εὐσέβειαν Ἀρης.

(στροφὴ γ’)

345 κορκορυγαί δ’ ἄν’ ἀστυ,
pοτὶ πτόλιν δ’ ὀρκάνα πυργῶτις.
πρὸς ἀνδρὸς δ’ ἄνηρ δορὶ καίνεται·

350 ἄρτιτρεφεῖς βρέμονται.
ἀρπαγαὶ δὲ διαδρομὰν ὀμαίμονες·
ξυμβολεῖ φέρων φέροντι,
καὶ κενὸς κενὸν καλεῖ,
ξύννομον θέλων ἔχειν,

355 οὔτε μεῖνον οὖτ’ ἵσον λελιμένοι.
τί ἐκ τῶνδ’ εἰκάσαι λόγος πάρα;

(ἀντιστροφὴ γ’)

360 παντοδαπὸς δὲ καρπὸς
χαμάδις πεσῶν ἀλγύνει, κυρησας
πικρῶν ὀμμάτων θαλαμηπόλων·
pollα δ’ ἀκριτόφυρτος
γὰς δόσης οὕτιδανοίς
ἐν ῥοθίοις φορεῖται.
δμωίδες δὲ καινοτήμονες λέχος
tληπαθούσιν αἰχμάλωτον
ἄνδρος εὐτυχοῦντος, ὡς,
δυσμενοὺς ὑπερτέρου,
ἐλπίς ἐστὶ νῦκτερον τέλος μολεῖν,
pαγκλαύτων ἄλγεών ἐπίρροθον.

ΧΟΡΟΣ.
ο τοι κατόπτης, ὡς ἐμοὶ δοκεῖ, στρατοῦ
πευθῶ τιν' ἥμιν, ὦ φίλαι, νέαν φέρει,
σπουδὴ διώκων πομπίμους χυόας ποδῶν.
καὶ μὴν ἀναξ ὁδ' αὐτὸς Οἰδίπου τόκος,
ωστ' ἀρτικολλὸν ἀγγέλου λόγον μαθεῖν·
σπουδὴ δὲ καὶ τοῦτ' οὐκ ἀπαρτίζει πόδα.

ΑΓΓΕΛΟΣ.
λέγοιμ' ἄν εἴδὼς εἴ τά τῶν ἐναντίων,
ὡς τ' ἐν πύλαις ἐκαστὸς εἶληχεν πάλον.
Τυδεὺς μὲν ἣδη πρὸς πύλαισι Προιτίσιων
βρέμει, πόρον δ' Ἰσμηνὸν οὐκ ἔχει περαῖν
ὁ μάντις· οὐ γὰρ σφάγια γίγνεται καλά.
Τυδεὺς δὲ μαργών καὶ μάχης λελιμμένος
μεσημβριναῖς κλαγγαίσιν ὡς δράκων βοἰ·
θείει δ' ὀνείδει μάντιν Οἰκλείδην σοφὸν,
σαινεν μόρον τε καὶ μάχην ἀψυχία.
τοιαῦτ' ἀντῶν τρεῖς κατασκίους λόφους
σεῖει, κράνους χαίτωμ', ὕπ' ἀσπιδος δ' ἔσω
χαλκήλατοι κλάζουσι κώδωνες φόβον.
έχει δ' ύπέρφρον σήμερ' ἐπ' ἀσπίδος τόδε, 
φλέγονθ' ὕπ' ἀστροὺς οὐρανὸν τετυγμένων· 
λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει, 
πρέσβιστον ἀστρων, νυκτὸς ὀφθαλμός, πρέπει. 
τοιαύτ' ἅλυων ταῖς ύπερκόμπους σαγαίς 
βοᾷ παρ' ὄχθαις ποταμίαις, μάχης ἔρων, 
ἵππος χαλινῶν ὡς κατασθμαίνων μένει, 
ἳστις βοὴν σάλπυγγος ὄρθιαν κλύει. 

τῶν αντιτάξεις τῶδε; τίς Προίτου πυλῶν 
κλήθρων λυθέντων προστατεῖν φερέγγυος;

ΕΤΕΟΚΛΗΣ.

κόσμων μὲν ἄνδρὸς οὖτω ἄν τρέσαιμ' ἐγώ, 
οὐδ' ἑλκοποια γίγνεται τὰ σήματα. 
λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἄνευ δορός. 
καὶ νῦκτα ταύτην, ἢν λέγεις ἐπ' ἀσπίδος 
ἀστροιτι μαρμαίρουσαν οὐρανοῦ κυρεῖν, 
τάχ' ἂν γένοιτο μάντις ἐννοία τινί· 
εἰ γὰρ θανόντι νῦς ἐπ' ὀφθαλμοῖς πέσοι, 
τῷ τοι φέροντι σήμι' ύπέρκομπον τόδε 

γένοιτ' ἂν ὀρθῶς ἐνδίκως τ' ἐπώνυμον, 
καῦτος καθ' αὐτοῦ τήνδ' ὑβριν μαντεύσεται. 
ἐγὼ δὲ Τυθεῖ κεδοῖν Ἀστακοῦ τόκον 
τῶν ἀντιτάξων προστάτῃ πυλωμάτων, 
μᾶλ' εὐγενῆ τε καὶ τῶν Αἰσχύνης θρόνον 

τιμώντα καὶ συνυόνθ' ύπέρφρονας λόγους· 
αἰσχρῶν γὰρ ἄργος, μὴ κακὸς δ' εἶναι φιλεῖ. 
σπαρτῶν δ' ἀπ' ἄνδρῶν, δὲν Ἀρης ἐφείσατο, 
ῥίζωμ' ἀνείται, κάρτα δ' ἐστ' ἐγχώριος.
Μελάνιππος. ἔργον δ' εὖ κύβοις Ἀρῆς κρινεῖ.
Δίκη δ' ὀμαίμων κάρτα νυν προστέλλεται
εἰργεῖν τεκοῦσῃ μητρὶ πολέμιον δόρυ.

ΧΟΡΟΣ.

(στροφὴ α')

τὸν ἀμῶν νυν ἀντίπαλον εὐτυχεῖν
θεοὶ δοῖεν, ὡς δικαίως πόλεως
πρόμαχος ἄρνυται.
τρέμω δ' αἴματηφόρους μόρους ὑπὲρ φίλων
ὁλομένων ἰδέσθαι.

ΑΓΓΕΛΟΣ.

τούτῳ μὲν οὖτως εὐτυχεῖν δοῖεν θεοὶ.
Κατανεὺς δ' ἐπ' Ἡλέκτραισιν εὐληχεῖν πύλαις,
γίγας ὅδ' ἄλλος, τοῦ πάρος λελεγμένου
μείζων, ὃ κόμπος δ' οὗ κατ' ἄνθρωπον φρονεῖ,
πύργοις δ' ἀπειλεῖ δεῖν', ἀ μὴ κραίνοι τύχῃ.
θεοῦ τε γὰρ θέλοντος ἐκπέρσεν πόλιν
καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς
ἐριν πέδου σκῆψασαν ἐμποδῶν σχεθεῖν.
τὰς δ' ἀστραπὰς τε καὶ κεραυνοὺς βολὰς
μεσημβρινοῖσι θάλπεσιν προσήκασεν.
ἐχει δὲ σῆμα γυμνὸν ἄνδρα πυρφόron,
φλέγει δὲ λαμπᾶς διὰ χερῶν ὀπλισμένη.
χρυσοῖς δὲ φωνεῖ γράμμασιν Πρῆσω πόλιν.
τούδε φωτὶ πέμπε—τὶς ἦσστησεται;
τὶς ἄνδρα κομπάζοντα μὴ τρέσας μενεῖ.
καὶ τῶδε κέρδει κέρδος ἄλλο τίκτεται.
tῶν τοι ματαιών ἀνδράσιν φρονημάτων
ἡ γλώσσα ἀληθῆς γίγνεται κατήγορος.

Καπανεὶς δ’ ἀπειλεῖ δρᾶν παρεσκευασμένος,
θεοὺς ἀτίζων, καπογυμνάζων στόμα
χαρᾶ ματαία θυητός ὥν ἐς οὐρανόν
πέμπει γεγωνὰ Ζηνὶ κυμαίνοντ’ ἐπη.
πέποιθα δ’ αὐτῷ ξὺν δίκη τὸν πυρφόρον

ηδειν κεραυνόν, οὐδὲν ἐξηκασμένον
μεσημβρινοῖς θάλπεσιν τοῖς ἥλιον.
ἀνηρ δ’ ἐπ’ αὐτῷ, κεὶ στόμαργος ἐστ’ ἄγαν,
αἰθων τέτακται λήμα, Πολυφόντον βία,
φερέγγυον φρούρημα, προστατηρίας

Ἀρτέμιδος εὐνοίασι σὺν τ’ ἄλλοις θεοῖς.
λέγ’ ἄλλον ἄλλαις ἐν πύλαις εἰληχότα.

ΧΟΡΟΣ.

(ἀντιστροφή α’)

ὀλοιθ’ ὦς πόλει μεγάλ’ ἐπεύχεται,
κεραυνοῦ δὲ νῦν βέλος ἐπισχέθοι,
πρὶν ἐμὸν ἑσθορεῖν

δόμον πωλικῶν θ’ ἐδωλίων ὑπερκόπτω
δορὶ ποτ’ ἐκλαπάξαι.

ΑΓΓΕΛΟΣ.

καὶ μὴν τὸν ἐντεύθεν λαχόντα πρὸς πύλαις
λέξω· τρίτω γὰρ Ἐπεόκλω τρίτος πάλος
ἐξ ὑπτίου ἑτέρηςε εὐχάλκου κράνους,
πύλαισι Νησταισι προσβαλεῖν λόχον.
ιπποὺς δ' ἐν ἀμφυκτήρων ἐμβριμωμένας
dinεῖ, θελούσας πρὸς πύλας πεπτωκέναι.
φιμοὶ δὲ συρίζουσι βάρβαροι τρόπον,
μυκτηροκόμπος πνεύμασιν πληρούμενοι.
ἐσχημάτισται δ' ἁσπίς οὐ σμικρὸν τρόπον·
ἀνὴρ δ' ὄπλιτης κλίμακος προσαμβάσεις
στείχει πρὸς ἐχθρῶν πύργον, ἐκπέρσαι θέλων·
βοᾷ δὲ χοῦτος γραμμάτων ἐν ξυλλαβαῖς
ὡς οὐδ' ἂν Ἀρης σφ' ἐκβάλοι πυργωμάτων.
καὶ τὰδε φωτὶ πέμπτε τὸν φερέγγυν
πόλεως ἀπείργεν τῆσδε δούλιον ζυγόν.

ΕΤΕΟΚΛΗΣ.

πέμπομι' ἄν ἑδη τόνδε, σὺν τὺχῃ δέ τώ.
καὶ δὴ πέπεμπται κόμπον ἐν χεροῖν ἐχὼν,
Μεγαρεὺς, Κρέοντος σπέρμα τοῦ σπαρτῶν γένους,
ὁς οὐτὶ μάργων ἵππικῶν φρυγάματων
βρόμου φοβηθεῖς ἐκ πυλῶν χωρήσεται,
ἀλλ' ἢ θανῶν τροφεία πληρώσει χθοῦν,
ὅ καὶ δοῦ ἀνδρε καὶ πόλισμ' ἐπ' ἁσπίδος
ἐλῶν λαφύρους, δῶμα κοσμήσει πατρός.
κόμπαξ' ἐπ' ἄλλω, μηδὲ μοι φθόνει λέγων.

ΧΟΡΟΣ.

(στροφὴ β')

ἐπεύχομαι δὴ τάδε μέν σε τυχεῖν,
ἰὼ πρόμαχ' ἐμῶν
δόμων, τοῦτι δὲ δυστυχεῖν.
δως δ' ὑπέραυχα βαζοῦσιν ἐπὶ πτόλει μανομένα φρενί, τῶς νυν
485 Ζεὺς νεμέτωρ ἐπίδοι κοταῖνων.

ἈΓΓΕΛΟΣ.

τέταρτος ἄλλος, γείτονας πύλας ἔχων
"Ογκας Ἀθάνας, ἔχων βοῆς παρίσταται,
'Ἰππομέδουντος σχῆμα καὶ μέγας τύπος·
ἄλω δὲ πολλήν, ἀσπίδος κύκλον λέγω,
490 ἐφρίζα δυνήσαντος· οὐκ ἄλλως ἔρω.
ὁ σηματουργὸς δ' οὐ τις εὐτελῆς ἂρ' ἢ
όστις τὸ δ' ἐργον ἀπασεν πρὸς ἀσπίδι,
Τυφών' ἵεντα πυρπνόν τι δούμα
λιγνῶν με λαιναν, αἶόλην πυρὸς κάσιν·
495 ὦφεων δὲ πλεκτάναισι περίδρομον κύτος
προσηδάφισταυ κολογάστορος κύκλον.
ἀυτὸς δ' ἐπηλάλαξεν, ἐνθεος δ' Ἀρει
βακχαῖ πρὸς ἀλκῆν Θυνᾶς ὡς φόνον βλέπων.
τοιοῦδε φωτὸς πείραν εὔ φυλακτέων·
500 φῶβος γὰρ ἣδη πρὸς πύλαις κομπάζεται.

ΕΤΕΟΚΛΗΣ.

πρῶτον μὲν Ὁγκα Παλλάς, ἦδ' ἀγχίπτολις
πύλαιςι γείτων, ἀνδρὸς ἐχθαίρουσο' ὑβριν,
εἴρξει νεοσάων ὡς δράκοντα δύσχιμον·
"Τπέρβιος δὲ κεδνὸς Οὐνοπος τόκος
505 ἀνήρ κατ' ἀνδρα τοῦτον ἦρέθη, θέλων
ἐξιστορήσαι μοῖραν ἐν χρεία τύχης,
οὐτ' εἶδος οὐτε θυμόν οὐδ' ὀπλων σχέσων
μωμητὸς, Ἐρμῆς δὲ εὐλόγως συνήγαγεν. ἑχθρός γὰρ ἀνὴρ ἀνδρὶ τῷ ἔστησεται, ἔνυππεσεν δὲ πολεμίους ἐπ’ ἀσπίδων θεοῦς· ὁ μὲν γὰρ πυρπυῶν Τυφῶν ἔχει, Τυπερβίῳ δὲ Ζεὺς πατηρ ἐπ’ ἀσπίδος σταδαῖος ἤσται, διὰ χερὸς βέλος φλέγων· κοῦτω τις εἴδε Ζηνά που νικῶμεν. τοιάδε μέντοι προσφίλεια δαιμόνων· πρὸς τῶν κρατοῦντων δ᾿ ἐσμέν, οί δ᾿ ἡσσωμένων, εἰ Ζεὺς γε Τυφῶ καρτερότερος μάχῃ· εἰκὸς δὲ πράξεων ἀνδρας δδ᾿ ἀντιστάτας, Τυπερβίῳ τε πρὸς λόγον τοῦ σήματος σωτηρ γένοιτ’ ἀνζεύς ἐπ’ ἀσπίδοις κυρῶν. 520

ΧΟΡΟΣ.

(ἀντιστροφή β')

πέποιθα τὸν δὴ Διὸς ἀντίτυπον ἔχοντ’ ἀφιλον ἐν σάκει τοῦ χθονίου δέμας δαίμονος, ἑχθρὸν εἰκασμα βροτοῖς τε καὶ δαροβίοις θεοῖς, πρόσθε πυλᾶν κεφαλὰν ἰάσειν. 525

ΑΓΓΕΛΟΣ.

οὕτως γένοιτο. τὸν δὲ πέμπτον αὖ λέγω, πέμπταισι προσταχθέντα Βορραίαις πύλαις, τύμβοιν κατ’ αὐτὸν διογενοὺς Ἀμφίωνος· ὧμνυσι δ’ αἰχμὴν ἤν ἔχει, μᾶλλον θεοῦ σέβειν πεποιθῶς ὀμμάτων θ’ ὑπέρτερον, ἡ μὴν λασάξειν ἄστυ Καμάεων βία 530
Διός· τόδ' αυτός μητρός εξ ὄρεσκόν
βλάστημα καλλίπρωρον, ἀνδρόπαις ἀνήρ.
στείχει δ' ἱουλος ἄρτι διὰ παρηίδων,

535 ὀρᾶς φυούσης, ταρφὺς ἀντέλλουσα θρίξ.
ὁ δ' ἦμων, οὕτω παρθένων ἐπώνυμον
φρόνημα, γοργὸν ἀμμ' ἔχων, προσίσταται.
οὐ μὴν ἀκόμπαστος γ' ἐφίσταται πύλαις·
τὸ γὰρ πόλεως ὅνειδος ἐν χαλκηλάτῳ

540 σάκει, κυκλωτῷ σῶματος προβλήματι,
Σφίγγ' ἦμόσιτον προσμεμεγχανήμενη
γόμφοις ἐνώμα, λαμπρὸν ἐκκρουστὸν δέμας,
φέρει δ' ὑφ' αὐτή φῶτα, Καδμείων ἕνα,
ὡς πλεῖστ' ἐπ' ἄνδρ' τῶν ἱάπτεσθαι βέλη.

545 ἐλθὼν δ' ἔσοικεν οὐ κατηλεύσειν μάχην,
μακρὰς κελεύθου δ' οὐ καταισχυνεὶ πόρον,
Παρθενοπαιὸς Ἀρκάς· ὁ δ' τοιόσοδ' ἀνήρ,
μέτοικος, Ἀργεὺς δ' ἐκτίνων καλὰς τροφάς,
πύργοις ἀπειλεῖ τοιόδ' ἃ μὴ κραίνοι θεός.

ΕΣΕΟΚΛΗΣ.

550 εἰ γὰρ τύχοιεν δὲν φρονοῦσι πρὸς θεῶν,
ἡ τὰν πανώλεις παγκάκως τ' ὅλοιότο
αὐτοῖς ἐκείνοις ἀνοσίους κομπάσμασιν.
ἐστιν δὲ καὶ τῶδ', ὅν λέγεις τὸν Ἁρκάδα,
ἀνὴρ ἀκομπὸς, χείρ δ' ὀρᾷ τὸ δράσμον,

555 Ἀκτωρ, ἄδελφος τοῦ πάρος λελεγμένον·
ὄς οὐκ ἔστει γλῶσσαν ἐργμάτων ἄτερ
ἐσω πυλῶν ρέουσαν ἀλδαίνεις κακά,
οὐδ' εἰσαμεῖσαι τεῖχος ἐχθιστοῦ δάκοις.
εἴκω φέροντα πολεμίας ἐπὶ ἀσπίδος·
πυκνοῦ κροτησμοῦ τυγχάνουσ᾿ ὑπὸ πτόλων.
θεῶν θελόντων τὰν ἀληθεύσαιμ᾿ ἐγὼ.

ΧΟΡΟΣ.

(στροφὴ γ')

ieńetai λόγος διὰ στηθέων,
τριχὸς δ’ ὀρθὰς πλόκαμος ἵσταται
μεγάλα μεγαληγόρων κλυούσας
ἀνοσίων ἀνδρῶν. εἴθε γὰρ
θεοὶ τοῦσ’ ὀλέσειαν ἐν γὰ.

ἈΓΓΕΛΟΣ.

ἐκτὸν λέγομι ἂν ἀνδρα σωφρονεστατον
ἀλκῆν τ᾽ ἀριστον, μάντην, Ἀμφιάρεω βίαν.
Ὁμολωσὶν δὲ πρὸς πῦλας τεταγμένος
κακοῖς βάζει πολλὰ Τυδέως βίαν,
τὸν ἀνδροφόντην, τὸν πόλεως ταράκτωρα,
μέγιστον Ἀργει τῶν κακῶν διδάσκαλον,
Ἑρμύς κλητήρα, πρόσπολον ϕόνου,
κακῶν τ᾽ Ἀδράστῳ τῶνδε βουλευτήριων.
καὶ τὸν σὸν αὐθίς προσθροῶν ὦμόσπορον,
ἐξυππιάζων ὦ μμα, Πολυνείκους βίαν,
δίς τ´ ἐν τελευτῆ τοῦνομ’ ἐνδατούμενος
καλεῖ· λέγει δὲ τοῦτ’ ἔτος διὰ στόμα.
Ἡ τοῦν ἔργον καὶ θεοὶς προσφηλεῖς,
καλὸν τ´ ἀκούσαι καὶ λέγειν μεθυστέροις,
πόλων πατρίων καὶ θεοὺς τοὺς ἐγγενεῖς.
πορθεὶν, στράτευμα ἐπακτὸν ἐμβεβληκότα; μητρὸς τε πληγῇν τὸς κατασβέσει δίκης; 583 πατρίς τε γαία σῆς ὑπὸ σπουδῆς δορὶ ἀλοῦστα πῶς σοι ἔμμαχος γενήσεται; ἕγογε μὲν δὴ τῆνδε πιανῷ κόνιν, μάντις κεκενθὼς πολεμίας ὑπὸ χθονός· μαχῶμεθ', οὐκ ἄτιμον ἑλπίζω μόρον.

τοιαῦθ' ὁ μάντις ἀσπιδ' εὐκυκλον νέμων πάγχαλκον ἥδα· σῆμα δ' οὐκ ἐπῆν κύκλῳ. οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι ἥλει, βαθεῖαν ἀλοκα διὰ φρενὸς καρπούμενος, ἔξ ἢς τὰ κεδνὰ βλαστάνει βουλεύματα. 590 τούτῳ σοφός τε κἀγαθὸς ἀντιρέτας πέμπειν ἐπαίνῳ· δεινὸς ὅς θεοὺς σέβει.

ἐτεοκλῆς.

φεῦ τοῦ ξυναλλάσσοντος ὀρνιθὸς βρωτοῖς δίκαιον ἀνδρα τοὺς δυσσεβεστάτοις. 600 ἐν παντὶ πράγει δ' ἐσθ' ὁμιλίας κακῆς κάκιον οὕδεν, καρπὸς οὐ κομιστέος· ἀτῆς ἄρουρα θάνατον ἐκκαρπίζεται.

ἡ γὰρ ξυνεισβάς πλοῖον εὐσεβῆς ἀνὴρ ναύταιοι θερμῶς ἐν πανουργίᾳ τινὶ ὀλωλεν ἀνδρῶν σῶν θεοπτύστῳ γένει,

ἡ ἦν πολίταις ἀνδράσιν δίκαιος ὁν ἐχθροξένως τε καὶ θεῶν ἀμνήμοσιν, ταυτοῦ κυρῆσας ἐνδίκως ἀγρεύματος, πληγείης θεοῦ μάστιγι παγκοῦφ 'δάμη. 605 οὕτως δ' ὁ μάντις, νῦν Οἰκλέους λέγω,
σώφρων δίκαιος ἀγαθὸς εὐσεβῆς ἀνήρ, 610
μέγας προφήτης, ἀνοσίουσι συμμυγεῖς
θρασυστόμοισιν ἀνδράσιν βία φρενῶν,
tείνουσι πομπῆς τὴν μακρὰν πάλιν μολεῖν
Διὸς θέλοντος συγκαθελκυσθῆσεται.

δοκῶ μὲν οὖν σφε μηδὲ προσβαλεῖν πύλαις, 615
οὐχ ὡς ἀθυμον οὐδὲ λήματος κάκη,
ἀλλ’ οἴδεν ὃς σφε χρῆ τελευτῆσαι μάχη,
eἰ καρπὸς ἔσται θεσφάτουσι λοξίου.
φιλεὶ δὲ σιγὰν ἦ λέγειν τὰ καίρια.
ὁμως δ’ ἐπ’ αὐτῷ φῶτα, Λασθένους βίαν, 620
ἐχθρόζενον πυλωρὸν ἀντιτάξομεν.
γέροντα τὸν νοῦν, σάρκα δ’ ἢβώσαν φύει,
ποδώκες ὁμμα, χεῖρα δ’ οὗ βραδύεται
παρ’ ἀσπίδος γυμνωθὲν ἀρπάσαι δόρυν.
θεοῦ δὲ δῶρόν ἐστιν εὐτυχεῖν βροτοὺς.

ΧΟΡΟΣ.

(ἀντιστροφῆ γ’)

κλύοντες θεοῦ δικαίας λιτᾶς 630
ἡμετέρας τελεῖθ’, ὡς πόλις εὐτυχῆ,
δορίσινα κάκε ἐκτρέποντες γᾶς πρὸς
ἐπιμόλους· πύργων δ’ ἐκτοθεὶν
βαλὼν Ζεὺς σφε κάνοι κεραυνῷ.

ΑΓΓΕΛΟΣ.

τὸν ἐβδόμον δὴ τὸν πρὸς ἐβδόμαις πύλαις
λέξω, τὸν αὐτοῦ σοῦ κασίγνητον, πόλει
οίας γ’ ἀρᾶται καὶ κατεύχεται τύχας·
πύργοις ἐπεμβάς κατικηρυχθεῖς χθονί,
635 ἀλώσιμον παιάν ἐπεξιακχάςας,
σοὶ εὐμφέρεσθαι καὶ κτανῶν θανεῖν πέλας,
ἡ ζωτὴ ἀτυμαστῆρα τῶς ἀνδρηλάτην
φυγῇ τὸν αὐτὸν τὸνδε τίσασθαι τρόπον.
τοιαύτ ἄντε ἐκεῖ καὶ θεοῦς γενεθλίους
640 καλεῖ πατρώας γῆς ἐποπτῆρας λιτῶν
τῶν δὲν γενέσθαι σάγχυ Πολυνείκους βία.
ἐχει δὲ καωστηγῆς εὐθετον σάκος
διπλοῦν τε σῆμα προσμεμηχανημένον.
χρυσῆλατον γὰρ ἄνδρα τευχηστὴν ἰδεῖν
645 ἄγει γυνῆ τις σωφρόνως ἱγουμένη.
Δίκη δ’ ἄρ’ εἰναι φήσιν, ὃς τὰ γράμματα
λέγει. Κατάξω δ’ ἄνδρα τόνδε, καὶ πόλιν
ἐξει πατρώων δωμάτων τ’ ἐπιστροφάς.
τοιαύτ ἐκείνων ἐστὶ γάξεπρῆματα.
650 σὺ δ’ αὐτὸς ἥδη γνῶθι τίνα πέμπει δοκεῖ·
ὡς οὐποτ’ ἄνδρι τῶδε κηρυκευμάτων
μέμψει, σὺ δ’ αὐτὸς γνῶθι ναυκληρεῖν πόλιν.

ΕΤΕΟΚΑΛΗΣ.

ὁ θεομανές τε καὶ θεῶν μέγα στύγος,
ὁ πανδάκρυτον ἄμοιν Οἰδίπου γένος.
655 ὠμοι, πατροὶ δὴ νῦν ἀραὶ τελεσφόροι.
αλλ’ οὔτε κλάεων οὔτ’ ὀδύρεσθαι πρέπει,
μὴ καὶ τεκνωθῆ δυσφορότερος γόος.
ἐπωνύμῳ δὲ κάρτα, Πολυνείκη λέγω,
τάχ’ εἰσόμεσθα τούπισημ’ ὅποι τελεῖ,
660 εἶ νῦν κατάξει χρυσότευκτα γράμματα
ἐπ’ ἀσπίδος φλύσιντα σὺν φοίτῳ φρενῶν. 
εἰ δ’ ἡ Διώς παῖς παρθένος Δίκη παρήν 
έργοις ἐκείνου καὶ φρεσκών, τάχ’ ἄν τὸδ’ ἦν. 
ἀλλ’ οὔτε νῦν φυγόντα μητρόθεν σκότον, 
οὔτ’ ἐν τροφαίσιν, οὔτ’ ἐφηβήσαντά τιν, 
οὔτ’ ἐν γενείου ξυλογή τριχῶματος, 
Δίκη προσεῖδε καὶ κατηξιώσατο. 
οὔδ’ ἐν πατρῴας μὴν χθονὸς κακοχία 
οἴμαι νῦν αὐτῷ νῦν παραστατεῖν πέλας. 
ἡ δὴ ἄν εἴη πανδίκως ψευδώνυμον 
Δίκη, ἕννοισα φωτὶ παντόλμῳ φρένας. 
τούτοις πεποιθὼς εἴμι καὶ ἕνστήσομαι 
αὐτός· τίς ἄλλος μᾶλλον ἐνδικώτερος; 
ἀρχοντὶ τ’ ἀρχαῖν καὶ κασιγνήτω κάσις, 
ἐχθρός σὺν ἐχθρῷ στήσομαι. φέρ’ ὡς τάχος 
κνημίδας, αἰχμήν, καὶ πετρῶν προβλήματα.

ΧΟΡΟΣ.

μή, φίλτατ’ ἄνδρῶν, Ὄλιπου τέκος, γένη 
ὄργην ὀμοίος τῷ κάκιστῷ αὐθωμένῳ. 
ἀλλ’ ἄνδρας Ἀργείωσι Καλμείους ἀλίσ 
ἔσ χεῖρας ἐλθέων· αἶμα γὰρ καθάρσουν. 
ἐν ἄνδρων δ’ ὀμαίμων θάνατος ὃδ’ αὐτοκτόνος, 
οὔκ ἐστι γῆρας τοῦτο τοῦ μιᾶσματος.

ΕΤΕΟΚΛΗΣ.

εἶπερ κακῶν τέροι τις αἰσχύνης ἀτερ, 
ἔστω· μόνον γὰρ κέρδος ἐν τεθνηκόσιν· 
κακῶν δὲ κασχρῶν οὔτω· εὐκλείαν ἐρεῖς.
χορός.

(στροφή δ')

τί μέμονας, τέκνον; μήτι σε θυμοπληθής δορίμαργος ἄτα φερέτως κακοῦ δ' ἐκβαλ' ἔρωτος ἀρχάν.

ετεοκλῆς.

ἐπεὶ τὸ πράγμα κάρτ' ἐπιστέρχει θεός,

690 οίω κατ' οὐρον κύμα Κωκυτοῦ λαχὸν Φοίβῳ στυγηθέν πἀν τὸ Λαῖον γένος.

χορός.

(ἀντιστροφή δ')

ὁμοδακής σ' ἄγαν ἵμερος ἔξωτρυνει πικρόκαρπον ἀνδροκτασίαν τελεῖν αἴματος οὐ θεμιστοῦ.

ετεοκλῆς.

695 φίλου γὰρ ἤχθρα μοι πατρὸς μέλαν' ἀρά ἕηροίς ἄκλαύστοις οἴμασιν προσιζάνει, λέγουσα κέρδος πρότερον υστέρον μόρου.

χορός.

(στροφή ε')

ἀλλὰ σὺ μὴ 'ποτρύνους· κακὸς οὐ κεκλήσει βίον εἴν κυρήσας· μελάναις ἔξε-

700 εἰσι δόμων Ἐρμύς, ὅταν ἐκ χερῶν θεοὶ θυσίαν δέχονται.

ετεοκλῆς.

θεοὶς μὲν ἣδη πως παρημελήμεθα,
χάρις δ' ἄφ' ἡμῶν ὀλομένων θαυμάζεται·
tί οὖν ἐτ' ἂν σαίνοιμεν ὀλέθριον μόρον;

ΧΟΡΟΣ.
(ἀντιστροφή ε')

νῦν ὅτε σοι παρέστατεν· ἐπεὶ δαίμων
λῆματος ἐν τροπαίᾳ χρονίᾳ μεταλ-λακτὸς ἵσως ἂν ἔλθοι θελεμωτέρῳ πνεύματι· νῦν δ' ἐτ' ἰεὶ.

ΕΤΕΟΚΛΗΣ.

ἐξέξεσεν γὰρ Οἶδίπον κατεύγματα·
ἀγαν δ' ἀληθεῖς ἐνυπνίων φαντασμάτων ὀψεῖς, πατρῴων χρημάτων δατήριοι.

ΧΟΡΟΣ.

πείθον γυναιξί, καίπερ οὐ στέργων ὂμως.

