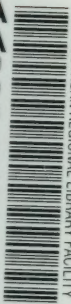
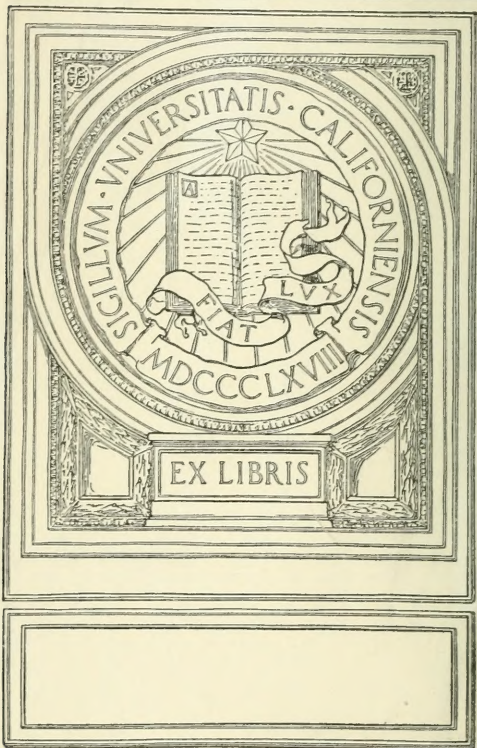


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EURIPIDES

HERACLES

WITH INTRODUCTION AND NOTES

BY

O. R. A. BYRDE, M.A.

OXFORD

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PREFACE

I MUST first express my gratitude for the permission given by the Delegates of the Press to publish the text and *apparatus criticus* of Professor Gilbert Murray in the 'Oxford Classical Texts'. The very few places where I have ventured to differ from Professor Murray are indicated in the notes.

Those who know Professor Ulrich von Wilamowitz-Moellendorff's great edition of the Heracles will see that I owe him much. I completed my commentary before I looked at his, but when I did consult his, there was much I could not leave behind: much also that suggested new trains of thought.

I have also used Paley, and for the text Nauck and sometimes the Glasgow Variorum Edition of 1821, which contains in its notes some remarkable examples of the art of emendation.

To Professor Gilbert Murray I am much indebted for kindly criticism and help: to his writings I owe the view taken in the introduction of the origin of Tragedy.

Dr. Verrall's essay on the Heracles (*Four Plays of Euripides*) has been constantly by me: I disagree with the view which he takes, and propound in the introduction one which is at least much simpler, but none the less I feel that I owe much to his searching criticisms.

I have read and used a point or two from Miss Grace McCurdy's *Chronology of the Extant Plays of Euripides*.

I have also been helped, especially in the introduction, by Canon Cruickshank of Durham.

Lastly, I have to thank Mr. R. W. Chapman and the staff of the Press.

O. R. A. B.

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'If among the shadows there is one golden branch to which we may trust, seek it, Vergil seems to say, in the eternal worth, the immortal strength of human affection.'

R. S. CONWAY, 'On the structure of Aeneid VI', in *Essays and Studies presented to William Ridgeway*.

INTRODUCTION

§ 1. BEFORE reading a Greek Tragedy, it is desirable to have some idea of what it is: it will differ very much from our preconceived notions, if we start by assuming that it resembles either a Shakespearean tragedy or a modern play. It would be going beyond the bounds of the subject to set out precisely in what respects a Greek Tragedy does differ from a modern one, but the moment one has read any Greek play one is bound to feel that in many respects the poet has not had a free hand; that he is bound by a mould or form from which he cannot entirely extricate himself. Reflection shows us that as a matter of fact no poetry is really untrammelled, and that one of the tests of a great poet is that he so manages his form, that it does not seem to confine him, but rather obeys his will.¹

§ 2. What then is the convention to which the Tragic Poet has to conform?

In attempting to answer this question, it must be borne in mind that no demonstration is possible, but we can none the less produce a series of facts that one explanation covers to the extent that no others do.

Tragedy is traditionally connected with Dionysus—it arose out of his ‘celebration’. If that is so, we may proceed to inquire what the ritual of that ceremony was, and how far we can trace vestiges of that ritual in the convention to which tragic poets conform.

Dionysus in one aspect, and that an important one, belongs to that strange and widespread group of gods or beings who are called by Dr. Frazer ‘Vegetation Spirits’, created by

¹ Note, for example, the elaborate structure of the sonnet.

primitive belief nearly all over the world to typify one of the great mysteries of nature—the seed that dies to live again. To a primitive people this seed or fruit naturally becomes personal, and so there arises a god who dies to live again. But before we get as far as that idea, another distinct stage intervenes, where the spirit of one year—the ‘new year’—comes to kill the old year. It is only after this stage that the conception appears that it is the same god that arises again.

§ 3. Now the ritual of such Vegetation Spirits proceeds in some such way as this. First, there is a contest between the Vegetation Spirit and his enemy: this is the ‘Agon’: next the ‘Pathos’—the death or anguish which overtakes the spirit, frequently in the form of a ‘Sparagmos’, a scattering or tearing to pieces. Then follows the description of the death or agony by a messenger. Next comes the Lamentation; then the ‘Anagnorisis’ or discovery of the slain, which is followed by a change of feeling or Peripeteia. Lastly, there is the reappearance or ‘Epiphaneia’ of the risen god in his glory.

§ 4. Before proceeding to apply this test to Greek Tragedy in general and to the Heracles, it is necessary to add a word of warning. We must not expect too much. The ritual above described deals with two persons, the Young Year and the Old, or Winter and Summer, or one year’s corn and the next, or more correctly it deals with one person in two manifestations—he who dies and comes again.

We must not expect to find, when Dionysus ceased to be the sole subject of the ritual, when the story of heroes, who have some worship connected with them, began to be told in drama (and possibly poets began to write of them because the ritual of Dionysus had not enough variety in it to make it any longer a living thing), that all the different stages of the ritual are any longer applied to one character in the story. That would both seriously limit the field of legend to be

drawn upon, and would give less opportunity for dealing vividly with those legends that remained available.

On the whole in Greek Tragedy we do find a remarkable adherence to the ritual forms connected with the 'mystery' of the Vegetation Spirit: how close it is impossible to show without a detailed analysis of the extant plays (which may be found in Professor Murray's chapter in Miss Harrison's *Themis*)—but the results are these, in the case of the Theophany or 'Epiphaneia' which Professor Murray takes as crucial (*Themis*, see pp. 347 ff.): Out of the nineteen extant plays of Euripides, eleven end with a divine appearance; of the remaining eight, two, *Medea* and *Heracles*, end with the modified Theophanies of *Medea* and *Theseus*, two, *Cyclops* and *Alcestis*, are Satyr plays, and so are not to be counted: this leaves only four that have no definite evidence in favour of the theory. Further, five plays, *Medea*, *Hippolytus*, *Andromache*, *Ion*, *Bacchae* (and *Supplikes* nearly), show the whole ritual. Unless there were a ritual behind him, we should surely blame Euripides for monotony and poverty of invention.

But in extant plays the ritual forms are divided among the characters—the Agon is between A and B, the Pathos is C's, the Anagnorisis is of D, and the Epiphaneia is of a god, who comes to succour at the end.

This, however, must not be pressed too hard as an objection. Ritual dies hard: long after the reason of the ritual is forgotten or obscured, ritual itself survives. How many people who put a poker at right angles to the bars of a grate 'to make the fire draw' know that they are making the sign of the Cross to expel the evil spirit on the chimney-top, who is preventing the fire from burning?

§ 5. It will be observed that nothing hitherto has been said about the Chorus: that is because, although they participate in the ritual, they can initiate no action that affects the plot. They are not actors in the original story which the ritual repre-

sents. They express their emotion by what we have to call 'dancing'—inadequately, for the Greeks' dancing meant the expression of an emotion which they were unable to put into words. Their function is sympathetic, reflective, critical. Remembering this, we shall not make the mistake of blaming them for failing to help. They are made to say that they would like to help, but for their age and weakness, as in this play, or they debate whether they can, as in the Agamemnon, but in neither case do they actually *do* anything. Their utterance abstracts the particular joy or sorrow before them into general terms. The thought that they are too old and weak to help the children of Heracles leads them to sing of the burden of old age on mankind.

§ 6. Returning now to the forms of the ritual spoken of above, let us see how far they are applicable to the Heracles.

1. Agon: the example is a good one and lasts for 110 lines (130-240).

2. Pathos: there are two, (*a*) the death of Lycus, (*b*) the madness.

3. Peripeteia—two also: the death of Lycus is followed, and the madness of Heracles preceded, by a reversal of feeling.

4. The messenger's speech; 5, the Lamentation; 6, the discovery of the sufferer on the *ἐκκύκλημα* are all here.

7. Lastly, the Epiphaneia. We may regard the apparition of Athena to Heracles as one, but as she is not seen presumably save by him, it is doubtful. Beyond this, however, the place of a god at the end is taken by Theseus, who performs all that can be expected of a god. He makes a speech, settles everything, and institutes a worship of Heracles and himself. A god could do no more, as we may see by a glance at the end of the *Andromache*. There Thetis appears, arranges for the burial of Neoptolemus, and for a subsequent worship of him; arranges for the marriage of *Andromache* and *Helenus*, and for the immortality of *Peleus*.

§ 7. It is only fair to say that some authorities do not agree with this theory of the origin of Tragedy, which is that of Dieterich and Professor Murray. Professor Ridgeway (whose book, *The Origin of Tragedy*, should be consulted) derives tragedy from the cult of heroes, as e. g. of Adrastus at Sicyon (Hdt. v. 67). Others believe that tragedy had completely emancipated itself from primitive leading-strings and had become an artistic creation, and that the form which Greek tragedy takes is due not to the survival of a primitive ritual, but to a family likeness in Greek myths.

§ 8. The original legend of Heracles belongs to the Dorian race, and is best seen in the main in the Argive legends; in them he is the benefactor of mankind, who by his toils purges the land of robbers and destructive wild beasts, and the sea of monsters and malignant beings: in these legends his labours are almost entirely confined to the Peloponnese: the only ones which certainly take him beyond its bounds are his journeys to Crete and Thrace, which stand roughly for South and North, and thus give him more than a local claim to greatness.¹

His life is spent in toil, and when his work is done he is rewarded with immortality and with Hebe as his bride: this last is only another way of saying the same thing, for Hebe is Eternal Youth.

This is the model, this the ideal set before its warriors by the Dorian race—the stern and austere belief that life is toil, and that when the toil is done the life-work is done also. Reward for labour comes not in this world, save in the satisfaction of doing it, but in another.

§ 9. To complete the older legend we must add the Boeotian

¹ There is considerable reason for believing that Centaurs were originally Areadian, and that the garden of the Hesperides was originally on the west coast of Peloponnese. See Wilamowitz, *Heracles*, pp. 60, 298, 305.

legends of the hero's birth and childhood and the Thessalian (Oetaean) story, mainly connected with Trachis, which show him as the champion of the Dorians and tell of his fiery death and translation upon Mt. Oeta. From these three sources, if they are indeed all really separate, comes the whole original conception of the Dorian hero.

§ 10. By the time of Euripides many more accretions had grown about the myth. In addition to the Homeric story which (save for one passage in the *Nekuia*, *Od.* xi. 602-4, almost certainly interpolated) treats him as mortal and knows nothing of his immortality, there was an epic by Pisander of Rhodes, of the seventh or perhaps the sixth century B. C.: a *Heracleia* in fourteen books by Panyasis, the uncle of Herodotus, and the *Οἰχαλίας ἄλωσις* of the Samian Creophylus. Nor did Pindar and the lyric poets neglect him; but, except for matters of detail, such as the fixing of the number of the labours at twelve, due to Pisander, Euripides for the purpose of this play owes little to these later additions.

He uses the original legend, but adds innovations of his own which profoundly alter its meaning. First, the killing of the children comes at the end of the twelve labours, instead of occurring before them: Heracles bitterly speaks of the deed as his last 'labour'; second, Lycus is a new creation altogether; third, Theseus is brought in to give the despairing Heracles refuge at Athens.

§ 11. What a world of difference these alterations make! Instead of ending as a god received into eternal bliss, or even of being caught up to heaven from the pyre of Oeta, or instead of dying a fiery death, not unbecoming a hero, on the mountain top, Heracles is shown reduced to helpless dependence upon another, and when all is said, a lesser hero, whose friendship can do more for him than he can do for himself. He ends his life at Athens under the protection of Theseus. It is made clear from his tone at the end of the play that his work is

done; he will do no more great achievements: he even has some fears for himself (1387).

To what is this strange conclusion meant to point us? Before we can attempt an answer, it will be best to look at the plot in some detail, noting the proportion observed by the poet, and his attitude towards the legend.

§ 12. The play begins with an exposition scene to acquaint us with the situation. Heracles's absence on his last labour, the journey to Hades, has given an opportunity to the usurper Lycus to seize Thebes and murder Creon, father of Heracles's wife: he now threatens to destroy the wife and children of the hero, lest they should one day take vengeance upon him. The aged father, wife, and children of Heracles are seen as suppliants at the altar. The wife is resigned, the aged father still clings to a faint hope that his son may return. After the entrance of the Chorus, who are sympathetic but are also without hope, Lycus comes in and there follows an 'Agon' or debate between the two parties. Lycus is quite sure, or perhaps seeks to convince himself, that Heracles is dead and will not return—indeed unless he is sure of that, he is very foolish in his action—and, secondly, he questions the claim of Heracles to the great reputation which he enjoys.

The criticism to which he exposes himself is that he misconceives the claim of Heracles to be a benefactor to mankind. The man who rid Nemea of its lion is equally deserving of gratitude whether he killed it with his hands or caught it in a snare, as Lycus suggests. The effect was the same—it made life in Nemea safer. So too in his depreciation of archery—that bowmen did not enter the mellay is quite true, but that does not lessen the value of the results Heracles achieved with the bow and arrows. Amphitryon answers defending his son, calling supernatural witnesses to his valour and then refuting Lycus's criticism of archery. He ends with an appeal to Thebes, to which Heracles has done great service. The

Chorus make a momentary demonstration, for which Megara thanks them, but her speech shows that she has no hope and is prepared to die. Amphitryon makes an appeal to Zeus, whom he reproaches with his neglect of his descendants, and the Chorus burst into a great ode—the lyrical canon of the exploits of Heracles. And indeed this is the true answer to Lycus—the miraculous part may not be true, though it is true to the Chorus—but the man who did the deeds, which are the foundation of the legend, undoubtedly deserved the gratitude of Hellas: he may not have subdued Centaurs—perhaps he prevented floods. After the more miraculous exploits, the Chorus add

*δρόμων τ' ἄλλων ἀγάλματ'
εὐτυχῆ διήλθε.*

Less picturesque exploits these, but perhaps not less beneficial to humanity.

After the ode, Amphitryon, Megara, and the children come out prepared for death; the wife resigned, and Amphitryon nearly so, though he cries to heaven once more, with a taunt.

Then Heracles is descried approaching. A rapid dialogue acquaints him with the state of affairs: he explains he has been in Hades, and is persuaded to retire within to await the coming of Lycus. The Chorus triumphantly hail the returning hero as the son of Zeus.

Lycus now enters and is lured into the house by Amphitryon. His fate is revealed to the Chorus by his cries.

When the deed is done the Chorus sing a triumphant song, which ends with the thought that justice is still pleasing to the gods.

While the words are yet in their mouths, they are horrified by the vision of Iris and Lussa. Iris explains their mission: Lussa strongly protests against injuring one who

*θεῶν ἀέστησεν ἄνομος
τιμὰς πιπνούσας ἀνοσίων ἀνδρῶν ὕπο.*

Her protest is vain, and she bursts into those tremendous

verses, that echo still as terrifyingly in our ears as they must have done in the ears of the audience.

The scene that follows is profoundly moving : the cries that come from within are interpreted by the Chorus and we are raised to the highest pitch of suspense and horror. Then there issues a messenger to relate the whole dreadful story. The Chorus are crushed to the earth : they can think of no story so horrible.

And now the doors swing open and reveal Heracles lying among his dead. He awakes and learns the truth : his first thought is suicide.

At this point we seem to have come to a hopeless position ; no ray of comfort can be seen amid the darkness, till Theseus enters and persuades Heracles to listen ; he refuses at first to uncover his face, and when he does speak pours out the whole story of his life ; how he has been dogged at every footstep by a malignant deity, and yet has done no wrong to deserve it.

τοιούτῃ θεῶ
τίς ἂν προσεύχοιθ' ;

Theseus endeavours to console him with the thought that gods have done wicked things and have not taken it too much to heart ; mortals must not either. He offers him refuge and after his death worship at Athens. Heracles indignantly denies that God, if he is God indeed, is capable of such sins as mythology attributes to them. He accepts the offer of Theseus and the play ends with the departure of the two heroes, Heracles supported by his friend.

§ 13. To return to our question (p. xi), to what conclusion does the Heracles point ?

‘It is well to remember that for all his lucidity of language, Euripides is not lucid about religion. His general spirit is clear : it is a spirit of liberation, of moral revolt, of much denial : but it is also a spirit of search and surmise.’¹

¹ G. Murray, *Euripides and his Age*.

The problem of the Heracles is pre-eminently a religious problem. We can see that Euripides means to emphasize the beneficence of Heracles in his labours, the extent of the debt owed him by suffering humanity. The more he dwells on it, the more appalling the malignity of Hera, the more fierce the indignation felt by the audience, when Lussa and Iris arrive on their hideous mission. Is it for this, we ask, that Heracles has been allowed to return? Can we believe in a religion which represents a benefactor of humanity so treated by a goddess?

The two alternatives presented to us by Euripides are these—either there are no gods, or there are gods who are malignant. But he does not reveal clearly to us which alternative he himself accepts.

In the famous passage 1340-6 (on the *ἀοιδῶν δύστηνοι λόγοι*) he rejects current mythology with regard to the backslidings of the gods, but we must remember that these lines are the utterance primarily of a character in the play, and this does not necessarily involve the rejection of all mythology. As a Greek, the poet had been brought up to believe in 'Heracles'—a 'demi-god'. Such a conception in a world where the ^{distinction} ~~distinction~~ between human and divine was not clearly drawn is elastic: at one time the poet may incline to lay stress on the human, at another on the divine element. Heracles did wonderful things: he may have had a wonderful origin.