ΕΤΕΟΚΛΗΣ.

λέγοιτ' ἂν ὃν ἂνῃ τις· οὐδὲ χρὴ μακράν.

ΧΟΡΟΣ.

μὴ 'λθῃς οὗδος σὺ τάσδ' ἐφ' ἐβδόμαις πύλαις.

ΕΤΕΟΚΛΗΣ.

τεθηγμένον τοῖς μ' οὐκ ἀπαμβλυνεις λόγῳ.

ΧΟΡΟΣ.

νίκην γε μέντοι καὶ κακὴν τιμᾶθ' θεός.

ΕΤΕΟΚΛΗΣ.

οὐκ ἄνδρι ὀπλίτην τούτῳ χρὴ στέργειν ἔπος.
ΧΟΡΟΣ.

ἀλλ' αὐτάδελφον αἴμα δρέψασθαι θέλεις;

ΕΤΕΟΚΛΗΣ.

θεῶν διδόντων οὐκ ἄν ἐκφύγοι κακά.

ΧΟΡΟΣ.

(στροφή α')

720 Πέφρικα τὰν ὠλεσίοικον
θεόν, οὐ θεοῖς ὁμοίαν,
παναληθῆ, κακόμαντιν,
pατρὸς εὐκταίαν Ἐρινὼν
tελέσαι τὰς περιθύμους
725 κατάρας Οἰδιπόδα βλαψύφρουνος.
pαιδολέτωρ δ' ἔρις ἅδ' ὀτρύνει.

(ἀντιστροφή α')

730 ξένος δὲ κλήρους ἑπινωμὰ
Χάλυβος Σκυθῶν ἄποικος,
κτεάνων χρηματοδαίτας
πικρός, ὁμόφρων σίδαρος,
χθόνα ναίειν διαπήλας,
ὅποσαν καὶ φθιμένουσιν κατέχειν,
tῶν μεγάλων πεδίων ἁμοίρους.

(στροφή β')

735 ἐπειδὰν αὐτοκτόνως
αὐτοδαίκτοι θάνωσιν,
καὶ γαῖα κόνις πίη
μελαμπαγές αἰμα φοῖνιον,
tís ἀν καθαρμοὺς πόρου, tís ἂν σφε λούσειεν; ὅ
πόνοι δόμων νέοι παλαιοῖσι συμμιγεῖς κακοῖς.

(ἀντιστροφή β’)

παλαιγενῆ γὰρ λέγω
παρβασίαν ὥκυπτοιον·
αἰῶνα δ’ ἐσ τρίτον μένει·
Ἄπόλλωνος εὔτε Λάιος
βία—τρὶς εἰπόντος ἐν μεσομφάλοις Πυθικοῖς
χρηστηρίους θνάσκοντα γέννας ἄτερ σώζειν πόλιν—

(στροφή γ’)

κρατηθεῖς ἐκ φίλων ἀβουλιὰν
ἐγείνατο μὲν μόρον αὐτῶ, 750
πατροκτόνον Οἰδιπόδαν, ὡστε ματρὸς ἀγνὰν
σπείρας ἄρουραν, ὑ’ ἐτράφη,
ῥίζαν αἰματόσσαν 755
ἔτλα· παράνοια συνάγε νυμφίους φρενώλεις.

(ἀντιστροφή γ’)

κακῶν δ’ ὠσπερ θάλασσα κὺµ’ ἀγεί,
tὸ μὲν πίτυν, ἄλλο δ’ ἀείρει
τρίχαλον, δ’ καὶ περὶ πρύμναν πόλεως καχλάζει. 760
μεταξὺ δ’ ἄλκα δ’ ὤλγου
τείνει πῦργος ἐν εὐρεῖ.
δέδοικα δὲ σὺν βασιλεύσι μὴ πόλις δαμασθῇ. 765
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ.

(στροφή δ')

τέλειαν γὰρ παλαιφάτων ἀρᾶν
βαρεῖαι καταλλαγαί·
τὰ δ' ὅλοα πενομένους παρέρχεται,
pρόπρυμνα δ' ἐκβολὰν φέρει
770 ἀνδρῶν ἀλφηστὰν ὅλβος ἀγαν παχυνθείς.

(ἀντιστροφή δ')

τίν' ἀνδρῶν γὰρ τοσόνδ' ἑθαύμασαν
ὁθεῖοι, ἔννεπτοι,
pόλεος ὁ πολύβατός τ' ἀγῶν βροτῶν,
775 ὅσον τότ' Οἰδίπον τίον,
tὰν ἀρπαξάνδραν κήρ' ἀφελόντα χώρας;

(στροφή ε')

ἐπεὶ δ' ἀρτίφρων ἐγένετο μέλεος ἀθλίων γάμων,
780 ἐπ' ἅλγει δυσφορῶν
μαυρομένα κραδία δίδυμα κάκ' ἐτέλεσεν·
pατροφόνω χερὶ τῶν
κρείσσοστέκνων ὦμμάτων ἐπλάγχθη.

(ἀντιστροφή ε')

785 τέκνουσιν δ' ἀρᾶς ἐφήκεν ἐπικότους τροφὰς, αἰαὶ,
pικρογλῶσσους ἀρᾶς,
καὶ σφε σιδαρονόμῳ διὰ χερί ποτε λαχεῖν
790 κτήματα· νῦν δὲ τρέω
μὴ τελέσῃ καμψίτους Ἐρινύς.
ΑΓΓΕΛΟΣ.

Θαρσείτε, παιδες μητέρων τεθραμμέναι. πόλις πέφευγεν ἧδε δούλιον ζυγόν· πέπτωκεν ἀνδρῶν ὄβριμων κομπάσματα, πόλις δ' ἐν εὐδίᾳ τε καὶ κλυδωνίου πολλαίσι πληγαῖς ἀντλον οὐκ ἐδέξατο. στέγει δὲ πύργος, καὶ πύλας φερεγγύους ἐφαρξάμεσθα μονομάχουσι προστάταις. καλῶς ἔχει τὰ πλείστ' ἐν ἐξ πυλώμασιν· τὰς δ' ἐβδόμας ὁ σεμνὸς ἐβδομαγέτης ἀναξ Ἀπόλλων εἴλετ', Οἰδίπου γένει κραίνων παλαιὰς Λαΐου δυσβουλίας.

ΧΟΡΟΣ.

τί δ' ἐστὶ πράγμα νεόκοτον πόλει πλέον;

ΑΓΓΕΛΟΣ.

ἀνδρεσ τεθνᾶσιν ἐκ χερῶν αὐτοκτόνων.

ΧΟΡΟΣ.

τίνες; τί δ' εἴπας; παραφρονοῦ φόβω λόγου.

ΑΓΓΕΛΟΣ.

φρονοῦσα νῦν ἄκουσον. Οἰδίπου τόκω

ΧΟΡΟΣ.

ἐκεῖθι κείσθον; βαρέα δ' οὖν ὁμοί φράσον.

ΑΓΓΕΛΟΣ.

οὐδ' ἄμφιλέκτως μὴν κατεσποδημένοι.
ΧΩΡΟΣ.

οὕτως ἄδελφαις χερσίν ἡναίροντ' ἁγαν:  

ΑΙΤΕΛΟΣ.

οὕτως ὁ δαίμων κοινὸς ἢν ἀμφοῦν ἁμα.  
αὐτὸς δ' ἀναλοὶ δῆτα δύσποτμον γένος.  
τοιαῦτα χαίρειν καὶ δακρύεσθαι πάρα:  

815 πόλιν μὲν εὖ πράσσουσαν, οἱ δ' ἑπιστάται,  
δισῶν στρατηγῶ, διέλαχον σφυρηλάτῳ  
Σκύθη σιδήρῳ κτημάτων παρηγαίαν.  
ἐξουσί δ' ἦν λάβωσιν ἐν ταφῇ χθόνα,  
πατρὸς κατ' εὐχὰς δυσπότμονς φορούμενοι.  

820 πόλις σέσωσται· βασιλέων δ' ὁμοσπόρων  
πέτωκεν αἰμα γαὶ ὑπ' ἀλλήλων φόνῳ.  

ΧΩΡΟΣ.

9Ω μεγάλε Ζεὺ καὶ πολιοῦχοι  
δαιμόνες, οἱ δ' Κάδμου πύργους  
tουσδε ρύεσθε,  

825 πότερον χαίρω κἀπολολύξω  
πόλεως ἄσυνει σωτηρί,  
ἡ τοὺς μογεροὺς καὶ δυσδαίμονας  
ἀτέκνους κλαύσω πολεμάρχους;  
οἱ δὴ ὅρθοι κατ' ἐπωνυμίαν  

830 καὶ πολυεικεῖς  
ὡλοντ' ἀσεβεῖ διανοία.
(στροφή α’)

"Ω μέλαινα καὶ τελεία γένεος Οἰδίπου τ’ ἂρα, κακόν με καρδίαν τι περιπίττει κρύος. ἔτευξα τύμβω μέλος Θυνάς, αἰματοσταγεῖς νεκροὺς κλύουσα δυσμόρως θανόντας. ἣ δύσορινς ἀδε ξυναυλία δορός.

(ἀντιστροφή α’)

ἐξέπραξεν οὐδ’ ἀπείπε πατρόθεν εὐκταία φάτις. βουλαί δ’ ἀπιστοὶ Λαίου διήρκεσαν. μέριμνα δ’ ἀμφὶ πτόλων· θέσφατ’ οὐκ ἀμβλύνεται. ἰὼ πολύστοιο, τὸδ’ εἰργάσασθ’ ἀπιστοῦν. ἢλθε δ’ αἰακτὰ πῆματ’ οὐ λόγω.

(στροφή β’)

tάδ’ αὐτόδηλα, προὔπτος ἀγγέλου λόγος· διπλαὶ μέριμναι, διδυμάνωρα δίμοιρα κάκ’ αὐτοφόνα, τέλεια τάδε πάθη. τί φῶ; τί δ’ ἄλλο γ’ ἢ πόνοι πόνων ἐφέστιοι; ἄλλα γόνων, ὃ φίλαι, κατ’ οὐρον

(ἀντιστροφή β’)

ἐρέσσετ’ ἀμφὶ κρατὶ πόμπιμων χερῶν πίτυλον, ὃς αἰεὶν δὴ 'Ἀχέροντ' ἀμείβεται τὰν ἀστόλον μελάγκροκον θεωρίδα, τὰν ἀστιβή 'Ἀπόλλων', τὰν ἀνάλιον, πάνδοκον εἰς ἀφανῆ τε χέρσον.

'Αλλὰ γὰρ ἓκουσοι αἰδ’ ἐπὶ πράγος πικρὸν 'Αντιγόνη τ’ ἢδ’ 'Ισμήνη,
θρήνοιν ἀδέλφοιν· οὐκ ἀμφιβόλως
οἶμαι σφ' ἐρατῶν ἐκ βαθυκόλπων
865 στηθέων ἥσειν ἄλγος ἐπάξιον.
ἡμᾶς δὲ δίκη πρότερον φήμης
tὸν δυσκέλαδὸν θ' ὕμνον 'Ερυνύος
ιαχεῖν 'Αίδα τ'
ἐχθρὸν παίαν' ἐπιμέλπεων.
iῶ,
870 δυσαδελφόταται πασῶν ὄπόσαι
στρόφον ἐσθῆσιν περιβάλλονται,
κλᾶς, στένομαι, καὶ δόλος οὐδεὶς
μὴ 'κ φρενὸς ὄρθως με λυγαίνειν.

(στροφὴ α')
ANTIGONH.

Ιῶ ἵω δύσφρονες,
875 φίλων ἀπιστοτι καὶ κακῶν ἀτρύμονες,
δόμους ἐλόντες πατρίφους μέλεοι σὺν αἰχμᾶ.

ΧΟΡΟΣ.

μέλεοι δὴθ' οdropIfExists μελέουσ θανάτους
ηῷροιντ δόμων ἐπὶ λύμη.

(ἀντιστροφὴ α')
ΙΣΜΗΝΗ.

880 ἵω ἵω δωμάτων
ἐρευνίτοιχοι καὶ πικρᾶς μοναρχίας
885 ἰδόντες, ἦδη διήλλαξθε σὺν σιδάρῳ.

ΧΟΡΟΣ.

κάρτα δ’ ἀληθῆ πατρὸς Οἰδιπόδα
πότιν’ 'Ερυνύς ὑπεκρανεν.
(στροφή β’)

ΑΝΤΙΓΟΝΗ.

δι’ εὐωνύμων τετυμμένου,
τετυμμένου δὴθ’, ὀμοσπλάγχων
τε πλευρωμάτων
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aiai δαιμόνιοι,
aiai δ’ ἀντιφόνων δὴ θανάτων ἀραί.

XΟΡΟΣ.

diανταίαν δόμουσι σώμασίν τ’
ἐννέπεις πεπλαγμένοις,
ἀναυδάτω μένει
ἄραιω τ’ ἐκ πατρὸς σὺν διχόφρονι πότμῳ.

(ἀντιστροφή β’)

ΙΣΜΗΝΗ.

diῆκει δὲ καὶ πόλιν στόνος,
στένουσι πῦργοι, στένει πέδον
φίλανδρον· μενεὶ
κτέανά τ’ ἐπιγόνοις,
δι’ ὁν αἰνομόροις,
δι’ ὁν νεῖκος ἥβα καὶ θανάτον τέλος.

XΟΡΟΣ.

ἐμοιράσαντο δ’ ὄξυκάρδιοι
κτήμαθ’, ὡστ’ ἴσον λαχεῖν.
διαλλακτήρι δ’ οὖν
ἀμεμφεία φίλοις, οὖδ’ ἐπίχαρις Ἀρης.
(στροφή γ’)

ANTIGONH.

σιδαρόπλακτοι μὲν δὲ έχουσιν,
σιδαρόπλακτοι δὲ τοὺς μένουσιν—
tάχ’ ἀν τις εἶποι, τίνες;—
tάφων πατρώων λαχαί.

ΧΟΡΟΣ.

915 μάλ’ ἀχάεσσ’ ἰὰ τοὺς προπέμπει,
δαϊκτηρ γόος αὐτόστονος, αὐτοπήμων,
δαϊώφρων, οὐ φιλογαθής, ἐτύμως
920 δακρυχέων ἢκ φρενός, ἢ κλαιομένας μου μινυθεὶ
tοῖνδε δυοῦν ἀνάκτων.

(ἀντιστροφή γ’)

ΙΣΜΗΝΗ.

πάρεστω εἰπεῖν ἐπ’ ἀθλίοισιν
ὡς ἐρξάτην πολλὰ μὲν πολίτας,
925 ξένων δὲ πάντων στίχασ
πολυφθόρους ἐν δαῖ.

ΧΟΡΟΣ.

δυσαίων σφ’ ἀ τεκοῦσα πρὸ πασῶν
γυναικῶν ὅπόσα τεκνογόνοι κέκληνται.
930 παῖδα τὸν αὐτᾶς πόσιν αὐτᾶ θεμένα
τούσδ’ ἐτεχ’, οἱ δ’ ὅδ’ ἐτελεύτασαν ὑπ’ ἄλλαλοφο-
νοις χερσῶν ὀμοσπόρουσιν.
(στροφή δ′)

ΑΝΤΙΓΟΝΗ.

ὁμόσποροι δήτα καὶ πανώλεθροι,
διατομαῖς ἀφίλοις, ἔριδι μαινομένα,
νείκεος ἐν τελευτᾷ.

ΧΟΡΟΣ.

πέπαυται δ′ ἔχθος, ἐν δὲ γαίᾳ
ζῶα φονορύτῳ
μέμικται· κάρτα δ′ εἴσ’ ὄμαιμοι.
πικρὸς λυτὴρ νεικέων
ὁ πόντιος ξένος ἐκ πυρὸς συθεὶς
θηκτὸς σίδαρος· πικρὸς δὲ χρημάτων
κακὸς δατητὰς Ἀρης,
ἀρὰν πατρῷαν τιθεὶς ἀλαθῆ.

(ἀντιστροφή δ′)

ΙΣΜΗΝΗ.

ἔχουσι μοῦραν λαχῶντες, ὡ μέλεοι,
διοδότων ἀχέων· ὑπὸ δὲ σώματι γᾶς
πλοῦτος ἄβυσσος ἔσται.

ΧΟΡΟΣ.

ἳδω πολλοῖς ἐπανθίσαντες
πόνουσι γενεάν·
teleuταίαι δ′ ἐπηλάλαξαν
Ἀραὶ τὸν ὄξιν νόμον,
tetrammενου παντρόπῳ φυγῇ γένους.
ἔστακε δ′ Ἀτας τροπαίον ἐν πύλαις,


ἐν αἷς ἔθεινοντο, καὶ
900 δυοῖν κρατήσας ἐλήξε δαίμων.

(προφόδος)

ΑΝ. Παισθείς ἐπαινασ. ἸΣ. σὺ δ’ ἔθανες κατά κτανόν.
ΑΝ. δορὶ δ’ ἐκανες. ἸΣ. δορὶ δ’ ἔθανες.
ΑΝ. μελεόπονος. ἸΣ. μελεόπαθὴς.
ΑΝ. ἰτὼ γόος. ἸΣ. ἰτὼ δάκρυ.
905 ἸΣ. πρόκεισαι κατακτᾶς.

(στροφή)

ΑΝ. ἐή. ἸΣ. ἐή.
ΑΝ. μαίνεται γόοισι φρήν.
ΙΣ. ἐντὸς δὲ καρδία στένει.
ΑΝ. ἵω ἵω πάνυρτε σῦ.
ΙΣ. σὺ δ’ αὕτε καὶ πανάθλει.
970 ἸΣ. πρὸς φῖλον ἐφθισο.
ΙΣ. καὶ φίλον ἐκτανες.
ΑΝ. διπλὰ λέγεω.
ΙΣ. διπλὰ δ’ ὀρᾶν.
ΑΝ. ἀχέων τοῖς τάδ’ ἐγγύθεν.
ΙΣ. αἰδ’ ἀδελφαὶ ἀδελφεῖν.
975 ἸΣ. ἰὼ Μοῖρα βαρυδότειρα μογερᾶ, πότνιά τ’ Ὠιδίπου σκιά, μέλαιν’ Ἐρμύνος, ἡ μεγασθενής τις εἶ.

(ἀντιστροφή)

ΙΣ. ἐή. ΑΝ. ἐή.
ΙΣ. δυσθέατα πήματα
ΑΝ. ἐδείξατ' ἐκ φυγᾶς ἐμοὶ.
ΙΣ. οὐδ' ἵκεθ' ὡς κατέκτανεν.
ΑΝ. σωθεὶς δὲ πνεῦμ' ἀπώλεσεν.
ΙΣ. ὠλεσε δὴ ἀπο.
ΑΝ. τόνδε δ' ἐνόσφισεν.
ΙΣ. τάλαν γένος.
ΑΝ. τάλαν πάθος.
ΙΣ. δύστανα κήδε' ὀμώνυμα.
ΑΝ. λυγρὰ δισάλτων πημάτων.
ΙΣ. ΑΝ. ἢν Μοῖρα βαρυδότειρα μογερά,
πότνια τ' Οἰδίπου σκία,
μέλαιν Ἑρμύς, ἡ μεγασθενής τις εἰ.

(ἐπιφόδος)
ΑΝ. σὺ τοῖ νῦν οἰσθα διαπερῶν.
ΙΣ. σὺ δ' οὐδὲν ὑστερος μαθῶν.
ΑΝ. ἐπεὶ κατήλθες ἐς πόλιν.
ΙΣ. δορὸς γε τῷ δ' ἀντηρέτας.
ΑΝ. ὅλοα λέγειν.
ΙΣ. ὅλοα δ' ὅραν.
ΑΝ. ἢν πόνος.
ΙΣ. ἢν κακά.
ΑΝ. δῶμαι καὶ χθονί.
ΙΣ. καὶ τὸ πρόσω γ' ἐμοῖ.
ΑΝ. ἢν δυστάνων κακῶν ἄναξ.
ΙΣ. ἢν πάντων πολυπονώτατε.
ΑΝ. ΙΣ. ἢν ἢν δαμονῶντες ἐν ἄτα.
ΑΝ. ποῦ σφεθ' ἰῆσομεν χθονός;
ΙΣ. ὁποῦ τιμιώτατον.
ΑΝ. ΙΣ. ἢν ἢν πῆμα πατρὶ πάρευνον.
ΚΗΡΤΕ.

1005 Δοκοῦντα καὶ δόξαντ’ ἀπαγγέλλειν με χρὴ δήμου προβούλοις τήσδε Καδμεῖας πόλεως.
1010 Ἐτεοκλέα μὲν τόνδ’ ἐπ’ εὐνοία χθωνὸς θάπτευν ἔδοξε γῆς φίλαις κατασκαφαῖς στέγων γὰρ ἐχθροὺς θάνατον εἰλετ’ ἐν πόλει,
1015 ιερῶν πατρῶν δ’ οσίως ὃν μομφῆς ἄτερ τέθυκεν οὕπερ τοὺς νέοις θυγατέρας καλῶν. οὔτω μὲν ἄμφι τοῦδ’ ἐπέσταλται λέγειν τοῦτον δ’ ἀδελφὸν τόνδε Πολυνείκους νεκρὸν ἔξω βαλεῖν ἀθαπτον, ἄρπαγην κυσίν,
1020 οὔτω πετηνῶν τόνδ’ ὑπ’ οἰωνῶν δοκεί ταφέντ’ ἀτίμως τοῦπτιμίον λαβεῖν, καὶ μῆθ’ ὀμαρτεῖν τυμβοχόα χειρώματα μῆτ’ ὀξυμόλποις προσσεβεῖν ὀἰμώγμασιν, ἀτίμου εἶναι δ’ ἐκφορᾶς φιλῶν ὑπο.
1025 τοιαῦτ’ ἔδοξε τῷδε Καδμεῖων τέλει.

ΑΝΤΙΓΟΝΗ.

ἐγὼ δὲ Καδμεῖων γε προστάταις λέγω· ἦν μή τις ἄλλος τόνδε συνθάπτεως θέλῃ, ἐγὼ σφε θάψω κανὰ κίνδυνον βαλῶ θρηνοῦσ’ ἀδελφὸν τὸν ἔμον, οὐδ’ αἰσχύνομαι ἐξουσ’ ἀπιστον τῇνδ’ ἀναρχίαν πόλει.
δεινὸν τὸ κοινὸν σπλάγχνον, οὗ πεφύκαμεν, μητρὸς ταλαίνης κάπο δυστήμου πατρός. 
τουγαρ θέλουσ' ἀκοντί κοινάνει κακῶν, 
ψυχὴ, θανόντι ζῶσα συγγόνῳ φρενί.  
τούτον δὲ σάρκας οὐτὶ κουλογάστορες 
λύκοι σπάσονται: μὴ δοκησάτω τινί. 
τάφον γὰρ αὐτῆ καὶ κατασκαφᾶς ἐγὼ, 
γυνὴ περ οὕσα, τῶδε μηχανήσομαι 
κόλπῳ φέρουσα βυσσίνου πεπλώματος, 
καυτὴ καλύψω. μηδὲ τῷ δόξῃ πάλιν· 
θάρσει παρέσται μηχανὴ δραστήριος.  

κηρτε. 

αὐδῶ πόλιν σε μὴ βιάζεσθαι τάδε.  

ἀντιγονή. 

αὐδῶ σε μὴ περισσά κηρύσσειν ἐμοί.  

κηρτε. 

τραχύς γε μέντοι δῆμος ἐκφυγὼν κακά.  

ἀντιγονή. 

τράχυν', ἄθαπτος δ' οὖτος οὐ γενήσεται.  

κηρτε. 

ἀλλ' ὦν πόλις στυγεῖ, σὺ τιμήσεις τάφῳ;  

ἀντιγονή. 

ἡδη τὰ τοῦδ' οὗ διατετίμηται θεοῖς.
ΚΗΡΤΕ.
οὗ, πρὶν γε χώραν τήμενε κινδύνως βαλεῖν.

ΑΝΤΙΓΟΝΗ.
παθὼν κακῶς κακοίσων ἀντημείβετο.

ΚΗΡΤΕ.
1050 ἀλλ' εἰς ἀπαντας ἀνθ' ἐνδ' ἔργον ἤν.

ΑΝΤΙΓΟΝΗ.
ἔρις περαινεὶ μῦθον ύστάτη θεῶν.
ἐγώ δὲ θάψω τόνδε· μὴ μακρηγόρει.

ΚΗΡΤΕ.
1055 ἀλλ' αὐτόβουλος ἵσθ', ἀπευνέπω δ' ἐγώ.

ΧΟΡΟΣ.
φεῦ φεῦ.
ὡ μεγάλαυχοι καὶ φθερσυγενεῖς
1060 Κῆρες Ἐρμύ̄σες, αὖτ' Οἴδιπόδα
gένος ἁλέσατε πρεμνόθεν οὔτως,
tί πάθω; τί δὲ δρῶ; τί δὲ μῆσωμαι;
πῶς τολμῆσον μήτε σε κλάεω
μήτε προπέμπειν ἑπὶ τύμβῳ;

1065 ἀλλὰ φοβοῦμαι καποτρέπομαι
dεῖμα πολιτῶν.
σὺ γε μὴν πολλῶν πενθητήρων
tεῦξει· κεῖνος δ' ὁ τάλας ἄγοος
μονόκλαυτον ἔχων θρῆνον ἀδελφῆς
eἰσω. τίς ἄν οὖν τὰ πίθοιτο;
ΗΜΙΧΟΡΙΟΝ.

δράτω τι πόλις καὶ μὴ δράτω
toὺς κλάοντας Πολυνείκη.
ημεῖς γὰρ ἵμεν καὶ συνθάψομεν
αἰδὲ προπομποῖ.
καὶ γὰρ γενέσα κοινὸν τὸδ' ἄχος,
καὶ πόλις ἄλλως
ἀλλοτ' ἐπαινεῖ τὰ δίκαια.

ΗΜΙΧΟΡΙΟΝ.

ημεῖς δ' ἀμα τώδ', ὥσπερ τε πόλις
καὶ τὸ δίκαιον ἧνεπανεὶ.
μετὰ γὰρ μάκαρας καὶ Δίὸς ἱσχὺν
οδὲ Καδμείων ἥρυξε πόλιν
μὴ ἀνατραπήναι μηδ' ἄλλοδαπῷ
κύματι φωτῶν
κατακλυσθήναι τὰ μάλιστα.
NOTES.

PERSONS OF THE PLAY.

**Eteocles,** {played by the **Protagonist.**

**Antigone,**

**Scout as Messenger,** {played by the **Deuteragonist.**

**Ismene,**

**Herald,** played by the **Trityagonist** (or by a member of the trilogic chorus [παραχορήγημα], if a third actor was not available).

**Chorus of Theban Virgins.**

**MUTES.**

Citizens. Captains.
Attendants of Eteocles. Funeral Bearers.

A personage of royal dignity enters from the central door of the back-scene (σκηνή), and is regularly accompanied by two attendants. Other persons enter upon the stage (λογείων) by the right or the left side-entrance (with reference to the spectator), according as they come from within the city or from without, and their exits are determined by a similar rule. Of the passages attributed to the chorus those consisting of recited verses (iambic trimeter, trochaic tetrameter, anapaestic system) are regularly pronounced by the κορυφαῖος or leader of the chorus.

ΤΠΟΘΕΣΙΣ.

'Ἡ μὲν σκηνή τοῦ δράματος ἐν Θῆβαις ὑπάκειται, ὅ δὲ χορὸς ἐκ Θηβαίων ἐστὶ παρθένων, ἢ δὲ ύπόθεσις στρατιᾶ Ἀργείων πολιορκοῦσα Θηβαίους, τοὺς καὶ νικήσαντας, καὶ θάνατος Ἑτεοκλέως καὶ Πολυνείκους. ἐδιδάχθη ἐπὶ Θεαγενίδου ὀλυμπιάδι οнная. ἑνίκα Λαϊφ, Οἰδίποδι, Ἐπτὰ ἐπὶ Θῆβας, Σφιγγῆ σατυρική. δεύτερος Ἀριστίας Περσεί, Ταντάλω, Παλαίος ἂς σατυρικῶν τοῖς Πρατίνου πατρός. τρίτος Πολυφράδμων Λυκουργεία τετραλογία.
STRUCTURE OF THE PLAY.

I. πρόλογος, vv. 1–77.
II. πάροδος, vv. 78–181.
III. ἐπεισόδιον πρῶτον, vv. 182–286.
IV. στάσιμον πρῶτον, vv. 287–368.
V. ἐπεισόδιον δεύτερον, vv. 369–719.
VI. στάσιμον δεύτερον, vv. 720–791.
VII. ἐπεισόδιον τρίτον, vv. 792–821.
VIII. στάσιμον τρίτον, vv. 822–860.
   \{ ἀνάπαυσις κορυφαίου (822–831).
   \{ μέλος (832–860).
IX. ἔξοδος, vv. 861–end.
   \{ ἀνάπαυσις κορυφαίου (861–873).
   \{ κόμμος (874–960).
   \{ θρήνος (961–1004).
   \{ ἔπη (1005–1053).
   \{ ἀνάπαυσις (1054–end).

Since the chorus formed the original nucleus of tragic representation, the main divisions of a tragedy are technically named with reference to the chorus. The *parodos* is its first ode after entering the orchestra, its other principal odes are termed *stasima*. The *prologus* is that part of the play which precedes the first entrance of the chorus, the *episodia* are the parts that intervene between its principal odes, and the *exodus* is what follows its last ode. A *kómmos* is a lyrical dialogue between the actor on the stage and the chorus in the ὀρχήστρα. Nine is the normal number of main divisions.
NOTES ON THE PLAY.

__Scene._ — The Acropolis of Thebes in front of the royal palace. Altars and statues of the tutelary gods.

I. PROLOGUS.

(A. vv. 1-38.)

Eteocles (enters from the palace, attended). Theban Citizens.

1-9. The man who directs the helm of state must speak to the point, when he speaks at all. Heaven is praised for a prosperous issue of events, but in case of disaster the popular clamor falls on the leader’s single head. Cf. Tac. Agric. 27 iniquissima haec bello-rum conditio est; prospera omnes sibi vindicant, adversa uni imputantur. Shak. Coriol. 1, 1 what miscarries | shall be the general’s fault, though he perform | to the utmost of a man.

1. Κάδμον πολιται: so Καδμείων (9), ἐπάνυμον Κάδμον πόλιν (135), στρατόν Καδμογενῆ (302), Καδμείας πόλεως (1006), all poetic. The citadel of Thebes, however, retained the designation of Cadmea in the common language. — λέγειν τὰ καύρια: see 619, Ch. 582 σιγάν θ’ ὄπου δεὶ καλ λέγειν τὰ καύρια.

2. πράγος: poetic for πράγμα. The prosaic expression here would be τὰ πράγματα. — ἐν πρύμνῃ πόλεως: the metaphor of a ship recurs frequently throughout the play. Note the alliteration in this line and cf. 18. (The verse is the iambic trimeter, regularly employed in the dialogue of tragedy, see H. 1091, G. 293, 4).* — πόλεως: pronounced as a dissyllable, see on 100.


4. αἰτία θεοῦ: equivalent in sense to θέος αἰτίος. (aἰτία answers to fault in the Shaksperian passage quoted above.) Instead of a formal apodosis here, we have a curt expression of what people would say in the case supposed.

5. ὁ μὴ γένοιτο, which Heaven forbid. Common parenthetic formula of deprecation in the poets and orators.