§ 14. Euripides was the first to make Heracles specifically a tragic figure—the great saga lent itself artistically to arouse pity and horror. But it did more than that. Euripides is not only an artist, he is also a great teacher. His countrymen believe in gods with human passions: he cannot justify the ways of such gods to men: by drawing attention to the weak points of the religion of his day he does promote, it is true, the cause of atheism, but that is not his primary purpose. In reality he

is more than half afraid that the world is controlled by divine agency.

'If one is to venture a conjecture, his own feeling may perhaps be expressed by a line in the *Orestes* (418):

We are the slaves of gods, whatever gods may be.

That is, there are unknown forces which shape or destroy man's life, and which may be conceived as in some sense personal. But morally, it would seem, these forces are not better than, but less good than man, who at least loves and pities and tries to understand' (G. Murray, *Euripides and his Age*).

As flies to wanton boys are we to th' gods ;
They kill us for their sport.

This would be no unnatural reflection to a thinker, who like Euripides found himself in a world full of *στυγία*, cruelty, and injustice—the world of the Peloponnesian war.

If there be a deity, and on the whole Euripides inclines to believe so, it is a deity which allows and even produces inexplicable and undeserved sorrow and suffering. What then is left for the unhappy, on whom divine malignity exercises itself? Suicide? The poet in the mouth of Heracles suggests it, but immediately turns aside to see if there is no alternative. This he finds in Friendship.

Before the entrance of Theseus, the misery of Heracles seems intolerable: at the end we feel that man can do much to help his fellow: this consideration helps us to dispose of the criticism which is so often brought against this play, that it has no unity, but falls into two ill-adjusted parts. And had not Euripides some such cardinal truth to emphasize with the entrance of Theseus, we should feel that the last scene was unduly prolonged. But as it is the character of Theseus is nobly drawn: here is the friend, who can dismiss all thought of loss or discredit to himself, and can think of nothing save the means whereby to assuage the anguish of his friend. It is

significant that Theseus, who is rigidly conventional throughout in his views about the gods, who repeats the usual stories of the quarrels and infidelities of Olympus, denies promptly and flatly that pollution can be conveyed by gazing on a man guilty of bloodshed. Euripides himself, we may feel sure, did not believe in the possibility of pollution, but surely Theseus did: yet for friendship's sake he unhesitatingly denied it.

§ 15. In another way, too, Euripides drives home the good of friendship. Heracles stood for the Dorian ideal—*αὐτάρκεια*: the Dorian hero gained his appointed end by the exercise of self-discipline: he was dependent on nobody, but by the conquest of self he prevailed. Heracles does in the end become the captain of his fate and master of his soul, but not in the hour of triumph, at his labours' end. After them according to Euripides comes his cruel fall: only with the aid of Theseus, under the kindly influence of friendship, does he rise again and proclaim his victory—the victory that lies in the realization that, though man is weak, and the sport of gods, yet life is to be lived, and so he rises in spite of all, crying *ἐγκαρτερήσω βίωτον*: this is the true victory, and this the true ideal.

§ 16. The closing lines of the play repeat the thought 'he who values wealth or strength more than friendship', *κακῶς φρονεῖ*: this gains added poignancy when we remember how strenuously Megara has denied the worth of friendship (561):

ἄφιλον—ἴν' αἰθίς σοι λέγω—τὸ δυστυχές.

Last of all the Chorus repeat the strain:

*στείχομεν οἰκτροὶ καὶ πολύκλαυτοι,
τὰ μέγιστα φίλων ὄλεσαντες.*

DATE

§ 17. The precise date of the play is unknown—but it may be confidently placed between 425–418. The Supplixes was certainly produced within a very short time of the peace of

Nicias (421): in that play we find a close parallel to the wish of the Chorus that the good should have a second lease of life.

The *τόξον ἔπαινος* of *Amphitryon* gains in point very much if it is chronologically connected with the success of light-armed troops over hoplites at Sphacteria in 425 and the breakdown of unsupported hoplites at Delium in 424. There is still pride in the strength of Athens; that pride was broken by the battle of Mantinea in 418: in the *Heracles* the sense of defeat, of which we are conscious in the *Andromache*, is absent.

The reference to the *Δηλιάδες* in l. 687 gains too if we bear in mind the great quinquennial festival at Delos instituted in 425 (*Thuc.* iii. 104).

Euripides felt keenly the approach of old age, as we can see from the Chorus that begins in l. 637. The fact that he was old would be brought home to him most vividly (I borrow Dr. Murray's admirable suggestion) by the fact that in 424 the poet, on reaching the age of sixty, ceased to be liable for military service.

On metrical grounds (the number of resolved feet and the occurrence of trochaic tetrameters for a whole scene) the play has been dated about this same time; and is generally placed between the *Supplices* (421) and the *Troades* (415). There is little doubt that Sophocles had seen the *Heracles* before he wrote the *Trachiniae*, but unfortunately there is no real agreement as to the date of the latter play.

Both the *τόξον ἔπαινος* and the reference to the *Δηλιάδες* seem to me very important indications, and if we are to name a definite year, I incline to 423.

NOTE ON THE MSS.

The MSS. of Euripides fall into two classes :

One is descended from an ancient annotated edition of selected plays, either nine or ten in number (Hecuba, Orestes, Phoenissae, Medea, Hippolytus, Alcestis, Andromache, Troades, Rhesus, and perhaps Bacchae, though the Bacchae is not now extant in MSS. of this class). It has scholia and is represented by MSS. which are as early as the twelfth century (one, Marcianus 471, in the Library of St. Mark at Venice; two in Paris, Parisini 2713 and 2712, the former probably twelfth century, the latter thirteenth; one in the Vatican at Rome (909), thirteenth).

The second is descended from an ancient edition of the complete works of Euripides, with Hypotheses or introductions, but no notes. It contains all the extant nineteen plays (i. e. besides those mentioned above, Cyclops, Heraclidae, Supplices, Hercules, Ion, Electra, Iphigenia Taurica, Iphigenia Aulidensis, Helena and Bacchae), but is represented by no MS. older than the fourteenth century. The Hercules depends entirely on MSS. of this second class.

The two best MSS. of this class are L and P, the Laurentian and the Palatine.

L is in the Library of Lorenzo de Medici at Florence, a good MS. but dreadfully obliterated by corrections. Some of these are quite valuable, being made by the scribe himself (L¹) or the owner of the MS. (L²) when he was revising the work of the scribe, and generally representing variant readings in the original MS. from which L was copied. Most, however, are merely the conjectures of an over-confident scholar of the fifteenth century, who is known as 'Z'.

P was torn in half at some time in the fifteenth century, and half of it is now in the Vatican at Rome (Palatinus 287), half in Florence, whither it was brought from a suppressed convent (Laurentianus Conv. Soppr. 172). This Florentine part contains the Hercules.

These two MSS. are very similar and were probably copied, at any rate as far as the unannotated plays are concerned, from the same original. P is not quite so good as L, but is often useful in enabling us to make out the original reading of L when Z has been scrawling over it.

G. M.

ΗΡΑΚΛΗΣ

ΥΠΟΘΕΣΙΣ ΗΡΑΚΛΕΟΥΣ

Ἡρακλῆς γήμας Μεγάρων τὴν Κρέοντος παῖδας ἐξ αὐτῆς ἐγέννησε . . . καταλιπὼν δὲ τούτους ἐν ταῖς Θήβαις αὐτὸς εἰς Ἄργος ἦλθεν Εὐρυσθεὶ τοῖς ἄθλοις ἐκπονήσων. πάντων δὲ περιγεγόμενος ἐπὶ πᾶσιν εἰς Ἄιδου κατήλθεν καὶ πολὺν ἐκεῖ διατρίψας χρόνον δόξαν ὅ ἀπέλιπε παρὰ τοῖς ζῶσιν ὡς εἶη τεθνηκώς. στασιάζαντες δὲ οἱ Θηβαῖοι πρὸς τὸν δυνάστην Κρέοντα, Λίκου ἐκ τῆς Εὐβοίας κατήγαγον . . .

Argumentum et personarum indicem habent L P 1 post ἐγέννησε nomina liberorum periisse monuit Wilamowitz, cl. Σ Pind. Isthm. 4. 104

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΑΜΦΙΤΡΥΩΝ

ΙΡΙΣ

ΜΕΓΑΡΑ

ΛΥΣΣΑ

ΧΟΡΟΣ

ΑΓΓΕΛΟΣ

ΛΥΚΟΣ

ΘΗΣΕΥΣ

ΗΡΑΚΛΗΣ

Χορός om. LP
πων Wecklein

Ἡρακλῆς post ἄγγελος LP
Θησσεύς LP

ἄγγελος] θερά-

Acta incertum quo tempore : fortasse circa annos 423-420 :
certe propius a Supplicibus quam a Troadibus. Vide Wilamo-
witz *Herakles*, I². 134 sqq. Codices LP : nulla scholia

ΗΡΑΚΛΗΣ

ΑΜΦΙΤΡΥΩΝ

Τίς τὸν Διὸς σύλλεκτρον οὐκ οἶδεν βροτῶν,
 Ἄργεϊον Ἀμφιτρυῶν, ὃν Ἀλκαῖός ποτε
 ἔτιχθ' ὁ Περσέως, πατέρα τόνδ' Ἡρακλέους;
 ὃς τάσδε Θήβας ἔσχον, ἔνθ' ὁ γηγενὴς
 σπαρτῶνι στάχυσ ἐβλασται, ὦν γένους Ἄρης 5
 ἔσωσ' ἀριθμὸν ὀλίγον, οἱ Κάδμου πόλιν
 τεκνοῦσι παίδων παισίν. ἔνθεν ἐξέφν
 Κρέωνι Μειοικέως παῖς, ἄναξ τῆσδε χθοῖός.
 Κρέων δὲ Μεγάρας τῆσδε γίνυται πατήρ,
 ἦν πάντες ὑμεναίοισι Καδμείοί ποτε 10
 λωτῶ συνηλάαξαν, ἦνίκ' εἰς ἐμοὺς
 δόμοις ὁ κλειὸς Ἡρακλῆς νιν ἤγετο.
 λιπὼν δὲ Θήβας, οὗ κατωκίσθην ἐγώ,
 Μεγάραν τε τήνδε πενθερούς τε παῖς ἐμὸς 15
 Ἄργεῖα τείχη καὶ Κυκλωπίαν πόλιν
 ὠρέξατ' οἰκεῖν, ἦν ἐγὼ φεύγω κτανῶν
 Ἡλεκτρυῶνα· συμφορὰς δὲ τὰς ἐμὰς
 ἐξευμαρίζων καὶ πάτραν οἰκεῖν θέλων,
 καθόδου ὀιδῶσι μισθὸν Εὐρυσθεῖ μέγαν,
 ἐξημερῶσαι γαῖαν, εἴθ' Ἥρας ὕπο 20
 κέντροις δαμασθεῖς εἶτε τοῦ χρεῶν μέτα.

Ἐπιπέδου Ἡρακλῆς *supra* cr. L² P ΑΜΦΙΤΡΥΩΝ *notam om.* L P
 3 ἔτιχεν ὁ L P Ἡρακλέος L P ut plerumque: non notatur amplius
 4 ἔσχον Naber: ἔσχευ L P 11 λωτῶ L P 15 κυκλωπίαν L
 18 μ' οἰκεῖν Herwerden 19 καθόδου Reiske: καθόλου L P

καὶ τοὺς μὲν ἄλλους ἐξεμόχθησεν πόρους,
τὸ λοισθιον δὲ Ταιάρου διὰ στόμα
βέβηκ' ἐς Ἄϊδου, τὸν τρισώματον κύνα
ἐς φῶς ἀνάξων, ἔνθεν οὐχ ἦκει πάλιν.

25

γέρων δὲ δὴ τις ἔστι Καδμείων λόγος
ὡς ἦν πάρος Δίρκης τις εὐνήτωρ Λύκος
τὴν ἐπτάπυργον τήνδε δεσπότην πόλιω,
τῷ λευκοπώλω πρὶν τυραννῆσαι χθονὸς
'Αμφίου' ἠδὲ Ζήθου, ἐκγόνω Διός.

30

οὗ ταῦτόν ὄνομα παῖς πατρὸς κεκλημένος,
Καδμείος οὐκ ὦν, ἀλλ' ἀπ' Εὐβοίας μολῶν,
κτείνει Κρέοντα καὶ κτανῶν ἄρχει χθονός,
στάσει νοσοῦσαν τήνδ' ἐπεσπασὼν πόλιω.

ἡμῖν δὲ κῆδος ἐς Κρέοντ' ἀνημμένον
κακὸν μέγιστον, ὡς ἔοικε, γίγνεται.

35

τοῦμοῦ γὰρ ὄντος παιδὸς ἐν μυχοῖς χθονὸς
ὁ καινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος
τοὺς Ἡρακλείους παῖδας ἐξελεῖν θέλει
κτανῶν δάμαρτά (θ'), ὡς φόιφ σβέση φόνον,
κάμ'—εἴ τι δὴ χρὴ κάμ' ἐν ἀνδράσιω λέγειν
γέροντ' ἀχρεῖον—μή ποθ' οἶδ' ἠνδρωμένοι
μήτρωσιω ἐκπράξωσιω αἵματος δίκην.

40

ἐγὼ δέ—λείπει γάρ με τοῖσδ' ἐν δώμασιω
τροφὸν τέκνων οἰκουρόν, ἠνίκα χθονὸς
μέλαιναν ὄρφνην εἰσέβαινε, παῖς ἐμός—
σὺν μητρί, τέκνά μὴ θάνωσ' Ἡρακλέους,
βωμὸν καθίζω τόνδε σωτῆρος Διός,
ὃν καλλινίκου δορὸς ἄγαλμ' ἰδρύσατο
Μινύας κρατήσας οὐμὸς εὐγενῆς τόκος.

45

πάντων δὲ χρεῖοι τάσδ' ἔδρας φυλάσσομεν,
σίτων ποτῶν ἐσθήτος, ἀστρώτῳ πέδῳ

50

35 ἀνημμένον L P: corr. Musgravii amicus
κλεινὸς L P 40 θ' add. Canter
Naber 49 ἰδρύσατο L: ἰτήσατο P

38 καινὸς Elmsley:
43 μήτρῳ συνεκπράξωσιω

ΗΡΑΚΛΗΣ

πλευρὰς τιθέντες· ἐκ γὰρ ἐσφραγισμένοι
 δόμων καθήμεθ' ἀπορία σωτηρίας.
 φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὀρῶ φίλους, 55
 οἱ δ' ὄντες ὀρθῶς ἀδύνατοι προσωφελεῖν.
 τοιοῦτον ἀνθρώποισιν ἢ δυσπραξία·
 ἦς μήποθ' ὅστις καὶ μέσως εὔνους ἐμοὶ
 τύχοι, φίλων ἔλεγχον ἀψευδέστατον.

ΜΕΓΑΡΑ

ᾧ πρέσβυ, Ταφίων ὅς ποτ' ἐξείλες πόλιν 60
 στρατηλατήσας κλεινὰ Καδμείων δορός,
 ὡς οὐδὲν ἀνθρώποισι τῶν θείων σαφές.
 ἐγὼ γὰρ οὐτ' ἐς πατέρ' ἀπηλάθην τύχης,
 ὅς οὔνεκ' ὄλβου μέγας ἐκομπάσθη ποτέ,
 ἔχων τυραννίδ', ἦς μακρὰι λόγχαι πέρι 65
 πηδῶσ' ἔρωτι σώματ' εἰς εὐδαιμόνα,
 ἔχων δὲ τέκνα· κάμ' ἔδωκε παιδὶ σῶ
 ἐπίσημον εὐνὴν Ἑρακλεῖ συνοικίσας.
 καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπτατο,
 ἐγὼ δὲ καὶ σὺ μέλλομεν θνήσκειν, γέρον, 70
 οἱ θ' Ἑράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς
 σφῶζω νεοσσοὺς ὄρνις ᾧς ὑφειμένη.
 οἱ δ' εἰς ἔλεγχον ἄλλος ἄλλοθεν πίτνων,
 ὦ μῆτερ, αὐδᾶ, ποῖ πατῆρ ἄπεστι γῆς;
 τί ὄρᾶ, πόθ' ἦξεις; τῶ νέω δ' ἐσφαλμένοι 75
 ζητοῦσι τὸν τεκόντ'. ἐγὼ δὲ διαφέρω
 λόγοισι, μυθεύουσα. θαυμάζων δ' ὅταν
 πύλαι ψοφῶσι, πᾶς ἀνίστησιν πόδα,
 ὡς πρὸς πατρῶον προσπεσοῦμενοι γόνυ.

53 πλευρὰν Elmsley : cf. 1100, Hclid. 824, Hec. 826; contra I. T.
 298 58 μέσος P 62 θείων Ps.-Iustin expos. fid. 8 : θεῶν L P
 64 ὅς l et fortasse L : ὡς L² P οὔνεκ' ὄλβου Canter : οὐκ ἐν ὄλβῳ
 L P, fortasse recte (sc. οὐχ ὥστε εὐδαιμονεῖν) 65 sq. suspecti :
 cf. frg. 850 N 71 ὑποπτέρους L P : corr. Pierson, cf. Hclid. 10
 74 πατῆρ L : σωτῆρ P 77 θαυμάζων Kirchhoff : θαυμάζω L P,
 quo servato πᾶς τ' v. proximo l

νῦν οὖν τίν' ἐλπίδ' ἢ πέδον σωτηρίας	80
ἔξευμαρίζῃ, πρέσβυ; πρὸς σέ γὰρ βλέπω.	
ὡς οὔτε γαίης ὄρι' ἂν ἐκβαίμεν λάθρα·	
φυλακαὶ γὰρ ἡμῶν κρείσσονες κατ' ἐξόδους·	
οὔτ' ἐν φίλοισι ἐλπίδες σωτηρίας	
ἔτ' εἰσὶν ἡμῖν. ἦντιν' οὖν γνώμην ἔχεις	85
λέγ' ἐς τὸ κοινόν, μὴ θανεῖν ἔτοιμον ἦ.	
Αμ. ᾧ θύγατερ, οὔτοι ῥάδιον τὰ τοιαῦτα	88
φαύλως παραινεῖν, σπουδάσαντ' ἄνευ πόνου·	89
χρόνον δὲ μηκύνωμεν ὄντες ἀσθενεῖς.	87
Με. λύπης τι προσδεῖς ἢ φιλεῖς οὔτω φάος;	90
Αμ. καὶ τῷδε χαίρω καὶ φιλῶ τὰς ἐλπίδας.	
Με. κἀγὼ· δοκεῖν δὲ τὰδόκητ' οὐ χρή, γέρον.	
Αμ. ἐν ταῖς ἀναβολαῖς τῶν κακῶν ἔνεστ' ἄκη.	
Με. ὁ δ' ἐν μέσῳ με λυπρὸς ὧν δάκνει χρόνος.	
Αμ. ἔτ' ἂν γένοιτ', ᾧ θύγατερ, οὔριος δρόμος	95
ἐκ τῶν παρόντων τῶνδ' ἐμοὶ καὶ σοὶ κακῶν,	
ἔλθοι τ' ἔτ' ἂν παῖς οὐμός, εὐνήτωρ δὲ σός.	
ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων	
πηγὰς ἀφαίρει καὶ παρευκῆλει λόγοις,	
κλέπτουσα μύθοις ἀθλίους κλοπὰς ὅμως.	100
κάμνουσι γάρ τοι καὶ βροτῶν αἱ συμφοραί,	
καὶ πνεύματ' ἀνέμων οὐκ αἰεὶ ῥώμην ἔχει·	
οἳ τ' εὐτυχοῦντες διὰ τέλους οὐκ εὐτυχεῖς.	
ἐξίσταται γὰρ πάντ' ἀπ' ἀλλήλων δίχα.	
οὔτος δ' ἀνὴρ ἄριστος ὅστις ἐλπίσι	105
πέποιθεν αἰεὶ· τὸ δ' ἀπορεῖν ἀνδρὸς κακοῦ.	