* H. refers to Hadley and Allen’s Greek Grammar, G. to Goodwin’s Greek Grammar, GMT. to Goodwin’s Syntax of the Greek Moods and Tenses.
6, 7. Cf. Hor. Sat. 2, 1, 46 flebit et insignis tota cantabitur urbe.—eis polûs: 'one name on many lips.' Note the juxtaposition of antithetic words. For polûs as used here cf. Hdt. 1, 98 ὁ Δηήδης ἦν polûs ὑπὸ παντὸς ἄνδρος καὶ προβαλλόμενος καὶ αἰνεόμενος.—φροιμίοις
polyprôthous, in babbling preludes. See on 361.
8, 9. ἰν: in case equally adapted to ἀλεξηθῆρος (subject) and ἐπώνυμος (predicate), 'wherein may Zeus the Averter prove worthy of the name.' Cf. 405, Eum. 90 Ἐρμήν, φύλασσε· κάρτα δ' ἰν ἐπώνυμος, | πομπαίοις ὑπὸ ('true to that thy name, | be thou his Guide').
10 ff. So much for my part to-day, now for yours.
11. τὸν ἔξηβον: τὸν ἔξω ἡλικία, τὸν γέραντα.—χρόνῳ, in years.
12. Nursing his growth of body to the full. The remark applies to individuals of both the classes just mentioned.—πολûν: predicative denoting effect, G. 166 n. 3.
13. Every man in the prime of life, finally, is expected to do his duty without further words upon the subject.—ὡστε συμπρέπεσ (sc. ἐστιν): ὡστε often in tragedy in the sense of ὡσπερ or ὡς.
15. τιμᾶς μὴ ἐξαλειφθῆναι ποτε, that their honors never be effaced. When the infinitive denoting purpose has a subject accensative, ὡστε is generally used. The notion of hindrance in ἀργεῖν has doubtless influenced the construction here. For the apharesis see II. 83, G. 11, 2 n. 4.
17. η γάρ: the article as a demonstrative. In Aeschylus there are numerous examples of this Homeric usage even in the dialogue. See H. 653 a, 272 b, G. 140 n. 5.—νέους ἐρποντας (sc. ὑμᾶs obj. of ἐθρέφατο below) κτλ., when you crept as infants on the kindly soil.
18. ἀπαντα πανδοκοῦσα: with the repetition for the ear, there is a different application in sense, παν- having reference to the number of individuals, 'the whole burden of training every one.' Cf. Xen. Ages. 1, 18 πάντες παιμπληθή χρὴματα ἐλαβον.
19, 20. The construction is an example of anticipation (prolepsis, II. 878), for ὡς οἰκατῆρες γένουσθε πιστοί, κτλ. Reared you her trusty shield-bearing denizens to prove against this need.
21. καὶ νῦν: passing from a general reflection to the present affair. —μὲν, which logically belongs with ἐς τὸ δ' ἡμαρ, has its correlative in 24.—ἐν ἐπεῖ τύχη: 'the balance of fortune is in our favor.' In Homer, when Zeus lifts the golden balance and weighs the fates of men, the sinking of the scale (ἑπεῖν) stands for death, as X 212 ἐπεὶ δ' Ἐκτόρας ἀchaioun ἡμαρ. In other authors, as is seen here, the verb may be applied differently. Cf. Pers. 345 (destruction of Xerxes' armament at Salamis) ἀλλ' ἐδε δαίμων τις διεφθείρε στρατόν, | τάλαντα βρίσας οὐκ ἵσορρόπῳ τύχη.
22. Beleaguered as we have been all this while.
NÔTES.

23. καλῶς...κυρίν: εὐτυχεῖ, καλῶς ἔχειν. κυρίν, with ellipse of ἄν, for εἶναι. — ἐκ θεῶν: 'by the grace of Heaven.'

24. οἰωνὶς βοτήρ: figuratively, like δεσπότης μαντευμάτων below (27). Cf. Suppl. 707 (pilots) ναῦν ποιμένες, Pers. 378 κώπης ἄναξ, 'master of the oar.' Pausanias the traveller (2nd century A.D.) saw the οἰωνοσκοπεῖον of Tiresias, and it is regularly mentioned in the tragedies. See especially Soph. Ant. 990.

25. φάονς δίκα, without the aid of light. — νωμῶν: 'conning.' Above (3) literally, here metaphorically. Cf. Soph. O. T. 300 ἃ πάντα νωμῶν Τιερέσλα, διδακτά τε | ἀρρητά τ' οὐράνια τε καὶ χθονοστιβῆ. — Tiresias was blind, and judged by the voices of the birds and by what his attendant told him of their movements.

27. τοιῶνθε: this shortening occurs also with τοιοῦτος, οἶος, and ποιεῖν in the dramatic poets.


29. Has been talked of in the night and means mischief for the state. νυκτήροισθαί: the present tense, speaking as if the night had not yet passed — and in fact the plan has not yet been carried out. The assumed time of the opening of a Greek play is regularly early morning, and events of the previous night are often worked into the limits of the action. The beginning of the Αγαμημόνων affords the finest illustration of this. — By a natural personification the intended onslaught is said ἐπιθυμεῖεν πόλει.

31. σούσθε: see H. 512 D, 9.

32. πληροῦτε θωρακεῖα, man the breastworks.

35. τελεί: future.

36. κάγω, I too. The speaker reverts to himself at the close, ending his speech as he began it.

37. τοὺς: relative, see H. 275 D, end. Even in iambics and ana-paests the τ-forms may be used to prevent hiatus. — πέποιθα, I trust.

38. οὐ τε μὴ ληφθῶ: the strongest form of negative future statement, H. 1032, G. 257. See 199.

The citizens go out at the right.

(B. vv. 39-68.)

MESSENGER (enters from the left). ETEOCLES.

40. I bring with me from the army sure advices of the doings there. — ἦκω... φέρων: in this idiom ἐκεῖν approaches to the force of a mere auxiliary verb, as so often ἐχεῖν.
43 ff. Compare the ceremony described Xen. An. 2, 2, 9 ταύτα δ’ ὠμοσαν, σφάζαντες ταύρον καὶ λύκου καὶ κάρπον καὶ κρίνων εἰς ἀυτίδα, οἱ μὲν Ἔλληνες βάπτοντες ἔφος, οἱ δὲ βάρβαροι λύγχνεν. Three gods were often jointly invoked on such occasions, as here.

45. Ἐνω: (Bellona) the companion of Ares and destroyer of cities. Hom. E 333 πταλίπορος Ἐνω, 502 ἥρχε δ’ ἄρα σφίν Ἀρης καὶ πότνι Ἐνω. Φόβος appears in Homer as son and attendant of Ares (N 299).

46, 47. πολεῖ κατασκαφάς | θέντες = πολίν κατασκάφαντες.

49, 50. The mementoes (which consisted in locks of hair, buckles, scarfs, and the like, as the scholiast tells us) were attached to the car of Adrastus, because he alone of the besiegers — so the seer Amphiaraurus had predicted — was to return home from the war. A line of the Cyclic Thebaid alludes to his flight, εἴματα λυγρὰ φέρων σὺν Ἀρείου κυνοκαλίτη (Arion, the horse of Adrastus, celebrated by Homer, Ψ 346). In Aeschylus Adrastus is not one of the Seven. — ἔστεφον: note the descriptive imperfect here and in the following lines.

51. ἤν διὰ στόμα, passed their lips.

52, 53. ἀνδρεία φλέγων | ἐπνεῖ: ‘breathed manly fire.’ — Ἀρη δεδορκότων: see H. 716 a, G. 159 n. 3. A favorite form of expression in Aeschylus. So Hom. τ 446 (of a wild boar) πῦρ ὀρφαλμωτὶ δεδορκώς.

54. τῶνθε πίστις, confirmation of these tidings. There is no hesitation on the part of the enemy about putting their plans in operation, says the messenger.

55. ἔλειπον: the descriptive tense here by a sort of assimilation, ‘when I left them, they were casting lots.’ — πάλῳ λαχῶν: that is, according to the position he should draw.

57. πρὸς ταύτα: ‘in view of this,’ ‘therefore.’ A common expression, especially where the tone is admonitory or defiant.

58. τάγεσαι, put in command.

59-61. Note the stately movement and full intonation of these lines.

60. χωρεῖ, κονίει: this doubling of synonymous words at the beginning of the line (with asyndeton and generally a climax in sense) is much sought for in the iambic trimeter. Cf. 186, 696. The assonance of the like endings has its effect. Sometimes the asyndeton alone is the noteworthy point, see 45 above and cf. with that line Pers. 312 Ἀρκτεύς, Ἀδεύης, καὶ Φερεσσεύης τρίτος.

62. Euripides borrows this line Med. 523. — ναός: both the Doric and Attic forms are found in tragedy, see 210, G. 54 n.

63. φάραι πόλισμα: ‘strengthen the bulwarks of the citadel’ (φράγγυμι, see H. 528, 16 a). Of making a boat tight Homer. ε 256 φράξε δὲ μιν δίπεσσι διαμπερὲς οἰσινησιν | κύματος εἶλαρ ἐμεν (‘to be a guard against
the wave’). — καταγίζαι: the first meaning of αἰγίς is ‘tempest,’ Ch. 594 ἀνεμοεντῶν αἰγίδων κότον. Cf. the Homeric λάβρος ἑπαγίζων (Ζέφυ- ρος) B 148.

64. κῦμα χερσαίον, land-wave. The substantive being used figuratively, the adjective is attached to justify the metaphor. Examples of this are numerous in Aeschylus, cf. ἀναυδός ἀγγελός (82), δίπους λέανα (Clytaemnestra) Ἀγ. 1258, &c. The limiting epithet, as it has been called, is of a piece with ἄσπερ, οἶνον, τίς (quasi, quidam) serving to excuse an expression used in an improper sense. See 758.


66. ἡμεροσκότον: as a sequel to his services during the night just passed.

67. εἶξω, will keep.—σαφνεία λόγου: cf. 40.

68. τῶν θύραθεν: see 193, where οἱ θύραθεν and πολίται are opposed. The messenger goes out at the left.

(C. vv 69-77.)

Eteocles.

69. As πολισσοῦχοι θεό (θεῶν ἐγχωρίων above 14) Ares, Athena, and Aphrodite are especially named later.

70. “Thou Curse and strong Erinnys of my sire.” 'Αρά and 'Ερινύς, here combined so as to make the latter the more specific term (cf. Κυρές Ἕρινυς, 1055), are convertible words in tragedy. Ἑμ. 417 the Furies say 'Αρά δ’ ἐν οἴκοις γῆς ὑπαί κεκλήμεθα. — This solemn recognition by Eteocles of the power of the curse is highly significant in view of his demeanor later in the play (653-719). The hearers of the lost second play of the trilogy, the Oedipus, would have been well prepared for this invocation.

71. μοι is the ethical dative, and γε strengthens the deprivation as a whole. ‘Extirpate not, I pray, my city root and branch,’ etc.

72. δηᾶλωτον: like πανάλεβρον predicative, but with a more specific application in sense.

72, 73. Ἐλλάδος | φθόγγον χέουσαν: an expression that may be compared with the frequent use of ‘flow’ referring to speech, as 557, Hom. A 249 τοῦ καὶ ἀπὸ γλῶσσης μελίτως γλυκίων βένν αὐδῆ. Cf. Suppl. 631 κλώοιτ’ εὐκταία γένει χεύσας (“as I pour my prayers upon their race”). — Hellenic speech was the distinguishing mark of Hellenic civilization as opposed to barbarism. It is the inspiration of the Persian wars that leads Aeschylus, in treating the subject of Thebes assailed by Peloponnesians, to depict an Hellenic city threatened with
amnihilation by a horde of foreigners; and the Athenian spectators of
the play were fully capable of entering into the spirit of such a fiction.
Cf. 170 πάλιν μὴ προδώτε ἐτεροφάνῳ στρατῷ, also the last three lines of
the play.

73. καί δῶμοις ἐφεστίους, and the homesteads planted here. ἐφεστίος,
'at the hearth,' as a victim or suppliant, is often figuratively used of
anything that has settled on a house or family (cf. πόνοι ἐφεστίοι, 853),
and here the houses themselves are ἐφεστίοι γῆς.

74, 75. For the construction see on 253. The accusatives ought to
be the subject, so that σχεθεῖν would be intransitive, 'never find itself
in.' Sch. μὴ ὑπεξελθεῖν ἔγγον δουλείας.—ζύγοις: poetic plural for sin-
gular, see II. 636 b.

76, 77. ἕνα, κτλ. The appeal to community of interest is charac-
teristic of Greek worship, illustrated as it continually is by the vows of
offerings to be made and reminders of sacrifices already brought. Cf.
180, Xen. Symp. 4, 49 ἄν διδασκὼν (οἱ θεοὶ) ἄει ἄν παρέχομαι.
Eteocles goes out at the right.

II. PARODUS.

After a brief interval the choreutae, twelve in number, enter upon
the stage from the right, in disorder and not with the usual formal
march, of which the beginning of the Persians affords a good example.
They remain on the stage, engaged with the images of the gods to be
seen there, until at the end of the first episoledium (see on 265) the
chorus descends to its proper place in the ὀρχήστρα. The singing (see
II. 1064, 1065) is at first by single voices (as indicated by the spacing
in this edition), until the relief gained by prayers and passionate out-
cries enables the chorus to compose itself sufficiently for the perform-
ance of strophe and antistrophe, at first in groups (str. 1) and finally
(str. 2 and 3) with all the voices in unison. The rhythmical theme is
the dochmius (II. 1125 a, 1126; G. 302), treated here with great freedom
of variation. The original constitution of the text in some passages
being uncertain, metrical schemes are given for the second and third
strophes only.

In subject matter the parodus may be viewed as a lyrical treatment
of the theme furnished by the messenger vv. 59-61 ἐγγὺς γὰρ ἡδη, κτλ.
The very sights and sounds of the impending battle seem to the terri-
fied women to be already present to their senses, and their imaginative
ejaculations and lively action supply the place of realistic presentation
to the eye of the spectator, in a manner characteristic of the best
dramatic literature, ancient and modern. See the Chorus at the beginning of *King Henry V* (Think, when we talk of horses, that you see them | printing their proud hoofs in the receiving earth, etc.).

(A. vv. 78-109.)

**Single voices.**

79. μεθείται στρατός, the army is let go. A metaphor from letting fly a missile, Hom. A 48 μετὰ δ' ἵδιν ἔγκειν.

80. ἰδεῖ τὸ πολὺς, in full stream pours. Cf. Soph. Ant. 129 (of this same army) πολλῷ ἰδεῖ προσνισσομένου. Aesch. Pers. 87 (of Xerxes' host) μεγάλῳ ἰδεῖ προσιντοῖ φωτών.—οδε, yonder. Said with a gesture as if the army were actually in sight.—πρόδρομος, forward-coursing. Sophocles uses the word of this army in headlong flight (φυγάδα πρόδρομον, Ant. 107).

81, 82. Cf Suppl. 180 ὥρῳ κόνιν, ἀναῦδων ἀγγελῶν στρατοῦ.—The accumulation of epithets is Aeschylean and will be met with in other passages.

83. ποτιχρίμπτεται (προσ-), draws near.

85. Like a restless torrent smiting the hills.—δικάν (δίκτυν): see H. 719 a, G. 160, 2 for the sense, and for the form H. 3 b, 138 D; G. 30. The Doric ἃ appears in stems as well as in terminations, e.g. μαχανά (μηχανή) 132.

89. ὑπὲρ τεῖχεων: join with βοᾷ (βοῦ, μετὰ βοῆς) only.

90. λεύκασσις: so Soph. Ant. 106, Eur. Phoen. 1099 λευκασσιν Ἀργεῖων στρατῶν. The resemblance of the words Ἄργος and ἄργος may have given rise to the tradition.—ὁρνυταί: alluding to ὀρφεύνων (2 aor.) of the last speaker.

91. διώκων: intrans. 'speeding.'

94. θεάν: H. 141 D; G. 39, 4.

95. πότερα (πότεραν): implying ἣ μῆ; H. 1017. —βρέτη: accusative of end of motion.

96. μάκαρες εὐεδρόι: 'blest occupants of happy shrines.' In thus addressing the divinities a wish is implied that they may not abandon the city to its fate. Cf. 319 εὐεδροὶ στάθητε, and see on 218.—άκμαίη ('ακμή ἐστι), 't is high time.

100. An iambic trimeter, also 103.—ἡ οὐκ: synizesis (H. 42, G. 10). See 202, 1077, &c.

101, 102. "When, if not now, shall we | engage in prayer with peplos and with boughs?" The peplos carried in the Panathenaic procession to invest the statue of Athena Polias is the most prominent example of the custom here alluded to. See also Hom. Z 271.
103. κτύπων δέδορκα: said as if the speaker saw that which caused the sound she seems to hear. — οὐχ ἐνός δορός: cf. Hor. Od. 4, 9, 39 consulque non unius anni.

105. παλαιχθών: ὁ ἐκ παλαιοῦ κληρωσάμενος τήνδε τὴν γῆν. Through the dragon (Martius anguis) and the dragon’s teeth Ares was progenitor of the Theban Σπάρτοι (412). See also on 139.

(Β. vv. 110-149.)

First strophe. Several voices in unison — three groups.

We must suppose the grouping of the choreutae upon the stage to correspond appropriately to the change from single voices to combined parts in singing.

112. δουλοσύνας ὑπερ: with ικέσιον. ικετεύομεν γὰρ ὑπὲρ τοῦ μὴ εἰς δουλεῖαν ἄχθηναι.

113–115. Cf. 64, 65; Scott, Marmion 6, 26 Then marked they dashing broad and far | the broken billows of the war, | and plumèd crests of chieftains brave, | floating like foam upon the wave.—δοξμολόφον: after the Homeric δείων δὲ λόφος καθύπερθεν ἐνευεν (Γ 337). — καχλαξεί: “dashes, ripples, brawls.”

123. κινύροντα φόνον, knell murder. An expression like that noticed in 53, cf. 386.

124. ἐπτά, κτλ: a substantive has apparently been lost from the text. — στρατοῦ: genitive after πρέποντες in the sense of ἐξοχοι or a superlative.


130, 131. ἵππος ποντομέδων ἄναξ: Poseidon was patron deity of both knights and mariners, and his two provinces are often mentioned together in invocations. See especially Ar. Eq. 551 ἵππι ἄναξ Πόσειδου, κτλ. — ιχθυβόλῳ μαχανά: the trident (harpoon) is conceived of here as a warlike weapon. Pers. 424 the slaughter of the barbarians in the battle of Salamis is compared to the spearing of tunny fishes.—Ποσεδάν: H. 37 D, h.

139. κηδεσαι τ’ εναργῶς, and manifestly prove thy care. There is a play upon κηδεστής (relative by marriage) and κηδεσθαί (κηδεσαι = κηδεστής γενοῦ) that cannot be preserved in translation. Harmonia, the wife of Cadmus, was daughter of Ares and Aphrodite.

140. ἂτε: ἂτε (753), ἂ. The ellipsis of the 2nd pers. of the copula is to be noted, cf. 176 and see Η. 611 b.
145. λύκειος γενοῦ: another play upon words, as if the epithet 
λύκειος were etymologically connected with λύκος 'wolf.' Similarly 
Soph. El. 6 τοῦ λυκοκτόνου θεοῦ | ἀγορὰ λύκειος.
146. στόμων ἀντίτασ, requiter of these groans. (ἀντίτης, ἀντίτος, τι
νευ.)
149. Δατογένεια κοῦρα: Artemis. — τυχάζου, aim.

(C. vv. 150-181.)

SECOND AND THIRD STROPH. WHOLE CHORUS.

153. Cf. Hom. E 838 ἡ δ' ἐσ δίφρον ἐθανε παρά Διομήδεα δίον | ἐμμε
μανία θεά. μέγα δ' ἐβραχε φήγνος ἄξων | βριθοσύνη. — ἐλακὼν: λάσκω.
155. "And the air maddens with the clash of spears."
156. What is to happen to our city, what will become of it? See 297,
1057 note. πόλις is subject of γενήσεται as well as of πάσχει, cf. never
theless Hom. e 405 ὁ μοι ἐγώ, τί πάθω; τί νῦ μοι μίκηστα γένησαι;
158. ἀκροβόλων: ἀκρόβαλος. — ἐπαλέζων: see 30. The genitive is to
be explained by the analogy of τυχεῖν, ἐφικέσθαι, &c.
161-165. And thou from Zeus derived, O chaste power in battle, arbiter
of war, take thy stand blessed queen Onca above the city and protect thy
seven-gated seat. Pallas is addressed, see on 487. — Διόθεν ὁ | πολεμό
κραντον ἀγνὸν τέλος: cf. Διογενῆς φίλόμαχον κράτος (128), and for τέλος
on 1025.
169. τέλειοι τέλειαί τι: cf. θεός θεά τε (86), θεῶν ἡ θεὰν (94).

β' (150–157 = 158–165)

_lines_}

5

Lines 1, 5, 8 are iambic, 3 is logaoedic (Adonic verse, H. 1111 1α, G. 300, 1), the
rest are dochmiac. — ἐπάλξεων, σακέως, πόλεως in the antistrophe are pronounced
with synizesis, and the final syllable of Ὄγεα is shortened by the hiatus (H. 75 D, e).
— In the above notation the mark > signifies an "irrational" syllable (H. 1070,
G. 286, 3), the mark / an eighth (,) pause, or a longer rest, as measured by the sign
placed over it (e.g. strophe γ', l. 3). See Schmidt's Rhythmical and Metric.
170. ἐτεροφωνω: see on 73.
171. Cf. the form of 134. — πανδίκως, by all means (πάντως), cf. 670.

175. τέ: correlative to τέ below. — ἀμφιβάντες: cf. Hom. A 57 καλδή μεν, ἀργυρότοξ, ὑ σφυσήν ἀμφιβέβηκας. Psalm 125, 2 As the mountains are round about Jerusalem, so the Lord is round about his people from henceforth even for ever. "Compass our State to save." — ὁς φιλοπό- λεις: sc. ἔστε.
180. ὄργων: occurring as it does directly after ἱερά, the word must be taken in its restricted sense (μυστήρια).

III. FIRST EPISODIUM.

Eteocles (enters from the right). Chorus.

182-202. The outcry of the women has recalled Eteocles from his duties at the walls. The wrath of the soldier takes on the form of misogyny. This the chorus remembers later, see 712 πείθου γυναῖκι, καίπερ οὐ στέργων ὃμως.

183. σωτήρια: adjective.
184. πυργηπομένω: see 22.
185. πρόσ: governs βρέτη. In poetry such an arrangement is common where the object has an attributive of any sort, cf. 282.

186. See on 60. — λακάζεων: same root as λάσκω (153). — σωφρόνων μισήματα, you abominations of sober-minded men. The σωφροσύνη meant is the restraint exercised by those who do not allow themselves to be frightened, or to give utterance to their fears.

187, 188. ‘Neither in adversity nor in fond good-cheer may I be in the same house with the race of women.’

γ' (166-173 = 174-181).

The rhythm of the first three lines is eretic (II. 1110, G. 301, 3), but the strophe ends with the characteristic dochmiac movement. — In the fifth foot of v. 3 the response is imperfect. The scheme is adapted to the text of the strophe.
189. κρατοῦσα μέν, when she has the upper hand (i.e. γωνία implied in γωνικέων γένος), as is apt to be the case ἐν εὐεστοῖ φίλη. — θράσος: (predicate, sc. εἰστὶ) the abstract for the concrete as in 128.

190. δέισασα δὲ, and once frightened, inceptive aor. II. 841. — πλέων κακόν, still more of a nuisance, namely than when θρασία.

191, 192. καλ νῦν, so now, see on 21. — τάσδε διαδρόμους φυγᾶς | θείσαι: "with these your rushings | hither and thither." See on 46, and below βλάβην τίθει (201). — διερρωθήσατε: διὰ τοῦ θορύβου ἐμβεβλήκατε. 'You have clamorously stirred up,' in them, see on 302. — κάκην: noun.

193. See 68.


196. εἰ μή τις: not essentially different from εἰ τις μή, κτλ.

197. καλ ὁ τι τῶν (τούτων) μεταίχμιον, or whatever occupies the field between. The angry commander only means to say that every human being must conform to discipline, whether of the male, the female, or any other sex. — μεταίχμιον: figuratively also Ch. 63 (of twilight) ἐν μεταίχμιῳ σκότῳ, "on darkness' borderland."

198. κατ' αὐτῶν: the plural after the distributive τις with its illustrative parts above, the singular again in the line below.

198, 199. ψήφος ὀλεθρία, sentence of death. — Stoning is several times mentioned in the tragedies as a deliberate form of punishment, but in historical times it occurs among the Greeks only as the result of popular excitement, as in the case of the medizing Athenian senator Lycidas and his family (Hdt. 9, 5). With the present passage cf. Eur. Or. 44. OR. ψήφος καθ' ἡμῶν οἰστεῖ τῷ ἡμέρᾳ. | ME. φεύγειν πόλιν τῆνβ', ἦθανεὶν ἦ μὴ βανεῖν; | OR. θανεῖν ὑπ' ἀστῶν λευσίμφω πετρώματι. The fut. mid. with pass. sense is to be noted in both passages.

203–241. The agitation of the women is not easily set at rest. The chorus responds to Eteocles in lyrical strains, and the doichniaic rhythm continues with some slight modification.

204. ἔθισα: a chorus often uses the singular number of itself, as is regularly done by the coryphaeus, who speaks as representative of the chorus. The singular is used b' Eteocles in 202 addressing the coryphaeus. H. 638. — ἀρματόκτων ὃχων ὄστοσον, chariot-clashing din of ears. Such redundant expressions are common in tragic poetry, cf. χειλ. πολύων χαοῖ (110), ἀστυνομομένων πόλων (221), κτεάνων χρηματοδαίτα (729).

205. The clause with ἔστε explains and enlarges the expression
immediately preceding.—σύριγγες...ἐλιτροχοι, whirling wheel-boxes. Cf. Suppl. 181 σύριγγες ου σιγώσιν ἄξονηλατοι, “Nor are the axles silent as they turn.”

206, 207. The genitive depends on ἀκούσασα above: and at the sound of the sleepless horse-rudders in their mouths, the fire-born bridles.—The characteristic metaphor ἵππικων πιθαλιῶν not only has διὰ στόματα to “limit” it (see on 64), but is finally explained by the proper word itself in apposition, χαλων.—The epithet ἄγρυπνων results from a comparison of the restless champing of the bit and the constant chafing and creaking of a rudder.—In this connexion an epithet referring to the material (πυριγενετάν) is especially appropriate, cf. 943 ἐκ πυρός συβελς ..σίδαρος. Eur. Hipp. 1224 στόμα πυριγενή.

As regards the causes of terror here mentioned cf. 151, 153, 122 f.

208–244. For the tristichs see on 677–719.

208. τί οὖν: this hiatus and τί ἔστιν are allowed in the iambic trimeter.—ὁ ναύτης: note the emphatic position before the interrogative particles (for these H. 1015, G. 282, 2).

209. πρόμηθευς: i.e. quitting the helm.—ηῷν: gnomic aorist.

210. νεώς καμούσης, when a ship labors (ὃταν ναὺς κάμη). The pterp. does not denote time prior to that of ἀνέπεν, cf. above ἐδεισ' ἀκούσασα (ὅτε ἦκοςα), and see on 490.

211. ἔπι δαμόων...βρέτη: observe again the emphatic position of δαμόων. The comparison offered by Eteocles is not wholly deprecated, for an image of the tutelary divinity was kept at the prow of the ship.

212. τέ connectς ἰλαθον and ἱρθην.—ὁτ': sc. Ἦν.—νυφάδας...νυφομένοι: the showers of stones are meant, rained down upon a besieged city, see 158, 300. Cf. Hom. Μ 156 νυφάδες δ' ως πίπτον ἐραζε (χερμάδια).


In 1, 3 note δοτε occurring at the beginning in both strophe and antistrophe, cf. 150, 152 and the antistrophic lines, and see on 333.
213. δὴ τότε: often in Homer, elsewhere rare as compared with τότε δὴ. — ἥρθην: αἴρειν.

216. πῦργον: τείχος, τείχη. — στέγειν, be proof against. Cf. 234, and 797 with the context there.

217. 'This then will surely be a gift of Heaven (you may say); yet, for all that,' etc.

218. τῆς ἀλοίωσης πόλεως: generic article, as above ὁ ναῦτης. — ἐκλείπειν: sc. αὐτὰν. — λόγος: sc. ἔστι (λέγεται). The saying, which implies that the gods of a city must abandon it when it can no longer be successfully defended by its inhabitants, defines exactly the position of Eteocles in his controversy with the chorus. The belief was a universal one, cf. Eur. Tbr. 25 λείπω (Poseidon) τὸ κλειδὸν ἰλιον βωμοῦς τ' ἐμοῦ. | ἔρημα γὰρ πόλιν ὅταν λάβῃ κακή, | νοσεῖ τὰ τῶν θεῶν οὕδε τιμᾶσθαι θέλει. Verg. Aen. 2, 351 excessere omnes, adytis arisque relictis, | di quibus imperium hoc steterat.

219-222. The words of Eteocles call forth a pious deprecation from the chorus, before their argumentative reply is given.

219. λίποι: object πόλεων below.

220. ὁδε πανάγυρις: "all this goodly company of Gods," of the statues by which the choreutae still remain.

221, 222. ἀστυθρομομέναν, overrun, predicative notwithstanding its position, as if πόλεως were written twice. — δαίω τε, κτλ: 'and its wall of towers lighted with hostile fire.'

225. γονής σωτῆρος, a saving offspring. Cf. Soph. Ant. 676 σώζει: τὰ πολλὰ σώματ' ἡ πειθαρχία. Xen. An. 3, 1, 38 ἡ μὲν γὰρ εὐταξία σώζειν δοκεῖ, ἡ δ' ἀταξίᾳ πολλῶς ἡδὸν ἀπολαλεκτεῖν. — ὁδε ἐκεῖ λόγος: 'thus the proverb hath it.' As to the form into which the proverb is here thrown cf. "Necessity is the mother of invention," and see on 494.

226. ἔστι, true, referring to πειθαρχία γὰρ ἐστι, κτλ.

227-229. 'And oftentimes he that is helplessly involved in trouble, even out of sore distress, when clouds hang above his eyes, is righted.' Here
we have the ship in a storm again. The subject is of course ἵσχυς θέων or θεός from the previous clause. The chorus meets Eteocles' admonition about δυσβουλία by the well chosen phrase τὸν ἀμιθάνον. τὸν μὴ δυνάμενον ἐαυτῷ μηχανήσασθαι καὶ βοηθῆσαι.

230. σφάγια καὶ χρηστήρια: see on 633. Cf. Soph. Αἴ. 219 (the slain sheep and cattle) σφάγι' αἴμοβαφήν, κείνου χρηστήρια τάνδρος. If the words needed a separate application, their derivation shows the special meaning (σφάξειν 'cut the throat, χρησθεῖν 'consult an oracle').

233. διὰ θεῶν: emphatically placed, 't is through the gods that, etc.'

235. "Whose wrath on this will frown?" The response of the king οὐτοὶ φθονῶ, 'I do not object,' helps to interpret νέμεσις. Cf. the Homeric οὐ νέμεσις (Π 150, Ξ 80), Verg. Αen. 4, 349 quae tandem Λυσσωνία Τενκρος considere terrae invidiæ est?

239. 'Hearing a strange mingled clatter,'—ἀνάμμαγα: though an adverb, modifies the noun πάταγον, cf. 769.

241. τίμιον ἐδος: said with reference to the temples situated there, cf. 165.

243. ἀρπαλιστε: used in a sort of ironical secondary sense, the word properly meaning to take greedily. Do not be too eager to greet them with wailing and lamentation, says Eteocles.

245–263. Iambic verses assigned to the chorus in the dialogue are pronounced by the corypheus. The relinquishment of the lyrical form indicates that the efforts of the king to obtain quiet have begun to produce some effect. Dialogue in alternate verses, as seen here, is termed στιχομυθία. Such passages are generally marked by a certain subtlety and by sharpness of repartee, even where the temper of the speakers is not positively acrimonious. There are good examples of this form of dialogue in Shakspere.

245. καὶ μῆν, there now, see on 372.—γέ: because this remark is confirmatory of that in the preceding line.

\[\gamma (233-235) \quad 230-241)\]

\[
\begin{align*}
\rhoοταίνον \text{ in the antistrophe does not suit the measure. The form } \rhoοταίνον, \text{ if good, would be metrical.}
\end{align*}
\]
246. If you must hear, don’t make too much of a display of hearing. Cf. 250, 252, 262.

247. ἦς κυκλομένων, _as with foes encompassing_. The subject of a ptcp. absolute may be omitted when it is indefinite or easily supplied from the context, II. 972 a, G. 278, 1 n.

250. A brachylogy apparently, somewhat like 252. See II. 1032 a, and for a slightly different treatment from that adopted in the text GMT. 89, 2 rem. 1.—“Be still, say nought of these things in the city.”

251. ἐντέλεια: same as πανάγυρις θεῶν above (220), τύ κοινῶν ἄδικοσμα τῶν θεῶν.

252. ἐς φθόρον: inserted like an interjection, with the force of an imprecation. Without the brachylogy seen here Soph. _O. T._ 1146 οὐκ εἰς ὀλεθροῦν; οὐ σωφῆς ἔσεις;

253. πολίται: an adjective here, _poliissōkhos, ἐγχώριο_. Cf. ἀνὴρ ὀπλίτης (466).—μή με..πυχεῖν: poetic construction like the optative of wishing, H. 957 a, G. 270.

254. σε: for σεαντήν, because the person is viewed more from the standpoint of the speaker than with reference to the subject of the sentence. Cf. Eur. _Phoen._ 437 πάνσαι πόνων με καὶ σε καὶ πάσαιν πόλιν.

255. See 453.

256. γυναικών: emphatically placed, ‘in women,’ etc.

257. ἄνδρας: the retort to γυναικών, adapted in case to γένος, _mochē-ρόν._ —ἀν ἄλφ: without ἀν, see 338, 818.

258. παλινστομεῖς, κτλ: δυσφημεῖς καίτοι τῶν ἀγανάκτων ἐχομένη. Such unpleasant remarks as those in 251, 253, 257 are ill-suited to the suppliant attitude of the chorus, Eteocles thinks.

259. ἄψυχα γάρ: ‘yes, such is my faintheartedness,’ etc.

260. ‘I wish you would grant me a slight favor that I have to ask’ (grant a finish to my asking), cf. Hom. _ρ_ 496 εἰ γὰρ ἐπ’ ἄρησιν τέλος ἑμετέρησι γένοιτο. A common way of bringing a stichomythia to a close is to ask as a favor what cannot be won by argument.

261. There is point in τάξα after ὡς τάξισσα. ‘The sooner you tell me what it is, the sooner I shall know whether I can grant it or not.’ The potential optative is hortative here, as often, cf. 713. On this line a scholiast remarks, οὐχ ἀπλῶς ἐσηγησεν, ἀλλὰ μετὰ φόβον (she could not simply hold her tongue without saying that she was afraid).

264. ἑκέινων: _sc. τῶν ἐπῶν._ —ἀρεισθαί τι ἀντί τινος is to prefer one thing to another, but ἄρρωμαι still retains its proper sense, here = ἀπο-δέχομαι. —σεθεν: genitive of source.
265. καὶ πρὸς γε τούτοις, and more than this. — ἐκτὸς οὖν ἀγαλμάτων: by leaving the stage (λογεῖον) and descending to the orchestra, the proper place of the chorus.

266. εὐχον τὰ κρείσσω, pray for the better part, explained by what immediately follows (that the gods help in the battle). Such prayers evince effort and fortitude on the part of the suppliant.

267, 268. κάμων, κτλ: καὶ, as often, adds an explanatory statement. 'First hear my prayers, I say, and then yourself with your women's voices sound a holy paean of success.' — ὀλοκληρωμένα properly of female voices, cf. Ag. 505 (the thanksgiving set on foot by Clytaemnestra for the capture of Troy) καὶ γυναικεῖῳ νῷῳ ὑμῖν ὀλοκληρωμένον ἄλλος ἄλλοις κατὰ πτόλειν ἐλασκόν. Hom. γ 450 (a sacrifice at the home of Nestor) οἱ δὲ ὀλοκληρωμένες τυγχάνει τι νυσί τε καὶ αἰδία τοῖς παράκοταις, where the schol. says ὀλοκληρωμένα: μετὰ βασιν εὐξαντό· εἰρηται δὲ ἐπὶ τῶν γυναικῶν μόνον. — εὐμενη: see 17, here of good wishes for the state.

269. The substance of the king's injunction is that the women should address themselves to the gods in a solemn and regular manner. This implies sacrifice under ordinary circumstances.


271. ἔγω δὲ: 'now then I,' etc. Eteocles finally pronounces his vow whereby he sets an example to the chorus. — θεοῖς: this dative and the others that follow may be taken directly with λέγω 'promise,' but there is uncertainty as to the text of the passage 273–278.

272, 273. Various classes of the tutelary gods. Cf. Ag. 88 πάντων δὲ θεῶν τῶν ἀστυνόμων, | ὑπάτων, χρυσίων, | τῶν τ' οὐρανίων τῶν τ' ἀγοραίων, | θεοί δάφοις φλέγονταί. The intention in both passages is rather to emphasize the notion of exhaustiveness (πάντων) than to suggest the names of any particular deities or to give a strictly logical enumeration.

273. The sense is the same as if τοῖς ἀπὸ τε Διόκης πηγῆς ἀπὸ τε ἱφιμηνωθὲν were written, 'to those of Dirce's fount and of Ismenus.' Whether the text given be right or not, the construction is a usual one in poetry, cf. 1032 and on 860. — ἀπό: compare in Lat., Verg. G. 3, 2 pastor ab Amphryso (i.e. Amphrysius). Foremost among the gods here meant would be Apollo Ismenus.

274. εὖ εὐνυχόντων: ἤν εὖ εὐνυχό (τὰ πράγματα), see on 247.

275. αἰμασσοντας: sc. ἡμᾶς, the plural because the speaker thinks of fulfilling the vow in company with the citizens, and not simply as a personal act of his own. 'The spectator might be reminded that Eteo-
cles would not be there to take part in the thanksgiving for victory at all.

277, 278. θησειν: for ἀναθησειν, explained by what follows. Cf. Αγ. 577 (the inscription for the spoils from Ilium) Τροιαν ἐλόντες δὴποτ' Ἀργείων στόλος | θεοῖς λάφυρα ταύτα τοῖς καθ' Ἐλλάδα | δύμωις ἐπασσάλευ- 

șan ἀρχαῖον γάνος. — στέψω: see 50.

279. φιλοστόνως, giving way to sobs.
280. ποιηψύχασιν, blubberings.
281. See 38.
283. τοῦ μέγαν τρόπον, in the grand style of war, cf. ὁυ σμικρὸν τρό- 

πον (465). For the article see 208, 218, 224, &c. After reading the 
2nd episodium the student will need no further commentary on τοῦ 
μέγαν τρόπον.

285, 286. “Hurrying heralds and swift-rushing words.” — φλέγειν: 
intransitive and impersonal, cf. ἔντυχουτων (274), ‘and all be a-blaze.’
— χρείας ὑπὸ: in the stress of need.” ὑπὸ with the genitive of a thing 
may denote cause, influence.

Eteocles goes out.

IV. FIRST STASIMON.

The chorus, now stationed in the orchestra, gives voice to its prayer-
ful anxiety in gentler measures than before, as the king had enjoined. 
Added to the strains of supplication are vivid descriptive passages, 
again effectively addressed to the spectator’s “spiritual vision.”

287. For the form of the sentence cf. 226. Sch. μέλει μοι, φησίν, 
ἄν εἰπεν ὃ Ἐτεοκλῆς, ἀλλ’ ὃ ἐν ἐμοὶ φόβος οὐκ ἤρμενει με πνεί 
καὶ ἡσυχά-

ζεῖν.

289. ζωπυροῦσι, rekindle. The admonitions of the king have not 
extinguished the fires of dread. Cf. Αγ. 1034 ζωπυρομένας φρενός. 
The first three lines of this stasimon are peculiarly Aeschylean in character.

290. τοῦ ἀμφιτειχῆ λεών, before the host about the wall. The accusa-
tive after ζωπυροῦσι τάρβος in the sense of ταρβοῦσι. Cf. Soph. Ελ. 122 
τίν' ἄει τάκεις ὧδ' ἀκόρεστον οἴμωγάν τὸν ..'Αγαμέμνονα; (τάκεις οἴμωγάν = 
οἴμαξείς).

290–294. ὡς πελείας τις δέδοικε δράκοντας ὑπέρ τέκνων λεχαίων. The 
poetic arrangement of the words is a happy one, forming as it does a 
chiasmus with the previous clause, and further bringing into juxtaposi-
tion the contrasted terms, δράκοντας — τέκνων: λεχαίων — δυσευνάτορας.
— πάντρομος πελείας: like the Homeric τρήρωνα πέλειαν (Ψ 53).
78. SEVEN AGAINST THEBES.

298–300. Cf. 158.

304, 305. γαῖας πέδον: merely a periphrasis for γαῖαν, hence τᾶσθε, while the adjectives conform to πέδον. Cf. Pr. 1 χθονὸς μὲν ἐσ τηλουρὰν ἡκούει πέδον.—τᾶσθε: genitive after the comparative ἀρείου, yet we may translate 'What better land will ye exchange for this?' See on 96 and 218.

309, 310. ἐντραφεστατον πομάτων, κτλ, wholesomest of all sweet waters that Poseidon rolls, etc.—ἵνα: cf. Pr. 812 ἵναι σεπτον Νεῖλος εὐποτον βέος. For the singular number here II. 607, G. 135 n. 1.—Poseidon presided not merely over the salt sea, but was the giver of fresh fountains and springs, his province thus approaching to that of Oceanus. Plato represents him as producing two fountains from the earth in the isle of Atlantis (Critias 113 E).

311. Τηθύνος...παίδες: the rivers. Hes. Th. 367 ποταμὸι καναχηδὰ δέοντες, νυέες Ὀκεανοῦ, τοὺς γείνατο πότνια Τηθύς.

α' (287–302 = 303–320).

With the exception of the iambic movement in the first six lines of this and the last six of the third strophe, the whole stasimum is logaecedic.—καρδίας in line 2 of the strophe must apparently be pronounced καρδῆς, and Windorf has introduced κάρης (Ionic) into the text. Cf. the similar case of ποταίνον (230).—ἐμβαλλόντες in l. 11 of the antistrophe is metrical, but does not correspond. ἐμβαλλόντες would give the responson, but the norist seems more natural.
312. πρὸς τάδε: like πρὸς ταῦτα (57).

313, 314. τοισὶ μὲν ἔξω | πύργων: since the antithetic term τοῖσος πολῖται occurs in the same clause, the second clause (318) is introduced by καί instead of δέ.

315. καὶ τάν: these words are generally supposed to be corrupt, but the text as it stands is a not impossible arrangement for τὰν ἀνδρολέτεραν καὶ βίον πόλεον ἀτάν, see on 890 (τέ).—ἀτάν may be translated panic here, in view of the idea of infatuation that always underlies the word. ἀτα has a very wide application in tragedy, with no constant English equivalent.

319. εὐδροι . . . σταυρήτερε, stand by your fair shrines.

320. The dative is causal, 'moved by our wailing voice of prayer.'

321–331. οἰκτρόν, sc. ἑστιν, is the predicate with subjects in the infinitive form (προϊάψαι, ἀγεσθαι), until the construction frees itself and an independent verb appears, βοῖ (330).

321. ὠγυγίαν: the word, of unknown etymology, denotes remote antiquity, Pers. 37 τὰς ὠγυγίους Θήβας (the Egyptian city), ib. 974 τὰς ὠγυγίους . . . Ἀθηνα.

322. Ἀδη προϊάψαι: another Homeric reminiscence (A 3), as above χερμᾶς ὄκρυοεςαν, ἀρουσθε κόβος, and very often in Aeschylus.

323–325. ψαφαρὰ σποδῷ, κτλ: 'in crumbling ashes by the man of Achaean with Heaven's consent ignominiously laid.' σποδῶ with περθώ-

β' (321–332 = 333–344).

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In the 7th of the strophe is pronounced with synizesis.
μέναυ, because fire is the foremost element of destruction in the sacking of a town, as all descriptions recognize, cf. 342, 222, 434, &c.—ἀνδρός: in a collective sense.—θεόθεν: this of course implies a wish that Heaven may not give its consent. For the form see on 841, and cf. ἐκ θεῶν (23).

326. τας δε, and the women, etc. A gesture is implied by this mode of expression, so above with τοι μέν (295), τοι δε, τοιςδε (317), and often. The lively action of a Greek chorus must always be borne in mind.

328. ἵππηδον πλοκάμων: the genitive of the part taken hold of with ἄγεσθαι. The captives are compared to horses led by the forelock, cf. Suppl. 430 (a supplicant dragged from the altar) ἄγομέναν ἵππηδον ἄμπτικων.

330, 331. "The city wails made desolate, | while with confused cry| the wretched prisoners meet doom worse than death."—In λατός: (λης 'booty') the thought of the persons is uppermost, captives 'of all ages,' as the scholiast suggests to explain μισοθρόου.—ἄλλυμένα: not of death necessarily, but of any miserable fate (πορθουμένας, sch.). Cf. Eur. Hec. 914 (captive Trojan chorus) μεσονύκτιος ἄλλυμαι.

332. προταρβῶ: the chorus anticipates as real the objects of its dread.

333−335. Text and interpretation of this difficult passage are subjects of dispute. The sense commonly attributed to it, as it stands, is well given in Plumptre's version: "And piteous 't is for those whose youth is fresh, | before the rites that cull | the fair and first-ripe fruit,| to take a hateful journey from their homes."

333. κλαυτόν: note the parallelism of construction and arrangement with the strophe, κλαυτόν answering to οἰκτρόν (321). Important words or sets of words, or even single syllables (cf. the rest of 333 = 321), similar in form (sound) or sense or in both these regards, are often placed in corresponding positions in strophe and antistrophe, and thus rendered more impressive by recurring with the same strain of music, &c. This is most common with words of an interjectional character, but is by no means confined to such.

336. τι; usually τι γάρ; sch. τι γάρ δει πολλα λέγειν;—προλέγω: προφωνῶ, προαγορεύω, declare.

338. εὕτε: without ἄν, see 257.

338, 339. πολλα.. δυστυχῇ τε πράσσει, many unhappy experiences it undergoes. πράσσει with adverb or neuter adjective (internal object) is synonymous with πάσχειν (ἐπιτυχεῖν, δυστυχεῖν), cf. above βελτερα
NOTES.

πράσσειν, 'to be better off.' The range of synonyms here is well shown in Eur. H. F. 1113 (Heraclæus, having slain wife and children in a fit of madness, wakes from the trance in the presence of Amphitryon) AM. ἀ τέκνον, εἶ γὰρ καὶ κακῶς πράσσων εὖμος. | HP. πράσσων δ' ἐγὼ τί λυν- πρὸν, ὡδὶ δικρυπποτεῖς; | AM. ἀ καὶ θεῶν τις, εἶ πάθοι, καταστέναι. | HP. μέ- γας γ' ὁ κόμπος, τὴν τούχην δ' ὀφσω λέγεις.

339. For τέ see on 890, and note in the present passage the separation of the two adjectives by other words including the interjection ἐξ.

341. Observe the asyndeton.

343, 344. ἵππηναι: 'fans the flame.' Cf. Soph. Int. 136 (Capaneus at the siege of Thebes) βακχεύων ἐπέπνευ τιπαί ἐχθίστων ἀνέμων.— Ἀρης: for its position at the end see on 791.

345–368. The spectator is transported in fancy to the streets of the burning city, now at the mercy of its invaders. Diverso miscen- tur moenia luctu.

345. κορκορυγαί: "hollow din." Note the onomatopoeic redupli- cation in κορκορυγά, which is defined ταραχή μετὰ βορύβου, and cf. ὀλυ- λυγός, βάρβαρος, λαλαγῆ, &c. In. Λρ. Nub. 387 διακορκορυγαν is used of intestinal rumbling, and the comic poet apparently alludes to the present passage Pux. 901 λύσου δὲ μάχας καὶ κορκορυγᾶς.

\[\gamma' (345–356 = 357–368).\]

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There is imperfect responson at the beginning of 1. 2. χαμαλ in place of χαμάδως would correct this, but perhaps the fault is in the strophe (346).
346. ὁρκάνα πυργῶτις: "net of towers," "de turribus obsidentium quae ad [ποτ] mœnia admoventur."


348–350. ἀρτιτρεφεῖς, newly-born. This adjective and αἰματόεσσαι conform grammatically to βλαχαῖ, though in sense they of course belong to ἐπιμαστίδιων (sc. βρεφῶν). Though such enallage may sometimes offend the taste, it nevertheless as a rule helps to true poetic effect. A much-admired passage of the Prometheus (89 ποντίων δὲ κυμάτων | ἀνήριθμον γέλασμα) derives its poetic quality largely from ἀνήριθμον being conformed to γέλασμα instead of κυμάτων, to which it properly belongs.

351. "et rapinae fiunt, sorores discursationum." See on 494.

352. φέρειν has reference to plunder, as ἀγείν (326, 340) to captives, hence the phrase ἀγείν καὶ φέρειν.

353. κενός, empty-handed.

354. ξύνυμον, partner.

355. οὔτε μείον οὔτε ἔτος: i.e. but more, a peculiar litotes, cf. σὺ χέρεις δοράς (103). — λελιμένοι, eager for, desirous of (λίπω), with genitive 380.

356. ‘What is there ground to conjecture as the issue of all this’ τί δει ὑπονοήσαι ἐκ τούτων ἣ πένθη καὶ συμφοράς; The strophe ends like a former one, βαρέλαι τοι τήχας προταρβῶ (332). — τί ἐκ: a hiatus similar to those noticed on 208. — πάρα: πάρεστιν.

358, 359. ἀλγυνεῖ, κτλ, causes sorrow as it meets the stern eyes of housewives. For κυρεῖν see on 607. — θαλαμηπόλων: from θάλαμος in its sense of ‘store-room,’ see the description of that in Odysseus’ house, Β 337–348.

360. ἀκρυστόφυρτος: φύω (φυῖν, 48).


363–365. ‘And slave-women new to sorrow must endure in misery the captive-couch of a successful lord.’ — καὐσοπήμονες: new to this sorrow, the horrors of captivity and bondage.

365–368. ὡς, κτλ, so that, should the foe prevail, my hope is that a shadowy end may come, drowning these lamentable sufferings. — ὡς: for ὡςτε. — δισμενοῦς ὑπερτέρου: "superante hoste." See 234. — νῦκτερον τέλος: i.e. death, cf. 400–405.
The reader will have seen clearly by this time with what fitness the poet, who wished to make his picture of war a complete one, gave to this play a chorus of young women; and the appropriateness of his choice will be apparent from still another point of view when later the tragic catastrophe sets in.

V. SECOND EPISODIUM.

(A. vv. 369-652.)

Chorus. Messenger (enters from the left). Eteocles (enters from the right, attended, and followed by six captains).

369-374. The two tristichs are probably recited, not by the coryphaeus, but by two choreutae, whose positions are such as to enable them readily to see one the left and the other the right entrance to the stage.

369. κατόπτης...στράτου: cf. 36, 41. For τοι see on 372 below.


372. καὶ μὴν...δὲ, and see, here comes, etc. The dramatic language constantly uses καὶ μὴν (e.e.ee autem) to announce a new-comer. Logically these particles introduce a new head or subject. Equally common under the same circumstances is δὲ in its deictic use. In the present passage no verb is expressed, as Soph. Ant. 626 ὅδε μὴν Αἴμων (ὁδε, ὅδ' ἐστί = πάρα, πάρεστι). τοῖ (above 369) often has much the same effect as καὶ μὴν, or δὲ, cf. Ch. 1035 ὅδε τοῖς μελάθροις τοῖς βασιλείοις τρίτος αὖ χειμών.

373. ἀρτίκολλον, opportune, i.e. brought just in time for the king to receive it. Aeschylus uses the verb κολλᾶν 'glue,' 'fasten' itself figuratively Ag. 1566 κεκόλληται γένος πρὸς ἁτῷ. The adjective literally Soph. Trach. 768 of the poisoned tunic sticking to the body of Hecale. Figuratively again Ch. 580 ὅπως ἐν ἀρτίκολλα συμβαίνη τάς (σύμφωνα, sch.).

374. καὶ τοῦτοι ὅντο ἀπαρτίζεις πόδα, gives his foot too no measured pace. A comparison between the king's manner of approach and that of the messenger, note σπονδῆ...πόδα adapted to σπονδῆ...ποδῶν (371). οὐκ ἀπαρτίζει apparently denotes something different from the slow step of
regal dignity, cf. Soph. El. 872, where Chrysothemis says of her own demeanor τὸ κόσμιον μεθείσα σὺν τάξει μολείν.

375. λέγουμεν αὖ: potential optative 'I can relate,' etc.
376. εἰλθέν πάλον: more like the English idiom than ἕ, 126, 423, &c. Cf. Ag. 333 ἃς ἐκάστος ἔσπασεν τύχης πάλον.

377, 378. Τυδεὺς μὲν: μὲν because other names are to follow, see 423, the μὲν that intervenes (421) referring to the adversary of Tydeus. For Tydeus and the rest of the Seven see the Introduction.—Προτίσιον: Pausanias, who remarks that the seven gates of Thebes still remained in his time, says that the Proetid gate was named for Proetus (below 395) a Theban, whose era and pedigree were not easy to ascertain. Its position was NE, see the Map. The Ismenus ran directly by the walls at this point, hence Tydeus was already at his post, though not yet at liberty to cross for the attack.—βρήμες, thunders at the gates, we should say. There is a good deal about "the thunder of the captains and the shouting" in this episodium.

378, 379. πόρον δ᾽...ο μάντες, but the seer forbids his crossing Ismenus' stream. πόρος often of a river. With the name in apposition as here Pr. 806 νάμα πλούτωνος πόρου ('river Pluton'), with genitive Pers. 493 ἐπ' Ἀξίου πόρον, Ch. 306 παρὰ Σκαμάνδρου πόρον.—This delay in consequence of unfavorable omens helps to prevent an appearance of improbability in the length of the present scene. Euripides in the Phoenissae clearly intends to criticise this part of the work of Aeschylus when he makes Eteocles say (v. 751) ἐνομα δ᾽ ἐκάστον διατριβὴν πολλὴν ἔχει, ἐχθρῶν ἐν' αὐτοῖς τείχειν καθημένων. He accordingly reserves his own description of the Seven for a messenger's speech of prodigious length after the battle is over (Phoen. 1090-1199).

380. λειμμένος: see on 355.

381. The dative belongs to the simile. For the idea see Ovid Met. 2, 175 sumpsitque novas feroxibus iras (serpens). Mart. 3, 44, 7 dipsas ('viper') medio perusta sole.

382. θείεις δ᾽ οὖνειδει, "lashes with reproach"; cf. Soph. Aj. 724 οὖνείδειν ἡρασον. —Οἰκλείδην: Amphiaraus was the son of Oicles and Hypermnestra.

383. σαίνειν μόρον: cf. 704. The seer is accused of attempting to escape the doom of death in battle by fawning upon, cringing before his fate, as if his announcement of unfavorable omens were a mere pretext. σαίνειν, properly of wagging the tail, as a dog or other animal, has numerous figurative uses.
384, 385. λόφος | σέλα: cf. δοχμολόφοιν ἀνδρῶν (114). Αρ. Αιχ. 915 (Lamachus) κραθήνων τρεῖς κατασκόνοις λόφος. — ἐσω: as contrasted with the emblem on the outside of the shield (ἐπ’ ἀσπίδος). That the bells were attached to the handles, or cross-bars (πόρπακεις), on the inside is seen from a passage of the Rhesus, 384 κλέε καλ κόμπους καθωνοκρότους | παρὰ πορπάκων κελαδοῦντας. The horses were also sometimes furnished with bells. Cf. Αρ. Ηαν. 963, where Ευριπίδης is made to accuse Αισχυλος of terrifying his audiences, Κόννους ποιών (‘representing’) καὶ Μέμνονας καθωνοφαλαραπώλους (‘with jingle-pony-trappings’). Αισχυλος had the misfortune to be Μαραθωνουμάχης, see on 72, 73.

386. κλαζουσι...φόβον: cf. 123. Αισχυλος is rather fond of κλάζειν, cf. above 381, 205. Αγ. 48 κλάζοντες Ἀρη, 174 ἐπινίκια κλάζων, 201 μάντες ἐκλαχζεν, &c. Observe the alliteration in this line.

388. ύπ’ ἀστροίς, with stars, cf. ἀστροισ μαρμαρουσαν (401). Here strictly the thought is of the pictured heaven forming an underlying ground-work or field. To express cause or influence the genitive would be required with ύπο, see on 286. — τετυμένον: often in Homer, as Ξ, 9, defined by the scholiast εὐτυκτον. But the notion is frequently, as here, merely of something artificially made.

390. πρέσβιστον ἀστρών: “sovrnan of stars.” aṣtrorum decus, Verg. Aen. 9, 405. Of the sun Σοφοκλες fr. 523 has πρέσβιστον σέλας.

391, 392. Cf. 380, 381. — τοιαῦτα: adverbially with ἄλων.—σαγαῖς: see on 125.

393. χαλινῶν: governed by κατα-, “panting in his strength | against the curb.” — μένει: μένος. Of a horse also Αγ. 1067 χαλινῶν οὐκ ἐπίσταται φέρειν | πρὶν αἰματηρὸν ἐξαφρίσθεναι μένος.

396. φερέγγυος, competent, see 449, 797. Τhucydides 8, 69 speaks of Αντιφόν as ψερεγγύωτατος πρός τὰ δεινὰ. Strictly a metaphor from the courts of law as ‘able to give bail.’

397. ‘No man’s array’ conveys the sense, though not the exact form of the Greek. A man’s array as contrasted with the man himself, hence μεν and ἀνδρός.

399. δὲ...οὐ: instead of ὄδε, see 546. The purpose of this is to enable the negative to be joined closely with the verb for emphasis.

400. νύκτα ταύτην, as for this night, inverse assimilation. see H. 1003, G. 153 n. 4. Regularly νυξ αὕτη.

401. κυρεῖν: i.e. εἶναι, cf. 23, 520, H. 984 a.

402. ‘It may turn out a prophet, with a little thought,’ i.e. if one reflect a moment on the matter.— ἐννοιά τινι: explained by the interpretation that follows, εἰ γὰρ, κτλ.
403. Paraphrase ‘night of death,’ etc.

404—406. Then for its bearer would this arrogant device prove truly and rightfully significant, and he will have made this insolence his own prophecy against himself — ὑβρίν: cognate accusative, the device being in effect a prediction (σάμα, ὑβρίς, μάντευμα).

To Tydeus, of course, the light and not the darkness of his emblem was the telling part.

407. κεδνόν: κεδνός, like ἔθολος, is in general only a poetic synonym of ἀγαθός, see 62, 504, 504. Ag. 648 πῶς κεδνὰ τοῖς κακοῖσι συμμέτω; 

408. τόνδε: indicating the presence of Melanippus on the stage, see below on 417—421.


411. ‘Incapable of base actions, but no coward.’ Boastful speaking is thought of as a shameful thing to do. Then as a sort of corrective for ἀγγός, comes μὴ κακός δὲ. The first expression may have been a proverbial one, Theogn. 1177 ἐργάων αἰσχρῶν ἀπαθῆς καὶ ἀεργός. — φιλεῖ: see on 619.

412, 413. From the dragon’s teeth sown by Cadmus sprang a crop of armed men. Cadmus threw a stone among them, whereupon they turned their arms against each other, till only five remained (**Ἀρης ἐφείσατο). From these autochthones (παρτοῖ) certain patrician families of Thebes believed themselves descended.

413. He is a scion grown, and thoroughly a native. ἀνήναι is properly used of the soil and its fruits, cf. L'aus. 9, 10, 1 ἀνδρας δὲ ἀπὸ τῶν ὀδοντών ἀνήναι τὴν γῆν.

414. Μελάνυππος: rather a part of the predicate than the subject of the sentence. The arrangement should be preserved in translation.

—The rest of this line is a parenthesis, resulting from the previous mention of Ares, ‘Ares shall test the issue with the dice of war,’ i.e. it will be seen if the event of battle is to accord with what is known about Melanippus. The Romans also said alea bella.

415, 416. Δίκη δ' ὠμαίμων: “kindred Justice.” Sch. τὸ τῆς συγγενείας δίκαιον στέλλει αὐτὸν εἰς τὴν μάχην. In Δίκη the relation of Melanippus to Thebes (τεκούσῃ μητρί) as σπαρτός is personified. Cf. 16 ff. and 645 ff. where Polygons claims the support of Δίκη. — ὠμαίμων: this form also 351, the other ὠμαίμως 940 &c. — κάρτα: “potissimum.” But this is not exact. The goddess sends forth her champion ‘in good earnest,’ ‘with a will’ as we say, because he is eminently the right one for her to send (κάρτα ἐγχώριος). κάρτα, lit. ‘strongly’ is very common in tragedy, see 658, 689, 886, 940.
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417–421. As Melanippus departs to take the post assigned him, he is speeded by a brief strain of the chorus. Similarly at the departure of each of the other captains 452, 481, 521, 563, 626. The doximiac rhythm continues, and the choral utterances are in marked contrast with Eteocles’ unmoved confidence in victory and steady contempt for the invader.

417. ἀμῶν: ἐμῶν, see 654. — ἀντίπαλον, champion.

418. δικαίως: alluding to Δίκη, κτλ. above.


The tomb of Melanippus was pointed out to Pausanias (9, 18) near the Proetid gate, where after slaying Tydeus and one of the brothers of Adrastus he met his own death at the hands of Amphiaras; and three white stones near by marked the burial place of Tydeus, of whom the Thebans quoted a line of the Iliad, not to be found in our copies, Τυδέως ὑν Θήβας χυτη κατὰ γαία καλύπτει.

422. A transitional line repeating the prayer of the chorus.

423. The road from Plataea entered the city at the gate of Electra.

424. γίγας ὁδ' ἄλλος, a giant this second. ἄλλος is here merely enumerative, see 458, 486, &c. Cf. Suppl. 220 ‘Ερμής ὁδ' ἄλλος, ‘here again is Hermes,’ after noticing altars of Zeus, Apollo, and Poseidon. Eur. Ἰον 161 ὃς πρὸς θυμέλας ἄλλος ἐρέσσει | κύκνος (‘here comes a swan next’), after seeing an eagle. Note that in these cases ἄλλος belongs to the subject and not the predicate. Capaneus is regularly classed with the Giants, not merely on account of his stature (for that is only a part of the notion conveyed by the Greek word), but from his savage impetuosity, his defiance of Heaven, and his fate. See Batrachom. 280 ἥ τι σῶν ὑπλόν | κωνισθοῦ μέγα Τιτανοκτόνον ὁβριμοεργόν, | ὁτετέ καὶ | Καπανία κατέκτανες ὁβριμόν άνδρα | καὶ μέγαν Ἑγκέλαδον καὶ ἄγρια φύλα Γιγάντων.
SEVEN AGAINST THEBES.

425. μείζων: Tydæus was small of stature according to Homer, E 801 Τοδέως τοι μικρός μὲν ἐνὶ δέμας, ἀλλὰ μαχητῆς. — ὁ κόμπος, κτλ.: 'the spirit of his boast is more than human,' a personification like προσβολή ἐπιδουλεύει (29). In κατ' ἀνδρῶπον φρονεῖν the verb is used as in the phrase μέγα φρονεῖν 'to be proud,' cf. Soph. Aj. 760 ὅσις ἀνδρῶπον φύσιν │βλαστῶν, ἑπείτα μὴ κατ' ἀνδρῶπον φρονή.