80 πέδον] πόρον Musgrave 83 κρέσσονες L : κρέσσονες P :
 corr. ρ 87 χρόνον P, corr. ρ versum post v. 89 traī. Wilamo-
 witz 90 προσδεῖ σ' l 91-95 lineolae pro notis praefixae in
 LP 94 με] γε Dobree 95 ἔτ' ἂν γένοιτ', & scripsi: γένοιτ' ἂν
 & LP, scilicet ut duodecim syllabas efficerent: γένοιτ' ἂν οὔτω Wilamo-
 witz: γένοιτό τ' ἂν, & Erfurdē 97 τέτ' ἂν LP 98 τέκνων L :
 τέκνον LP 101 βροτοῖς αἱ ξυμφοραὶ Σ Pind. Pyth. 3. 160
 103 versum om. Stob. fl. 110. 7 cum vv. 101-106 citet: del. Nauck
 104 μεθίσταται Stobaeus

ΗΡΑΚΛΗΣ

ΧΟΡΟΣ

- ὑπόροφα μέλαθρα καὶ [στρ.
 γεραιὰ δέμνι', ἀμφὶ βάκτροις
 ἔρεισμα θέμενος, ἐστάλην
 ἰηλέμων γόνων ἄοι-
 δὸς ὥστε πολὺς ὄρνις, 110
 ἔπεα μόνον καὶ δόκη-
 μα νυκτερωπὸν ἐννύχων ὀνειρών,
 τρομερὰ μὲν, ἀλλ' ὅμως πρόθυμ'.
 ᾧ τέκεα, τέκεα πατρὸς ἀπάτορ',
 ᾧ γεραιὲ σύ τε τάλαινα μᾶ- 115
 τερ, ἃ τὸν Ἀίδα δόμοις
 πόσιν ἀναστενάζεις.
- μὴ προκάμητε πόδα βαρὺ τε [ἀντ.
 κῶλον ὥστε πρὸς πετραῖου 120
 λέπας † ζυγηφόρου πῶλον
 ἀνέντες ὡς βάρος φέρου
 τροχηλάτοιο πῶλου†.
 λαβοῦ χερῶν καὶ πέπλων,
 ὅτου λέλοιπε ποδὸς ἀμανρὸν ἔχνος·
 γέρων γέροντα παρακόμιζ', 125
 ᾧ ξύνοπλα δόρατα νέα νέφ 127
 τὸ πάρος ἐν ἡλικῶν πόνοις 126
 ξυνῆν ποτ', εὐκλεεστάτας
 πατρίδος οὐκ ὀνειδίη.

107 ὑπόροφα Wilamowitz: ὑπόροφ' ἐς Hartung: (λιπῶν) voluit inserere Scaliger: cf. v. 119 110 γόνων] γέρων Nauck 111 ἔπεα] ὄνομα Plut. Mor. 1066 C 113 μὲν Tyrwhitt: μόνον L P 114 ἰῶ L P: corr. Hermann (qui etiam alterum τέκεα deleuit) 116 Ἀίδα prima producta suspectum, sed cf. El. 144. frg. 936 et fortasse Suppl. 922 119 μὴ πόδα προκάμητε Musgrave: μὴ πόδα κάμητε Wilamowitz 121 29. Varie tentati: ὡς δὲ πρὸς πετραῖου. . . ὡς βάρος Dobree: ζυγοφόρος (ἔκαυ') ἀναυτες ἄρματος βάρος φέρων τρ. πῶλος Wilamowitz: λέπας ζυγοφόρου πῶλον ἐξανέντες κτλ. Hermann: λέπας ζυγηφόρου ἀνέντες, οὐ βάρος φέρωντ' (ἔχου) τροχηλάτοιο, πῶλον Hartung 123 χερὸς Wilamowitz 126 post 127 trai. Elmsley 126 πόνοισιν P et ut vid. L, corr. l 127 νέα om. P

ΕΤΡΙΠΙΔΟΥ

— ἴδετε, πατέρος ὡς γορ- 130
 γῶπες αἶδε προσφερεῖς
 ὀμμάτων ἀνγαί,
 τὸ δὲ κακοτυχῆς οὐ λέλοιπεν ἐκ τέκνων
 οὐδ' ἀποιχεται χάρις.
 Ἑλλὰς ὦ ξυμμάχους 135
 οἴους οἴους ὀλέσα-
 σα τοῦσδ' ἀποστερήσῃ.

— ἀλλ' εἰσορῶ γὰρ τῆσδε κοίρανον χθονὸς
 Λύκον περῶντα τῶνδε δωμάτων πέλας.

ΛΥΚΟΣ

τὸν Ἡράκλειον πατέρα καὶ ξυνάορον, 140
 εἰ χρῆ μ', ἐρωτῶ· χρῆ δ', ἐπεὶ γε δεσπότης
 ὑμῶν καθέστηχ', ἱστορεῖν ἂ βούλομαι.
 τίς ἐς χρόνον ζητεῖτε μηκῦναι βίου;
 τίς ἐλπιδ' ἀλκήν τ' εἰσορᾶτε μὴ θανεῖν;
 ἦ τὸν παρ' Ἀιδῆ πατέρα τῶνδε κείμενον 145
 πιστεύεθ' ἤξει; ὡς ὑπὲρ τὴν ἀξίαν
 τὸ πένθος αἶρεσθ', εἰ θανεῖν ὑμᾶς χρεῶν,
 σὺ μὲν καθ' Ἑλλάδ' ἐκβαλὼν κόμπους κενούς,
 ὡς σύγγαμός σοι Ζεὺς τέκ(νον τε κ)οινεῶν,
 σὺ δ' ὡς ἀρίστου φωτὸς ἐκλήθης δάμαρ. 150

τί δὴ τὸ σεμνὸν σῶ κατείργασται πόσει,
 ὕδραν ἔλειον εἰ διώλεσε κτανῶν
 ἦ τὸν Νέμειον θῆρα; ὃν ἐν βρόχοις ἐλῶν
 βραχίονός φησ' ἀγχόνησιν ἐξελεῖν.
 τοῖσδ' ἐξαγωνίξασθε; τῶνδ' ἄρ' οὐνεκα 155
 τοὺς Ἡρακλείους παῖδας οὐ θνήσκειν χρεῶν;

130 πατέρος (vel fortasse πατέρα) γρ. L : πατρός LP 137 ἀπε-
 στέρησῃ Dindorf 140 ΛΥΚΟΣ notam hic omissam v. sequenti
 praefigunt LP : corr. Barnes 142 ἱστορῶν Naber 145 τῶνδε
 P 146 ὡς Matthiae : ὡσθ' LP 149 τέκνον τε κοινεῶν Heath :
 cf. v. 340 (cf. Aesch. fr. 99, Epigr. Kaibel p. 521, cf Headlam in
 Class. Rev. xv, p. 402) : τέκοι νέον LP : λείπει adscr. l : γόνον add. p
 151-156 post 164 trai. Schenkl 155 οὐνεκα P : οὐνεκεν L

ΗΡΑΚΛΗΣ

ὄς ἔσχε δόξαν οὐδὲν ὦν εὐψυχίας
 θηρῶν ἐν αἰχμῇ, τᾶλλα δ' οὐδὲν ἄλκιμος,
 ὄς οὐποτ' ἀσπίδ' ἔσχε πρὸς λαιᾷ χερὶ
 οὐδ' ἦλθε λόγχης ἐγγύς, ἀλλὰ τόξ' ἔχων, 160
 κάκιστον ὄπλον, τῇ φυγῇ πρόχειρος ἦν.
 ἀνδρὸς δ' ἔλεγχος οὐχὶ τόξ' εὐψυχίας,
 ἀλλ' ὄς μένων βλέπει τε κἀντιδέρκεται
 δορὸς ταχεῖαν ἄλοκα τάξιν ἐμβεβώς.

ἔχει δὲ τοῦμόν οὐκ ἀναίδειαν, γέρον,
 165 ἀλλ' εὐλάβειαν· οἶδα γὰρ κατακτανῶν
 Κρέοντα πατέρα τῆσδε καὶ θρόνους ἔχων.
 οὔκουν τραφέντων τῶνδε τιμωροὺς ἐμοὺς
 χρήζω λιπέσθαι τῶν δεδραμένων δίκην.

Am. τῷ τοῦ Διὸς μὲν Ζεὺς ἀμννέτω μέρει 170
 παιδός· τὸ δ' εἰς ἔμ', Ἡράκλεις, ἐμοὶ μέλει
 λόγιοισι τὴν τοῦδ' ἀμαθίαν ὑπὲρ σέθεν
 δεῖξαι· κακῶς γὰρ σ' οὐκ ἐατέον κλύειν.

πρῶτον μὲν οὔν τᾶρρητ'—ἐν ἀρρήτοισι γὰρ
 175 τὴν σὴν νομίζω δειλίαν, Ἡράκλεες—
 σὺν μάρτυσιν θεοῖς δεῖ μ' ἀπαλλάξαι σέθεν.

Διὸς κεραυνόν τ' ἠρόμην τέθριππά τε,
 ἐν οἷς βεβηκῶς τοῖσι γῆς βλαστήμασιν
 Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη
 τὸν καλλίνικον μετὰ θεῶν ἐκώμασεν· 180

τετρασκελές θ' ὕβρισμα, Κενταύρων γένος,
 Φολόην ἐπελθών, ᾧ κάκιστε βασιλέων,
 ἐροῦ τίς ἄνδρ' ἄριστον ἐγκρίνειαν ἄν,
 ἢ οὐ παῖδα τὸν ἐμόν, ὃν σὺ φῆς εἶναι δοκεῖν.
 Δίρφην τ' ἐρωτῶν ἢ σ' ἔθρεψ' Ἀβαντίδα . . . 185
 οὐκ ἄν σ' ἐπαινέσειεν· οὐ γὰρ ἔσθ' ὄπου

161 ὄπλων Elmsley 162 το*ξ L: corr. L² (' fuerat τοῦξ': Vitelli)
 168 ἐμοὶ Camper 169 δεδρασμένων LP: corr. apogr. Paris.
 177 κεραυνόν τ' L: κεραυνὸν δ' L²P 183 ἐκκρίνειαν Dobree
 185 Δίρφην Musgrave: δῖρφην LP: versus vix sanus 186 σ'
 Reiske: γ' L²P: om. L: σέ γ' αἰνέσειεν Wilamowitz

ΕΥΡΥΠΙΔΟΥ

ἐσθλόν τι δράσας μάρτυρ' ἄν λάβοις πάτραν.
 τὸ πάνσοφον δ' εὖρημα, τοξήρη σαγῆν,
 μέμφη· κλύων νῦν τὰπ' ἐμοῦ σοφὸς γενοῦ.
 ἀνὴρ ὀπλίτης δοῦλός ἐστι τῶν ὄπλων 190
 καὶ τοῖσι συνταχθείσιν οὔσι μὴ ἀγαθοῖς
 αὐτὸς τέθνηκε δειλία τῇ τῶν πέλας,
 θραύσας τε λόγχην οὐκ ἔχει τῷ σώματι
 θάνατον ἀμῦναι, μίαν ἔχων ἀλκὴν μόνον·
 ὅσοι δὲ τόξοις χεῖρ' ἔχουσιν εὖστοχον, 195
 ἐν μὲν τὸ λῶστον, μυρίους οἰστοὺς ἀφείς
 ἄλλοις τὸ σῶμα ῥύεται μὴ κατθανεῖν,
 ἐκὰς δ' ἀφεστῶς πολεμίους ἀμύνεται
 τυφλοῖς ὀρῶντας οὐτάσας τοξεύμασι
 τὸ σῶμά τ' οὐ δίδωσι τοῖς ἐναντίοις, 200
 ἐν εὐφυλάκτῳ δ' ἐστί· τοῦτο δ' ἐν μάχῃ
 σοφὸν μάλιστα, δρῶντα πολεμίους κακῶς
 σφῆζει τὸ σῶμα, μὴ 'κ τύχης ὠρμισμένον.
 λόγοι μὲν οἶδε τοῖσι σοῖς ἐναντίαν
 γνώμην ἔχουσι τῶν καθεστώτων πέρι. 205
 παῖδας δὲ δὴ τί τούσδ' ἀποκτεῖναι θέλεις;
 τί σ' οἶδ' ἔδρασαν; ἐν τί σ' ἠγοῦμαι σοφόν,
 εἰ τῶν ἀρίστων τὰκγον' αὐτὸς ὦν κακὸς
 δέδοικας. ἀλλὰ τοῦθ' ὅμως ἡμῖν βαρὺ,
 εἰ δειλίας σῆς κατθανοῦμεθ' εἵνεκα, 210
 ὃ χρῆν σ' ὑφ' ἡμῶν τῶν ἀμειόνων παθεῖν,
 εἰ Ζεὺς δικαίας εἶχεν εἰς ἡμᾶς φρένας.
 εἰ δ' οὖν ἔχει γῆς σκῆπτρα τῆσδ' αὐτὸς θέλεις,
 ἔασον ἡμᾶς φυγάδας ἐξελεθεῖν χθονός·
 βία δὲ δράσης μηδέν, ἢ πείση βίαν, 215

188 σάγην LP 189 γενοῦ Barnes: γίνου LP 191, 192 post
 194 traí. Wilamowitz: del. Wecklein 193 τε] δὲ P 194 μίαν
 Tyrwhitt: γ' ἄν LP 203 ὠρμισμένον Reiske: ὠρμισμένους LP
 204 λόγοισι P 208 τὰκγον' P 210 εἵνεκα hic LP 215 βία
 . . . βίαν Reiske: βίαν . . . λίαν LP

ΗΡΑΚΛΗΣ

ὅταν θεοῦ σοι πνεῦμα μεταβαλὸν τύχη.
φεῦ·

ὦ γαῖα Κάδμου· καὶ γὰρ ἐς σέ ἀφίξομαι
λόγους ὄνειδιστήρας ἐνδατούμενος·

τοιαῦτ' ἀμύνεθ' Ἡρακλεῖ τέκνοισί τε;

ὅς εἰς Μινύαισι πᾶσι διὰ μάχης μολῶν 220

Θήβαις ἔθηκεν ὄμμ' ἐλεύθερον βλέπειν.

οὐδ' Ἑλλάδ' ἦνεσ'—οὐδ' ἀνέξομαί ποτε
σιγῶν—κακίστην λαμβάνων ἐς παῖδ' ἐμόν,

ἦν χρῆν νεοσσοῖς τοῖσδε πῦρ λόγχας ὄπλα

φέρουσαν ἐλθεῖν, ποντίων καθαρμάτων 225

χέρσου τ' ἀμοιβάς—ὦν ἐμόχθησας χάριν.

τὰ δ', ὦ τέκν', ὑμῖν οὔτε Θηβαίων πόλις

οὔθ' Ἑλλάς ἀρκεῖ· πρὸς δ' ἔμ' ἀσθενῆ φίλου

δεδόρκατ', οὐδὲν ὄντα πλὴν γλώσσης ψόφου.

ῥώμη γὰρ ἐκκλέλιπεν ἦν πρὶν εἵχομεν, 230

γῆρα δὲ τρομερὰ γυῖα κάμαυρον σθένος.

εἰ δ' ἦ νέος τε κάτι σώματος κρατῶν,

λαβῶν ἂν ἐγγχος τοῦδε τοὺς ξανθοὺς πλόκους

καθημάτων' ἂν, ὥστ' Ἀτλαντικῶν πέραν

φεύγειν ὄρων ἂν δειλία τοῦμὸν δόρυ. 235

Χο. ἄρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ

θυητῶν ἔχουσι, κὰν βραδύς τις ἦ λέγειν;

Λυ. σὺ μὲν λέγ' ἡμᾶς οἷς πεπύργωσαι λόγοις,

ἐγὼ δὲ ὀράσω σ' ἀντὶ τῶν λόγων κακῶς.

ἄγ', οἱ μὲν Ἑλικῶν', οἱ δὲ Παρνασοῦ πτυχὰς 240

τέμνειν ἄνωχθ' ἐλθόντες ὑλουργοὺς ὀρνοὺς

κορμούς· ἐπειδὴν δ' ἐσκομισθῶσι πόλει,

216 θεὸς . . . μεταβαλὸν apogr. Paris. 217 εἰς σ' L P: talia
raro notantur 220 Μινύαις ὅς εἰς ἅπασιν Elmsley 224 χρῆν
apogr. Paris. (sic) χρῆ L P τῆσδε P: corr. ρ 226 ἐμόχθησεν l
χάριν] πατήρ Reiske 227 τὰ δ' ὁ Elmsley: τὰδ' οὐ L P 228 φίλου
P: φίλου L 229 ψόφου P l: ψόφου L ρ 232 ἦν L P ut semper
234 ὥστ' L: ἔστ' P 236 Χο. notam om. L P 240 πτύχας
L P 241 ἐλθόντες Dobrec: ἐλθόντας L P

ΕΥΤΡΙΠΙΔΟΥ

βωμὸν πέριξ νήσαντες ἀμφήρη ξύλα
 ἐμπίμπρατ' αὐτῶν καὶ πυροῦτε σώματα
 πάντων, ἴν' εἰδῶσ' οὔνεκ' οὐχ ὁ καθθανὼν 245
 κρατεῖ χθονὸς τήσδ', ἀλλ' ἐγὼ τὰ νῦν τάδε.