426. ἀ μῆ κραίνω τύχη: cf. 5, 549.

427, 428. θεοῦ τε..θέλοντος...καὶ μῆ θέλοντος: ἡν τε θεὸς θέλῃ ἡν τε μή (sive...sive). τέ..καί as here Soph. Ant. 328 ἐὰν δὲ τοι | ἀληθῆ τε καὶ μή. So καί...καί Eur. Cycl. 332 καν θέλη καν μη θέλη. Note the emphasis in the repeated θέλοντος. Emphasis is also gained by the arrangement with ἐκπέρσειν πόλιν interposed.

428, 429. Nor should the rivalry (rival fire) of Zeus hinder, darting earthward in his way. ἐρις is an appropriate word for the figure, especially as Caphaneus is himself πυρφόρος, see below (432, 434), and cf. the words of Sophocles about him, Ant. 134 ἀντίπυρος δ' ἐπὶ γὰρ πέσε πανταλωθεῖσ, πυρφόρος ὃς, κτλ. — σκηψασαν ἐμποδών: the adverb here shows its literal meaning, cf. Soph. O. T. 128 κακῶν δὲ ποίον ἐμποδῶν... ἔργε τοῦτ' ἑξεσθείναι; For the idea cf. Hom. Θ 133 βροντής ἐρ' ἀπὸ δεινὸν ἄφην' ἀργῆτα κεραυνόν, | καθὶ δὲ πρόσθ' ἵππων Διομήδεος ἦκε χαμάζε (πρόσθ' ἵππων answering to ἐμποδών in the present passage).—σχεδεῖν: like ἐπισχεθεῖν (453). Regularly this infinitive should have ār, or the future tense should be used, see GMT. 23, 2 n. 3. An aor. infinitive thus used is really wholly indefinite as to time, but the context always makes it clear that the future is meant, cf. Pr. 667 (response of an oracle) κεὶ μη θέλοι, πυρφῶν ἐκ Διὸς μολέων ('would come') | κεραυνόν. Here we have ἐκπέρσειν in the former clause.

431. προσήκασεν: for the past tense see on 542.

432. γυμνὸν ἀνδρα: symbolizing contempt for the feeble powers of an enemy. The device of a man in full armor (466) may be contrasted with this one.


435. A similar aposiopesis (II. 1060) Λγ. 646 σωτηρῶν δὲ πραγμάτων εὐάγγελον | ἡκουστα πρὸς χαλρουσαν εὐεστοί πόλιν — | πῶς κεδνα τοῖς κακοίσι σεμμίζο; For a regular way of carrying out the construction see 470. — ἐστιντησεται: see 509, 672, 675.

436. μῆ: not ὅ, because the negation does not make a statement, but belongs to the notion in the ptcp. taken generally (μῆ τρέσας= ἀτρεστο). See II. 1026.
437. 'One gain begets another.' If the Thebans gained by the impious boasting of an enemy, that boast itself might be called a gain. But see on 1033, 1034.

438. τοι: an instance of the gnomie use of the particle in stating a general truth. Examples are numerous, but Pers. 827 may be aptly quoted here, Zeus τοι κολασθήν τῶν ὑπερκόμπων ἀγαν | φρονημάτων ἑπεστίν. —ματαιῶν: 'profane,' so 442. —ἀνδράσιν: a similar dative of interest 597.

439. κατήγορος, index. κατήγορον γίγνεσθαι, κατηγορεῖν 'betray,' cf. Ag. 271 εὖ γὰρ φρονοῦσος δῆμα σοῦ κατηγορεῖ ("gives token true").

440. 'Utters threats that he is prepared to execute.' Eur. Heracl. 691 μὴ τοι μ’ ἔρυκε δρᾶν παρεσκευασμένων. —ἀπείλει: used absolutely, as Soph. Ο. C. 1038 χωρῶν ἀπείλειν νῦν. It finds a complement however in θεοὺς ἀτίγων.

441. ἀπογυμνάζων στόμα: "giving speech full play."

442. γεγονά: μεγαλόφωνα.


445, 446. Direct allusion to 431.

447. ἀνήρ: emphatic. The human adversary of Caphaneus is now named, cf. 505, 509. —στόμαργοσ: cf. ἀπογυμνάζων στόμα above. The thought here is the same as in 436, τίς ἀνδρα κοπάζοντα, κτλ;

448. αἰθῶν λήμα: "of fiery temper." The word αἰθῶν is perhaps chosen with reference to πυρφόροις, etc. —Πολυφόντον βία: like the Homeric βία Ἱρακληνέτ, &c. Aeschylus has made rather free use of this periphrasis in the epic portion of his play (569, 571, 577, 620, 641).

449, 450. φερέγγυνον: see 396, 470. —προστατηρίας | 'Αρτέμιδος: "of guardian Artemis." Probably the goddess had a temple before the gate of Electra, cf. 501.

455. πωλικῶν: παρθενικῶν, as πῶλος 'foal' is often poetically said for παρθένος.

455, 456. ἐδωλίων... ἐκλαπάξαι: sc. ἐμέ.

457. καλ μή, and now, see on 372. —ἐντεῦθεν, next.

458. τρίτω...τρίτος: this rhetorical doubling is especially common with expressions of number, cf. 526 f., 631. Soph. Ant. 13 δύον ἀδελφων ἑστερθήμεν δύο. —Eteocles is made the third also in Sophocles' enumeration of the Seven, O. C. 1316 τρίτος δ' Ἐτέοκλος, Ἀργεῖος γεγώς.
459. ἐπιθέσεν: ποθήσας here answers to the Homeric ὀροῦσαι or ἥραν, ἐς ἄρ' ἐφαν, πάλλειν δὲ μέγας κορυθαίολος. Ἐκτωρ ἔψι οἶρων. Πάρθος δὲ θώς ἐκ κλήρος ὄρουσεν. Η 182 ἐκ δ' ἔθορε κλήρος κυνής, ὃν ἄρ' ἰθέλον αὐτοί. Άλαντος.

460. The Neïstian gate, NW.

461. εὖ ἀπυκτήρωσιν ἐμβριμωμένας, fuming in their frontlets (ἀμπυκτήρι, ἀμπυξ). Chariots of war have been mentioned already 50, 151, 204. — The Greeks said ὁ ἵππος but αἱ ἱπποὶ.

462. δίνει, wheels. Since they cannot be held still, the steeds are required to describe circles until the moment comes for the charge. In γυροσίρεον εὐαετῆς equus. — πρὸς πῦλας πεπτωκέναι, to have fallen upon the gates. The perf. infinitive has the proper meaning of the tense, and at the same time is more emphatic than an aor. or pres., see GMT. 18, 3 n.

463. φιμοῖ: ‘mouth-pieces.’ φιμὸς strictly a nozzle, bell or trumpet-shaped, attached to the head-gear so as to resound with the horse’s breath. Cf. Fr. 343 ὅλε ἐκεῖ πῶλος τέσσαρας ὠνήμφρον, | φιμοῖσιν αὐλωτοῖσιν εὐστομωμένας. — βάρβαρον, barbaric, outlandish. All this is in accordance with the idea explained in the note on 72, that is, with the actual experience of the poet and many of his hearers.

464. μυκτηροκόμποι: even the horse has his boast. The glory of his nostrils is terrible, Job 30, 20. Observe the weighty words in these lines, horse-beetling phrases (βύσμα ἱππόκερμα, Λτ. Ραν. 929). — πληρούμενοι, as they fill, pres. ptep. Eum. 508 σαλπιγξ βροτείου πνεύματος πληρούμενη.

465. οὐ σμικρὸν τρόπον, in no mean fashion. Cf. τὸν μέγαν τρόπον (283)

466, 467. κλίμακας προσαμβάσεις | στείχει, mounts a ladder’s rungs. For the construction cf. Pr. 708 στεῖχ’ ἀναρήτους γύνας. For the form προσαμβαθ, see on 742.

468. καλὸς οὖτος: he too, like the one before described (434). Note φωνεῖν of the inscription in that passage, βοᾶν here, λέγειν 647.

469. σφί: singular, see H. 261 D a; G. 79 n. 3.

470. τὸν φερέγγυν: the article is idiomatic like that with a ptep. denoting purpose.

472. πέμπτωμ' ἄν: the potential opt. often in responding to a request or order. — ἔση, at once. — σὺν τὐχῃ δὲ τῷ: a litotes for ἀγάθῃ τὐχῇ ‘god-speed,’ cf. Ch. 138 ἔλθειν δ' Ἄρωτήν δεῦρο σὺν τURLRequest t乌鲁ι | κατενχυμαί σοι.

473. καλὸς φιλέμπει: ‘and there he is sent,’ words accompanying
the exit of Megareus, cf. ἡδη in the line before. The force of καὶ δὴ may generally be given in English by emphasizing the auxiliary verb, these particles being regularly used when something requested or promised is visibly carried into effect. Suppl. 506 King. κλάδους μὲν αὐτοῦ λείπε (‘leave the branches where you are’). . . . Coryphaeus. καὶ δὴ σφε λείπω (‘see there, I do leave them’).—κόμπον ἐν χεροῖν ἔχων: the meaning of this is made clear by 554.


477. τροφεία: the price paid for τροφαί, see 548. τὰ τροφεία τῇ πατρίδι ἀποδοῦναι was the usual phrase for discharging this obligation, πληρῶσαι is to pay in full, as we say.

478. καὶ δὴ ἀνδρε καὶ πόλεως ἐπ’ ἀσπίδος: τόν φέροντα τὴν ἀσπίδα καὶ τὸν ἐγγεγραμμένον τῇ ἀσπίδι καὶ τὸ ἐπ’ ἀσπίδος πόλεως γραφέν. The king shows his contempt for the boasters by treating their emblems in this facetious way. So of Parthenopaeus’ device he says (560) that the Sphinx will remonstrate with the owner of the shield for exposing her to such battering at the hands of the Thebans.

479. ἔλων: this includes the idea of killing the real man, in accordance with the frequent epic use of ἔλειν for κτανεῖν. —δώμα κοσμήσει: cf. 278.

480. Boast over another and stint me not the tale. The messenger who brings his story of the boasters does their boasting for them, as it were. Similarly 1044, 1045. Aristophanes Ran. 940 makes Euripides say that when he received Tragedy from the hands of Aeschylus he was forced to take measures for reducing her flesh, she was so ‘bloated with boastings’ (οἰδόνσαν ὑπὸ κομπασμάτων, see 552).—φθόνει λέγων: the ptp. is required by the sense (διατέλει λέγων), the inf. would have a different meaning, see 236.

481, 482. ἐπεύχομαι: followed first by accusative and infinitive, then by dative (after ἐπ’).—τάδε . . . σε τυχεῖν, that thou mayest win these spoils, alluding to 478 f. For τυχεῖν with accusative cf. 609 βλον εὖ κυρήσας. Ch. 711 τυγχάνειν τὰ πρόσφορα.

β’ (481–485 = 521–525).

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483. ὑπέρανχα, overweening words. The verb αἰχεῖν 'say confidently' occurs often in Aeschylus and Euripides.


486. τέταρτος: Hippomedon fourth also Soph. O. C. 1317 τέταρτος ἵππομέδοντος ἄπεστειλεν πατὴρ | Ταλκός.

486, 487. γείτονας... ὧν ὄγκας Ἀθάνας, neighboring to Ονεά Αθήνη, i.e. to her shrine. This gate was the same as the Ogygian, SW. Ονεά is said to have been a Phoenician name of the goddess; her statue and altar, in the open air according to Pausanias, marked the spot where the cow finally lay down that Cadmus followed in obedience to the oracle. An epigram has been preserved, ὧν ὄγκας ἡπὶ δ' ἐστὶν Ἀθήνης, ὃν ποτὲ Κάδμος | εἰσάγον, βοῶν θ' ἑρέσεν, ὅτ' ἐκτισεν ἀστυ τῷ Ὑδής.

487. Ἀθάνας: in tragedy only Ἀθάνα, and Ἀθηναία (Aesch.), never Ἀθήνα. Observe that ὄγκα also is Doric.

488. ἵππομέδοντος: the second syllable is long in the verse, so that the μ must have been doubled in pronunciation. So 547 Παρθένοπαῖος, and in a fragment of Sophocles Ἀλφείσβοιαν. Aeschylus takes this liberty with the word instead of adopting an arrangement that would introduce the anapaest, which is admissible with proper names from the necessity of the case, see 500 and the line quoted on 486. The dramatic poets inherited a lot of names that had adapted themselves by tradition to the dactylic form of epic poetry and were thus exactly unsuited to iambic verse. — σχῆμα καὶ μέγας τύπος: "form and mighty mould." The whole line is a periphrasis like Πολυφρόντος βία.


490. "It made me shudder when he twirled it; that I will not deny." Translate thus to preserve the order of the two lines. ἄλω is of course the object of the verb as well as of the ptec. — In ἐφριζα δινήσαντος the acts are contemporaneous, cf. ἐδειὀ  ἀκούσασα (203), H. 850b.

— For the genitive see on 247.

491. ἄρα: like ἡς ἔσκεν.

494. Smoke is a "flickering twin of fire" as Ag. 494 the thirsty dust is 'contiguous sister of mud.' Aeschylus is fond of metaphors suggested by family relationship, cf. 351. Only those touching the relation of child to parent are familiar to the modern ear, as πειθαρχεῖα τῆς εὐπραξίας μήτηρ (224). A favorite example from Aesch. is his des-
ignation of the stormy Salmydessian coast as ‘stepmother of ships’ (μητρινὰ νεών, Pr. 727).

495, 496. While the bowl of the hollow-bellied orb is set on a base (εδαφός) surrounded with wreaths of serpents. Translate thus, although of course περίδρομον is epithet of κύτος, and πλεκτάναισι governed by προσ. But πλεκτάναισι also limits περίδρομος (passive), as the arrangement shows. Both κύτος and κοιλογάστῳ strictly express concavity, as if the shield was thought of from the point of view of its bearer, but there is no ambiguity on this account. The device consists of Typhon himself in the centre belching fire, and a rim of snakes (the snaky part of him?) at the bottom all round. Typhon is elsewhere regularly termed hundred-headed, and Hesiod Th. 825 says, ἐκατὸν κεφαλὰι ὡφίωσ, δεινὸν δράκοντος, | γιάλάσσηι δυνοφερῆι λελειχμότες. A scholiast on our passage goes so far as to assert that it was usual to represent earth-born monsters as snake-footed (δρακοντόποδας).

497. αὐτός, himself, i.e. the owner of the shield.

498. βακχάδα πρὸς ἄλκην Θύλας ὡς, raves Thyiad-like for battle. The Thyiad, Macnad, Bacchante is typical of any frenzy or wild enthusiasm, Suppl. 564 of the madly-driven Jō, below 835 of the distracted mourner. — ἄλκην: in this sense also 569, 876.

501. πρῶτον μὲν: first the divine antagonist, then the human.

501, 502. ἵστ ἀγχίπτολος | πυλαυσι γείτων: ‘yonder near neighbor to the city’s gates.’ Direct allusion to the words of the messenger 486.

503. Shall ward him as a fill serpent from her brood. — νεοσσών: figuratively of the Thebans within the gates. Cf. 291.

505. ἀνήρ: emphatic, the human antagonist. So below (509).— κατ’ ἄνδρα: the local sense of the preposition is more prominent than in ἐπ’ αὐτῷ (447, 620), cf. 528.

506. ἐξουστορήσατι: as one who seeks to learn his fate of an oracle or seer. — ἐν χρείᾳ τύχῃς: cf. 286. Soph. Aj. 963 ἐν χρείᾳ δορᾶς.

507. οὐδέ, nor again, making a separate category of ὑπλαυν σχέσιν, to which all the rest of the speech is given.

508. εὐλόγως: ‘happily’ we should say, πρὸς λόγον τοῦ σήματος (519). All lucky finds, allotments, coincidences and the like were attributed to the agency of Hermes. The remark implies that Hyperblius had been selected to defend the gate of Onca, without especial reference to his probable adversary or the emblem of his adversary. There is nothing to show that the Theban champions were assigned to their several positions by lot, but the poet probably meant to have it understood that the gate at which each was to stand (58, 282 ff.) had been determined in advance of the messenger’s report. See on 655.
509–511. For as the man will meet his man as enemy, so they will bring about a meeting of hostile gods upon the shields. The first clause, which would regularly have μέν, prepares for the second and more important one in the rhetorical contrast.—ἀνήρ: ὁ ἄνδρος.—τῷ: τοῦτῳ, see 197 (τῶν).

512, 513. While Hyperbius has father Zeus upon his shield, firm-standing, with blazing bolt in hand.

513. σταδάδιος ἣστα: there is a notion of firmness in ἦστα, which is stronger and more significant than a mere ἔστι would have been (ἐνδρυμένος, sch.).—διὰ χερός: see 433.—φλέγων: causative.

515. μέντοι, I say. προσφίλεια is used ironically referring to πολέμους above (510).

516, 517. πρός, on the side of. —γε, forsooth, because of the well-known issue of the combat between Zeus and Typhon. This is described at length Pr. 351–372. —Τυφῶ: the nominative Τυφῶς which corresponds to this genitive occurs Pr. 370.

518. ‘The human combatants are likely to have the same success,’ i.e. as the two gods in their struggle with each other.

519, 520. τέ: introducing the final inference, ‘and so Hyperbius conformably to the device may find a savior in Zeus, who is on his shield.’ —ἐν’ ἀσπίδος κυρῶν: cf. 400 f.

The disposition to be prolix and to dwell on the names in the above passage (509–520) is as truly Grecian as the opposite habit of cutting words of evil omen short.

521. ἀντίτυπος (τύπτειν): here for ἀντίπαλος.

523. Typhon is called χόρνος δαλμῶν as one of the earth-born, Hes. Th. 821 ὀπλότατον τέκε παῖδα Τυφώνα Γαῖα πελώρη. Aeschylus Pr. 551 terms him τὸν γηγενῆ Κιλικίων οἰκήτωρα ἀντρών. Originally the monster must have typified the volcanic agencies of nature.

524. δαροβίωσι θεοῖσιν: Homer θεοῖς αἰείγενέτρισιν (Γ 296). θεοὶ ἀἰεὶ ἀντίκτη θεοῖς (Λ 290). Of Typhon it is said Pr. 354 πᾶσιν ἀντέστη θεοῖς. In the Homerian Hymn to Apollo (v. 306) he is called πῆμα βροτοῖσιν.

527. The gate of Boreas, in other authors Κρηναία, Κρηνίδες, is here named from its position, N.

528. Cf. fr. 33 'καρ' ἀντὸν τύμβον ἀδιλίων Λίχα, ‘directly over against the tomb of Lichas.’ Amphion and Zethus, the Theban Dioscuri, had a common sepulchre.

529. ἀλεξιμήν, by the spear, see H. 712, G. 158 n. 2.

530. πεποιθώς: approaching the sense of τολμῶν, ‘confident enough to revere it,’ etc.—ὁμιμάτων ὑπέρτερον: plus oculis suis, a com-
mon expression with the ancients. As the apple of his eye, Deut. 32, 10.

531. ὃ μὴν: these particles, which regularly introduce an oath or affirmation expressed by the future indicative, may be retained with the infinitive of the indirect discourse. In translation their effect may be given with the leading verb, 'he solemnly swears,' etc.

531, 532. βιά | Διός, in spite of Zeus, cf. 612, 746. This oath is the illustration of μᾶλλον θεόν σέβειν πετοῦδὼς above. Statius Theb. 3, 615 makes Cupaneus say, virtus mihi numen, et ensis | quem teneo.

532. μητρὸς εἰς ὀρεσκόου: from Atalanta namely, the huntress, who was finally compelled to take a husband Meilanon, after he had outstripped her in the foot-race by the trick of dropping the golden apples, Hesperidum miratam mala puellam.

533. καλλιτριφων: this epithet also of Iphigenia Ag. 236 στόματος καλλιτριφών. Sophocles Trach. 13 has βούτρφος. Parthenopaeus was the νίρευς (the handsome man, B 673) of the Theban expedition. Eur. Suppl. 888 ὃ τῆς κυναγοῦ δ' ἄλος Ἀταλάντης γόνος | παῖς Παρθενοπαῖος, εἶδος ἔχοχατος. Stat. 4, 251 pulehrior haur unli triste ad discrimen ituro | vultus et egregiae tanta indulgentia formae. — ἀνδρόπαιας ἁνήρ: "a stripling hero." A similar compound is βούταπαι, Ar. Vesp. 1206.

534, 535. These lines not only denote the point of age with more precision (see on 606), but are a fuller indication of beauty. Cf. Hom. Κ 278 νενήθη ἀνδρὶ ἑσκώς, | πρῶτον ύπνηντή, τούπερ χαριεστάτη Ἥθη. — ὧρας φυοῦσας: sc. αὐτὸν (τόν ήουλον), "youth's growth." — ταρφύς, thick (τρέφειν), for ταρφεία. So θῆλυς for θῆλεια in poetry, H. 220 a.

536, 537. "And he with soul, not maiden's like his name, | but stern, with flashing eye, is standing there." The man is 'of virgins named' (i.e. Παρθενοπαῖος = παρθενίας 'virgin's child,' cf. Soph. O. C. 1321 ἐπάννοος τῆς πρόσθεν ἄδμητης χρόνῳ | μητρὸς λοχευθεὶς, πιστὸς Ἀταλάντης γόνος), but his disposition belies his name.— γοργὸν τ’ ὀμμα: cf. Pr. 356 (of Typhon) εἰς ὄμματων ἢστραπτε γοργαστὸν σέλας.

538. οὐ μὴν . . γέ, yet by no means.

539. πόλεως ὄνειδος: the Thebans had promised the hand of their queen to him who should deliver them from the Sphinx by solving the riddle that the monster had propounded; the unknown Oedipus came and performed this task, and the incestuous union with his mother Jocasta was the consequence.

541, 542. προσμεμηκανήτην | γόμφοις: cf. 643. Aeschylus betrays a liking for γόμφος 'nail,' 'rivet,' and its compounds and deriva-
tives. The sound of the word is κομπάδες. In Pers. 71 Xerxes’ bridge of boats is called πολύγομφον δίσυμα.

542. ἐνώμα, was wielding, i.e. at the time when I saw him, cf. 50, 591. Throughout these descriptions of the messenger the present tense predominates, adapted to the actual state of affairs before the attack is made (see on 378) and the suspense that characterizes the scene; but an occasional imperfect or aorist (431, 490, 497) lends naturalness to the account of an eye-witness.

543. υφ’ αὐτή, under her, i.e. in her talons like a bird of prey, as Euripides describes her φοιτάς: πτέρων χαλαίσι τ’ ᾧσίτως, Phoen. 1024. The Sphinx destroyed every Theban who tried to solve the enigma and failed.

544. So that the most darts of all shall be hurled against this man, namely Parthenopaeus. ἀνδρι τρόδε is said by the messenger from his own point of view (cf. 395, 424, 470), and not from that of the subject of ἐνώμα, although there is something of purpose as well as result implied in the infinitive (I. 1054, 1 f; GMT. 98, 2 x. 1). But such confusion (or fusion) of standpoints is very common in Greek, especially where pronouns are concerned, see on 1007. The bright figure of the Sphinx, in bold relief, with a Theban in her clutches, is an exasperating challenge on the part of the bearer of the shield, who is ready to receive missiles in full measure from the defenders of the wall. Eteocles takes up this point 560, 561.

545. ‘Once here he is not likely to do a small business in fighting,’ κάτηλος ‘retail-dealer,’ as opposed to ἐμπορὸς ‘merchant,’ ‘importer,’ often bore a contemptuous sense.— ἐλθὼν: said with reference to μακρίς κελεύθου, κτλ. below.

546. δ’ οὖ: see on 399.

547. Παρθενοπαῖος: see on 488. Saving the name to the end of the passage helps the play on it above (556). The poet takes a certain advantage of the previous knowledge which his hearers had of the legend. — ὁ, τοιόσος ἀνήρ, such a man as that, so with article Soph. O. T. 895 αἱ τοιαίδε πράξεις.

548. Eur. Suppl. 890 Ἀρκάς μὲν ἦν, ἐλθὼν δ’ ἐπ’ Ἰνάχου ροᾶς | παίδευται κατ’ Ἀργος. The exile, we are told, was in consequence of a homicide.— ἐκτίνων καλὰς τροφάς: see on 477. In the adjective allusion is made again to his beauty of person.

550–552. ‘Ay, for were they to obtain from Heaven the fates they meditate, then would they indeed utterly and miserably perish, together with all those unholy boasts of theirs.’ Eteocles speaks with direct
reference to the wish of the messenger μῆκραινος θεός, and this saves 550 from any ambiguity, sch. τοῦχοιεν παρὰ τῶν θεῶν ἄν καθ’ ήμῶν φρονοῖ-σιν, τουτέστατι ἄπερ ἡμῖν ἀπειλοῦσαν αὐτοὶ πάθοιεν.

551. τἀν: τοι ἄν. — πανώλεις παγκάκως τε: note the coördination of adjective and adverb, and cf 71.

552. For the dative with αὐτός see II. 174 a, G. 188, 5 n.

553. ὁν λέγεις τὸν Ἀρκάδα, whom you speak of as the Arcadian. Said with contempt. The name of Arcadian was proverbially synonymous with mercenary, and the nation may have had ill repute as boasters (cf. Xen. Hell. 7, 1, 23, 32); at any rate Eteocles emphasizes this in the case of Parthenopaeus above the others (556, 557). Note the article with the predicative noun, H. 669 a, G. 141 n. 8.

554. Cf. 473. — χελρ δ’ ὁρα ὑν δράσμον (‘the thing to do’): with this expression cf. ποδάκες ἶμμα (623).

555. τοῦ πάρος: Hyperbius.

556, 557. As if the principal objection to Parthenopaeus inside of Thebes would be too much talk on his part… — ἐργματων: ἐργαν. — ἀδαινεῖν κακά, to foster mischief. See 12.

558. δάκος (‘beast, ‘monster’ δάκνειν) occurs several times in Aeschylus. In Ag. 824 he calls the Wooden Horse Ἀργεῖον δάκος.

559. φέροντα, one who bears.

560. See on 478.— ἔγω δὲ, but without, significantly after ἑαυτω above.

561. See 544.— ὑπὸ πτόλιν: i.e. under the wall, from its defenders in the towers. The accusative implies motion, action.

563. ἰκνεῖται… διά: ‘thrills.’

564. Cf. Hom. Ω 350 ὃθαλ δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖοι μέλεσσιν. Aeschylus Ch. 32 has ὁρθόριξ φόβος. — ὀρθιας: conformed to τριχος instead of πλάκαμος, see on 348.

566, 567. Allusion to 550—552.

567. ἐν γά: thus denying them a return to their native land.

γ’ (563–567 = 626–630).

This scheme is transcribed exactly from Schmidt. The 2nd foot of line 3 he calls an “inverted dochmius.” The rhythm of line 4 is peculiar.
568–625. A different tone pervades these lines from that which has been heard thus far. The character of Amphiaraus introduces a pleasing contrast into the description, and the passage devoted to him is transitional to the strictly tragic manner that sets in at v. 653, after the mention of Polynices the seventh chief.

569. Cf. Pind. Ol. 6, 25 (the words of Adrastus) ποθέω στρατιάς ὅθελων ἐμῶς, ἀμφότεροι μάντιν τ' ἀγαθὸν καὶ δουρὶ μάρνασθαι. Soph. O. C. 1313 δορυσσοῦσ᾽ Ἀμφιάρεως, τὰ πρῶτα μὲν δόρει κρατύνων, πρῶτα δ' οἰωνῶν ὁδοῖς.

570–575. See the Introduction.

570. The Ὀμολογίες, SE. were next to the Προιτίδες, at which Tydeus was stationed, and where Amphiaraus is said to have slain Melanippus the adversary of Tydeus, see remarks following note on 421. Whether the seer and Tydeus could actually have exchanged words while at their posts it is futile to inquire. The Seventh gate, where Polynices stood, whom Amphiaraus is represented as reproaching here, was on the opposite side of the city.

571. Equivalent to πολλὰ κακῶς λέγει τὸν Τυδέα. — Κακοῖς: the dative as if βαζεί were like θείει (382) or ὄνειδείς, cf. Hes. Opp. 184 καλέσως βάζουτες ἔπεσο. [Eur.] Iph. 717 πολλὰ δὲ τὸν βασιλῆν ἔστιν Ἀτρέιδαν κακῶς ἐβαζεῖ.

572. The article with the nouns, instead of predicative nouns merely without article, conveys something of the effect of direct quotation; Amphiaraus said Σὲ τὸν ἀνδροφόντην, κτλ. See on 558, and cf. Pr. 834 προσηγορεῖνης ἡ Δίως κλεινὴ δάμαρ. — ἀνδροφόντην: referring to the homicide that had caused the exile of Tydeus and thus brought about his alliance with Adrastus. — πολεώς: Argos.

573. "Ἀργεῖ limits διδάσκαλον. — τῶν κακῶν, of her troubles, i.e. the war, the expedition.

574. By his league with Polynices Tydeus has been guilty of summoning the Fury to aid brother against brother, and thus of ministering to fratricidal bloodshed.

575. Βουλευτήριον: adjective in the masculine gender, cf. προστατηρίας (449).

577. ἔξυππιαξὼν ὄμμα, with uplifted eye. "Vultus in crepantium."

578. And twice at last dividing the name, i.e. he ended by repeating ὁ Πολύνεικος, Πολύνεικες, see 658, 830. Sch. εἰς δὺν διαρῆν τὸ ὑδρα τὸν Πολυνείκους, τὸ πολὺ καὶ τὸ νεῖκος. Cf. Shak. Cymb. 5, 5 Thou, Leonatus, art the lion's whelp; | the fit and apt construction of thy name, | being Leo-natus, doth import so much.
579. οὔτοι: see 51.
580. καθι, even. Polynices asked the support of the gods in his attempt to reinstate himself by force of arms, see 639 ff.
581. Hom. Β 119 ἄπορροη γὰρ τόδε γ’ ἔστι καὶ ἐστομένοις παθέσθαι.
584–586. "Sicut matris caedens nullo jure purgatur, sic patria vastata nullo pacto vastatoris amica fiet." — τέ... τέ: to mark the similarity of the two acts, the first question preparing for and illustrating the second. Thus μὲν...δὲ often, τέ...τέ as here Αγ. 73 ff. Polynices claims a right to be reinstated in Thebes (646). Amphiaraurus maintains that granting the justice of the claim, and concealing the success of his attempt to establish it by force, the act remains inexpiable and would be practically of no avail.
585. τῆς ὑπὸ σπουδῆς, through thy efforts.
587. Although πανός and κεκευθὼς are to the speaker only ordinary (poetic) expressions for death (especially in battle) and burial, they are meant to convey a special significance to the hearers of the play, familiar as they were with the whole Theban legend.
589. οὐκ ἄτμον: cf. Cic. Απολ. 1, 40 Αμφιαραυμ αὐτεμ σικ ὅνορον ἐνα Graeciae, deus ut habentur atque ab ejus solo, in quō est humitus, oracula pereuntur. The dream-oracle of Amphiaraurus was situated, Strabo says, at the spot where in the words of Sophocles (Ἰρ. ἄπ. Στραβ. 9, 22) οὐδετέρα θυμίων ἐκατόν κόσιν | αὐτοῖς ἀπὸ οἷος καὶ τετραπλῶς ἡμέρα. Pind. Οἰ. 8, 21 κατὰ γαὶ δυνάμεν ἐπὶ νῦν καὶ φαινήματα ἵππους ἐμφάνισαν, Νεμ. 9, 56 ὁ δ’ Ἀμφιάρας σχεδενθαν ἱππότηθα παμβάζει | Ζέως τὰς βαθύτερους χεῖραν, κρότους θάλας ἱππον, 10, 15 γαλά σ’ ἐν ὀθονίας ὑπεδεκτό κεραυνωθέσω ἄιδος βελεσθν | μάντιν Οἰκλείδαν, πολέμου νέφος. The seer knows his fate but not the exact form in which it is to come, see 617.

The situation of Amphiaraurus is similar to that of Megistias at Thermopylae, whose epitaph composed by Simonides is preserved Hdt. 7, 228 Μηνάμα τὸδε κελεύτω μεγαλίτα, δόν τοῦτο Μήδα | Σπερχείων ποταμῷ κτεῖναι ἀνειλθόντοι | μάντιος, δό τοῖς Κηρᾶς ἐπερχομένοις σάκα εἰδὼς | οὐκ ἔτη Σπάρτης ἡγεμόνας πολιτείαν.

591. ηώδα: for the tense see on 542.
592. οὐ γὰρ δοκεῖν ἄριστος, ἀλλ᾽ εἶναι θέλει. Cf. Ἀγ. 788 πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι | προτίλουσι, δικήν παραβάντες. The sentiment is Socratic, Xen. Mem. 1, 7, 1 ἀεὶ γὰρ ἔλεγεν ὡς οὐκ εἶναι καλλίως ὅσο ἐπ᾽ εὔθετα, ἢ δι᾽ ἥν ἂν τις ἄγαθος τούτῳ γένοιτο, ὁ καὶ δοκεῖν βουλοῦτο. Plat. Apol. 36 ἢ μὲν γὰρ (the victor at Olympia) ὡμαὶ ποιεῖ εὐδαίμονας δοκεῖν εἶναι, ἐγὼ δὲ εἶναι. Plutarch Vit. Arist. 3 has preserved a tradition that when this line of Aeschylus was pronounced in the theatre, all eyes were turned upon Aristides “the Just,” who was present. Plutarch in the passage cited gives δίκαιος instead of ἄριστος (an evident adaptation to the story), but elsewhere quotes the line with ἄριστος.

593. διὰ φρενός explains the metaphor ἀλοκα. See on 64, and cf. πηδαλίων διὰ στόματα (206). We sometimes say a ‘fertile’ mind.

καρπούμενος, reaping the fruit of.

594. τά, those. The article denotes the well-known character of the man.

597, 598. ‘Alas for the human destiny that links a righteous man with the ungodliest of all.’ — ὅρνθος: for the free use of this word see Λρ. Νε. 720 ὅρνθν τε νομίζετε πάνθ' ὀσπερ περὶ μαντείας διακρίνει.—βροτοῖς: dative of interest, not going with the adjective in the next line.

599. So Pers. 753 the folly of Xerxes in undertaking an expedition against Hellas is traced to evil associations, ταύτα τοι κακοὶ ὀμιλῶν ἀνδράσιν διδάσκεται | θυρίος Ξέρφης.

601. θάνατον ἐκκαρπίζεται, yields a harvest of death, literally ‘has death produced from it,’ sch. ἐκφυεί, see on ἀμείβεται (856). Cf. Pers. 821 ὅθεν γὰρ ἐξανθοῦσ' ἐκάρπωσε στάχυν | κρητής, ὅθεν πάγκιλανον ἐξαμαθ' θέρος.—This line is explanatory of what immediately precedes, hence the asyndeton. The asyndeton in 600, however, is only for vividness of expression, see Π. 1030. The whole remark is a rejoinder to 593, 594.

602-608. The speaker illustrates his reflection by two general cases expressed as alternatives (ἢ...ἢ), the former drawn from the experience of the sea (a familiar and almost proverbial example), the latter from that of the state. Observe the gnomic tenses ὠλωλεν, ἐδάμη, Π. 824 b, 840; GMT. 30.

602-604. Hor. Od. 3, 2, 26 vctabo qui Cereris sacrum | vulgarit arcanae sub isdem | sit trabibus, fragilemque mecum | solvat phaselon: saepe Diespiter | neglectus incesto addidit integrum. Eng. ‘in the same boat.’

605. ἀνδρᾶσιν: added to keep in view the general nature of the statement (cf. ἀνδρῶν γένει immediately above), thus leaving πολύτασις to express the specific difference between this example and the former (πλούτων, ναύταις). — δίκαιος ὄν: i.e. αὐτός δίκαιος ὄν, opposed in thought to ταύτων κυρίσσας, κτλ. below.

606. The epithet ἔχθρογένεις may have been suggested by some event of the times that marked an inhumane policy on the part of Athens. — θεῶν ἀμυνόμοι: cf. D i e s p i t e r n e g l e e t us in the Horatian passage quoted above.

607. “Falling most justly in the selfsame snare.” So Ἀγ. 358 Troy captured is said to have a net (στηγανὸν δικταν) thrown over her towers, and the fall of the city is attributed to the offence of Paris against Ζεὺς ξένιος. — κυρίςας: κυρεῖν is a poetical synonym of τυγχάνειν in all its senses and constructions.

608. ‘Is smitten by God’s unsparing scourge and laid low.’ μάστιγι is not in the same metaphor with ἀγρεύματος.

609. λέγω: see 489, 658.

610. βία φρενών, in spite of his better thoughts; to be joined with Συμμυγεῖς.

613, 614. Sch. ἐπὶ τὴν εἰς “Αιδήν ἀποκλιαν ἐλκυσθήςεται.

613. As they extend the train, the one too distant for return. — πομπῇ means ‘mission’ as well as ‘procession.’ — For the infinitive as used here (μακρὰν πάλιν μόλειν) see H. 642, 952 last example under adjectives, G. 261 fifth example.

The doomed Seven against Thebes are filing far down to “the undiscovered country from whose bourn | no traveller returns.” With irony they are described as τεινόντες πομπῆ (‘the innumerable caravan, etc.’).

616. κάκη: see 192.

618. Cf. Ἕμμ. 718 κάγωγε χρησμοῦς τοὺς ἐμοὺς τε καὶ Δίως | ταρβεῖν κελεῦω μηδ’ ἀκαρπῶτος κτίσαι (“nor rob them of their fruit”). Pind. Ἰστήμ. 8, 100 ἐπέων δὲ καρπὸς | οὐ κατέφθινε. — εἰ ... ἐσται: i.e. μέλλει ἐσεθαυ, H. 893 c, GMT. 49, 1 x. 3. — Δοξίου: this name of Apollo, of uncertain etymology, occurs very often in Aeschylus, as Ἕμμ. 19 Δίως προφήτης ἐστὶ Δοξίας πατρὸς.

619. “And He or holds his speech or speaks in season.” — φιλεῖ: ‘is wont,’ ‘likes.’

620. ἀμώσ δὲ: correlative to μέν (615).

621. ἔχθρογένος: here in a good sense, differently from 606. — πυλωρόν: a word formed like θυρωρός, τιμωρός, οἰκονόμος, &c. √ For (ὅραν), ‘ward.’
622-624. "Old is his mind, his body in its prime, | his eye swift-footed, and his hand not slow | to grasp the spear from 'neath the shield laid bare."

622. γέροντα τὸν νοῦν: Lasthenes is thus a suitable antagonist for Amphiarous, see 595. νοῦν, as χείρα in the next line, is of course accusative of specification. — φύει: cf. ἔρας φυνύσης (535). For the change of grammatical structure here see on 759.

624. While not in action the soldier could hold his spear in the left hand under the shield.

627. εὐτυχῆ: alluding to the last words of Eteocles.
628. δορίπονα: see 169.
629. τύργων δ' ἐκτοθέν: i.e. before ever entering the city. Cf. 454, 525, 558.

631. δή: because the messenger has now reached the last of the series. — There were poetic reasons for saying 'the Seventh gate' here instead of giving its usual name ("Τύψται, SW.), see on 800.

633. ἀράται καὶ κατεύχεται, inpreces and invokes upon. A couplet of synonymous terms for the sake of weight and fulness of expression. Cf. σφάγα καὶ χρηστήρια (250). Such phrases are of frequent occurrence in the poets from Homer down, and in the orators, especially Demosthenes. — We have a very natural instance of anticipation (prolepsis, Π. 878) in these lines (631-633). Note γέ strengthening the exclamatory ὦτας.

634-638. These lines give the prayer in the form of indirect discourse. "scilicet sc (cum turres scanderit, et rex nunciatutus fuerit, et paeana ob urbem captam cantaverit) tecum congregi, etc."

634, 635. Note ἐπι- 'over' with all three participles. — ἐπικηρυκθεῖς: ἀναγορευθέν τοι χρων.
635. ἐπικινημον παιάνα ἐπαλαλάξας μετὰ ἰαχῆς. — ἀλῶσιμον παιάνα: Λγ. 10 occurs ἀλῶσιμος βδίς 'tidings of capture.' See 119. — ἰακχάζεσθαι is properly to shout the Iacchus ('Ἰακχ', ἜἸακχε, Λγ. Ραμ. 316). Cf. 498.
636. ἔμφερεσθαι: cf. ἔνοικεστον (510). — καὶ κτανῶν θανεῖν πέλας, and slay and be slain at thy side. Cf. 961 Παι σθέες ἐπαισας. Συ δ' ἔθανες κατακτανών. It is to be observed that an unequal fate, the death of one brother and survival of the other, is not contemplated here or elsewhere in the play.

637, 638. 'Or as the author of his disgrace and banishment, thus to have vengeance on thee alive, by exile in this selfsame way.' Either
blood for blood, or exile for exile. τὸς anticipates τὸν ἅυτὸν τόνδε τρόπον.

640. ἐποπτήρας, witnesses, guardians: βοηθοῦσ. ἐποπτεύεω often of divine charge and care, Ch. 1063 καὶ σ' ἐποπτεύον πρόφρων θεός φυλάσσω.

641. ὁν: from the possessive ὦς, see II. 692, I. G. 147 n. 2. — πάγχυ is an epic word.

644. τευχηστήν ἰδεῖν, a warrior to behold. The construction like διάμα ἰδέσθαι, &c. Cf. 972, 973. τευχηστής is formed like ἀργηστής (60). ἀνδρῶν τευχηστήρων occurs Pers. 902. Both words are poetic for ὀπλίτης (τεῦχος = ὁπλιόν).

645. σωφρόνος ἡγομένη, with modest mien preceding.

646. Δίκη δ' ἄρ' έναι φησιν, Justice she claims to be. — ἄρα: inferential (ὅς τὰ γράμματα λέγει), suitably to the tone of an informant who does not care to take the responsibility for the truth of the assertion. Hence έναι φησιν, cf. the Homeric εἴχεται έλναι.

647. δέ implies that something like Δίκη μέν εἰμι would complete the legend in its direct form.

647, 648. κατάξω: κατάγεω is the causative of κατέρχεσθαι, κατένευ, &c., all being words specially used of the return of an exile to his native city. Cf. 992, Ar. Chron. 1165 φεύγων ἥνη τε καὶ κατέρχεσαι (with reference to Ch. 3, said by Orestes, ᾧ κω γάρ ἐσ γὴν τήνδε κοι κατέρχομαι).

—ἐπιστροφάς, range. Eum. 547 ἐνενόμους ἐπιστροφάς δωμάτων.

649–652. These lines form an epilogue to the messenger’s account just as 375, 376 were introductory to it.

649. ἐκείνων: referring to all the Seven. — ἐξευρήματα, devices.

650. σὺ δ' ἄυτός ἡδη γνώθη, do thou now determine for thyself. By ἡδη the messenger means that his own part is all done, for the sequel (τὰντεύθεν ἡδη, Eum. 60) he takes no responsibility. The repetition below (652) betrays his anxiety on this point. — τίνα πέμπειν δοκεῖ (σοι): expressed vaguely and generally, in order to avoid the least suggestion of the conflict that is likely to ensue.

651, 652. ὦς, for. — By ἄνδρι τοῦτο the speaker means himself, a very common use of the pronoun. — κηρυκευμάτων: genitive of cause. It is my duty to bring the whole tidings, but there my duty ends. — ναυκληρεῖν πόλιν, how to steer the state. Cf. 2, 62. For the infinitive here see II. 986, third example, G. 280 n. 3.

The messenger goes out.
653 ff. At this point the epic style recedes, and the genuine tone of tragedy is recovered.

653, 654. All the epithets belong to γένος, cf. 691. θεών...στύγος is in sense an emphatic equivalent of θεοστυγεῖς, the emphasis largely consisting in the interruption of the grammatical structure by substituting noun for adjective. Cf. σωφρόνων μισήματα (186), and Ch. 1028 θεών στύγος (of Clytemnestra).

655. Eteocles recognizes the working of the curse in the chance that has brought Polynices to the Seventh gate, where he had himself meant to stand. See on 508, and cf. 282.

657. τεκνωθῆ: cf. 437 for the figurative use.—δυσφορώτερος γόος: of the whole city namely, if the cause be lost through any want of self-control on the part of the king. His own admonitions to the chorus on this point early in the play will be remembered.

Only for a brief moment does Eteocles betray an unwarlike emotion, and this feeling itself takes on directly the form natural to a man of battles.


659. τούπτασθ᾽ ὅποι τελεῖ: “what way his badge shall end.” τελεῖν intransitive, Ch. 1021 οὗ γὰρ οἶδ᾽ ὅπη τελεῖ.

660. εἶ, whether.

661. φλύνατα, babbling, φλαροῦντα. Pr. 504 μὴ μάτην φλύσαι θέλων. — φοίτω: μανία. Observe the alliteration in the line.

662, 663. ἧ Διός παῖς παρθένος Δίκη: cf. Hes. Ορ. 254 ἥ δὲ τε παρθένοις ἐστὶ Δίκη, Δίως ἐκγεγαμία, | κυθρῆ τ᾽ αἰδοῖ τε θεῖος οὐ Ὀλυμπόν ἔχουσιν. The inviolability of law is typified in this conception.—παρὴν | ἕργοις ἐκεῖνοι, κτλ, attended his deeds and thoughts, then perhaps this might have been. — ἔργοις καὶ φρεσίν: emphatic as opposed to γράμματα φλύνατα above, like the frequent antithesis of λόγῳ and ἔργῳ.—τάδε: τὸ τὴν Δίκην βοηθήσας αὐτῷ, καὶ εἰσάζει εἰς τὴν πατρίδα, καὶ νικήσαι ἡμᾶς.

664. ἄλλα, but as it is. Like, the common νῦν δὲ.—οὐτε...φυγόντα μητρόθεν σκότον, neither when he fled the darkness of the womb. Cf. Eur. 665 οὗτ᾽ ἐν σκότουι νηών τεθραμμένη. Note the aorist tep. here and in the following line indicating a point of time (a period of age without regard to its continuance), like ἐν below. See on 490.

665. Nor in his childhood, nor ever when he was a youth (ἐφηβος).—
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εν τροφαισιν would strictly be while the child is dependent on the mother or τροφός (16). The divisions of age are of course not intended to be definitely marked off in this passage. Cf. the Homeric phrase τράφεν ἥς εγένοτο.—πώ: placed here, though properly modifying the leading verbs (667) and the whole negation.

666. Cf. 534 f. ἐξαλλογιά, gathering. Of the ten ages of human life, given as periods of seven years by Solon fr. 27, the third is as follows: τῇ τριτάρη δὲ γένειον ἀειμένων ἔτι γυνών | λαχνοῦται, χροῆς ἀνθός ἀμειβο-

μένης.

667. Has Justice regarded him with favor and deemed him worthy of herself. Note καί, instead of οὐδὲ, combining the verbs closely under the negation.

The allegorical application of the above lines is plain, οὐδὲ εν μιᾷ ἡλικίᾳ ἐπραξε τι δίκαιον. It is however the language of passion, whereby Eteocles advances with tremendous emphasis to the announcement of the sole example that is of weight, 668, 669 (cf. 580–586). Aeschylus does not mean to have it understood that one brother was more to blame than the other in their disagreements previously to the descent of Polynices upon his native city; on the contrary, it is only an equality in this regard that morally justifies their equal fate. In the play, however, the one stands as defender, and the other as would-be destroyer of Thebes, and this situation has influenced the poet’s delineation of Eteocles, and excites on the part of the spectator a higher sympathy for the elder brother. See the last lines of the play (1073–1079).

668. οὐδὲ...μήν: expressing as an emphatic additional statement what is really the sole important illustration of the truth enunciated.

—κακούχια: κακῶσει.

670, 671. ἡ δῆτα, verily. —πανδίκως πευδώνυμος Δίκη: for πανδίκως see on 171. But here there is a play upon the words. Cf. Pr. 85 πευ-

δώνυμοι σε δαίμονες Προμηθέα | καλούσιν, αὐτόν γάρ σε δεῖ προμηθέως, κτλ.

672–674. Eteocles tries to justify the indulgence of an evil impulse (κακοῦ ἔρωτος, 687) by an appeal to the same argument (ὀργῆν ὀμοίως, 678) that Polynices was wrongly using (τούτως πεποιθῶς, ἐνδικώτερος). The real motive is hate (ἐχθρός ἐχθρῷ), and warlike fury (θυμοπληθῆς δορίμαργος ἀτα, 686).

673. μᾶλλον ἐνδικώτερος: such double comparatives (or superlatives) are rare, as in English. Συμμ. 279 μᾶλλον ἐμφερέστεραι. Hom. Ε 243 ἠντεροι μᾶλλον.

675. σύν...στήσομαι: see 435, 509, 672. —φέρε: addressed to an attendant.
676. κνημίδας: these are regularly mentioned first, κνημίδας μὲν πρῶτα περὶ κνήμησιν ἐθηκε (Γ 330). — πετρῶν προβλήματα: i.e. helmet, cuirass, &c. The genitive sustains a different relation from that in 540. As here Eur. Suppl. 208 χείματος προβλήματα.

677–719. This scene may be compared with a former one (203–203) both for the similarity of external form, and the impressive contrast in spirit and situation. The appropriateness of a female chorus is again clearly seen, the sentiments expressed in opposition to Eteocles being such that, though the noblest in the tragedy, they could not have been uttered by men (cf. 717).

The use of tristichs in this play is noticeable (six lines of the corphaeus here at first), as that of quatrains is in the Prometheus.

677. The expression of endearment is due to the earnestness of the entreaty, so again 086. Similarly 203 ὁ φίλον Οἰδίποτε τέκος, caused by emotion of a different sort.

678. ὀργήν ὀμοίος, like in temper. — τῷ κάκιστῳ αὐδωμένῳ: τῷ ἀξελαφῷ σου βλασφημογενέα.

679. ἀλλὰ... ἀλις, no, 't is enough, etc.

680. ἐς χείρας ἑλθεῖν, manus conserere. — άιμα γὰρ κοσάρσιον, 't is expiable blood thus shed.

681. ὁμαίμων: the word is aptly chosen here. Used even more significantly again 940. — αὐτοκτόνος: 'fratricidal' we should say. Such compounds of αὐτός in tragedy are employed not only of mutual violence (cf. 734, 505), but of any unnatural treatment of kindred by kindred, as Suppl. 65 παιδὸς μόρον, ὡς αὐτοφόνως ἄλετο πρὸς χειρὸς ἑθεν (Philomela's).

This line is followed by one that is not consistent with it in grammatical structure (anacoluthon). The irregularity is a natural one and rhetorically effective, and is of such frequent occurrence as to have received the name of 'nominative absolute' (nominativus pendent).

682. "This is pollution never waxing old." Cf. Soph. O. C. 954 θυμοῦ γὰρ οὐδὲν γῇρὰς ἐστὶν ἄλλο πλὴν | θανεῖν. Thuc. 2, 44 τὸ γὰρ φιλότιμον ἀγάπων μόνον. The thought of this line is more directly expressed in the second strophe of the next stasimon, 738 τίς ἂν καθαρμοῦσ φόροι;

683–685. Eteocles, from his soldier's standpoint, can see only an act of ingloriousness and cowardice in avoiding the conflict with his brother, to which he is tempted, and the probable issue of which he rather craves than dreads.
NOTES.

683, 684. To Eteocles, in his present state of mind (see 653-655), life is at best an evil (κακόν). To make his meaning clear he adds parenthetically μόνον γὰρ κέρδος ἐν τεθνηκόσι, the only gain for me is in the grave. Cf. Soph. Ant. 461 ἐὰν δὲ τοῦ χρόνου | πρόσθεν θανάτου, κέρδος αὐτῷ ἐγώ λέγω. | δόται γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς | ζῆν, πῶς ὅσι οὐχὶ καθαρ-νῦν κέρδος φέρει;

683. φέρει: the optative of a vague condition, a "mere supposition," instead of the subjunctive (or present indicative) expressing general time is idiomatic (Attic). Cf. Thuc. 1, 120 ἀνδρῶν γὰρ σωφρό-νων μὲν ἔστιν, εἰ μὴ ἀδικοῦτο, ἦσυχαξεῖν. Soph. O. T. 315, ἀνδρα δὲ ὀφε-λεῖν ἀφὶ δὲν ἔχοι τε καὶ δύνατο, κάλλιστος πόνος. The general turn of the thought is helped here by τίς, although the speaker is really thinking of his own case alone. (The imperative ἵστω is of course adapted rather to the particular part of the statement.) "If a man may bear evil apart from dishonor, well and good."—εἰτερ occurs with the opta- tive also Suppl. 941 ἄγοις ἄν, εἰτερ εὑσεθῆ πώιοι λόγος.

685. κακόν δὲ καφωρὼν: of κακά alone (such must be his life at the best) εὐκλεία at least might be predicated; not so of κακά καὶ αἰσχρά, "quaen mala simulque turpia sunt." The genitives limit εὐκλείαν, but see H. 733 a.

The chorus, alarmed at the sinister words of Eteocles, which betray a disposition to yield to a bad impulse and attribute it to fate, breaks into lyric strains and makes a noble effort to check his growing mood.

686, 687. τί μέμονα; what is this rage of thine? μέμονα is frequent in Homer, and is always a strong word.—θυμοπληθῆς δορίμαργος ἀτα, passionate wild intimation of the spear.—φερέτω, "abripiat."

688. ἐκβαλε...ἀρχαύ: principiis obsta.

689. τὸ πράγμα: τὸν ἡμετερον ἀφανισμὸν.—κάρτε ἐπισπέρχει, mightily impels. The expression answers to φερέτῳ above. For ἐπισπέρχειν in connexion with the figure in the following lines cf. Hom. ἐ 304 ἐπι-

88 (686-688 = 692-694).

The first two lines of this strophe must be regarded as forming a docheimiac "system" (Π. 1674 b), or in other words a single long verse. The same is true of the first three lines of strophe ε'.

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σπέρχουσι δ’ ἁελλαὶ | παντολῶν ἄνεμων. See 285.—θεός answers to ἀτα above and δαίμων (705) of the chorus, so far as the latter is at present willing to concede any external (supernatural) influence.

690. ἢτω κατ’ οὗρον; “drift with the breeze.” κατ’ οὗρον is like our expression ‘with the stream,’ and implies the renunciation of all effort to stem the tide. Of the flight after the battle of Salamis, Pers. 480 οὗτον | κατ’ οὗρον οὐκ ἐνκοσμον ἀπονται φυγήν. Soph. Trach. 468 ἀλλὰ ταύτα μὲν | ἤρητο κατ’ οὗρον.—κῦμα Κωκυτοῦ: in the metaphor with κατ’ οὗρον, although grammatically κῦμα is the object of λαχῶν, which agrees with γένος the subject of the sentence (ἀπόλειαν καὶ φθορὰν κληρωσάμενον).

691. Φοιβος στυγηθέν: see 745 and the context there.

692. ὁμοδακῆς, atrocious. See 541, and cf. the proverbial expression for cruel hate, Hom. Δ 35 ὁμὸν βεβρώθοις Πρίμων Πριμοῦ τε παίδας.—ὁμοδακῆς ὑμέρος κτλ defines κακὸς ἐρως (687).—ἀγαν and ἔξ have the same force, like φερέτω above.

693. πικροκάρτον, κτλ, to do manslaughter that bears the bitter fruit of blood unlawful. Cf. αἶμα δρέφασθαι (718).—ἀνδροκτασίαν: a Homeric word.

694. αἴματος οὐ θεμιστοῦ: the opposite of αἴμα καθάρσιον (680).

695. φίλον: not without pathos in this connexion; note its proximity to ἔχθρα.—μελαιν’ ἀρά: cf. 832.—προσιζάνει: perhaps a metaphor from an ill-omened bird (δίκαι κόρακος ἔχθροῦ, Ag. 1473). Cf. Pr. 276 πλανωμένη | πρὸς ἀλλοσ’ ἀλλον πημονῆ προσιζάνει (‘alights upon’).

697. Calling the earlier a gain above the later doom, i.e. saying that the sooner I die the better. Cf. 684, and see again the quotation from the Antigone made in the note on that line, εἰ δὲ τινὰ χρόνον | πρόθενθι θανοῦμαι, κέρδος αὐτ’ ἐγὼ λέγω. —κέρδος predicate-noun, πρότερον (μόρον) object.—We may say that μόρον is genitive after the comparative force of κέρδος (= κέρδιον τι), but πρότερον helps to bring about the construction, which is a perfectly natural one.

Eteocles evades what is the main point with the chorus (αἴματός οὐ θεμιστοῦ), and says not a word about the death of his brother until 719. He holds stubbornly to his own point of honor, and his fatalistic idea that the curse must be fulfilled.

698. σὺ: emphatic. There is free will in men; they should not help on what they call fate, by hurrying to meet it under the impulse of desire or despair. ἀλλ’ ὅταν σπεύδῃ τις αὐτὸς, χω θέος συνάπτεσαι, Pers. 742.

698, 699. κακὸς οὐ κεκλήσει βίον εὗ κυρήσας, thou wilt not have a bad
NOTES.

name for finding life in a good way (i.e. by avoiding the unholy conflict), "si vitam honesto modo servaveris." kakovs alludes to eisxevnis, eisxri above. The antithesis kakovs, ev, is a pointed way of setting forth a view directly opposed to that of Eteocles. For kurein (τυγχά- νειν) with accusative see on 481.

699, 701. melainaios...Eриниα: cf. 977, Eum. 375 ἀμετέρας ἐφόδοις melaneiμοιων. The present epithet depicts the Erinyes in a warlike guise. Similarly 953 ἑπηλάλαξαν ἄραί.—ἐξεισὶ δόμων: cf. Αγ. 1189 κάμος ἐν δόμοις μένει, | δυσπέμπτος ἐξα, συγγόνων ἔρωτον.

702. πῶς: nescio quomodo.—παρημελήμεθα: so of Orestes, Eum. 300 παρημελημένον | ἐφειν, τὸ χαίρειν μη μαθόνθ' ὅποι φρενὼν.

703. But the favor of our destruction is admired by them, i.e. my death is the only offering that can gratify them, τὴν ἀπώλειαν ἡμῶν ἐν χάριτος μοίρα λαμβάνουσιν.—χάρις is the reply to δυσπέμπτο of above.

704. Cf. 383 σαλνειν μόρον τε καὶ μάχην ἄψυχη, and the note.—ἐτι: ironical and bitter. ‘Why now be longer fawning on my doom?’—even if I have been weak enough to do so until now. Cf. ἕδη above.—dlinghrion μόρον = ἄλεθρον. Adapted exactly to ὁλομένων in the previous line.

705. νῦν ὅτε σοι παρέστακεν, do it now when that doom stands close by thee, νῦν κολακευτέον τὸν θάνατον; ὅτε σοι οὕτος παρέστηκε καὶ ἐπήλθεν. Cf. Hom. Π 852 ἄλλα τοι ἕδη | ἄγχι παρέστηκεν θάνατος.—νῦν is the emphatic rejoinder to the ἕδη and ἐτι of Eteocles.

705–708. ἐπεὶ δαίμων λήματος ἐν τροπαιά μεταλλακτός, for the genius in a later change of thy temper shifting ("daemon, te animum tuum tandem mutante, et ipse mutatus"), etc. Now is the very time to weaken, the chorus says, when your blood is so high and the awful consequences are so imminent; if you wait, perhaps you will find that you do not really want to die, and fate will not seem as now to be compelling you. The psychological truth on which this pleading is based appears under a similar form in the Ajax of Sophocles, where Calchas the seer declares that if Ajax (who was bent on suicide) could

\[ \varepsilon' (698–701 = 705–708). \]

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\]

thetai in l. 4 is pronounced with synizesis.
be kept in doors one day, he was safe, 756 ἐκ ὑπὸν τῇ/δὲ θῆμο/ν ἡ/ν Ἰ/δίας Ἀθάνας ἑ/ν. Athena is the poetic counterpart of δαίμων in our passage.

The metaphor in this passage is from a wind (τροπαία, πνεύμα, and perhaps ἡ). — δαίμων here (θεός, τό/χη) shows how nearly the supposed external, and the internal impulses coincide. — θελεμωτέρφ, gentler. 


710, 711. "And all too true the visions of the night, | my father’s treasured store distributing." Eteocles had dreamt of the duel, and his dreams interpret for him the curse, σιδερόνομος διὰ χερί ποτέ λαχεῖν κτῆματα (789).

712–719. The change from a lyrical form to that of dialogue on the part of the chorus indicates that Eteocles is likely to have his way. Compare the change at 241, 245. The words of the coryphaeus are more of the nature of personal entreaty than of moral pleading as before.


712. καίπερ ὁ στέργων ὁμώς: see 187 ff. For ὁμώς see II. 979 b, GMT. 109 x. 5 (a).

713. ἄν ἀνὴ τις: ὃ ἀνύσιμα ἐστιν.—μακρὰν: adverb.

715. "Thou shalt not blunt my sharpened edge with words." There are numerous examples of this figure of speech. Soph. fr. 762 ὄργη γέροντος ἀστετε ὀλαβαθή κοπίς | ἐν χερι βῆγει, σὺν ταχεῖ δ᾽ ἀμβλῶνεται.

716. καλ κακῆν, even though inglorious, i.e. even though the king take no part in the conflict. Without meaning to recant (κακὸς ὁ κεκλήσει) the coryphaeus nevertheless uses plain terms here instead of specious ones, to show that even granting Eteocles’ point of ‘honor,’ the position taken by the chorus is still stronger than his (εἰ μὲν γὰρ ἐν πράξαι/ μεν, αἰτία θεοῦ). Vici tix causa diis placuit.

717. "That word a warrior must not tolerate.” For this regular use of στέργων cf. Ag. 1570 τάδε μὲν στέργων | δύστητα περ ὄνθ', κτλ. ἀγαπᾶν ἄρεσκειν are used in a similar way.

718. δράψασθαι: cf. πυρόκαρπον ἀνθρωκτασίαν above (693).

719. θεόν διδόντων, κτλ: these last words of Eteocles are to be compared with the final lines of some other passages 562, 625. — ἐκφύγοι: the subject is taken from αὐτάξελφον in the preceding line.

Eteocles goes out, with his attendants.
VI. SECOND STASIMUM.

This ode bears the same relation to the departure of Eteocles that the shorter strains of the chorus bore to the several exits of the six other captains. While it is being sung, the conflict at the gates is supposed to be decided.

The first strophe and antistrophe, with their solemn rhythm and sublime imagery, form as it were a prelude to the rest of the song.

720, 721. πεφρικα: see 490. For the tense cf. δέδωκα, δέδια, πεφθημα, &c. — ἄλεσίοκου: θεόν: δωμάτων γὰρ εἰλόμαν ἀνατροτάς ("my choice was made for overthrow of homes"), say the Furies Eum. 354. Cf. φθερονυκεῖς Ἐρυνέ (1054).

722. κακόμαντιν: probably alluding to the dreams of Eteocles (710).

723, 724. πατρὸς εὐκταίαν, invoked of the father, see on 792. Although πατρὸς of course limits Ἐρυνύν, it has a special connexion with the verbal force of the adjective. — Ἐρυνύν | τελέσαι: dependent on πεφρικα. ‘I shudder at the thought of the Fury fulfilling, etc.’ See GMT. 46 Ν. 8.