ὑμεῖς δέ, πρέσβεις, ταῖς ἐμαῖς ἐναντίοι
 γνώμαισι ὄντες, οὐ μόνον στενάξετε
 τοὺς Ἡρακλείους παῖδας, ἀλλὰ καὶ δόμου 250
 τύχας, ὅταν πάσχη τι, μεμνήσεσθε δὲ
 δοῦλοι γεγῶτες τῆς ἐμῆς τυραννίδος.

Χο.

— ᾧ γῆς λοχεύμαθ', οὐς Ἄρης σπείρει ποτὲ
 λάβρον δράκοντος ἕξερημώσας γέννυ,
 οὐ σκῆπτρα, χειρὸς δεξιᾶς ἐρείσματα,
 ἀρεῖτε καὶ τοῦδ' ἀνδρὸς ἀνόσιον κᾶρα 255
 καθαιματώσεθ', ὅστις οὐ Καδμείος ὦν
 ἄρχει κάκιστος τῶν νέων ἔπηλυς ὦν;
 ἀλλ' οὐκ ἐμοῦ γε δεσπόσεις χαίρων ποτέ.

— οὐδ' ἀπόνησα πόλλ' ἐγὼ καμῶν χειρὶ
 ἕξεις. ἀπέρρων δ' ἔνθεν ἦλθες ἐνθάδε, 260
 ὕβριζ'. ἐμοῦ γὰρ ζῶντος οὐ κτενεῖς ποτε
 τοὺς Ἡρακλείους παῖδας. οὐ τοσόνδε γῆς
 ἔνερθ' ἐκείνος κρύπτεται λιπῶν τέκνα.

— ἐπεὶ σὺ μὲν γῆν τήνδε διολέσας ἔχεις,
 ὁ δ' ὠφελήσας ἀξίων οὐ τυγχάνει. 265

— κάπειτα πρᾶσσω πόλλ' ἐγώ, φίλους ἐμοὺς
 θανόντας εὖ δρῶν, οὐ φίλων μάλιστα δεῖ;

— ᾧ δεξιὰ χεῖρ, ὡς ποθεῖς λαβεῖν δόρυ,

243 βωμὸν Brodaeus: βωμῶν L P 244 ἐμπίμπρατ' L P κάκφυ-
 ροῦτε Wecklein 245 οὐχ ὁ corrector apogr. Paris.: οὐ L P
 246 τάδε] ὅδε Herwerden 248 στενάξετε Heath: στενάξετε L P
 249 δόμου Kaibel (sc. τῶν ὑμετέρων) 250 ὅταν χάσκητε Wilamo-
 witz vv. 252-274 Amphitryoni L P, Choro Stephanus tribuit; nos
 inter singulos choreutas disposuimus 252 λοχεύμαθ' οὐς Pierson:
 λόχευμα τοῦς L P σπείρει l: σπείρεις L P 254 ἐρείσματα
 Stephanus: ὀρίσματα L P 255 αἰρεῖτε in textu, ἀρεῖτε in margine
 L P 257 νέων] ἐμῶν Dobree ἐπηλύδων Kirchhoff

ΗΡΑΚΛΗΣ

ἐν δ' ἀσθενείᾳ τὸν πόθον διώλεσας.
 ἐπεὶ σ' ἔπαυσ' ἂν δοῦλον ἐννέποντά με 270
 καὶ τάσδε Θήβας εὐκλεῶς ᾠκήσαμεν.
 ἐν αἷς σὺ χαίρεις· οὐ γὰρ εὔφρονεὶ πόλις
 στάσει νοσοῦσα καὶ κακοῖς βουλευμασιν.
 οὐ γάρ ποτ' ἂν σὲ δεσπότην ἐκτίησατο.

Με. γέροντες, αἰνῶ· τῶν φίλων γὰρ οὔνεκα 275

ὄργᾶς δικαίας τοὺς φίλους ἔχειν χρεῶν·
 ἡμῶν δ' ἕκατι δεσπότηις θυμούμενοι
 πάθητε μηδέν. τῆς δ' ἐμῆς, Ἀμφιτρύων,
 γνώμης ἄκουσον, ἣν τί σοι δοκῶ λέγειν.
 ἐγὼ φιλῶ μὲν τέκνα· πῶς γὰρ οὐ φιλῶ 280

ἄτικτον, ἀμόχθησα; καὶ τὸ καθανεῖν
 δεινὸν νομίζω· τῷ δ' ἀναγκαίῳ τρόπῳ
 ὅς ἀντιτείνει σκαιὸν ἠγοῦμαι βροτόν.
 ἡμᾶς δ', ἐπειδὴ δεῖ θανεῖν, θνήσκειν χρεῶν
 μὴ πυρὶ καταξανθέντας, ἐχθροῖσιν γέλων 285

διδόντας, οὔμοι τοῦ θανεῖν μείζον κακόν.
 ὀφείλομεν γὰρ πολλὰ δώμασιν καλά·
 σὲ μὲν δόκησις ἔλαβεν εὐκλεῆς δορός,
 ὥστ' οὐκ ἀνεκτὸν δειλίας θανεῖν σ' ὑπο·
 οὔμους δ' ἀμαρτύρητος εὐκλεῆς πόσις, 290

ὡς τούσδε παῖδας οὐκ ἂν ἐκσῶσαι θέλοι
 δόξαν κακὴν λαβόντας· οἱ γὰρ εὐγενεῖς
 κάμνουσι τοῖς αἰσχροῖσι τῶν τέκνων ὕπερ,
 ἐμοὶ τε μίμημ' ἀνδρὸς οὐκ ἀπωστέον.

σκέψαι δὲ τὴν σὴν ἐλπίδ' ἧ λογίζομαι· 295

ἥξειν νομίζεις παῖδα σὸν γαίας ὑπο;

καὶ τίς θανόντων ἦλθεν ἐξ Ἄιδου πάλιν;

ἀλλ' ὡς λόγοισι τόνδε μαλθάξαιμεν ἄν;

269 πόθον Plut. Mor. 793 C : πότμον L P 283 βροτῶν Porson
 284 δεῖ om. P 286 οὔμοι] praestat fortasse ὃ ἐμοί, ut L' in margine
 293 αἰσχροῖσι Stephani : ἐχθροῖσι L P : fortasse recte, 'debiles sunt
 adversus hostes' : sed tum ἐμοί δὲ scribendum

- ἤκιστα· φεύγειν σκαιὸν ἄνδρ' ἐχθρὸν χρεῶν,
 σοφοῖσι δ' εἵκειν καὶ τεθραμμένοις καλῶς· 300
 ῥᾶου γὰρ αἰδοῦς ὑπολαβὼν φίλ' ἂν τέμοις.
 ἤδη δ' ἐσηλθέ μ' εἰ παραιτησαίμεθα
 φυγὰς τέκνων τῶνδ'· ἀλλὰ καὶ τόδ' ἄθλιον,
 πενία σὺν οἰκτρῇ περιβαλεῖν σωτηρίαν·
 ὡς τὰ ξένων πρόσωπα φεύγουσιν φίλοις 305
 ἐν ἡμαρ ἠδὺν βλέμμ' ἔχειν φασὶν μόνον.
 τόλμα μεθ' ἡμῶν θάνατον, ὅς μένει σ' ὅμως.
 προκαλούμεθ' εὐγένειαν, ᾧ γέρον, σέθεν·
 τὰς τῶν θεῶν γὰρ ὅστις ἐκμοχθεῖ τύχας,
 πρόθυμός ἐστιν, ἢ προθυμία δ' ἄφρων· 310
 ὃ χρῆ γὰρ οὐδεὶς μὴ χρεῶν θήσει ποτέ.
 Χο. εἰ μὲν σθενόντων τῶν ἐμῶν βραχιόνων
 ἦν τίς σ' ὑβρίζων, ῥαδίως ἐπαύσατ' ἄν·
 νῦν δ' οὐδέν ἐσμεν. σὸν δὲ τοῦντεῦθεν σκοπεῖν
 ὅπως διώσῃ τὰς τύχας, Ἀμφιτρώων. 315
 Αμ. οὔτοι τὸ δειλὸν οὐδὲ τοῦ βίου πόθος
 θανεῖν ἐρύκει μ', ἀλλὰ παιδὶ βούλομαι
 σῶσαι τέκν'· ἄλλως δ' ἀδυνάτων ἔοικ' ἐρᾶν.
 ἰδοὺ πάρεστιν ἦδε φασγάνῳ δέρη
 κεντεῖν φονεύειν, ἵεναι πέτρας ἄπο. 320
 μίαν δὲ νῶν δὸς χάριν, ἄναξ, ἰκνούμεθα·
 κτείνόν με καὶ τήνδ' ἀθλίαν παίδων πάρος,
 ὡς μὴ τέκν' εἰσίδωμεν, ἀνόσιον θέαν,
 ψυχορραγοῦντα καὶ καλοῦντα μητέρα
 πατρός τε πατέρα. τᾶλλα δ', εἰ πρόθυμος εἶ, 325
 πρᾶσσο· οὐ γὰρ ἀλκὴν ἔχομεν ὥστε μὴ θανεῖν.
 Με. καγὼ σ' ἰκνούμαι χάριτι προσθεῖναι χάριν,

301 ὑποβαλὼν Brunck τέμοις L P, sed τελοῖς in margine P et
 γρ. L: τύχοις Stephanus 305 φίλοις Matthiae: φίλοι L P
 308 προκαλούμεθ' L sed correxit ipse 311 χρεῶν Porson: θεῶν
 L P 313 ἐπανσά τᾶν Hartung (et ῥαδίως σφ' Herwerden) post
 319 hiatus statuit Wilamowitz 320 πέτρας Brodacus: πάτρας
 L P 325 εἰ] ἦ Matthiae

ΕΥΡΙΠΙΔΟΥ

- ὑμνήσαι στεφάνωμα μό- 355
 χθων δι' εὐλογίας θέλω.
 γενναίων δ' ἀρεταὶ πόνων
 τοῖς θανοῦσιν ἄγαλμα.
- πρῶτον μὲν Διὸς ἄλσος
 ἠρήμωσε λέοντος, 360
 πυρσῶ δ' ἀμφεκαλύφθη
 ξανθὸν κρᾶτ' ἐπιωτίσας
 δειῶ χάσματι θηρός·
- τάν τ' ὄρεινόμον ἀγρίων [ἀντ.
 Κενταύρων ποτὲ γένναν 365
 ἔστρωσεν τόξοις φονίοις,
 ἐναίρων πτανοῖς βέλεσιν.
 ξύνοιδε Πηνεῖος ὁ καλ-
 λιδίνας μακραί τ' ἄρου-
 ραι πεδίων ἄκαρποι
 καὶ Πηλιάδες θεράπναι 370
 σύγχορτοί τ' Ὀμόλας ἔναυ-
 λοι, πεύκαισιν ὄθεν χέρας
 πληροῦντες χθόνα Θεσσαλῶν
 ἰππείαις ἐδάμαζον·
- τάν τε χρυσοκάρανον 375
 δόρκαν ποικιλόνωτον
 συλήτειραν ἀγρωστᾶν
 κτείνας, θηροφόνον θεᾶν
 Οἰνωᾶτιν ἀγάλλει·

361 πυρσῶ] βύρσα olim Wilamowitz 364 ὄρεινόμων LP: corr.
 Canter 366 ἔστρωσεν Reiske: ἔτρωσε LP 370 θερά-
 πναι P 371 θ' Ὀμόλας Hermann 373 πληροῦντας, ut vid., L
 376 δόρκαν] δόρκα Dindorf 379 οἰνότιν LP: γρ. τὴν ἀγάλλει
 L¹ in margine: correxit ex Hesychio Stephanus

ΕΥΡΙΠΙΔΟΥ

- Ἄτλαντος δόμον ἐλθών, 405
 ἀστρωπούς τε κατέσχευ οἴ-
 κους εὐανορία θεῶν·
- τὸν ἱππευτάν τ' Ἀμαζό- [στρ.
 νων στρατὸν Μαιῶτιν ἄμφι
 πολυπόταμον ἔβα δι' Ἀ- 410
 ξεινον οἶδμα λίμνας,
 τίν' οὐκ. ἀφ' Ἑλλανίας
 ἄγορον ἀλίσας φίλων,
 † κόρας Ἀρείας πέπλων
 χρυσεόστολον φάρος, †
 ζωστήρος ὀλεθρίους ἄγρας. 415
 τὰ κλεινὰ δ' Ἑλλὰς ἔλαβε βαρ-
 βάρου κόρας λάφυρα, καὶ
 σφύζεται Μυκήναις.
- τάν τε μυριόκρανον
 πολύφονον κύνα Λέρνας 420
 ὕδραν ἐξεπύρωσεν,
 βέλεσί τ' ἀμφέβαλ' (ἰόν),
 τὸν τρισώματου οἴσιν ἔ-
 κτα βοτῆρ' Ἐρυθείας.
- δρόμων τ' ἄλλων ἀγάλατ' [ἀντ.
 εὐτυχή διήλθε· τόν τε 426
 πολυδάκρυον ἔπλευσ' ἐς Ἀι-
 δαν, πόνων τελευτάν,
 ἔν' ἐκπεραίνει τάλας

406 ἀστρωπούς nunc L: ἀστερωπούς Pet primitus L 410 εὐξεινον
 LP: corr. Meineke: cf. not. I. T. 125 412 ἄγορον l: ἀγορῶν LP
 413, 414 nondum expediti: fortasse πλέων χρυσείου στόλον φάρους,
 415 ζωστήρος primitus, ut vid., L 417 καὶ σφύζεται Pflugk: καὶ
 σφύζετ' ἐν LP: κασφύζετ' ἐν Erfurd 420 πολύφωνον LP: corr.
 Stephanus 421 ὕδ*αν L, corr. l 422 ἀμφέβαλε τὸν LP:
 ἰόν suppl. Wecklein Wilamowitz 426 τε πολυδάκρυον Wakefield:
 πολυδάκρυτον LP 427 ἔπλευσεν αἶδαν P 428 ἐκπεράνη LP:
 corr. Heath

ΗΡΑΚΛΗΣ

βίοτον, οὐδ' ἔβα πάλιν.
 στέγαι δ' ἔρημοι φίλων, 430
 τὰν δ' ἀνόστιμον τέκνων
 Χάρωνος ἐπιμένει πλάτα
 βίου κέλευθον ἄθεον ἄδι-
 κον· ἐς δὲ σὰς χέρας βλέπει
 δώματ' οὐ παρόντος. 435

— εἰ δ' ἐγὼ σθένος ἦβων
 δόρυ τ' ἔπαλλον ἐν αἰχμᾷ,
 Καδμείων τε σύνησοι,
 τέκεσιν ἂν προπαρέσταν
 ἀγκᾶ· νῦν δ' ἀπολείπομαι 440
 τᾶς εὐδαίμονος ἦβας.

— ἀλλ' ἐσορῶ γὰρ τούσδε φθιμένων
 ἔνδυτ' ἔχοντας, τοὺς τοῦ μεγάλου
 δὴ ποτε παῖδας τὸ πρὶν Ἑρακλέους,
 ἄλοχόν τε φίλην ὑπὸ σειραίοις 445
 ποσὶν ἔλκουσαν τέκνα, καὶ γεραιὸν
 πατέρ' Ἑρακλέους. δύστηνος ἐγώ,
 δακρύων ὡς οὐ δύναμαι κατέχειν
 γραίας ὄσσων ἔτι πηγᾶς. 450

Με. εἶεν· τίς ἱερεὺς, τίς σφαγεὺς τῶν δυσπότημων
 [ἢ τῆς ταλαίνης τῆς ἐμῆς ψυχῆς φονεύς;]
 ἔτοιμ' ἄγειν τὰ θύματ' εἰς Ἄιδου τάδε.
 ὦ τέκν', ἀγόμεθα ζεῦγος οὐ καλὸν νεκρῶν,
 ὁμοῦ γέροντες καὶ νέοι καὶ μητέρες. 455
 ὦ μοῖρα δυστάλαιν' ἐμή τε καὶ τέκνων

435 δώματ' οὐ Musgrave : σῶμα τοῦ L P
 εὐδαίμονος apogr. Paris. : εὐδαίμονας L P
 ἔνδυμ' L P 444 δὴ ποτε παῖδας del. Nauck
 Musgrave 452 del. Paley ἢ τίς Bothe
 454 νεκρῶν corrector apogr. Paris. : νεκρόν L P
 ἐμῶν L P

441 τᾶς L : τὰς P
 443 ἔνδυτ' Heath :
 445 ὑποσειραίους
 τῆσδ' ἐμῆς Hermann
 456 ἐμή Kirchhoff :

ΕΥΡΥΠΙΔΟΥ

τῶνδ', οὓς πανύστατ' ὄμμασιν προσδέρκομαι. . . .
 ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἔθρεψάμην
 ὕβρισμα καπίχαρμα καὶ διαφθοράν.
 φεῦ·
 ἦ πολὺ με δόξης ἐξέπαισαν ἐλπίδες, 460
 ἦν πατρὸς ὑμῶν ἐκ λόγων ποτ' ἤλπισα.
 σοὶ μὲν γὰρ Ἄργος ἔνεμ' ὁ κατθανὼν πατήρ,
 Εὐρυσθέως δ' ἔμελλες οἰκήσειν δόμους
 τῆς καλλικάρπου κράτος ἔχων Πελασγίας,
 στολὴν τε θηρὸς ἀμφέβαλλε σῶ κἀρα 465
 λέοντος, ἦπερ αὐτὸς ἐξωπλίζετο·
 σὺ δ' ἦσθα Θηβῶν τῶν φιλαρμάτων ἀναξ,
 ἔγκληρα πεδία τὰμὰ γῆς κεκτημένος,
 ὡς ἐξέπειθες τὸν κατασπείραντά σε·
 ἐς δεξιάν τε σὴν ἀλεξητήριον 470
 ζύλον καθίει δαίδαλον, ψευδῆ δόσιν.
 σοὶ δ' ἦν ἔπερσε τοῖς ἐκηβόλοις ποτὲ
 τόξοισι δώσειν Οἰχαλίαν ὑπέσχετο.
 τρεῖς δ' ὄντας (ὑμᾶς) τριπτύχοις τυραννίσι
 πατήρ ἐπύργου, μέγα φρονῶν εὐανδρία· 475
 ἐγὼ δὲ νύμφας ἠκροθνιαζόμεν,
 κήδη συνάψουσ', ἐκ τ' Ἀθηναίων χθονὸς
 Σπάρτης τε Θηβῶν θ', ὡς ἀνημμένοι κάλως
 πρυμνησίοισι βίον ἔχοιτ' εὐδαίμονα.
 καὶ ταῦτα φροῦδα· μεταβαλοῦσα δ' ἦ τύχη 480
 νύμφας μὲν ὑμῖν Κῆρας ἀντέδωκ' ἔχειν,
 ἐμοὶ δὲ δάκρυα λουτρά—δύστηνος φρενῶν.