725. κατάρασ: κατεύγματα (709). — Οἶδιπόδα: Doric genitive, again 886, and a corresponding accusative 752. — βλαψίφρωνος: the prose word is φρενοβλαβής. Α tragic fragment illustrates both the word and the idea, ὅταν δὲ δαίμων ἀνδρὶ πορσύνη κακά, | τὸν νοῦν ἐβλαψε πρώτον (dementat prius).

\[\alpha (720−726 = 727−733)\]

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\end{align*}
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For the Ionic rhythm see H. 1121 ; G. 301, 2 ; Schmidt p. 31. The peculiarity of Schmidt’s notation consists merely in treating the feet always as a major, just as iambs and anapaests regularly appear in his schemes as trochees and dactyls with anacrusis. That is, a bar must always begin with a syllable upon which an iunctus falls. — Note εὐκταίαν l. 4, and see on ὸγκα, p. 59, foot.

Other memorable songs in Aeschylus having the Ionic rhythm are Pers. 65-113, and Pr. 397-414.
727-733. "This magnificent personification of σίδηρος is repeated in n. 941." The scholiast does not fail to note the grandeur of the passage, ποιητικός πάνυ ταύτα ὁ Αἰσχύλος, σεσωματοποίηκε γάρ τὸν σίδηρον, κτλ.

727. ἕνος δὲ κλήρους ἑπινωμά, a foreigner assigns the lots (portions).
728. Χάλυβος Σκύθων ἀποικὸς: "the Chalyb, from the Scythians emigrant." Cf. 817, Pr. 700, 714 Σκύθας δ’ ἀφίζει...λαῖσ δὲ χειρὸς οἱ σιδηροτέκτονες | οἰκοῦσι Χάλυβες. So χάλυψ (Χάλυβος above is the less usual form) came to mean 'iron,' 'steel;' Pr. 133 κτύπω γέρ ἀχώ χάλυβος διήξεν ἄντρων μυχῶν.

729. κτείνων χρηματοδοτάτας: cf. χρημάτων δανήρου (711), δανητᾶς (945).
730. πικρός is used here with reference to its proper meaning 'sharp,' 'piercing,' but should be translated in the usual way.
731. χόνα ναίειν, κτλ, allotting ground to dwell in, even enough for dead men to possess, of their spacious plains without a share. Cf. 818 ἔχουσι δ’ ἣν λάβωσιν ἐν ταφῇ χόνα. Soph. O. C. 789 ἔστιν δὲ παιδὶ τοῖς ἑμοὶ τῆς ἑμῆς | χόνοις λαξεύων τοσοῦτον, ἐβάλειν μόνον. Shak. Henry IV 1, 5, 4 But now, two paces of the vilest earth | is room enough.
731. διαπιθάς (διαπάλλειν): see on 459.
732. φθεινεῖν: in the dative limiting ὀπόσαν, in order to give a general turn to the sentiment, while the accusative ἄμοιρους below, referring to the sons (παιδολέτωρ ἐρις), is adapted to the infinitive.—κατέχειν depends on ὀπόσαν, H. 952, GMT. 93 x. 1. This verb is elsewhere used of the dead, Ag. 454 θῆκας Ἰλιάδος γὰς εὐμορφοι κατέχουσιν. Soph. Aj. 1167 τάφον εὐράσετα καθεξεί.
733. τῶν μεγάλων πεδίων: the article is important in passing from the more general (φθεινεῖν) to the particular form of expression, and the adjective is significant in the contrast.

734-738. For the aorist subjunctive in the protasis here see H. 898 c, GMT. 20 x. 1; for the form of the apodosis H. 901 a, GMT. 54, 1 (a).

\[ \beta' (734-741 = 742-749). \]

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734, 735. αὐτοκτόνως αὐτοδαίκτω: adjective and adverb as in 551. For the form of the adv. cf. αὐτοφόνως in the passage from the Suppl. quoted in the note on 681. Other compounds of δαίζεων 'cleave,' 'pierce,' 'rend' are found in Aeschylus, and also δαίκτηρ (916), δαίκτωρ. 738. Cf. 680–682.
740. Note the interlaced arrangement of the words.

743. παρβασίαν: for παραβ., like προσαμβάσεις (for ἀναβ.) 466. Apocope, H. 84 D.
743, 744. ὥς ὑποινον, κτλ.: "speedily avenged; namely, upon Laius himself. But nevertheless vengeance lingers even to the third generation, οὐδ' ἀπελλάσσει γενεάν γένος (Ant. 596)." —μένει: sc. παρβασία, the transgression with its consequences.
745. εὔτε....ItemsSource(751): explanatory of παρβασίαν.
745, 746. Ἀπόλλωνοι...βις: see 531, 612.
747, 748. ὑμεσομφάλοις Πυθικοῖς, χρυστηρίον, in his central Pythian shrine. The spot where the Delphic temple stood the Greeks held to be the centre of the earth, γὰς ὄμφαλον (Eum. 166). Soph. O. T. 480 τὰ μεσόμφαλα γὰς μαντεία. Eur. Ion. 481 Φοιβήσιος γὰς μεσόμφαλος ἐστία, and often.
748, 749. θνάσκοντα γέννας ἄτερ σωζεῖν πόλιν, that by dying without issue he should secure the state. For the infinitive dependent on εἰπόντος see H. 946 b exc., GMT. 15, 2 x. 3 (23, x. 2).—The oracle is expressed in the following words by Ennius, Phoen. 17 μὴ στείρα τεκνων ἄλοκα δαμόνων βις· ἐκ γὰρ τεκνώσεις παιδ', ἀποκτενει σ' ο φύς, και πᾶς σῶς οἶκος βήσεται δὶ αἴματος. In the present play, conformably to the situation, the fate of Thebes itself is brought within the range of the divine injunction, cf. 764 f., 843 f.

750. ἐκ φιλων ἀβουλίαν, by fond imprudence (an expression like φιλη ἐλπίς, &c.). Cf. 842 βουλαί ἀπιστοι Δαίτ. It pleased him to adopt a course at variance with the divine command.

\[ γ' (750–757 = 758–765). \]

\[ γ'\]

\[ \gamma' (750–757 = 758–765). \]

πόλεως in l. 3 of the antistrophe is pronounced with synizesis.
751. μέν, in the first place. δὲ 758 is correlative. The ulterior consequences are touched upon, it is true, in the relative sentence that immediately follows, but that is parenthetical.

752-756. ὅστε ματρός...ἐτλα, who brought himself to sow the chaste maternal field where he was reared, a root of bloodshed. The marriage of Oedipus to his mother Jocasta.—ἀγνάν: because the act was ἀναγνώρισι, in violation of purity and sanctity.—οὗτοι: the ptcp. with ταχύναι instead of the usual infinitive. Cf. φθόνει λέγων 480, also H. 983.—ἀπειραν: the metaphor seen here is of frequent occurrence, as e.g. in the passage of the Phoenissae quoted above on 749.—βίαι: in apposition to the sentence, H. 626.—ἐτλα: this word, notwithstanding the crime of Oedipus was committed in ignorance. As if some instinct ought to have deterred him.

757. παράνοοι, κτλ.: “infatuation drew together the demented pair,” namely the parents of Oedipus. This was the original transgression (παρβασία παλαιγενής), their folly the φίλαι ἀβουλίαι.

758. ὰστιερ (as it were, quasi) excuses the metaphor θάλασσα κα-κόν. See on 64.—κυει: κύμα in a collective sense as often; ‘with its billows comes.’

759. ἄλλα δ' ἀείρει: instead of τδ δ' ἀειρόμενον a stronger and independent construction is preferred (ἀείρει for ἄειρε for ἀγει ἀειρόμενον). This is very common in Greek, cf. 622, 815.

760. τρίχας, triple-cloven (χωλή), triple-crested. The biggest wave was the third, or in other words one on top of two others, τρικυμία. Pr. 1015, αὐτὸς σε χεμών καλ κακών τρικυμία | ἐπεισ' ἀφρίκτω. Plat. Rep. δ, 472 A δόδο κύματε ἐκφυγότι τὸ μέγιστον καλ χαλεπάττατον τὴς τρικυμίας ἐπάγεις. This is finely applied to the situation of the present play, the culmination of evils and the final struggle of the family and the state (αὐνα δ' ἔστρεν τριτόν μένει).—δ' καλ...καλαξει, even that which roars now, etc. See 115. For δ καὶ cf. ὀπόθαν καὶ above (731).

762, 763. But between (us and the waves of battle) defence for little space extends, a tower in width.—δ' οὐλογος: the regular use of διά to express interval, intervening space.—πύργος keeps the figure of speech in mind; of a real ship we should have ξύλον ‘plank,’ or some such word, as Arat. Phoen. 299 οὐλογος δὲ διὰ ξύλον "Αἰδ' ἐφότε. Juv. 14, 289 tabula distinguitor unda.

After reflecting upon the primal offence of Laius and its most wide-reaching consequences in the present peril of Thebes, the chorus returns to the thought of the fratricidal conflict and devotes the
NOTES.

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remainder of the stasimus to the origin of that conflict in the pride and fall of Oedipus.

766, 767. Complete is the stern atonement of curses spoken long ago. γάρ refers to σὺν βασιλείωσι above. The curses of Oedipus are set at rest by the fall of the princes his sons. ἀφάν is an objective genitive; for this meaning of καταλλαγαί cf. Λρ. Λν. 1588 περὶ πολέμου καταλλαγαῖς, ‘about winding up the war.’

768–771. A general reflection prefatory to the mention in the antistrophe of Oedipus’ once high and glorious estate. These deadly issues pass by the poor, but wealth too massive grown of enterprising men brings a throwing overboard of goods. — For τά see 594 and the note. — πρόπρωπμα (‘forth at the stern’), adverb limiting the verbal noun ἐθαγάλαν. This trope of lightening a vessel by throwing out a part of the cargo in a storm, to save the rest, occurs Λρ. 1008 καὶ τὸ μὲν πρὸ χρημάτων | κτησίων δῶκος βαλαν | . . . οὐκ ἐδυ πρῶπα δόμος | . . . οὐδ’ ἐπόντισε σκάφος. — ἀνδρῶν ἀλφηστᾶν: Homeric phrase (§ 8 ἐκές ἀνδρῶν ἀλφηστᾶν) and equivalent merely to ἀνδρᾶπων, the epithet being a constant or ornamental one. — παχυθεῖς: παχύς often with reference to wealth, as Λρ. Παξ 639 τοὺς παχεῖς καὶ πλουσίους.

The popular belief that the possessor of riches, in the enjoyment of unexceptional prosperity, was sure to incur the wrath and envy of Heaven is best seen in its simple form in Herodotus, as for example in the story of Polycrates’ ring (3, 40), where Amasis says in his letter to the tyrant ἐμοὶ δὲ αἱ σαλ μεγάλαι εὐτυχίαι οὐκ ἁρέσκουσι, ἐπισταμένῳ τὸ θεῖον ὥς ἐστὶ φθονερόν, and οὐδένα γάρ κω λόγῳ οἴδα ἀκούσας, ὡστις ἐσὶ τέλος οὐ κακῶς ἐτελεύτησε πρόρριψις, εὐτυχεὸς τὰ πάντα. While many of the tragedies well illustrate the experiences on which such a belief is founded, Aeschylus refines and elevates it, teaching that the pride and crime to which wealth tempts its possessor are the occasion of his downfall. His application of this doctrine to the career of Oedipus we have lost with the second play of the trilogy.
773, 774. Foreigners, sharers of his hearth, and the city's much-trodden meeting-place of mortals. — ὀδυνεῖοι (ἐξενοι): opposed to ἐνυνεῖοι, as Eur. Alc. 532 ὀδυνεῖοι and συγγείνειοι are opposed. — πόλεως ὁ πολύβατος ἄγων is the ἄγορα, which Pindar calls πολύβατον ἄστεοι ὀμφαλόν (fr. 45). ἄγων in its early (Homerie) sense.

775. τότε, in those times, in his day. τότε often refers thus pregnantly to some well remembered time. Here however it is defined to some extent by the following participle: after he had hid the country of the Sphinx, wedded Jocasta, and become the world-renowned king, ὁ πᾶς κλείνος Οἰδίπος καλούμενος (Soph. O.T. 8). — κῆρα, angel of death, i.e. the Sphinx. See on 1055.

778, 779. But when he came to his senses, unhappy man, as to the miserable marriage. — ἀρτιφρών: the opposite of βλαψφρών, as if the mind of Oedipus had been affected (quem vult deus deperdere, etc.) until he discovered who he was, and could see what he had done in slaying Laius and marrying Jocasta. βλαψφρών in the earlier passage (725) is of course used without reference to any different stages in his mental condition. — μέλειος has the effect of an interjection, as often τάλας, δούληνος, δείλαιος, &c. — γὰμων limits ἀρτιφρών, H. 753 d.

780. ἐπὶ ἀλγεὶ δυσφορῶν: "impatient on anguish."

782. δίδυμα κακά: i.e. the blinding of himself and the cursing of his children, as explained in the following sentence, without the regular μὲν in the first member of it. Both acts are represented here as committed in the frenzy that immediately followed the discovery of the truth.

783, 784. πατροφόνω χερί, with the hand that slew his father. Thus expressed because the self-mutilation is thought of as a sort of atonement for the parricide. The word κρεισσοστέκνον is corrupt, and we are left in ignorance of the exact meaning of the passage. — ἐπλάγχθη, parted (wandered) from.

786. ἐπικότους τροφᾶς, full of anger at their rearing, i.e. that they should ever have been his to rear. The curses, then, are the retribu-
tion for the incest, as the blinding for the parricide. For ἐπικότους conformed to ἀρᾶς, cf. περιθύμους κατάρας (725), and see on 348. — τροφᾶς: causal genitive. For the word cf. ἵν’ ἐτράφη (754), ἐν τροφαῖσιν (865).

788–790. καὶ σφε...κτῆματα, even that they with steel-wielding hand should some day divide their goods. For the explanatory καὶ see 207. — σιδαρονόμω: see 590, and cf. οἰακονόμος (Pr. 148). — διά: adverbial with λαχεῖν (tmesis, II. 580 a), διέλαχον (816).

790, 791. νῦν δὲ τρέω | μὴ τελέσῃ, κτλ. The stasimon ends as it opened, πέφρικα...τελέσαι, κτλ. — καμψίτους Ἐρινύς: the epithet describes the swift-pursuing Fury, and might be illustrated by the running figures seen in ancient sculptures and vase-paintings. Cf. καμπασίγγυνος Ἐρινύς, quoted from an unknown author. Sophocles has Ἐρινύς ταῦταπόδας (Aj. 837). So the Furies are called κόνες (Ch. 1054), ταχεία (Soph. Aj. 843), δρομάδες θεά (Eur. Or. 317).

The position of Ἐρινύς at the end of the strophe (and of the ode) is to be observed. A significant word, especially a name, is often placed at the end of a lyrical passage for effect, serving as a key note, so to speak, and in fact thus enabled to be particularly enforced by the musical accompaniment. Excellent examples among many are Soph. El. 163...Ὀρέσταν (in commatic parodos), and Eur. I. T. 235...Ὀρέσταν (at end of commatic parodos), the latter passage having been composed largely in imitation of the former.

VII. THIRD EPISODIUM.

792. Fear not, children of mothers bred. The form of this address is in refreshing contrast to the thoughts immediately preceding. The messenger, who is the same man as before, has been a witness to the terrors of the chorus as to the safety of the city. — παῖδες μητέρων τεθραμμέναι: i.e. παρθένοι, daughters not sons. For the genitive see Η. 750 a, and cf. Soph. Phil. 3 ἡ κρατίστου πάτρων Ἑλλήνων τραφεῖς, Ἀχιλλέως παῖ. 794. Cf. 483 ff., 551 f., 565 ff. The fate of the other Seven excepting Polynices is mentioned and dismissed in a single line, since it is in itself no essential part of the tragic catastrophe, but only forms a background against which is seen the conflict of the brothers.

796. ἀντλὸν οὐκ ἐδέξατο: ‘did not spring a leak,’ ‘has shipped no water.’
797. στέγει δὲ πῦργος: see 216 and the note, and cf. 762 ff.—δι, but.—φερεγγύους has the effect of a predicative adjective. 'Staunch proved the single-handed champions with whom we fenced the gates.' They have redeemed their pledge, see on 306.—ἐφαρξάμεσθα: see 63.

799 ff. His bad news the messenger saves to the last, and clothes it in mysterious language.

799. "In the six gateways almost all goes well."

800–802. But the Seventh the awful Seventh-born assumed, Apollo the king, on Oedipus' children wreaking Laius' follies old. To Apollo as god of the months, which were divided into weeks of seven days, the seventh day of each month was sacred. Hence the belief that he was born on the seventh day of the month (τῇ γὰρ Ἀπόλλωνα χρυσόν ἁγνατὸ Λητᾶ, Hes. Opp. 709), and his epithets ἐβδομείος, ἐβδομαγέτης (√γα), ἐβδομαγένης. Hereby the messenger gives a certain point to the final accomplishment of the oracle at the Seventh gate. See 691, 745.

801. γένει: dative of disadvantage.

802. δυσβουλίας: cf. 750, 842 θολοὶ δ' ἀπιστοι Λατών διῆρκεσαν.

803. πλέον, further, cf. 190.

805. ἄνδρες = οἱ ἄνδρες.

806. That the chorus should evince an apparent sluggishness to comprehend the catastrophe which it has itself foreboded and predicted is characteristic of Greek tragedy. For example in the Agamemnon the chorus will hardly bring itself to believe that the murder of the king has been accomplished, though his impending fate had been the burden of every choral ode.

806, 807. παραφρονῶ, I am beside myself.—φρονοῦσα νῦν ἄκουσον, come to your senses now and hear; alluding to παραφρο-ω. 810. ἐκεῖθε κεῖσθαι; lie low there, will you say? κεῖσθαι frequently of death, Ag. 1285 κειμένοι πατρὸς 'of a father slain.' The stichomythia is often thus rendered more lively by breaking a sentence at the end of a line. The construction is then either continued by the person interrupted, when he speaks again, or as here by the person interrupting. Often, of course, an anacoluthon is produced.—βαρέα δ' οὐν, κτλ, but grievous though the tidings be, yet tell them. Βαρέα simply, for καί-περ βαρέα ύπτα.

809. Indeed beyond all question in the dust laid low. The messenger tries to make his meaning clear. κατεσποδημένου is adapted exactly to the meaning of κεῖσθαι above.

811. ἡμαίροντο: the so-called reciprocal middle, ἡμαίρον ἀλλήλους. —ἀγαν, too surely.
812. ὥτως: pointed reply with the same initial word as in the line before, cf. 255 f., 262 f., 1042–1045. —κοινὸς: meaning that fate was impartial to the pair.

813. αὐτὸς: referring to ὁ δαίμων above (whereby Apollo was partly meant, 801) with emphasis enforced by the confirmatory δῆτα. ‘And none but he indeed brings to nought an ill fated race.’ The same figurative use of ἀναλίσκειν occurs Ἀγ. 570, τοὺς ἀναλιθεύτας ‘the dead.’

814. τοιαύτα: the accusative sometimes follows χαίρειν, and δικρύειν (δικρύεσθαι) is regularly transitive. See H. 712 b, last example. —For πάρα H. 109 b, G. 23, 2 end.

815. εὖ πράσσονταν: cf. 4. —οἱ δὲ ἐπιστάται, κτλ: for the change of construction see on 759.

816. σφυρηλάτω (σφυρα ‘hammer’): see 539, 644.

817. παμπτησίαν (παπτάσθαι = κεκτήσθαι): ‘their whole store.”

818. For the arrangement of the words see H. 995, with c. For ἄν λαβώσων without ἄν, H. 914 a, GMT. 63, 1 (b).

819. φορούμενοι, swept away, see 362. In an imprecation Eur. H. F. 654 κατ’ αἴθέρ’ αἱ πτεδοῦσιν φορείσθῳ (τὸ γῆρας).

820, 821. The messenger closes by stating once more, as succinctly as he can, the two contrasted issues of the day. He then goes out.

**VIII. THIRD STASIMUM.**

822–831. An anapaestic prelude, in three systems, recited by the συρυφαες. For the metre see H. 1105, G. 298.

823. οἱ δὴ: δὴ with the relative has an effect similar to καὶ (732, 60). ‘Ye who preserve,’ etc.

824. ῥύεσθαι: regularly ὁ in Attic, but in epic writers ἡ. —The syllable anepws at the end here (H. 1074, with b) is found elsewhere with monometers in anapaestic systems, as Pers. 18 | προλιτόντες ἐβαν | οἱ μὲν ἑφ’ ἐπισω | κτλ. This implies a pause at the end of the monometer verse, see on 1069 = 1076 (remarks, p. 127).

825. The verbs are of course in the subjunctive. For ἐπολοδοῦξο see on 268.

826. ‘To the unsparing savior of the city.’ If the text is right, σωτῆρι would refer to Zeus, and ἀσίνει as here used might be compared with ἀκακος, ἀκάκης applied to Darius, Pers. 602, 855. —This verse is a “spondaic” paroemiaca. These are exceptional (H. 1105, c), and have an effect like the spondaic hexameter in epic poetry; but there are a good many of them in Aeschylus.
827, 828. δυσδαίμονας | ἀτέκνους: dactyl followed by anapaest; this is rare. See below (867, 868), and Eur. Hec. 145 (in one verse) ἢ Αγαμ. ἐμνονος ἱκέτεις γονάτων. H. 1105 a.

828. ἀτέκνους: thus leaving the family extinct in the line of male issue. To the Greek mind this was the culmination of misfortune. No one of the tragic poets pays any regard to the myth which gave sons to Eteocles and Polynices. — πολεμάρχους: cf. ἐπιστάται, στρατηγὸς (815, 816).

829, 830. Who indeed, right well in accordance with the name, even full of strife, etc. See on 578. But the scholiast apparently comments on a text that contained a word alluding to Eteocles also, ὅρθως ὁ π καὶ ἐπωνύμως Ἑτεοκλῆς καὶ Πολυνείκης ἐκλήθησαν. Hence G. Hermann proposed to supply κλεινοῦ τ' ἐτεόν before καὶ πολυνεικεῖς. Others think that these last words are interpolated.

831. ἀσεβεὶ διανοϊα: "impio consilio."

834. An iambic trimeter verse (= 842). Cf. 100, 103, and see strophe β′ below, which consists largely of μελικ (sung) iambic trimeters.—Note the Homeric construction of the whole and the part in this line (H. 625 c), and see the quotations just below.—περιπίτευξι: cf. the Homeric use of περί, ἀμφί with reference to feelings, sounds, odors, &c. θ 541 μᾶλα ποὺ μν ἄχος φρένας ἄμφιβεβηκεν. 1 362 Κύκλωπα περὶ φρένας ἥλυθεν ὄνος.

835 ff. A Thyiad, I framed a lay for the tomb, hearing of blood-dripping corpses in way ill-fated slain; ill-starred indeed this concert of the spear. The chorus means that with the words of the messenger, and the picture of blood that his words conveyed, came the frenzied thrill of inspiration for the dirge which must now be chanted. This is in effect a reply to the question of the coryphaeus above, πότερον ἐπολο-λύξω ἡ κλαύσω:

835. ἐτευξα..μέλος: cf. Pind. Pyth. 12, 34 παρθένος αὐλῶν τεῦχε πάμφωνον μέλος. For the aorist see H. 842, GMT. 19 x. 5. —Θυιάς: see

α' (832-839 = 840-847).

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1. 1 εἰκ妥协ὰ ἡς εἰκ妥协άν, v. 723.
on 498. The metaphor is as appropriate to the lyric style here, as the simile (Θωάς ἃς) in that line was to the epic.

837. νεκροὺς...θανόντας: so in Homer νεκών κατατεθνήματων (λ 37). Here of course θανόντας is supplementary μτ. H. 982.

838. ὁ δύσορομ: confirmatory repetition of the thought in δυσμόροις. If δύσορομ necessarily implies also evil presage for the future, that is explained by μέριμνα δ' ἀμφὶ πτόλιν in the antistrope.

840. ἐξέπραξεν, accomplished all. ἔξ- has a similar force to δια- in διήρκεσαν (‘availed to the end’) below. — ἄπειτα: ἄπειτειν, ἄπειρηκέναι, ἀπαγορεύειν, ‘fail.’

841. πατρόθεν, κτλ.: cf. 723 πατρός εὐκταλῶν Ἐρινῶν. The adverb is like a genitive with ἐκ, as 897 ἀραίῳ τ' ἐκ πατρός, κτλ. — εὐκταλα φάτις: periphrasis for εὖχή.

842. ἄπιστοι: ἐπεὶ οὐκ ἐπείσθη Ἁπόλλωνι.

843, 844. See 748 (the oracle) θυάσκοντα γέννας ἀτερ σῶζειν πόλιν. — μέριμνα δ' ἀμφὶ πτόλιν: “non quod ipsa urbs incolumis non fuerit, sed quod Eteoclis mors ad urbem quoque proxime pertineret; et quod facile fieri potuisset ut maior etiam calamitas ex hoc bello ad urbem redundaret.” — For ἀμβλύνεται see on 715.

845 ff. ἰὼ πολύστονοι, κτλ. “As these words are uttered the procession begins to appear with the bodies of the two brothers, followed at v. 861 by the sisters Antigone and Ismene.” Hence τὸδε, and ταῦτα below (see on 372). — For the predicative ἄπιστον (‘incredible is this thing that ye have wrought’), see H. 618. — αἰακτά: adjective, from αἰάκειν (aia), cf. οἰκτρός (oil), (ὁιμῶζειν, οἴμοι), (φεῦζεισ, φεῦ), &c. — οὐ λόγῳ, not in word alone. Pr. 1080 (as the threatened crash of the elements begins) καὶ μὴν ἔργῳ κοὐκέτι μύθῳ | χθῶν σεσάλευται, κτλ. Soph. El. 1453 οὐκ, ἀλλὰ κατέδειξαν, οὐ λόγῳ μόνον.

848. αὐτόδηλα: “per se manifesta.” — προὔπτος ἀγγέλου λόγος: i.e. we have before our eyes the confirmation of his tale.

$\beta'$ (848-854 = 855-860).

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The responsum is imperfect in l. 2 (ἀμείβεται) and l. 5 (ἀδαιρῇ), and the text is elsewhere very uncertain. — l. 4 ἄςτι, δὴ Ἀπόλλων, pronounced with synizesis.

852. *πόνοι πόνων ἐφέστοι*: see on 73. Sch. τὰ κακὰ ἀπὸ τῶν κακῶν οἰκεῖ ἐν τῇ τῇ ἔστια καὶ τοῖς οἴκοις τούτοις.

854. *γοῦν κατ’ οὐρον*, before the breeze of sighs; giving full vent to lamentation, see on 690 and compare the two passages.—*ὁ φίλατ*: the choreutae address one another.

855–860. *Ply about the head an urging stroke of hands, such as ever across Acheron conducts the black-sailed mission-bark that never should be sent, the untridden by Apollo, the sunless one, into an all-receiving unseen land*. The Greeks were accustomed to metaphorical uses of *ἐφέσσειν* and *πίτυλος*, and in this passage the measured blows delivered upon their heads and breasts by mourners at the grave are oar-strokes impelling (πόμπιμον) Charon's skiff, as it conveys the shades of the departed to the nether world. *Pers. 1046 ἔρεσσ' ἐγερμεν καὶ στένας' ἐμὴν χάρων* ("Ply, ply your hands and groan"). Eur. Troad. 1235 ἄρασσε κράτα πιτύλοις διδοῦσα χειρός. Theocrit. Id. 22, 17 (a boxer) ἄει δ’ ὀξυτέρῳ πιτύλῳ διαλείτο πρόσωπον. *πίτυλος* (πίπτειν, πίπτειν) generally implies sound (‘flash’).

856. *ἀμείβεται*: causative middle (ποιεῖ διέρχεσθαι), see H. 815, G. 199 x. 2.

857. *ἀστολον*: κακῶς ἐσταλμένην. ἀστόλος θεωρίς (στόλος ἀστόλος) is an expression analogous to γάμος ἄγαμος 'unhappy marriage,' μήτηρ ἀμήτωρ 'unnatural mother,' and many others of the sort in tragedy. For the form of the present one cf. *Ag. 150 θυσίαν ἐτέραν ἄνομον τιν’, ἐδακτον (διὰς ἐδακτος). —*μελαγκροκον*: Plutarch relates that the vessel in which the offering of seven youths and seven maidens was conveyed to Crete once in nine years to be devoured by the Minotaur, until Theseus delivered Athens from this tribute, always carried a black sail on its voyage of death (μέλαν ἰστίον ἔχουσαν, Vit. Thes. 17). The Athenians believed that their sacred trireme (θεωρίς ναὸς), called the *Δελιάς*, was the same ship (Plat. Phaed. 58 A).

859. *ἀναλιον* (ἀνήλιον): explanatory of the preceding ἀστιβή Ἀπόλλων. These are still limiting epithets (see on 64) of θεωρίδα. The real Delias was for festive voyages.

860. *eis*: placed before the second of the two adjectives that modify the noun it governs. Cf. 1032.
IX. EXODUS.

(A. vv. 861-873.)

CHORUS. ANTIGONE AND ISMENE (enter from the palace).

The two anaepastic systems of the eoryphaeus form an introduction to the κόμματις that follows.

861. Ἀλλὰ γὰρ: 'but hold,' 'but soft,' [for] etc. Often found where the choral performance is checked by the arrival of new persons, as Soph. Ant. 155 (end of parodos) ἀλλὰ ὅτε γὰρ δὴ βασιλεὺς χῶρας, κτλ.

862. Note τὲ ἡδὲ = τὲ καί. Hom. α 12 πολεμὸν τε περιευγότες ἡδὲ θαλασσαν.

863. θρήνον: explanatory of πρᾶγμα πικρών.—οὐκ ἀμφιβολῶς: 'in no uncertain tones'; limiting ἦσειν. For the litotes cf. οὐδ' ἀμφιλέκτως (860).

864, 865. ἐτατών ἐκ βαβυκόλπων, κτλ, from faire deep-cinctured breast will pour a sorrow meet (i.e. for their bereavement). Both epithets of στήθεων are to designate sex: the latter known from the Homeric Δαρδανίδων βαβυκόλπων (ἐ 122) has reference to the female apparel; with the former contrast Homer's expression of manly strength, στήθεων λασίσει (A 189). The Homeric βαβυκόλπως also is found in Aeschylus, Ch. 169 ἄνδρος, ἡ βαβυκόλπω κόρης; Pers. 155.

866. δίκη: δίκαιον ἐστιν.—πρότερον φήμης does not admit of any satisfactory interpretation. If we suppose that some words have been lost from the text, the gap might be supplied thus: πρότερον φήμης | πρὸς τῶν δ' οἰκτρὰς προσφήδεσις, 'after first addressing to them a voice of condolence,' (i.e. 870-873).

867-869. Ἐρυνώς | ἰχαῖὼν: for the rhythm ( ___ ὄ ὄ | ὄ ὄ ___ ) see on 827, 828. But it is believed, on other than metrical grounds, that ἰχαῖων and ἰχῆ should be restored wherever ἰαχείων and ἰαχῆ occur in tragedy.—The lament for the brothers is called 'the ill-sounding hymn of the Fury,' 'Hades' pæan hateful to hear,' the latter an expression applicable to any dirge. The pæan was regularly a joyful song, but here with 'Αἷδα and ἰχθον. So Ch. 151 (at the grave of Agamemnon) παίαν τοῦ θανόντος. Eur. Alc. 424 παίαν τῷ κατώθεν ἀσπόδηφι θεῷ. But the other way Ch. 342 ἀντὶ δὲ θρήνων ἐπιτυμβιδῶν | παίαν μελάθροις ἐν βασιλείοις. Eur. I. T. 182 τὰν ἐν θρήνοισι μοῦσαν...τὰν ('which') ἐν μολπαῖ | Ἀἷδας ὑψιπει δίχα παίαν ὄν.