457 τῶνδ' corrector apogr. Paris.: τοῦσδ' LP 458 ἐτέκομεν
 Wilamowitz 460 ἐξέπαισαν non ἐξέπεσαν etiam L: ἦ πολὺ γε δόξης
 ἐξέπεσον εὐελπίδος Hirzel 461 ἦν] ἄs Haupt 465 ἀμφέβαλλε
 Canter: ἀμφέβαλες LP 469 ἐξέπειθε LP: corr. Hermann
 470 τε Musgrave: δὲ LP 471 δαίδαλον Hermann: δαιδάλου LP
 474 ὑμᾶς om. LP: add. Canter τριπτύχοις LP, sed ois suprascr.
 ipsi 475 εὐανδρία Elmsley: ἐπ' ἀνδρία LP 482 δυστήνοις
 φέρειν Bothe (δυστήμφ mavult Fix)

ΗΡΑΚΛΗΣ

πατήρ δὲ πατὴρ ἐστιῶ γάμους ὕδε,
 Ἄϊδην νομίζων πενθερόν, κήδος πατρός.
 ὦμοι, τίς ὑμῶν πρῶτον ἢ τίς ὕστατον 485
 πρὸς στέρνα θῶμαι; τῷ προσαρμόσω στόμα;
 τίνος λάβωμαι; πῶς ἂν ὡς ξουθόπτερος
 μέλισσα συνενέγκαιμ' ἂν ἐκ πάντων γόους,
 ἐς ἔν δ' ἐνεγκοῦσ' ἀθρόου ἀποδοίην δάκρυ;
 ὦ φίλτατ', εἴ τις φθόγγος εἰσακούεται 490
 θνητῶν παρ' Ἄϊδι, σοὶ τὰδ', Ἡράκλεις, λέγω·
 θνήσκει πατήρ σὸς καὶ τέκν', ὄλλυμαι δ' ἐγώ,
 ἢ πρὶν μακαρία διὰ σ' ἐκκληζόμεν βροτοῖς.
 ἄρηξον, ἐλθέ· καὶ σκιά φάνηθί μοι·
 ἄλις γὰρ ἐλθὼν κἂν ὄναρ γένοιο σύ· 495
 κακοὶ γάρ εἰσιν οἱ τέκνα κτείνουσι σά.
 Αμ. σὺ μὲν τὰ νέρθεν εὐτρεπῆ ποιοῦ, γύναι·
 ἐγὼ δὲ σέ, ὦ Ζεῦ, χεῖρ' ἐς οὐρανὸν οἰκῶν
 αὐδῶ, τέκνοισιν εἴ τι τοισίδ' ὠφελεῖν
 μέλλεις, ἀμύνειν, ὡς τάχ' οὐδὲν ἀρκέσεις. 500
 καίτοι κέκλησαι πολλακίς· μάτην πονῶ·
 θανεῖν γάρ, ὡς ἔοικ', ἀναγκαίως ἔχει.
 ἀλλ', ὦ γέροντες, μικρὰ μὲν τὰ τοῦ βίου,
 τοῦτον δ' ὅπως ἥδιστα διαπεράσετε,
 ἐξ ἡμέρας ἐς νύκτα μὴ λυπούμενοι. 505
 ὡς ἐλπίδας μὲν ὁ χρόνος οὐκ ἐπίσταται
 σφῆξιν, τὸ δ' αὐτοῦ σπουδάσας διέπτατο.
 ὄρατ' ἐμ' ὅσπερ ἢ περίβλεπτος βροτοῖς
 ὀνομαστὰ πράσσων, καὶ μ' ἀφείλεθ' ἢ τύχη
 ὅσπερ πτερὸν πρὸς αἰθέρ' ἡμέρα μιᾶ. 510
 ὁ δ' ὄλβος ὁ μέγας ἢ τε δόξ' οὐκ οἶδ' ὅτῳ

484 πατὴρ] πικρόν Reiske 488 συλλέξαιμ' Herwerden
 490 φθόγγον εἰσακούσεται L P: corr. Nauck 495 κἂν ὄναρ
 Wilamowitz: ἰκανὸν ἂν L P 496 εἰσιν Hartung: εἰς σέ γ' P et
 L² (σέ γ' in ras.) 497 εὐτρεπῆ I P: εὐπρεπῆ L 502 ante 498
 trai. Wilamowitz 508 ὄρατέ μ' et ἦν L P

ΕΥΤΡΙΠΙΔΟΥ

βέβαιός ἐστι. χαίρετ'· ἄνδρα γὰρ φίλον
πανύστατον νῦν, ἥλικες, δεδόρκατε.

Με. ἕα·

ὦ πρέσβυ, λεύσσω τὰμὰ φίλτατ'· ἢ τί φῶ;

Αμ. οὐκ οἶδα, θύγατερ· ἀφασία δὲ κἄμ' ἔχει. 515

Με. ὄδ' ἐστὶν ὃν γῆς νέρθεν εἰσηκούομεν,

εἰ μὴ γ' ὄνειρον ἐν φάει τι λεύσσομεν.

· τί φημί; ποί' ὄνειρα κηραίνουσ' ὄρῳ;

οὐκ ἔσθ' ὄδ' ἄλλος ἀντὶ σοῦ παιδός, γέρον.

δεῦρ', ὦ τέκν', ἐκκρίμασθε πατρῶων πέπλων, 520

ἵτ' ἐγκονεῖτε, μὴ μεθῆτ', ἐπεὶ Διὸς

σωτήρος ὑμῖν οὐδέν ἐσθ' ὄδ' ὕστερος.

ΗΡΑΚΛΗΣ

ὦ χαῖρε, μέλαθρον πρόφυλά θ' ἐστίας ἐμῆς,
ὡς ἄσμενός σ' ἐσειῶδον ἐς φάος μολών.

ἕα· τί χρῆμα; τέκν' ὄρῳ πρὸ δωμαίων 525

στολμοῖσι νεκρῶν κρᾶτας ἐξεστεμμένα,

ὄχλω τ' ἐν ἀνδρῶν τὴν ἐμὴν ξυνάορον,

πατέρα τε δακρύνοντα — συμφορὰς τίνας;

φέρ' ἐκπύθωμαι τῶνδε πλησίον σταθείς·

γύναι, τί καινὸν ἦλθε δώμασιν χρέος; 530

Με. ὦ φίλτατ' ἀνδρῶν . . . Αμ. ὦ φάος μολῶν πατρί . . .

Με. ἦκεις, ἐσώθης εἰς ἀκμὴν ἐλθὼν φίλοις;

Ηρ. τί φῆς; τίν' ἐς ταραγμὸν ἤκομεν, πάτερ;

Με. διολλύμεσθα· σὺ δέ, γέρον, σύγγνωθί μοι,

εἰ πρόσθεν ἤρπασ' ἃ σὲ λέγειν πρὸς τόνδ' ἐχρῆν· 535

τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων,

καὶ τᾶμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἐγώ.

516 Με.] lineolam L 517 λεύσομεν LP 518 ὄρᾶν
Musgrave 520 ἐκκρήμασθε LP 524 σέ γ' εἶδον Lucian
Necy. I ἐς hic LP 528 γρ. συμφορὰς τινὸς ἢ συμφορὰς τ. . .
L¹ in margine laeso 531 Αμ. notam om. LP: add. C. Frey
532 Με. scripsi: idque habuisse L arguit rasura ante versum: cf. 535:
nulla nota in P 534 διωλλύμεσθα Buhlmann 535 τόνδ' L:
τῶνδ' P

ΗΡΑΚΛΗΣ

- Ηρ. Ἄπολλον, οἷσις φροιμίσις ἄρχη λόγου.
 Με. τεθνᾶσ' ἀδελφοὶ καὶ πατὴρ οὐμὸς γέρων.
 Ηρ. πῶς φῆς; τί δρᾶσας ἢ δορὸς ποίου τυχῶν; 540
 Με. Λύκος σφ' ὁ καινὸς γῆς ἀναξ διώλεσεν.
 Ηρ. ὄπλοισ ἀπαντῶν ἢ νοσησάσης χθονός;
 Με. στάσει· τὸ Κάδμου δ' ἐπτάπυλον ἔχει κράτος.
 Ηρ. τί δῆτα πρὸς σὲ καὶ γέροντ' ἦλθεν φόβος;
 Με. κτείνειν ἔμελλε πατέρα κάμῃ καὶ τέκνα. 545
 Ηρ. τί φῆς; τί ταρβῶν ὀρφάνειμ' ἐμῶν τέκτων;
 Με. μή ποτε Κρέοντος θάνατον ἐκτεισαίατο.
 Ηρ. κόσμος δὲ παίδων τίς ὅδε νερτέροις πρέπων;
 Με. θανάτου τάδ' ἤδη περιβόλαι' ἀνήμμεθα.
 Ηρ. καὶ πρὸς βίαν ἐθνήσκειτ'; ὦ τλήμων ἐγώ. 550
 Με. φίλων (γ') ἔρημοι· σὲ δὲ θανόντ' ἠκούομεν.
 Ηρ. πόθεν δ' ἐς ὑμᾶς ἦδ' ἐσηλθ' ἀθυμία;
 Με. Εὐρυσθέως κήρυκες ἠγγελλον τάδε.
 Ηρ. τί δ' ἐξελείπετ' οἶκον ἐστίαν τ' ἐμήν;
 Με. βία, πατὴρ μὲν ἐκπεσὼν στρωτοῦ λέχους . . . 555
 Ηρ. κοῦκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι;
 Με. αἰδώς γ' ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω.
 Ηρ. οὔτω δ' ἀπόντες ἐσπανίζομεν φίλων;
 Με. φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες;
 Ηρ. μάχας δὲ Μινυῶν ἄς ἔτλην ἀπέπτυσαν; 560
 Με. ἀφίλον, ἴν' αὐθίς σοι λέγω, τὸ δυστυχές.
 Ηρ. οὐ ρίψεθ' Ἄιδου τάσδε περιβολὰς κόμης
 καὶ φῶς ἀναβλέψεσθε, τοῦ κάτω σκότου
 φίλας ἀμοιβὰς ὄμμασιν δεδορκότες;

539 Με.] lincolam L 540 δορὸς] μόρου Purgold 540-
 562 lineolas pro personarum notis LP 541 καινὸς Elmsley:
 κλεινὸς LP 543 δ' Dobree: γ' LP 548 παίδων] πέπλων
 apogr. Paris. πρέπων apogr. Paris.: πέπλων LP 549 τὰδ'
 apogr. Paris.: τὰ δ' LP ἐνήμμεθα Kirchhoff 551 γ' add.
 Hermann 557 αἰδώς γ' L: αἰδώς δ' P: αἰδῶ γ' Scaliger: sed
 τῆσδε τῆς θεοῦ pro τοῦ νῦν ἡμᾶς ἔχοντος δαίμονος dicit 563 σκότου
 Nauck: σκότους LP

- ἐγὼ δέ—νῦν γὰρ τῆς ἐμῆς ἔργον χερός— 565
 πρῶτον μὲν εἶμι καὶ κατασκάψω δόμους
 καινῶν τυράννων, κρᾶτα δ' ἀνόσιον τεμῶν
 ρίψω κυνῶν ἔλκημα· Καδμείων δ' ὄσους
 κακοὺς ἐφηῦρον εὖ παθόντας ἐξ ἐμοῦ,
 τῷ καλλινίκῳ τῷδ' ὄπλῳ χειρώσομαι· 570
 τοὺς δὲ περωτοῖς διαφορῶν τοξεύμασι
 νεκρῶν ἅπαντ' Ἴσμηνὸν ἐμπλήσω φόνου,
 Δίρκης τε νᾶμα λευκὸν αἵμαχθήσεται.
 τῷ γάρ μ' ἀμύνει μάλλον ἢ δάμαρτι χρῆ
 καὶ παισὶ καὶ . . . γέροντι; χαιρόντων πόνοι· 575
 μάτην γὰρ αὐτοὺς τῶνδε μάλλον ἦνυσσα.
 καὶ δεῖ μ' ὑπὲρ τῶνδ', εἴπερ οἶδ' ὑπὲρ πατρός,
 θνήσκειν ἀμύνοντ'· ἢ τί φήσομεν καλὸν
 ὕδρα μὲν ἐλθεῖν ἐς μάχην λέοντί τε
 Εὐρυσθέως πομπαῖσι, τῶν δ' ἐμῶν τέκνων 580
 οὐκ ἐκπονήσω θάνατον; οὐκ ἄρ' Ἑρακλῆς
 ὁ καλλίνικος ὡς πάροιθε λέξομαι.
- Χο. δίκαια τοὺς τεκόντας ὠφελεῖν τέκνα,
 πατέρα τε πρέσβυν τὴν τε κοινωνὸν γάμων.
- Αμ. πρὸς σοῦ μὲν, ὦ παῖ, τοῖς φίλοις (τ') εἶναι φίλον 585
 τὰ τ' ἐχθρὰ μισεῖν· ἀλλὰ μὴ 'πείγου λίαν.
- Ηρ. τί δ' ἐστὶ τῶνδε θᾶσσον ἢ χρεῶν, πάτερ;
- Αμ. πολλοὺς πένητας, ὀλβίους δὲ τῷ λόγῳ
 δοκοῦντας εἶναι συμμάχους ἄναξ ἔχει,
 οἳ στάσιμ' ἔθηκαν καὶ διώλεσαν πόλιν 590
 ἐφ' ἀρπαγῶσι τῶν πέλας, τὰ δ' ἐν δόμοις
 δαπάναισι φροῦδα διαφυγόνθ' ὑπ' ἀργίας.

575 γέροντι] τεκόντι Wakefield: sed videtur iam delirans Hercules mortalem abnuere patrem, tum monitu Chori se comprimere (583 sq.)
 582 πάροιθεν L P 583 Χο.] notam add. Tyrwhitt τοῦσθ'
 ἐκόντα σ' Wilamowitz: τοι τεκόντα σ' Herwerden 585 τ'
 add. Radermacher 586 Megarae, 587 sqq. Amphitryoni
 tribuit P 588-592 delevit Wilamowitz 590 πόλιν L:
 πάλιν P

ΗΡΑΚΛΗΣ

- ῶφθης ἐσελθὼν πόλιω· ἐπεὶ δ' ῶφθης, ὄρα
 ἐχθροὺς ἀθροίσας μὴ παρὰ γνώμην πέσης.
 Ηρ. μέλει μὲν οὐδὲν εἴ με πᾶσ' εἶδεν πόλις· 595
 ὄρνιν δ' ἰδὼν τιν' οὐκ ἐν αἰσίοις ἔδραις,
 ἔγνω πόνον τιν' ἐς δόμους πεπτωκότα·
 ὥστ' ἐκ προνοίας κρύφιος εἰσηήλθον χθόνα.
 Αμ. καλῶς· παρελθὼν νῦν πρόσκειπέ θ' ἐστίαν 600
 καὶ δὸς πατρώοις δώμασιν σὸν ὄμμ' ἰδεῖν.
 ἦξει γὰρ αὐτὸς σὴν δάμαρτα καὶ τέκνα
 ἔλξων φονεύσων κᾶμ' ἐπισφάζων ἀναξ·
 μένουσι δ' αὐτοῦ πάντα σοι γενήσεται
 τῆ τ' ἀσφαλείᾳ κερδανεῖς· πόλιω δὲ σὴν
 μὴ πρὶν ταράξις πρὶν τόδ' εὖ θέσθαι, τέκνον. 605
 Ηρ. δράσω τάδ'· εὖ γὰρ εἶπας· εἴμ' ἔσω δόμων.
 χρόνῳ δ' ἀνελθὼν ἐξ ἀνηλίων μυχῶν
 "Αἰδοῦ Κόρης (τ') ἔνερθεν, οὐκ ἀτιμάσω
 θεοὺς προσειπεῖν πρῶτα τοὺς κατὰ στέγας.
 Αμ. ἦλθες γὰρ οὕτως δώματ' εἰς "Αἶδον, τέκνον; 610
 Ηρ. καὶ θηρά γ' ἐς φῶς τὸν τρίκρανον ἤγαγον.
 Αμ. μάχη κρατήσας ἢ θεᾶς δωρήμασιν;
 Ηρ. μάχη· τὰ μυστῶν δ' ὄργι' εὐτύχησ' ἰδὼν.
 Αμ. ἢ καὶ κατ' οἴκους ἐστὶν Εὐρυσθέως ὁ θήρ;
 Ηρ. Χθονίας νιν ἄλσος Ἐρμιῶν τ' ἔχει πόλις. 615
 Αμ. οὐδ' οἶδεν Εὐρυσθεὺς σε γῆς ἤκουτ' ἄνω;
 Ηρ. οὐκ οἶδ'· ἴν' ἐλθὼν τὰνθάδ' εἰδείην πάρος.
 Αμ. χρόνον δὲ πῶς τοσοῦτον ἦσθ' ὑπὸ χθονί;
 Ηρ. Θησέα κομίζων ἐχρόνισ' (ἐξ) "Αἰδοῦ, πάτερ.
 Αμ. καὶ ποῦ ἴστιν; ἢ γῆς πατρίδος οἴχεται πέδον; 620

593 ἐσελθὼν Kirchhoff: ἐπελθὼν I.P. 594 ἐχθρὸς P, corr. ρ
 595 Ηρ.] notam om. L, add. l. 599 παρελθὼν Wecklein: προσελ-
 θὼν L.P. 604 δὲ Dindorf: τε L.P. 608 τ' add. Reiske
 611 Ηρ. P: lincolam L. τρικράνον L.P: corr. Pierson 612-
 621 lincolas pro notis L.P. 612 δωρήματα Paley 614 εὐρυ-
 σθέος L. 617 οἶδ' ἴν' Matthiae: οἶδεν L.P: οἶδεν· ἦλθον τὰνθάδ'
 εἰδέναί Musgrave 619 ἐξ add. Canter: ἐν suprascr. L² vel l

ΕΥΡΥΠΙΔΟΥ

Ηρ. βέβηκ' Ἀθήνας νέρθεν ἄσμενος φυγών.

ἀλλ' εἶ', ὀμαρτεῖτ', ὦ τέκν', ἐς δόμους πατρί·
καλλιονές τ' ἄρ' εἴσοδοι τῶν ἐξόδων
πάρειςιν ὑμῖν. ἀλλὰ θάρσος ἴσχετε
καὶ νάματ' ὄσσων μηκέτ' ἐξανίετε·

625

σύ τ', ὦ γύναι μοι, σύλλογον ψυχῆς λαβὲ
τρόμου τε παῦσαι, καὶ μέθεσθ' ἐμῶν πέπλων·
οὐ γὰρ πτερωτὸς οὐδὲ φευξείω φίλους.

ἄ,

οἷδ' οὐκ ἀφιάσ', ἀλλ' ἀνάπτουται πέπλων

τοσφδε μᾶλλον· ὦδ' ἔβητ' ἐπὶ ξυροῦ;

630

ἄξω λαβῶν γε τούσδ' ἐφορκίδας χεροῖν,

ναῦς δ' ὡς ἐφέλω· καὶ γὰρ οὐκ ἀναίνομαι

θεράπευμα τέκνων. πάντα τὰνθρώπων ἴσα·

φιλοῦσι παῖδας οἳ τ' ἀμείνουες βροτῶν

οἳ τ' οὐδὲν ὄντες· χρήμασι δὲ διάφοροι·

635

ἔχουσι, οἳ δ' οὐ· πᾶν δὲ φιλότεκνον γένος.

Χο. ἄ νεότας μοι φίλον αἰ-

[στρ.

εἶ· τὸ δὲ γῆρας ἄχθος

βαρύτερον Αἴτνας σκοπέλων

ἐπὶ κρατὶ κεῖται, βλεφάρων

640

σκοτεινὸν φάος ἐπικαλύψαν.

μή μοι μήτ' Ἀσιήτιδος

τυραννίδος ὄλβος εἶη,

μή χρυσοῦ δώματα πλήρη

645

τᾶς ἥβας ἀντιλαβεῖν,

ἃ καλλίστα μὲν ἐν ὄλβῳ,

625 ἐξανίετε Heath : ἐξανύετε L P 628 φευξείω Portus : φευξιῶ
L P 634 παῖδες P, corr. ρ 637 φίλον αἰεῖ· τὸ δὲ γῆρας
ἄχθος Fritzsche ex Stob. fl. 97. 31, qui αἰεῖ, τὸ δὲ γῆρας βαρύτερον Αἴτνης :
φίλον ἄχθος, τὸ δὲ γῆρας αἰεῖ L² P : sed φίλον ἄ***χθος L, h. e. fortasse
φίλον αἰεῖ ἄχθος : φίλον, ἄχθος δὲ τὸ Musgrave 640 κεῖται apogr.
Paris. : κείσαι L P, fortasse recte 642 φάος Stiblinus : φάρος L P :
quo servato βλεφάρῳ Reiske

ΗΡΑΚΛΗΣ

- . καλλίστα δ' ἐν πενία.
 τὸ δὲ λυγρὸν φόνιόν τε γῆ-
 ρας μισῶ· κατὰ κυμάτων δ' 650
 ἔρροι, μηδέ ποτ' ὤφελεν
 θνατῶν δώματα καὶ πόλεις
 ἐλθεῖν, ἀλλὰ κατ' αἰθέρ' αἰ-
 εὶ πτεροῖσι φορεῖσθω.
- εἰ δὲ θεοῖς ἦν ζύνεσις 655
 καὶ σοφία κατ' ἀνδρας,
 δίδυμον ἂν ἦβαν ἔφερον [ἀντ.
 φανερὸν χαρακτῆρ' ἀρετᾶς
 ὄσοισιν μέτα, καθθανόντες τ' 660
 εἰς αὐγὰς πάλιν ἀλίον
 δισσοὺς ἂν ἔβαν διαύλους,
 ἅ δυσγένεια δ' ἀπλοῦν ἂν
 εἶχεν ζῴας βίσιον,
 καὶ τῶδ' ἦν τοὺς τε κακοὺς ἂν 665
 γνῶναι καὶ τοὺς ἀγαθοὺς,
 ἴσον ἅτ' ἐν νεφέλαισιν ἄ-
 στρων ναύταις ἀριθμὸς πέλει.
 νῦν δ' οὐδεὶς ὄρος ἐκ θεῶν
 χρηστοῖς οὐδὲ κακοῖς σαφῆς, 670
 ἀλλ' εἰλισσόμενός τις αἰ-
 ῶν πλοῦτον μόνον αὔξει.
 οὐ παύσομαι τὰς Χάριτας [στρ.
 Μούσαις συγκαταμειγνύς,

648 δ' ἐν P I: γ' ἐν L primitus, ut videtur 649 φόνιόν] φθονε-
 ρόν Wilamowitz: στονόεν Nauck 653 περοῖσι L P, corr. l p
 659 ἀρετῆς L P 660 sq. καὶ θανόντες εἰς Musgrave (καθθανόντες τ'
 εἰς Dobree): καὶ θνατοὶ ἐς L P (θνατοὶ εἰς τὰς l, et rasura post ἐς in L)
 661 ἀελίου L P, corr. l 663 ἀπλᾶν Beck 664 ζῴας L P
 βίσιον Kirchhoff: βισιάν L P: στάδιον Reiske 665 τῶδ' ἦν
 Pierson: τῶδε L P: τῶδ' ἂν . . . κακοὺς ἦν Hermann 673 μὴ
 πανσαίμαν Dio Chrys. p. 450 R 674 μούσαις Dio Chrys. et l:
 ταῖς μούσαις L P et Stob. fl. 81. 5

ΕΥΡΥΠΙΔΟΥ

ἀδίσταν συζυγίαν. 675
 μὴ ζῶην μετ' ἀμουσίας,
 αἰεὶ δ' ἐν στεφάνοισιν εἴ-
 ην· ἔτι τοι γέρων ἀοι-
 δὸς κελαδεῖ Μναμοσύναν·
 ἔτι τὰν Ἡρακλέους 680
 καλλίνικον αἰείδω
 παρά τε Βρόμιον οἰνοδόταν
 παρά τε χέλνος ἐπτατόνου
 μολπὰν καὶ Λίβυν αὐλόν·
 οὔπω καταπαύσομεν 685
 Μούσας, αἶ μ' ἐχόρευσαν.

παιᾶνα μὲν Δηλιάδες [ἀντ.
 ὕμνοῦς' ἀμφὶ πύλας τὸν
 Λατοῦς εὐπαιδα γόνου
 εἰλίσσουσαι καλλίχορον· 690
 παιᾶνας δ' ἐπὶ σοῖς μελά-
 θροις κύκνος ὧς γέρων ἀοι-
 δὸς πολιᾶν ἐκ γενύων
 κελαδήσω· τὸ γὰρ εὖ
 τοῖς ὕμνοισιν ὑπάρχει· 695
 Διὸς ὁ παῖς· τᾶς δ' εὐγενίας
 πλέον ὑπερβάλλων (ἀρετᾶ)
 μοχθήσας τὸν ἄκυμον
 θῆκεν βίοντον βροτοῖς
 πέρσας δείματα θηρῶν. 700

675 ἠδίσταν I.P: καλλίσταν Plut. Mor. p. 243 A 676 μὴ
 Stobaeus: ἡ L.P 681 αἰείδω Elmsley: αἰείσω L.P 682 οἰνδόταν
 primitus L 683 ἐπτάτονον P 687 παιᾶνι Wecklein
 688 μουσᾶν ἀμφίπολοι τὸν post Reiskium Fritzsche 690 εἰλίσσουσι
 Musgrave καλλίχοροι Hermann 691 παιᾶνας l: παιᾶνα I.P
 696 τὰς εὐγενείας L.P 697 ἀρετᾶ add. Nauck (ἀρεταῖς iam
 Tyrwhitt): λείπει suprascr. l 698 sq. τὸν ἀκύμον' ἔθηκε L.P: corr.
 l, sed forma ἄκυμος suspecta: ἀκύμον' ἔθηκεν deleto τὸν Wilamowitz

ΗΡΑΚΛΗΣ

- Λυ. ἐς καιρὸν οἴκων Ἀμφιτρύων ἕξω περᾶ·
 χρόνος γὰρ ἤδη δαρὸς ἐξ ὅτου πέπλοις
 κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλασιν.
 ἀλλ' εἶα, παῖδας καὶ δάμαρθ' Ἑρακλέους
 ἕξω κέλευε τῶνδε φαίνεσθαι δόμων, 705
 ἐφ' οἷς ὑπέστητ' αὐτεπάγγελτοι θανεῖν.
- Αμ. ἀναξ, διώκεις μ' ἀθλίως πεπραγότα
 ὕβριω θ' ὑβρίζεις ἐπὶ θανοῦσι τοῖς ἐμοῖς·
 ἂ χρῆν σε μετρίως, κεῖ κρατεῖς, σπουδῆν ἔχειν.
 ἐπεὶ δ' ἀνάγκην προστίθης ἡμῖν θανεῖν, 710
 στέργειν ἀνάγκη· δραστέον δ' ἂ σοὶ δοκεῖ.
- Λυ. ποῦ δῆτα Μεγάρα; ποῦ τέκν' Ἀλκμήνης γόνου;
- Αμ. δοκῶ μὲν αὐτήν, ὡς θύραθεν εἰκάσαι—
- Λυ. τί χρῆμα δόξης; τοῦ δ' ἔχεις τεκμήριον;
- Αμ. ἰκέτιν πρὸς ἀγνοῖς Ἑστίας θάσσειν βάθροισ . . . 715
- Λυ. ἀνόνητά γ' ἰκετεύουσιν ἐκσῶσαι βίον.
- Αμ. καὶ τὸν θανόντα γ' ἀνακαλεῖν μάτην πόσιν.
- Λυ. ὃ δ' οὐ πάρεστιν οὐδὲ μὴ μόλη ποτέ.
- Αμ. οὐκ, εἴ γε μὴ τις θεῶν ἀναστήσειέ νιν.
- Λυ. χῶρει πρὸς αὐτὴν κἀκκόμιζε δωμάτων. 720
- Αμ. μέτοχος ἂν εἴην τοῦ φόνου δράσας τόδε.
- Λυ. ἡμεῖς, ἐπειδὴ σοὶ τόδ' ἔστ' ἐνθύμιον,
 οἱ δειμάτων ἕξωθεν ἐκπορεύσομεν
 σὺν μητρὶ παῖδας. δεῦρ' ἔπεισθε, πρόσπολοι,
 ὡς ἂν σχολὴν λύσωμεν ἄσμενοι πόνων. 725
- Αμ. σὺ δ' οὖν ἴθ', ἔρρηξ' οἷ χρεῶν· τὰ δ' ἄλλ' ἴσως
 ἄλλω μελήσει. προσδόκα δὲ δρῶν κακῶς

701 περᾶς Heath 702 δαρὸν P 706 ὑπέστητ' ed. Bruba-
 chiana: ὑπέστητέ γ' LP 710 ἀνάγκη προστιθεῖς P 711 δ' ἂ]
 θ' & Nauck 714 Λυ.] lineolam P δόξης; τοῦ δ' scripsi: δόξης
 τῆσδ' LP: χρῆμα; δόξης τίνος Boissonade 715-722 lineolas pro
 notis personarum LP 715 βάθροισ Stephanus: βόθροισ LP
 717 ἀνακαλεῖ LP: corr. Hermann 720 κἀκκόμιζε Elmsley:
 καὶ κόμιζε LP: καὶ κόμιζ' εκ L² vel l 722 ἡμεῖς δ' Nauck
 725 λεύσωμεν Canter

ΕΥΡΙΠΙΔΟΥ

κακόν τι πράξειν. ὦ γέροντες, ἐς καλὸν
 στείχει, βρόχοισι δ' ἀρκύων γενήσεται
 ξιφηφόροισι, τοὺς πέλας δοκῶν κτενεῖν 730
 ὁ παγκάκιστος. εἶμι δ', ὡς ἴδω νεκρὸν
 πίπτουτ'. ἔχει γὰρ ἡδονὰς θνήσκων ἀνήρ
 ἐχθρὸς τίνων τε τῶν δεδραμένων δίκην.

Χο.

- μεταβολὰ κακῶν· μέγας ὁ πρόσθ' ἀναξ. [στρ.
 πάλιν ὑποστρέφει βίοτον ἐξ Ἄϊδα. 736
 ἰώ.
 δίκαια καὶ θεῶν παλίρρους πότμος.
- ἦλθες χρόνῳ μὲν οὐδὲν δίκην δώσεις θανάων, 740
 ὕβρεις ὕβριζῶν εἰς ἀμείνονας σέθεν.
- χαρμοναὶ δακρύων ἔδοσαν ἐκβολάς·
 πάλιν ἔμολεν—
 ἂν πάρος οὐποτε διὰ φρενὸς ἤλπισ' ἂν 745
 παθεῖν—γᾶς ἀναξ.
- ἀλλ', ὦ γεραιοί, καὶ τὰ δωμάτων ἔσω
 σκοπῶμεν, εἰ πράσσει τις ὡς ἐγὼ θέλω.

Λυ. ἰώ μοί μοι.

- τόδε κατάρχεται μέλος ἐμοὶ κλύειν [ἀντ.
 φίλιον ἐν δόμοις· θάνατος οὐ πόρσω. 752
 βοᾷ
 φόνου φροῖμιον στενάζων ἀναξ.

Λυ. ὦ πᾶσα Κάδμου γαί', ἀπόλλυμαι δόλῳ.

735-762 inter hemichoria divisit anonymus: nos paragraphos
 posuimus 736 ἐξ Ἄϊδα Wilamowitz: ἐς αἶδαν P: εἰς αἶδαν L
 737 ἰώ] ἴτ' ᾧ Marchant παλίρρους LP 740 sq. Amphi-
 tryoni tribuunt LP: corr. Tyrwhitt 741 ὕβρις P 745 ἔμολεν
 LP: ἔμολ' L² vel l 746 ἤλπισ' ἂν Pflugk: ἤλπισε LP 747 γε-
 ραιοί Kirchhoff: γεραίε LP 752 πόρσω Nauck: πρόσσω LP

ΗΡΑΚΛΗΣ

— καὶ γὰρ διώλλυς· ἀντίποινα δ' ἐκτίνων 755
τόλμα, διδούς γε τῶν δεδραμένων δίκην.

— τίς ὁ θεοὺς ἀνομία χραίνων, θνητὸς ὢν,
ἄφρονα λόγον
οὐρανίων μακάρων κατέβαλ', ὡς ἄρ' οὐ
σθένουσιν θεοί;

— γέροντες, οὐκέτ' ἔστι δυσσεβῆς ἀνὴρ. 760

— σιγῆ μέλαθρα· πρὸς χοροὺς τραπώμεθα.

— φίλοι γὰρ εὐτυχοῦσιν οὐς ἐγὼ θέλω.

— χοροὶ χοροὶ
καὶ θαλῖαι μέλουσι Θή- [στρ.
βας ἱερὸν κατ' ἄστν.

μεταλλαγαὶ γὰρ δακρύων, 765

μεταλλαγαὶ συντυχίας

(νέας) ἔτεκον αἰοιδάς.

βέβακ' ἀναξ ὁ καινός, ὁ δὲ παλαιότερος
κρατεῖ, λιμένα λιπῶν γε τὸν Ἀχερόντιον. 770

δοκημάτων

ἐκτὸς ἦλθεν ἐλπίς.

θεοὶ θεοὶ [ἀντ.

τῶν ἀδίκων μέλουσι καὶ

τῶν ὀσίων ἐπάειν.

ὁ χρυσὸς ἅ τ' εὐτυχία

φρενῶν βροτοὺς ἐξάγεται, 775

δύνασιν ἀδικῶν ἐφέλκων.

Χρόνου γὰρ οὔτις τὸ πάλιν εἰσορᾶν ἔτλα·

755 ἀντίποινα Canter : ἀντάποινα L P 757 notam om. L : Λν. P
δ del. Paley 758 λόγων P 759 σθένουσι L P 760 Χο.
P : notam om. L 762 delet Nauck 767 νέας add. Wilamowitz
768 βέβακεν L P καινός Pierson : κλεινός L P 770 γε L : τε P
773 μέλουσι Canter : μέλλουσι L P fortasse recte ἐπαίειν L P
775 φρενῶν Ludv. Dindorf : φρονεῖν L P 777 ἔτλα τὸ πάλιν εἰσορᾶν
L P : traiecit Hermann : lectio incerta

ΗΡΑΚΛΗΣ

δη λέχος, ὦ Ζεῦ, σὸν ἐπ' οὐκ ἐλπίδι φάνθη,
λαμπρὰν δ' ἔδειξ' ὁ χρόνος 805

τὰν Ἡρακλέος ἀλκάν·

γᾶς ὅς ἐξέβα θαλάμων

Πλούτωνος δῶμα λιπῶν

νέρτερον.

κρείσσω μοι τύραννος ἔφυσ

ἢ δυσγένει' ἀνάκτων, 810

ἂ νῦν ἐσορᾶν ἔφανε

ξιφηφόρων ἐς ἀγώνων

ἄμιλλαν, εἰ τὸ δίκαιον

θεοῖς ἔτ' ἀρέσκει.

— ἔα ἔα· 815

ἄρ' ἐς τὸν αὐτὸν πίτυλον ἤκομεν φόβου,

γέροντες, οἴου φάσμ' ὑπὲρ δόμων ὄρω;

— φυγῇ φυγῇ
νωθὲς πέδαιρε κῶλον, ἐκποδῶν ἔλα.

— ὦναξ Παιάν, 820

ἀπότροπος γένοιό μοι πημάτων.

ΙΡΙΣ

θαρσείτε Νυκτὸς τήνδ' ὄρωντες ἔκγονου

Λύσσαν, γέροντες, καμὲ τὴν θεῶν λάτριν

Ἴριω· πόλει γὰρ οὐδὲν ἤκομεν βλάβος,

ἐνὸς δ' ἐπ' ἀνδρὸς σῶμα συστρατεύομεν, 825

ὄν φασι εἶναι Ζηνὸς Ἀλκμήνης τ' ἄπο.