869. ἐπιμέλεπειν: for dirges for the dead the nearest female relative had the leading part (ἐξήρχε γόοιο, Ω 747), the other women (chorus)
took up the strain and added (ἐπὶ-) their voices (ἐπὶ δὲ στενάχοντο γυναῖκες).

870. ἵω δυσαδέλφοταται, O ye, as sisters the unhappiest (unhappiest in your brothers).

870, 871. πασῶν ὀπόσαι, | κτλ. “Of all who gird their robes with maiden’s band.” Cf. the expression παίζεσ μητέρων τεθραμμέναι (792), and on 864 above.

872, 873. καὶ δόλος οὐδεὶς, κτλ, and no mistake (craft, pretence) there is, that from the heart sincerely I raise the shrill lament. For μὴ (instead of which we should have expected μὴ ού) see H. 1029 (1032 a), GMT. 95, 2 x. 2 (end).


(B. vv. 874-960.)

ANTIGONE. ISMENE. CHORUS.

The first part of the dirge (the κόμμως), sung by the two sisters with response from the chorus (see on 869), is for both brothers in common, but we must conceive the grouping upon the stage to have been such that Antigone would stand on the side nearest to the body of Polynices, and Ismene on the side nearest Eteocles, as is seen in the second part, 961 ff.

The responses are at first anapaestic (by the coryphaeus) 877 f. and 886 f., but afterwards lyrical, as the chorus is carried away by the enthusiasm of grief. Thus often in a κόμμως one part is anapaestic, according as either chorus or actor has the greater control of feeling, but the present situation is one in which the lyrical element would have to prevail with all the persons. See the commatic parados of the Prometheus (anap. by Prometheus), the lament for Agamemnon (Ἀγ. 1448 ff., anap. by Clytaemnestra), the θρήνος ἐπιτύμβιος in the Choephoroe (315 ff., anap. by the chorus).

\[ α' (874-879 = 880-887). \]

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anapaestic.

μέλεια in l. 3 is pronounced with synizesis.
875. Wrong-headed ones, by friends unmoved and unsubdued by ills. Wrong-headed in their unwillingness to be persuaded by those who advised them better, or to be softened (ἀτρύμονες 'unworn,' τρύειν) by the sorrows of their race.—The genitives denote the agent (or means), see on 792. It is not necessary to take φίλων as neuter because κακῶν is such.—Some write ἀπειστός instead of ἀπιστός when the adjective has a passive meaning.

876. "Seizing your father's house, O wretched ones! | with the spear's murderous point."

878, 879. "Yea, wretched they who found a wretched doom, | with havoc of the house."—δη: confirmatory in repeating one's own words or those of another, cf. 880.—ἐπὶ λύμη: ἐπί denoting aim or end, as Plat. Apol. 20 Ε ἐπὶ διαβολή τῇ ἑμῇ λέγει.

881. δωμάτων ἐρευστικῶν: adapted to δωμαν ἐπὶ λύμη, but with the narrower sense of δῶμα, as seen in the adjective (ἐρευσταίτες τοῦς τοίχους): of that house demolishing the walls.

881, 882. πικρᾶς μοναρχίας | ἡ σύντες: to secure μοναρχίαν was their ambition; saying that one has come to see πικρᾶν μοναρχίαν is the same as saying that he has not seen it at all, in accordance with the conventional usage of πικρᾶν ('to one's cost').—ηδη: 'now at last,' 'from henceforth.'

886, 887. κάρτα ἰ' ἀλήθη, fulfilment most true; adapted to the thought just expressed, διηλασθε σὺν σιδάρφι, which itself answers to the imprecation σιδαρφόνω ὁϊχ εχρί ποτε λαχείν κτήματα (788).—πατρός Ολιστόδα: join with Ἐρινίς.—πότνια, potent. Cf. 70 ἀρά τ' Ἐρινίς πατρός ἡ μεγασθενής. Also 976 f.
888—890. Join εὐωνύμων ὄμοσπλάγχων τε πλευρωμάτων, the repetition τετυμένων δήτα (see on 878) not affecting the construction.—τε: used in accordance with the frequent idiom παλλα καὶ σοφά, &c. Cf. παλλά δυστυχῆ τε (338 f.).—εὐωνύμων: i.e. struck each by the right hand of the other.—όμοσπλάγχων: cf. 1031 δεινῶν τὸ κοινὸν σπλάγχνων ὦν πεφύκαμεν. Also Soph. Ant. 511, quoted below on 1029. ὄμοσπλάγχων belongs to the same category as ὄμφασις, ὄμαιμος. “Smitten through sides where flowed the blood of brothers.”


892. αἰαὶ δὲ: δὲ is regularly used with a word thus repeated, cf. Eur. H. F. 1374 οἴμοι δάμαρτος καὶ τέκνων, οἴμοι δὲ ἐμοὶ.

894, 895. διανταίαν: sc. παληγήν (H. 725 c, G. 166 x. 4) from πεπλαγμένους. This ellipse is regular, as Soph. Ant. 1308 τι μ᾽ οὗκ ἀνταίαν ἐπαισίν τις ἀμφιθήκηται ἔρει;—ἐννέφης: referring to τετυμένους, κτλ. above. “Thou tell'st of men death-smitten through and through, both in their homes and lives.”

896. ἀνανδάτῳ: in fando.—μένει: see 393.

899. διχόφρονι πότιμῳ: “doom of discord.”

900, 901. στόνος, στένουσι...στένει: see the first stasimus of the Prometheus (397 ff.); mourning of mankind and nature): Στένω σε ταῖς οὐλομένας τύχας Προμηθεύ | ...πρόπασα δ᾽ ἢδη στονόεν λέλακε χώρα| ...στένουσι τὰν σάν | ἑυρομαιμόνων τε τιμῶν | ...μεγαλοστόνοισι σοῖς πήμασι συγκάμησον θνατοί | ...στένει βυθός | ...παγάλ θ᾽ ἀγνορότων ποταμῶν στένουσιν ἄλγος οἰκτρόν.


903. ἐπιγόνοις: if closely pressed, this is inconsistent with ἄτεκνους (828). The word might be explained of possible issue of the sisters. An allusion here to the war of the Epigoni would be remote and pointless.

904, 905. δὲ ὄν...δὲ ὄν: observe that the repetition is in the corresponding place to that in the strophe (αἰαὶ...αἰαὶ δ᾽). Also that the second δὲ ὄν intervenes between words grammatically connected, just as τετυμένων δήτα does above (889).—ἀλομοῦρος: compounds of αἰῶν are numerous, and are in effect like those with δυσ-, cf. Hom. X 480 δ᾽ ἔτρεφε τυτιθὼν έκδους | δύσμορος αἰῶνορον.

906. θανάτου τέλος: the Homeric τέλος θανάτου.

909, 910. διαλακτήρι δ᾽ οὖν, κτλ, so then with him who reconciled no fault to find have friends, nor partial was Ares. The irony of grief: all
praise to the steel that dealt to them so evenly their portions (ὡς τ' ἵσον λαχεῖν).

911–914. "By the sword smitten low, | thus are they now; | by the sword smitten low, | there wait them... Nay, | doth one perchance ask what? | Shares in the grave where all their fathers sleep."

The rhetorical form that characterizes the whole dirge is especially prominent in this passage. Repetition, rhyme, aposiopesis, play upon words, irony. Primitive, simple-minded peoples are prone to such methods of expression, and we may be sure that Aeschylus, a dramatic poet standing very near to nature, only reflected in an artistic form what was a native spontaneous voice. The Sicilian bucolic poetry echoes to us the same tones; see especially Theocritus' first idyl (the sorrows of Daphnis, 64 ff.) with its refrain, its paronomasia, its anaphora, &c. The charm of this style is imperishable, as employed by master hands, for the very reason that it does come from the universal heart.

914. λαχαί: if this word be from λαχαίνειν 'dig,' as the sch. takes it, we could still hardly give a different translation on that account.


916. Heart-rending lamentation, sighing of itself, with sorrow of its own. We are no hired mourners, say the chorus, but your sorrows are our sorrows. For δαίκτηρ, see on 735.

\[ \gamma' \ (911-922 = 923-933) \]

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The movement of l. 7 and a part of 8 is choriambic—a forcible rhythm never extended to any great length. See H. 1129, G. 301, 1, and add as another certain example Ag. 201 ff. = 211 ff.
917. "Bitter and joyless, shedding truest tears | from heart that faileth, even as they fall, | for these two kingly chiefs." — οἱ φιλογαθῆς (γηθείω) interprets διαίφρων.— ἐτύμως . . . ἐκ φρενός: cf. 872 f. — For μιν-θεί (φρήν) cf. Hom. δ 467 μινόθει δέ μοι ἐνδοθέν ἥτορ. — ἀνάκτουν: the genitive is causal.

921–926. The thought of the evils of the war caused by the brothers’ feud is apparently suggested by the spontaneous outburst of grief to which the chorus, always representing the common people, had just given utterance.

921. ἐπὶ, over. This preposition is regularly used of words at a funeral. Cf. Λγ. 1547 ἐπιτύμβιον ἄνων ἐν' ἀνδρὶ θεὶω. Thuc. 2, 35 καλὸν ἐπὶ τῖς ἐκ τῶν πολέμων θαπτομένοις ἀγορέυεσθαι αὐτὸν (τῶν λόγων).

924. πολλά: euphemistic (with ἐρξάτην) for πολλά κακά.

926. πολυφθόρους, 'slain in numbers,' belongs to both πολίτας and στίχας. From πολυφθορός, see H. 582 c, G. 132 n.—δαῖ: Homeric word, x. 286 εν δαῖ λυγρῇ, Ξ 387 εν δαῖ λευγαλέῃ.

927–931. It is not necessarily implied here that Jocasta was thought of as still living. According to the Homeric account she handed herself on discovering who Oedipus was (λ 277 ff.), and so in Sophocles (O. T. 1235). Euripides, however, in the Phoenissae makes her survive the sons.

928. ὁσόσαι τεκνογόνοι κέκλημαι: an expression like that in 870 f. κεκλημαθεῖ: is often poetically said instead of simply εἶναι, as Pers. 242 (the Orientals are slaves, but the Greeks) οὕτως δοῦλοι κέκλημαι φωτὸς οὐδ' ἐπίκοοι.

930. θεμένα, making him her own spouse. The reflexive twice for emphasis.—τοῦσ'δε and ὅδε are deictic, cf. 911.

938. πέπαυται δ' ἔχος: adapted to νείκεος ἐν τελευτᾷ.

940. κάρπα δ' εἴσ' ὀμαιμοί: "full near in blood are they."  

942. πόντιος: of the Pontus Euxinus, see on 727. — ἐκ πυρὸς συνείς: cf. σφυρηλάτῳ | Σκύθῃ σιδήρῳ (816), and πυριγενταῖν χαλινῶν (207).

945. δαπττάς (-ῆς): see 711, 730.

946. τιμεῖς, making. See 930.

947. They have received their portion, etc. For the periphrastic use of ἔχων with aorist ptep. see H. 981 a, GMT. 112 n. 7.

948. διοδότων = διοδοτων.

949, 950. 'Under their bones shall be unfathomed wealth — of earth.' Following out the thought μαίρων λαχώντες.
951, 952. ‘O ye who decked your house with flowers profuse—of woe.’ Another ironical metaphor like γὰς πλοῦτος above. Cf. Ch. 150 κωκυτοῖς ἐπαυθίεσθαι νόμος | παῖαν (‘with cries to crown the paean,’ στεφεῖν ὡς ἀνθεσι). Note again the oxymoron. For the grammatical form of expression here (vocative ptcp.) cf. 875 f., 880 ff.

953–960. ‘Finally have the Curses raised their shrill lay of victory,’ “The race being put to universal flight; | and Ἀτέ’s trophy stands, | where in the gates they fell; | and Fate, now both are conquered, rests at last.” These impressive metaphors are of a piece with the personification of σίδηρος, where it first occurs 727 ff. The Furies have waged a war of extermination against the race of Oedipus (cf. 1054), and their final success was decided at the Seventh gate, where the brothers fell and left the family extinct. The passage is one that could hardly occur in any other than the last play of a trilogy.

953. ἐπιλαλαξάν: see 497.

959. ἐθείνοντο: see 382, and for the middle voice cf. ἡναίροντο (811), ἠμφάσασθο (907).

960. ἐληξε δαίμων: δαίμων personifies in the vaguest way all the combined elements of crime and misfortune in the family; the family extinct, there is an end of the genius that attended it. In the Agamemnon Clytaemnestra, treating the murder of the king by her hand as a deed of simple retribution, names (1476) τὸν τριπάχυντον δαίμονα γέννη; (“the thrice-gorged evil genius of this house”), and intimates her readiness to settle accounts with him, and let him quit the palace of the Atridae, (1571) ἰδντ’ | ἐκ τῶνε δόμων ἀλλὴν γενέαν | τρίβειν τανάτοις αἰθέρτασιν (“to vex another race with deaths at hands of kin”). The demon, however, had not yet finished with Agamennon’s family.

S’ (934–946 = 947–960).

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μέλες, antistr. l. 1, is pronounced with synizesis.
In the dirge sung by the sisters alone, the words of Antigone apply to Polynices, those of Ismene to Eteocles, but in the refrains they unite their voices. Their separate utterances are responsive and metrically equivalent, or nearly so. In bringing to mind, as this ἰθήνος does, the individuality and contrasted experiences of Eteocles and Polynices, it prepares the way for the scene that follows, in which the important question of burial is disposed of (1002 ποὺ σφι θήσομεν χθονός;). In respect to form the concluding part of the κόμμος that ends the Persians (1002–end) bears a closer resemblance to the present passage than anything else extant.*

961. παισθελ...κατακτανών: an iambic trimeter verse divided between the persons at the principal cesura. Such division occurs in Aeschylus only in melic trimeters, but with the other tragic poets also in declaimed verses.

974, 975. Ant. To such sorrows these are near. Ism. These sisters to their brothers. τοῖων refers to the dead, τάδε to the living, as interpreted by the response of Ismene. τάδε is similarly used Pers. 1 Τάδε μέν Περσάων...πιστὰ καλεῖται (the 'Faithful,' said by the coryphaeus of him-

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* The lyrical, operatic character of Greek tragedies has to be borne in mind as we read passages like that which follows. They were not meant to be read. Uttered in a passionate recitative, accompanied by expressive action, they probably formed a very effective element in the actual representation of the tragedy. We may look on it as the only extant specimen of the kind of wailing which was characteristic of Eastern burials, and which was slowly passing away in Greece under the influence of a higher culture. The feeling that there was something barbaric in these outward displays of grief, showed itself alike in the legislation of Solon, and the eloquence of Pericles. — PLEUMPTRE.
self and his band). In our passage ἄχεων of course prevents the application of τὰ ὅσε from being wholly personal. For the pronoun see also 651.

975–977 (＝987–989). Examples of the refrain occur in most of the plays of Aeschylus; oftener proportionately than in Sophocles and Euripides. —πόνια δ' Οἰδίπου σκιά, μέλαιν' Ἐρινύς: the Erinys of Oedipus is made identical with his shade; with this may be compared the ghost of Clytaemnestra in the Eumenides, awaking the Furies to their work. The Erinys, furthermore, are but the instruments of Μοῖρα, are in effect Fate itself. Cf. Pr. 515 ΧΟ. τίς οὖν ἄνάγκης ἐστὶν οἰκοστρόφος; | ΠΡ. Μοῖραι τρίμορφοι μνήμονες τ' Ἐρινύς. — For πόνια see 887.

977. An iambic trimeter. — ἡ μεγασθενής τίς εἶ: cf. 70 Ἄρα τ' Ἐρινύς πατρός ἡ μεγασθενής. — τίς adds force by its very vagueness ("a mighty one art thou"), cf. Pr. 696 φόβου πλέα τίς εἶ.

979. φυγάς: his exile in Peloponnesus, see 638.

980. οὐδ’ ἰκέτο: Eteocles namely, after sallying forth against Polynices.

981. σωθείς: i.e. from exile.

985. Cf. 849.


Some variations are not shown in the scheme, as where a cyclic dactyl corresponds to a trochee. — ἄχεων in l. 10 is pronounced with synizesis.
990. "νιν: τὴν Μοῖραν, ὅσον δῶναται.—διαπερῶν, crossing the border, from the Peloponnese.

993. δορὸς limits ἀντιπέτας: 'an adversary of war,' warlike adversary. For the latter word see 283, and on 855 (ἐρέσειν).—τῷδε: i.e. of Eteocles.

997. τὸ πρῶσο γε: "before all others."

1001. δαμονώντες ἐν ἄτα: 'by an evil spirit in ruin plunged.' Cf. Ch. 566 δαμονά δόμος κακοῖς. Eur. Phoen. 888 (the sons of Oedipus) ὡς δαμονώντας κανατρέψοντας πόλιν. For ἄτα, on 315; see 601, 687, 956

1002. χθονός: partitive genitive depending on ποῦ.

1004. πατρὶ πάρευνον (beside the father laid) is the response to τιμία τατον (914 τάφων πατρών λαχαί). These words prepare for the ensuing conflict with the authority of the state, and the poetic assertion of the equal claims of the dead brothers.

(D. vv. 1005-1053.)


1005. δοκοῦντα καὶ δόξαντα: 'the judgment and decree,' 'the will and pleasure' of the senate. The doubling is for emphasis (the arrangement that of euphony, not of logical sequence according to tenses). Cf. Dem. Mid. 191 τοιαῦτα παθὼν καὶ πάσχων. Plat. Theaet.
172 B τοῦ κοινοῦ δόξαν τούτο γίγνεται ἄληθές τάτο ὅταν δόξη καὶ ὅσον ἂν δοκῇ χρόνον. See below ἔσοξ (1008), δοκεῖ (1020). The phrase is further emphatic by its position at the head, the word δοκεῖν itself denotes the exercise of arbitrary authority, and the herald’s abrupt manner is suited to the nature of the decree which he has to promulgate.

1006. δῆμον προβούλωις, public counsellors; Καδμείων προστάταις below (1026). In Sophocles’ Antigone, the noble drama of which this concluding scene of Aeschylus’ trilogy forms the nucleus, the authority that issues the edict is vested in an individual, Creon brother of Jocasta.

1007. τόνδε: the deictic pronoun is used with great freedom in this passage (1012, 1013, 1017, 1018, 1020), applied now to one and then to the other of the two brothers, as the herald stands by their bodies and emphasizes with his gestures the distinction that must be drawn between them.—ἐπ’ εὐνοίαν χθονὸς, for his goodwill towards the land.

1008. γῆς φίλαις κακασκαφαίς: ‘with welcome earthly sepulture’; that for which every Greek prayed most earnestly in his dying hour, and the loss of which he deplored as the worst of evils.

1009. στεγῶν, repelling; see 216, 234.—θάνατον εἰλέτ᾽ ἐν πόλει, chose a death at home.—ἐν πόλεϊ (in Thebes, in the Theban army) is to point the contrast with Polynices, the outcast and invader.

1010. ἱερῶν πατρῶν δ’ ὅσιος ὦν: “pure as regards his country’s holy things.” Here again the expressions are due to the thought of Polynices’ opposite behavior, see below (1017) ἄγος . . . κεκτήσεται | θεῶν πατρῶν. Cf. 550. The genitive is objective, ὅσιος implying a noun, ‘without sin against’ them.

1011. οὔτερ, there where, etc. Tyrtaeus fr. 10 τεθνάμεναι γὰρ καλὸν ἑνὶ προμάχοις πεσόντα | ἂνδρὶ ἄγαθον περὶ | πατρίδι μαρνάμενον.

1012. μέν: resumptive of μέν above (1007).

1013. τούτον: this pronoun for clearness, because the deictic δδε is now transferred to the other person.

1016. τι μή, κτλ.: ‘had not some higher power withstood,’ etc. A condition contrary to fact, the conclusion being implied though not formally expressed in the line above, ‘the would be devastator,’ etc.

1017, 1018. ἄγος . . . κεκτήσεται, shall have gained the curse of pollution, ‘shall rest under a ban.’—θεῶν: the genitive like ἱερῶν above (1010), ἁγος here denoting the result of inexpiable violation of divine (natural) right.

1019. Cf. 583.—ἡμεῖς: the imperfect of attempted action.

1020. There is emphasis in the asyndeton (resumptive); also in the position of οὔτω, and this should be preserved in translation although the word grammatically modifies λαβεῖν.
1020, 1021. ύπ᾽ οἷον ταφέν' ὀτιμῶς: the adverb is due to the ironical sense of ταφένα in the connexion. Cf. Soph. El. 1488 (let the dead Λεγίσθοι be thrown to the dogs and birds) πρόθες | ταφέσιν ἄν τόυτ' εἰκὸς ἐστι ταφάειν.

1022–1024. 'And let the entombing work of hands attend him not, nor do ye him reverence,' etc. The infinitives (all with different subjects) depend of course upon δοκεῖ.

1022. τυμβοχόα: the adjective corresponds to the verb τυμβοχοεῖν. Hdt. 7, 117 (funeral honors of a Persian of rank) ἔτυμβοχόεε δὲ πᾶσα ἡ στρατίη.

1023. δεύμολποις: see on λυγάνειν (873).

1024. ἔκφοράς: see H. 753 c end, G. 180 n. 1. "Without the need of burial by his friends."

1025. τῶδε Καδρείων τέλει, this Cadmean government. τέλος in a collective sense, as τὰ τέλη regularly means 'offices,' 'authorities.' Similarly Ag. 855 (1393) ἀνδρες πολιται, πρέσβος Ἀργείων τόδε (collectively for πρέσβεις, πρεσβύτεροι).

1026. And I say to your (γε) Cadmean governors.

1028, 1029. κανά κίνδυνον βαλῶ (tmesis) | θηρνοῦσα: 'and I will take the hazard of mourning,' etc. ἀναβάλλειν κίνδυνον here, like ἀναρρίπτειν κ. elsewhere, is a metaphor from throwing dice. Cf. with these two lines Ag. 1541 τίς ὁ θάνατος τι; τίς ὁ θηρνησοῦν;

1029–1031. οὐδ᾽ αἰσχύνομαι, κτλ, nor am I ashamed to exercise this disobedient unruliness toward the state. Λυφις is the tie of common parentage, etc. Cf. Soph. Ant. 510 f. Creon. ὁν′ ὃνἐπταίδει, τῶνδε χωρίς εἰ φρονεῖς; ('art not ashamed to dissent from the common will?') | Antigone. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.

1030. ἄξονα... ἄναρχιαν: i.e. ἀπειθοῦσα, ἀνομοῦσα. ἔχειν forming a periphrasis with a substantive in an active sense is comparatively rare, cf. Soph. Ag. 540 τίς δὴ ἡπα μέλλει μή οὐ παρούσιαν ἔχειν (παρεῖναι);

1031. Cf. Pr. 39 τὸ συγγενέσ τοι δεινὸν. More to be dreaded, says Antigone, is an offence against the claims of kinship than the violation of any civil ordinance.

1032. ἀπό belongs to both nouns, cf. 860.

1033, 1034. θέλουσ' ἀκοντι... ἀνάνυσι ζῶσα: these frequent rhetorical doublings for emphasis, with the antithetic words placed in juxtaposition, as the tragic style is so prone to place them, must not be pressed literally to find a special point in each separate expression. 'So then, my soul, most willing share an unwilling brother's ills, the living with the dead, in sisterly regard.'
1034. ψυχή: thus in addressing one’s self also καρδία, θυμέ in all the poets from Homer down, as υ 18 (Odysseus to himself) τέσπαθί δή, κραδή. — συγγνώμη φοβή: adapted to δεμνόν, κτλ. above.

1036. μὴ δοκήσατω τινί: a somewhat exceptional construction, see Il. 874 b, G. 254 x. Below regularly μηδέ τω δόξη (1040). The expressions are a retort upon the frequent δοκεῖν and δόξα of the herald (cf. esp. 1036 and 1020), although not in exactly the same sense of the word.

1037, 1038. τάφον is generic, κατασκαφάς specific, see 1008. ‘Burial and means of interment will I myself contrive for him,’ etc.

1039. φέρουσα: after κατασκαφάς no definite object is needed. Antigone could not of course dig a grave, but merely to cover the corpse with a little earth satisfied the demands of piety and absolved the shade of the deceased. In the play of Sophocles the guard set to watch the body of Polynices reports that it had thus been concealed from view, Ant. 256 λεπτή δ’, ἅγιος φεύγωντος ὡς, ἐπὶ κόνις (‘as from the hand of one that shunned a curse’). See Hor. Od. 1, 28, end. — βυσσίνου: Pers. 125 (in grief the Persian women shall rend their garments) βυσσίνοις δ’ ἐν πέπλοις πέπτη λακίς.


1041. ‘Means of execution shall attend the will,’ i.e. as surely as I am not afraid to do the thing, so surely will I find a way to do it.— μηχανή: adapted to μηχανήσωμαι above.

1042. For the two accusatives after βιάζομαι, see H. 725, G. 159 s. 4.

1043. ἐμοὶ answers to πάλιν above, and like it is emphatically placed.

1044. A like sentiment Pr. 35 ἄπας δὲ τραχύς ὅστις ἀν νέον κρατή: “Who holds a power | but newly gained is ever stern of mood.” Here the herald is warning Antigone that present circumstances are unfavorable to offenders against the law.

1045. τραχύνε: ‘make it stern as you please,’ ‘stern let it be.’ The expression results from the impulse to put the same word first in the answer or retort. With it may be compared κόμπαζέ’ ἐπ’ ἀληθεία (480).

1047, 1048. Antigone. As things are now, in regard to him there has not been an end of honor by the gods. Herald. No, not till he assailed this land with peril. If the interpretation proposed above is right, the herald (as often occurs in the stichomythia) chooses to take the words of Antigone in a sense somewhat different from that intended by her.
Antigone means that Polynices has not been honored to the end yet (as religion requires — whatever the state may order), to which the herald retorts by admitting that the regard of Heaven had not been all over with him (δια- and the perf. tense), perhaps, before he attacked Thebes, but the end of it has come now.

1047. τὰ τοῦτο: subject of the verb. Such periphrases with the neuter article give prominence to the characteristic and general attributes of a person or thing over the individual and concrete. See H. 730 b, last part.

1048. Note πρίν with inf. after a negative, and see GMT. 106 n. 2.

1049, 1050. The herald admits the right of retaliation, but denies that all Thebes should have suffered for the wrong done by one man Eteocles. The even balance of right and wrong between the two brothers, as living antagonists, is here briefly brought to view.

1051. “Strife is the last of gods to end disputes.” A proverbial expression. In another form ἐρις ἐριν τικτουσα προμιαται λόγου.

1051, 1052. Interruption of the symmetry of the stichomythia (a distich among single verses) frequently indicates a change in the subject of discussion, or as here the speedy termination of the dialogue. A different way of ending a dispute was noted on 260.

The herald goes out.

(E. vv. 1054–End.)

CHORUS. ANTIGONE (mute). ISMENE (mute).

1054–1065. The coryphaeus in two anapaest systems gives voice to the perplexity and the fluctuation of sentiment that occupies the chorus before it finally divides.


1055. Κηρες Ἐρυνυσ: the former is the generic term, cf. Ἀρὰ Ἐρπνυς (70). ‘Furies, ministers of death.’ The Κηρες θανάτου of Homer are the personified forms of violent death.—αἰτε: see 140, 753.

1057. τὶ παθω; See H. 866, 3, second paragraph. The accumulation of words here is to express strongly the single thought of utter perplexity, as Eur. Μ/ε. 863 ποί βῶ; πᾶ στῶ; τῖ λέγω; τὶ δὲ μὴ; 1058. σε: turning toward the body of Polynices. Note the emphatic form of the pronoun, opposed to σε γε below.

1061. δείμα πολιτῶν: genitive of ‘designation’ (H. 729 g), the whole phrase standing for δεινῶν πολιτῶς. δείμα is elsewhere used poetically in this concrete way, as Ch. 585 δειμνα δειματων ἄχη, “dread forms of evils terrible.” Eur. H. F. 700 δείματα θηρῶν.
1062. μὴν: with adversative force, as especially in connexion with γέ.

1063–1065. ἄγοος . . . ἐστὶν, will go unmourned.

1064. 'With the sole honor of a sister's tears.'

1065. τίς ἂν οὖν τὰ πίθοιτο; who pray can comply with that? πιθέσθαι with a cognate accusative, H. 716 b.

1066–1072 = 1073–1079.

The chorus divides, one half first marching out of the orchestra at the left, as Antigone and the bearers of Polynices leave the stage at that side, then the other half at the right with Ismene and the bearers of Eteocles. The anapaests are recited by the leaders of the semi-choruses as they march, and the two passages are metrically equivalent. This response is not violated in 1069 = 1076, since a monometer in anapaestic marches is followed by a pause of the same length,

This ending of the trilogy bears a close resemblance externally to that of the Oresteia (Eum. ad fin.), though the two processions are of a very different nature. The conclusion of the Theban trilogy affords the only instance known in Greek tragedy of a formal division of the chorus, here so admirably adapted to the situation. All thoughts of any enforcement of the edict against burial must disappear with this action of the chorus, who represent public opinion, their even division standing for a final settlement of the question of right and wrong between the brothers. Naturally the last word is for Eteocles, and the δράμα Ἀρεώς μεστόν ends on the key-note.

1066. "Let the city doom or not doom." δράμ τι, however, is a euphemistic expression, cf. Soph. El. 336 δοκεῖν μὲν δράμ τι, πιημαίνειν δὲ μή. The form δράμω occurs several times in defiant speeches, as Pr. 939 δράμω, κρατεῖτω τόνδε τὸν βραχὺν χρόνον. Soph. Ant. 708 δράμω, φρόνεῖτω μείζον ἢ κατ᾽ ἀνδρ' ἰῶν. — For καί cf. 428.

1068, 1069. ἡμεῖς: emphatic in the antithesis with ἡμεῖς δὲ below (1073). The deictic αἰσθε helps to point this antithesis. 'Thus in funeral procession here.'

1070–1072. καί and καί are correlative. The two truths are represented as equivalent instead of opposed. For common to the whole race of Cadmus is this affliction (and therefore every Theban has a natural right to mourn it), while the state differently at different times commends (and defines) the right: i.e. what the state deems wrong to-day it may deem right to-morrow.

1072. τὰ δικαία: the article because the adjective is used with special reference to πόλις (its views as to right).
1073, 1074. ἀμα τῳδε, with Eteocles namely, sc. ἵμεν, etc. Ismene is naturally not thought of especially here, as Antigone was above, 1068 σουνδάψομεν. — τὲ would regularly come after πόλις, and ξυν- (ξυνεπαινεῖ) helps τὲ . . . καὶ. — Note the adaptation here to the words of the two lines preceding (1071 f.). In Polynices’ case there is a conflict between τὰ τῆς πόλεως δίκαια and τὸ δίκαιον, but for Eteocles they coincide.

1075. For the sentiment cf. Hdt. 7, 139 (it was the Athenians who saved Hellas in the Persian wars) καὶ βασιλέα μετὰ γε θεοὺς ἀνωσόμενοι.

1079. τὰ μάλιστα: join with μετὰ γὰρ μάκαρας, κτλ. above. By its position at the end the phrase not only gains force, but gives the sentence a periodic structure most appropriate here. ‘Next to the blessed gods and the might of Zeus, he it was that saved the Cadmean state from overthrow, and from inundation by a foreign wave of men, the most of all.’
APPENDIX.

The following are the chief deviations from the Medicean Codex. No mention is made of corrections that have been generally adopted. The reading of the Codex follows the colon.

402 ἐννοια: ἦ ἄνοια. — 481 σε τυχεῖν: εὐτυχεῖν.
707 ἡλεμοτέρω: ἡλεμφοτέρω. — 768 πενομένους: πελομένους. — 773, 774 See Wecklein, p. 64.
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