πρὶν μὲν γὰρ ἄθλους ἐκτελευτήσαι πικρούς,

803, 804 σὸν ἐπ' οὐκ ἐλπίδι scripsi, cf. v. 786: τὸ σὸν οὐκ ἐπ' ἐλπίδι
LP: ἐπ' del. Fix: τὸ et οὐκ del. Wilamowitz 805 ἔδειξεν LP,
corr. l 807 γᾶς ὅς Musgrave: ὅς γᾶς LP 808 λιπὼν P
810 ἠδὲς γένει LP: corr. Canter 811 ἔφανε scripsi, cf. 794:
φαίνει LP 812 ξιφηφόρον primitus L 815, 818, 820 para-
graphicos addidi: nulla nota in LP 822 τήνδ' σὸν δ' aut σὴν δ' P
825 σῶμα συστρατεύομεν Reiske: σώματα στρατεύομεν LP: δώματα
Scaliger

τὸ χρῆ νιν ἐξέσφραξεν, οὐδ' εἶα πατῆρ
 Ζεὺς νιν κακῶς δρᾶν οὔτ' ἐμ' οὔθ' Ἦραν ποτέ·
 ἐπεὶ δὲ μόχθους διεπέρασ' Εὐρυσθέως, 830
 Ἦρα προσάψαι καινὸν αἶμ' αὐτῷ θέλει
 παῖδας κατακτείναντι, συνθέλω δ' ἐγώ.

ἀλλ' εἴ, ἄτεγκτον συλλαβοῦσα καρδίαν,
 Νυκτὸς κελαινῆς ἀνυμέναιε παρθένε,
 μανίας τ' ἐπ' ἀνδρὶ τῷδε καὶ παιδοκτόνους 835
 φρενῶν ταραγμοὺς καὶ ποδῶν σκιρτήματα
 ἔλαυνε, κίνει, φόνιον ἐξίει κάλων,
 ὡς ἂν πορεύσας δι' Ἀχερούσιον πόρον
 τὸν καλλίπαιδα στέφανον αὐθέντη φόνῳ
 γυνῆ μὲν τὸν Ἦρας οἶός ἐστ' αὐτῷ χόλος, 840
 μάθη δὲ τὸν ἐμόν· ἢ θεοὶ μὲν οὐδαμοῦ,
 τὰ θνητὰ δ' ἔσται μεγάλα, μὴ δόντος δίκην.

ΛΥΣΣΑ

ἐξ εὐγενοῦς μὲν πατρὸς ἔκ τε μητέρος
 πέφυκα, Νυκτὸς Οὐρανοῦ τ' ἀφ' αἵματος·
 Ἰτιμᾶς τ' ἔχω τάσδ' οὐκ ἀγασθῆναι φίλοις† 845
 οὐδ' ἥδομαι φοιτῶσ' ἐπ' ἀνθρώπων φίλους,
 παραινέσαι δέ, πρὶν σφαλεῖσαν εἰσιδεῖν,
 Ἦρα θέλω σοί τ', ἦν πίθησθ' ἐμοῖς λόγοις.
 ἀνὴρ ὅδ' οὐκ ἄσημος οὔτ' ἐπὶ χθονὶ
 οὔτ' ἐν θεοῖσιν, οὐ σύ μ' ἐσπέμπεις δόμους· 850
 ἄβατον δὲ χώραν καὶ θάλασσαν ἀγρίαν
 ἐξημερώσας, θεῶν ἀνέστησεν μόνος
 τιμᾶς πιτνούσας ἀνοσίων ἀνδρῶν ὑπό·

829 νιν L : νῦν P 831 καινόν] κοινόν Wakefield 833 ἄτεκτον
 P σύν λαβοῦσα L : σὴν λαβοῦσα P 843 ἐξ in rasura P² (εὐ
 fuit) 845 τ'] δ' ed. Hervagiana secunda : fortasse lacuna ponenda
 post τὰς δ' et legendum οὐκ ἀγασθῆναι φιλω, 'non amō terrori et invi-
 diae esse': ἀγασθῆναι θεοῖς Burgēs 849 ἀνὴρ Hermann
 850 σύ Hartung : γέ LP : fortasse οὐ δόμους μ' ἐσπέμπετε post
 853 versum excidisse statuit Wilamowitz

ΗΡΑΚΛΗΣ

σοί τ' οὐ παραινῶ μεγάλη βούλεσθαι κακά.

Ιρ. μὴ σὺ νουθέτει τά θ' Ἥρας κἀμὰ μηχανήματα. 855

Λυ. ἐς τὸ λῶφιν ἐμβιβάζω σ' ἴχνος ἀντὶ τοῦ κακοῦ.

Ιρ. οὐχὶ σωφρονεῖν γ' ἔπεμψε δευρό σ' ἢ Διὸς δάμαρ.

Λυ. Ἥλιον μαρτυρόμεσθα δρῶσ' ἂ δρᾶν οὐ βούλομαι.
εἰ δὲ δὴ μ' Ἥρα θ' ὑπουργεῖν σοί τ' ἀναγκαίως ἔχει
τάχος ἐπιρροίβδην θ' ὀμαρτεῖν ὡς κνηγέτη κύνας, 860
εἰμί γ'· οὔτε πόντος οὔτως κύμασιν στένων λάβρως
οὔτε γῆς σεισμὸς κεραυνοῦ τ' οἰστρος ὠδίνης πνέων,
οἷ' ἐγὼ στάδια δραμοῦμαι στέριον εἰς Ἥρακλέους·
καὶ καταρρήξω μέλαθρα καὶ δόμους ἐπεμβαλῶ,
τέκν' ἀποκτείνασα πρῶτον· ὁ δὲ καιῶν οὐκ εἴσεται 865
παῖδας οὓς ἔτικτ' ἐναίρων, πρὶν ἂν ἐμὰς λύσσας ἀφῆ.

ἦν ἰδοῦ· καὶ δὴ τινάσσει κρᾶτα βαλβίδων ἅπο
καὶ διαστρόφους ἐλίσσει σῖγα γοργωποὺς κόρας.
ἀμπνοᾶς δ' οὐ σωφρορίζει, ταῖρος ὡς ἐς ἐμβολῆν
† δεινός· μνηκατα† δὲ Κῆρας ἀνακαλῶν τὰς Ταρτάρου. 870
τάχα σ' ἐγὼ μᾶλλον χορεύσω καὶ καταυλήσω φύβῃ.
στεῖχ' ἐς Οὐλυμπον πεδαίρουσ', Ἴρι, γειναιῶν πόδα·
ἐς δόμους δ' ἡμεῖς ἄφαντοι δυσόμεσθ' Ἥρακλέους.

Χο.

— ὄτοτοτοτοτοῖ, στέναξον· ἀποκίρεται 875
σὸν ἄνθος πόλεος, ὁ Διὸς ἔκγονος·
μέλεος Ἑλλάς, ἂ τὸν εὐεργέταν

854 σοί τ'] ὡστ' Musgrave βουλεῦσαι Camper 855 κἀμὰ
Reiske: κακά L P 856 notam om., 857 Lyssae, Iridi 858, tri-
buunt L P: corr. Musgrave λῶφιν Nauck, cl. Med. 911: λῶστον L P
ἐμβιβάζω σ' Musgrave: ἐμβιβάζουσ' L P 860 post 871 traī.
Wecklein κνηγέτει L et, ut vid., P: corr. p 861 οὔτω /
λάβρως Brubachiana 863 σταδιαδραμοῦμαι I., sed supra secundum a
scripto ο: σταδιοδρομοῦμαι P: σταδιοδρομήσω Dindorf 866 ἐναίρων
γρ. I.: ἐτικτεν αἰρών I. P: ἐτικτεν ἐναρών Wilamowitz ἐμῆς λύσση
ὑφῆ Hermann 867 ἦν L P 870 δεινὰ μνηκατα δὲ Canter:
fortasse δεινός· ὀρχεῖται δὲ, nisi versus spurius 875 ὄτοτοτοῖ
Hermann ut dochmios efficeret ἀποκίρῃ τε L P: corr. Canter
876 πόλεος p et L, sed suprascripto is super eos: πόλεως P: fortasse
, λέως, : cf. Suppl. 481 877 εὐεργέτην P

ΕΥΡΥΠΙΔΟΥ

ἀποβαλεῖς, ὀλεῖς μανίαισιν Λύσσαις
χορευθέντ' ἐναύλοισ.

— βέβακεν ἐν δίφροισιν ἅ πολύστονος, 880
ἄρμασι δ' ἐνδίδωσι
κέντρον ὡς ἐπὶ λῶβα
Νυκτὸς Γοργῶν ἑκατογκεφάλοις
ὄφρων ἰαχήμασι, Λύσσα μαρμαρωπός.

— ταχὺ τὸν εὐτυχή μετέβαλεν δαίμων, 885
ταχὺ δὲ πρὸς πατρὸς τέκν' ἐκπνεύσεται.

Αμ. (ἔσωθεν) ἰώ μοι μέλεος.

Χο. — ἰὼ Ζεῦ, τὸ σὸν γένος ἄγονον αὐτίκα
λυσσάδες ὠμοβρῶτες ἄδικοι Ποιναὶ
κακοῖσιν ἐκπετάσουσιν. 890

Αμ. ἰὼ στέγαι.

Χο. — κατάρχεται χόρευμα τυμπάνων ἄτερ,
οὐ βρομίῳ κεχαρισμένα θύρσῳ . . .

Αμ. ἰὼ δόμοι.

Χο. πρὸς αἵματ', οὐχὶ τῆς Διονυσιάδος
βοτρύων ἐπὶ χεύμασι λοιβᾶς. 895

Αμ. φυγῆ, τέκν', ἐξορμάτε. Χο. — δάιον τόδε
δάιον μέλος ἐπαυλείται.

878 μανιάσιν λύσσαις Dobree et Hermann 879 ἀναύλοισ Tyrwhitt
883 ἑκατὸν κεφαλαῖς LP: corr. Reiske 886 ἐπνεύσατε LP:
corr. Elmsley 887 Amphitryoni tribuit O. Hense: Choro conti-
nuant LP: post v. 890 trai. Wecklein ἰώ μοί μοι P 888 ἰὼ
Ζεῦ τὸ σὸν L¹ aut l, numeris superscriptis: τὸ σὸν ἰὼ Ζεῦ LP ἄγονον]
εὐγονον P 889 λυσσάδες ὠμοβρῶτες Wakefield: λύσσα δέ σ' ὠμό-
βροτος LP ἄδικοι Ποινὰ Wilamowitz: ἀποινόδικοι δίκαι LP, sed
εὐποινόδικοι primitus P 890 suspectus inter 891 et 916 lineolas
nullas praefixit P: ante 904, 909, 913 ut vid. L: ante 891, 893, 900,
901, 906, 911, 916 L²: personarum vices post Wilamowitzium Kirch-
hoffium alios distribui 891 ἄτερ LP: ἄτερ P 892 Βρομίον
Hartung 895 λοιβᾶς Barnes: λώβας LP

ΗΡΑΚΛΗΣ

κυναγετεῖ τέκνων διωγμόν· οὔ ποτ' ἄκραντα δόμοισι
 Λύσσα βακχεύσει.

Αμ. αἰαῖ κακῶν. 900

Χο. — αἰαῖ δῆτα τὸν γεραιὸν ὡς στένω
 πατέρα τὰν τε παιδοτρόφον, <ᾶ> μάταν
 τέκεα γεννᾶται.

— ἰδοὺ ἰδοῦ,
 θύελλα σείει δῶμα, συμπίπτει στέγη. 905

Ηρ. <ἔσωθει> ἦ ἦ· τί δρᾶς, ᾧ Διὸς παῖ, μελάθρῳ;
 τάραγμα ταρτάρειον, ὡς ἐπ' Ἐγκελάδῳ ποτέ, Παλλάς,
 ἐς δόμους πέμπεις.

ΑΓΓΕΛΟΣ

ᾧ λευκὰ γήρα σώματ' . . . Χο. ἀνακαλεῖς με τίνα
 βοάν; Αγ. ἄλαστα τὰν δόμοισι. Χο. μῆντιν οὐχ
 ἔτερον ἄξομαι. 912

Αγ. τεθνᾶσι παῖδες. Χο. αἰαῖ.

Αγ. στενάζεθ', ὡς στενακτά. Χο. δάιοι φόνοι,
 δάιοι δὲ τοκέων χέρες· ᾧ. 915

Αγ. οὐκ ἂν τις εἴποι μᾶλλον ἢ πεπόνθαμεν.

Χο. πῶς παισὶ στενακτὰν ἄταν ἄταν
 πατέρος ἀμφαίνεις;
 λέγε, τίνα τρόπον ἔστυτο θεόθεν ἐπὶ
 μέλαθρα κακὰ τᾶδε, 920
 τλήμονάς τε παίδων τύχας;

898 τέκνων Hermann: τε τέκνων L P: κυναγετεῖται . . . διωγμός olim
 Wilamowitz 902 πατέρα] πῶ in rasura L¹ aut L²: παῖ P et,
 fortasse primitus L ᾶ add. Musgrave 903 τέκνα P 904 Am-
 phitryoni trib. Wilamowitz 906 Ηρ. ἔσωθεν praef. Verrall:
 lineolam L² 908 ἐγγελάδῳ I P ποτέ, Πάλλας, (vocative
 Wilamowitz, cl. v. 1003: ποτέ παλλάς L P 909 σώματα L P
 910 τίνα με τίνα βοάν Hermann 915 χεῖρες l ᾧ] ᾧ P et sine
 dubio I, sed ita positum ut supra alterum ἄταν v. 917 scriptum videri
 possit 917 ἄταν] vid. ad 915 919 λέγε duplicat Dindorf:
 delet Wilamowitz 920 ἔστυτο L

Αγ. ἱερὰ μὲν ἦν πάροιθεν ἐσχάρας Διὸς
 καθάρσι' οἴκων, γῆς ἄνακτ' ἐπεὶ κτανῶν
 ἐξέβαλε τῶνδε δωμάτων Ἑρακλέης·
 χορὸς δὲ καλλίμορφος εἰστήκει τέκνων 925
 πατὴρ τε Μεγάρα τ'· ἐν κύκλῳ δ' ἦδη κανοῦν
 εἴλικτο βωμοῦ, φθέγμα δ' ὄσιον εἶχομεν.
 μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν,
 ἐς χέρνυβ' ὡς βάψειεν, Ἀλκμήνης τόκος
 ἔσθη σιωπῇ. καὶ χρονίζοντος πατρὸς 930
 παῖδες προσέσχον ὄμμ'. ὁ δ' οὐκέθ' αὐτὸς ἦν,
 ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος
 ῥίζας τ' ἐν ὄσσοις αἱματώπας ἐκβαλὼν
 ἀφρὸν κατέσταζ' εὐτρίχου γενειάδος.
 ἔλεξε δ' ἄμα γέλῳτι παραπεπληγμένῳ· 935
 Πάτερ, τί θύω πρὶν κτανεῖν Εὐρυσθέα
 καθάρσιον πῦρ, καὶ πόνοους διπλοῦς ἔχω;
 ἔργον μιᾶς μοι χειρὸς εὔθῃ θέσθαι τάδε·
 ὅταν δ' ἐνέγκω δεῦρο κρᾶτ' Εὐρυσθέως,
 ἐπὶ τοῖσι νῦν θανοῦσι ἀγνιῶ χέρας. 940
 ἐκχεῖτε πηγάς, ῥίπτειτ' ἐκ χειρῶν κανᾶ.
 τίς μοι δίδωσι τόξα; τίς (δ') ὄπλον χερός;
 πρὸς τὰς Μυκίνας εἶμι· λάζυσθαι χρεῶν
 μοχλοὺς δικέλλας θ', ὥστε Κυκλώπων βάθρα
 φοίνικι κανόνι καὶ τύκοις ἡρμοσμένα 945
 στρεπτῶ σιδήρῳ συντριανῶσαι πάλιν.

924 ἐξέβαλε inter textum et marginem L²P²: om. LP 925 τέκνων
 Canter: πέπλων LP: παίδων δὲ... εἰστήκει χορὸς Wecklein, cl. v. 548
 929 τόκος] γόνος Athen. p. 409 A 930 διωπῆ P, corr. ρ πατρὸς
 Musurus: πάρος LP 931 οὐκέτ' αὐτὸς LP fortasse recte: corr.
 Valckenaer 933 αἱματωποῦς LP: corr. Porson 934 εὐτρίχος
 Wilamowitz 936 θύω Stephanus: θυμῶ LP 938 ἔργον
 Matthiæ: ἐξδν LP (ἐκ pro μοι Wecklein) 941 ῥίπτειτ' LP: corr.
 Stephanus 942 δ' add. Barnes: ῥόπτρον Wecklein 944 δικέλλας
 L²: δικέλλα P (sic) ὥστε] ὡς τὰ Wakefield, cf. ad v. 946 945 τύ-
 κοις Brodaeus: τύχαις LP 946 συντριανῶσαι Dobree: συντρίαι-
 νῶσειν LP: συντριανῶσω Stephanus πάλιν Scaliger: πάλιν LP

ΗΡΑΚΛΗΣ

αὐτοῦ δὲ βαίνων ἄρματ' οὐκ ἔχων ἔχειν
ἔφασκε, δίφρου δ' εἰσέβαινει ἄντυγας
κάθεινε, κέντρον δῆθεν ὡς ἔχων, χερσί.

διπλοῦς δ' ὀπαδοῖς ἦν γέλως φόβος θ' ὁμοῦ. 950

καί τις τόδ' εἶπεν, ἄλλος εἰς ἄλλον δρακῶν·

Παίζει πρὸς ἡμᾶς δεσπότης ἢ μαίνεται;

ὁ δ' εἶρπ' ἄνω τε καὶ κάτω κατὰ στέγας,

μέσον δ' ἔς ἀνδρῶν' ἐσπεσῶν Νίσου πόλιν

ἦκειν ἔφασκε· δωμάτων τ' ἔσω βεβῶς, 955

κλιθεὶς ἐς οὔδας, ὡς ἔχει, σκευάζεται

θοίνην. διελθὼν δ' ὡς βραχὺν χρόνον μοιῆς

Ἰσθμοῦ ναπαίας ἔλεγε προσβαίνειν πλάκας.

κάνταῦθα γυμνὸν σῶμα θεὸς πορπαμάτων,

πρὸς οὐδέν' ἡμιλλᾶτο κάκηρύσσετε 960

αὐτὸς πρὸς αὐτοῦ καλλίνικος οὐδενός,

ἀκοῆν ὑπειπῶν. δεινὰ δ' Εὐρυσθεὶ βρέμων

ἦν ἐν Μυκῆναις τῷ λόγῳ. πατὴρ δέ νιν

θιγῶν κραταίᾳς χειρὸς ἐννέπει τάδε·

ᾠ παῖ, τί πάσχεις; τίς ὁ τρόπος ξενώσεως 965

τῆσδ'; οὐ τί που φόνος σ' ἐβάκχευσεν νεκρῶν,

οὐς ἄρτι καίνεις; ὁ δέ νιν Εὐρυσθέως δοκῶν

πατέρα προταρβοῦνθ' ἰκέσιον ψαυεῖν χερρός,

ᾠθεῖ, φαρέτραν δ' εὐτρεπῆ σκευάζεται

καὶ τόξ' ἑαυτοῦ παισί, τοὺς Εὐρυσθέως 970

δοκῶν φονεύειν. οἱ δὲ ταρβοῦντες φόβῳ

ᾠρουον ἄλλος ἄλλοσ', ἐς πέπλους ὁ μὲν

μητρὸς ταλαίνης, ὁ δ' ὑπὸ κίονος σκιάν,

947 αὐτοῦ δὲ Dio Chrys. p. 391 C : ἐκ τοῦδε L P : ἐκ τοῦ δὲ Radermacher 948 δίφρου δ' et ἄντυγας Dio : δίφρου τ' et ἄντυγα L P

949 κέντρον δῆθεν ὡς ἔχων Dio : κέντρον δῆθεν ὡς θέων θεῶν Sybel L P 950 διπλοῦν Nauck 951 τόδ'] τότ' Elmsley 953 εἶρπεν L P 955 τ' add. Wilamowitz 956 ἐς Wilamowitz : δ' ἐς L P

ἔχει Dobree : ἐκεῖ L P 957 ὡς Kirchhoff : ἐς L P 960 οὐδέν P κάκηκηρύσσετε L P : corr. Maltby et Reiske 961, 962 ὑπ' αὐτὸν

αὐτοῦ et ἀκοῆν προσειπῶν Wilamowitz 966 σ' om. P 972 ᾠρουεν P

ἄλλος δὲ βωμὸν ὄρνις ὡς ἔπτηξ' ὑπο.
 βοᾷ δὲ μήτηρ· ὦ τεκῶν, τί ὄρῃς; τέκνα 975
 κτείνεις; βοᾷ δὲ πρέσβυς οἰκετῶν τ' ὄχλος.
 ὁ δ' ἐξελίσσων παῖδα κίονος κύκλω,
 τόρνευμα δεινὸν ποδός, ἐναντίον σταθεῖς
 βάλλει πρὸς ἦπαρ· ὑπίτιος δὲ λαίνοισ
 ὀρθοστάτας ἔδευσεν ἐκπνέων βίον. 980
 ὁ δ' ἠλάλαξε κἀπεκόμπασεν τὰδε·
 Εἷς μὲν νεοσσὸς ὄδε θανῶν Εὐρυσθέως
 ἔχθραν πατρῶαν ἐκτίνων πέπτωκέ μοι.
 ἄλλῳ δ' ἐπέιχε τόξ', ὃς ἀμφὶ βωμίαν
 ἔπτηξε κρηπίδ' ὡς λεληθέναι δοκῶν. 985
 φθάνει δ' ὁ τλήμων γόνασι προσπεσὼν πατρός,
 καὶ πρὸς γένειον χεῖρα καὶ δέρην βαλῶν,
 ὦ φίλτατ', αὐδᾶ, μή μ' ἀποκτείνῃς, πάτερ·
 σὸς εἰμι, σὸς παῖς· οὐ τὸν Εὐρυσθέως ὀλεῖς.
 ὁ δ' ἀγριωπὸν ὄμμα Γοργόνοσ στρέφων, 990
 ὡς ἐντὸς ἔσθῃ παῖσ λυγροῦ τοξεύματος,
 μυδροκτύπου μίμημ', ὑπὲρ κἀρα βαλῶν
 ξύλον καθήκε παιδὸς ἐς ξανθὸν κἀρα,
 ἔρρηξε δ' ὄστᾶ. δεύτερον δὲ παῖδ' ἔλών,
 χωρεῖ τρίτον θῦμ' ὡς ἐπισφάζων δυοῖν. 995
 ἀλλὰ φθάνει νιν ἢ τάλαιν' ἔσω δόμων
 μήτηρ ὑπεκλαβοῦσα, καὶ κλήρει πύλασ.
 ὁ δ' ὡς ἐπ' αὐτοῖσ δὴ Κυκλωπίοισιν ὦν
 σκάπτει μοχλεύει θύρετρα, κἀκβαλῶν σταθμὰ
 δάμαρτα καὶ παῖδ' ἐνὶ κατέστρωσεν βέλει. 1000
 κἀνθένδε πρὸς γέροντος ἱππεύει φόνου·
 ἀλλ' ἦλθεν εἰκῶν, ὡς ὄραν ἐφαίνετο,

977 κίονος, κυκλῶν Paley 978 τόρνευμα LP: τὸρ.ευμα L² P² ut vid.
 980 ὀρθοστάτας LP: corr. Barnes 981 ἠλάλαξε L² vel L¹ et P:
 ἠλάλαξε primitus L 983 ἐκτείνων P, corr. ρ 989 σὸν παῖδ'
 Elmsley 990 στρέφων Hervagiana secunda: τρέφων LP
 995 δυεῖν LP: corr. L² P² 998 Κυκλωπίοισιν L: κυκλωπίοισιν L² P

ΗΡΑΚΛΗΣ

Παλλὰς κραδαίνουσ' ἔγχος † ἐπὶ λόφῳ κέαρ†,
 κᾶρριψε πέτρον στέρνον εἰς Ἑρακλέους,
 ὅς νιν φόνου μαργῶντος ἔσχε, κεῖς ὕπνου 1005
 καθήκε· πίτνει δ' ἐς πέδον, πρὸς κίονα
 νῶτον πατάξας, ὅς πεσήμασι στέγης
 διχορραγῆς ἔκειτο κρηπίδων ἔπι.
 ἡμεῖς δ' ἔλευθεροῦντες ἐκ δρασμῶν πόδα 1010
 σὺν τῷ γέροντι δεσμὰ σειραίων βρόχων 1009
 ἀνήπτομεν πρὸς κίον', ὡς λήξας ὕπνου
 μηδὲν προσεργάσαιτο τοῖς δεδραμένοις.
 εὔδει δ' ὁ τλήμων ὕπνον οὐκ εὐδαίμονα,
 παῖδας φονεύσας καὶ δάμαρτ'. ἐγὼ μὲν οὖν
 οὐκ οἶδα θνητῶν ὅστις ἀθλιώτερος. 1015

Χο.

- ὁ φόνος ἦν ὄν Ἀργολίς ἔχει πέτρα
 τότε μὲν περισαμότατος καὶ ἄπιστος Ἑλλάδι
 τῶν Δαναοῦ παίδων· τάδε δ' ὑπερέβαλε, παρ-
 ἔδραμε τὰ τότε κακὰ . . . τάλαρι διογενεῖ κόρφ. 1020
- μονοτέκνου Πρόκνης φόνον ἔχω λέξαι
 θνύμενον Μούσαις· σὺν δὲ τέκνα τρίγων', ὦ
 δάιε, τεκόμενος, λυσσάδι συγκατειργάσω μοῖρα.
- αἰαῖ, τίνα στεναγμὸν 1025
 ἦ γόον ἢ φθιτῶν
 ᾠδάν, ἢ τὸν Ἔαιδα χορὸν ἀχῆσω;

1003 ἐπίλογχον χειρὶ Canter : fortasse ἔγχος ἐπιλωφῶν κέαρ : nomen
 Ἑγκελάδῃσιν latere censet Verrall, cf. 908 1005 μαργῶντος P μαρ-
 γῶντ' ἐπέσχε Nauck 1006 ἐς hic P (εἰς L) 1010, 1009 trans-
 posuit Pierson 1009 σειραίων βρόχων Pierson : σειρεύων βρόχῳ I. P
 1016-1020 chorica inter singulos choreutas post Hermannum et alios
 divisi 1016 πέτρα Bothe : πάτρα L P 1017 ἄπιστος Reiske :
 ἄριστος L P 1020 τάδε δ' Wunder : τὰδ' L P : τὰ δ' Tyrwhitt
 1020, 1021 ante μονοτέκνου punctum posuit Tyrwhitt, post κακὰ l'p (ni
 fallor) post κακὰ lacunam statuit Wilamowitz 1023 τρίγωνα
 τεκόμενος ὦ dats L P : ὦ δάιε Canter : traiecit Wilamowitz 1024 σᾶ
 μοῖρα suppl. Bruhn 1025 αἰαῖ Hartung (sc. ἐέ) : ἐς L P : cf. Alc.
 215 1027 τὸν] τίνα Dobree ἀχῆσω Elmsley : λαχῆσω I. P

ΕΥΡΥΠΙΔΟΥ

— φεῦ φεῦ·
 ἴδεσθε, διάνδιχα κληῖθρα
 κλίνεται ὑψιπύλων δόμων. 1030

— ἰώ μοι·
 ἴδεσθε δὲ τέκνα πρὸ πατρὸς
 ἄθλια κείμενα δυστάνου,
 εὐδόντος ὕπνου δεινὸν ἐκ παίδων φόνου.

— περὶ δὲ δεσμὰ καὶ πολύβροχ' ἀμμάτων 1035
 ἐρείσμαθ' Ἡράκλειον
 ἀμφὶ δέμας τάδε λαίνοις
 ἀνημμένα κίσιω οἴκων.

— ὁ δ' ὥς τις ὄρνις ἄπτερον καταστένων
 ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ 1040
 πικρὰν διώκων ἤλυσιω πάρεσθ' ὄδε.

Αμ. Καδμείοι γέροντες, οὐ σίγα σί-
 γα τὸν ὕπνῳ παρειμένον ἐάσετ' ἐκ-
 λαθέσθαι κακῶν;

Χο. κατὰ σὲ δακρύοις στένω, πρέσβυ, καὶ 1045
 τέκεα καὶ τὸ καλλίνικον κᾶρα.

Αμ. ἐκαστέρῳ πρόβατε, μὴ
 κτυπεῖτε, μὴ βοᾶτε, μὴ
 τὸν εὔδι' ἰαύονθ'
 ὑπνώδεά τ' εὐνᾶς
 ἐγείρετε. Χο. οἴμοι. 1050
 φόνος ὅσος ὄδ' . . . Αμ. ᾶ ᾶ,

1031 ἰώ μοι μοί P 1032 δὲ Elmsley: τάδε LP πρὸ P:
 πρὸ* L 1033 κείμενα P I: κεί**να L 1034 ἐκ παίδων Burges;
 ἐκπόδων LP 1038 ἀνημμένα Elmsley: ἀνημμέν' ἀμφὶ LP οἴκων
 Brodaeus: οἰκεῖν LP 1041 πικρὰν] πυκνήν Heiland, cl. Phoen.
 844 ἤλυσιω Canter: λύσιω LP: τὴν λύσιω l 1042 σίγα σίγα
 LP 1043 ἐάσατ' LP: corr. Victorius 1045 κατὰ σὲ
 P et sine dubio L: καὶ σὲ l 1049 εὔδι' ἰαύονθ' Reiske: εὔ
 διαύοντα LP

ΗΡΑΚΛΗΣ

- διά μ' ὀλεῖτε. Χο. κεχυμένος ἐπαντέλλει.
 Αμ. οὐκ ἀτρεμαῖα θρήνον αἰ-
 άζειτ', ὦ γέροντες;
 ἢ δέσμ' ἀνεγειρόμενος χαλάσας ἀπολεῖ πόλιν, 1055
 ἀπὸ δὲ πατέρα, μέλαθρά τε καταράζει.
 Χο. ἀδύνατ' ἀδύνατά μοι. Αμ. σῖγα, πνοὰς μάθω·
 φέρε πρὸς οὓς βάλω. Χο. εὔδει; Αμ. ναί, εὔδει
 ὕπνον γ' ἄπνον ὀλόμενον, ὃς ἔκανεν ἄλο- 1061
 χοι, ἔκανε δὲ τέκεα, τοξήρει ψαλμῶ [τοξεύσας].
 Χο. στεναζέ νυν— Αμ. στενάζω. 1065
 Χο. τέκνων ὀλεθρον— Αμ. ὦμοι.
 Χο. σέθεν τε παιδὸς— Αμ. αἰαί.
 Χο. ὦ πρόσβυ . . . Αμ. σῖγα σῖγα·
 παλίντροπος ἐξεγειρόμενος στρέφεται φέρε,
 ἀπόκρυφον δέμας ὑπὸ μέλαθρον κρύψω. 1070
 Χο. θάρσει· νῦξ ἔχει βλέφαρα παιδὶ σῶ.
 Αμ. ὀράθ' ὀράτε. τὸ φάος ἐκ-
 λιπεῖν μὲν ἐπὶ κακοῖσιν οὐ
 φεύγω τάλας, ἀλλ' εἴ με κανεῖ πατέρ' ὄντα,
 πρὸς δὲ κακοῖς κακὰ μήσεται 1075
 πρὸς Ἐρινύσι θ' αἷμα σύγγονον ἔξει.
 Χο. τότε θανεῖν σ' ἐχρήν, ὅτε δάμαρτι σα
 φόνον ὀμοσπόρων ἔμολες ἐκπράξας

1052 διαμολεῖτε L P: *distinxit Wakefield* κεχυμένος etiam L, non
 κεχυμένον ἐπαντέλλει apogr. Paris.: ἐπαντέλλοι LP 1052 sq. Notas
 Χο. ante κεχυμένος et Αμ. ante οὐκ add. Hermann 1054 ἀτρεμέα
 et αἰάζειτ' L P: corr. Hermann 1055 ἢ Pflugk: μὴ P et L² in rasura
 1056 καταράζει Pflugk, sed maluit καταρρήξει: καταράξει LP 1057 ᾗ
 (malim ᾗ) δύνατα, δύνατά μοι Hermann 1059 σῖγα LP
 1061 γ' ἄπνον post Dobræcum Wilamowitz: ὕπνον LP ὀλόμενος
 Wecklein 1064 τοξεύσας del. Madvig 1065 sq. στενάζω
 τέκνων ὀλεθρον Amphitryoni, cetera usque ad πρόσβυ v. 1068 Choro
 tribuunt LP: corr. Hermann 1066 ὦμοι Hermann: ἰώ μοι L:
 ἰώ μοι μοι P 1068 σῖγα σῖγα LP 1069 ἐξανεγειρόμενος
 Hermann φέρε Wilamowitz: φέρ' LP 1073 τὸ μὲν φάος
 ὀκλιπεῖν L P: μὲν trai. Wilamowitz αὐ editio Hervagiana secunda:
 ὦ LP 1074 φεύγω τάλας l: τάλας φεύγω LP 1079 ἔμολες
 Bothe: ἐμελλες LP ἐκπράξας Hartung: ἐπράξειν correctum in
 ἐκπράζειν L: ἐκπράζειν P

ΕΥΡΥΠΙΔΟΥ

- Ταφίων περίκλυστον ἄστν πέρσας. 1080
 Αμ. φυγὰν φυγὰν, γέροντες, ἀποπρὸ δωμαίων
 διώκετε· φεύγετε μάργον
 ἄνδρ' ἐπεγειρόμενον.
 (ἦ) τάχα φόνον ἕτερον ἐπὶ φόνῳ βαλὼν
 ἀν' αὐτὸν βακχεύσει Καδμείων πόλιν. 1085
- Χο. ὦ Ζεῦ, τί παιδ' ἤχθηρας ὦδ' ὑπερκότως
 τὸν σόν, κακῶν δὲ πέλαγος ἐς τὸδ' ἤγαγες;
- Ηρ. ἔα·
 ἔμπρους μὲν εἶμι καὶ δέδορχ' ἄπερ με δεῖ,
 αἰθέρα τε καὶ γῆν τόξα θ' Ἑλίου τάδε 1090
 ὡς ἐν κλύδωνι καὶ φρενῶν ταραγμάτι
 πέπτωκα δεινῶ καὶ πνοῆς θερμᾶς πνέω
 μετάρσι', οὐ βέβαια, πνευμόνων ἄπο.
 ἰδοῦ, τί δεσμοῖς ναῦς ὅπως ὠρμισμένως
 νεανίαν θώρακα καὶ βραχίονα, 1095
 πρὸς ἡμιθραύστῳ λαίνῳ τυκίσματι
 ἦμαι, νεκροῖσι γείτονας θάκουσ' ἔχων;
 πτερωτά τ' ἔγχη· τόξα δ' ἔσπαρται πέδῳ,
 ἀ πρὶν παρασπίζοντ' ἐμοῖς βραχίσιω
 ἔσφζε πλευρὰς ἐξ ἐμοῦ τ' ἐσφζετο. 1100
 οὗ που κατῆλθον αὐθις εἰς Ἄιδου πάλιν,
 Εὐρυσθέως διάυλου; εἰς Ἄιδου; πόθεν;
 ἀλλ' οὔτε Σισύφειον εἰσορῶ πέτρον

1080 περίκλυστον ἄστν Ταφίων πέρσας Wilamowitz 1081 φυγὰν
 φυγὰν Wakefield: φυγὰ φυγὰ L P 1084 ἦ add. Wilamo-
 witz: τάχα (δὲ) Hermann: (ἔθ') ἕτερον Kirchhoff 1085 ἀν' αὐ
 βακχεύσει Nauck: ἀναβακχεύσει L P 1086 ὑπερκότως Wakefield
 1086 Χο. et 1088 Ηρ. Heath: omnia Heracli tribuunt L P 1087 τὸ
 σὸν κακὸν δὲ P: corr. ρ 1089 bis scriptus in P ἔμπρους
 L² P: ἔμπρους L (et fortasse primitus P) 1091 ὡς δ' ἐν Reiske
 1093 πλευμόνων L²: πνευμόνων rell. 1096 πρὸς ἡμιθραύστῳ Elmsley
 πρόσκειμι θραυστῶ L P τυκίσματι Fix: τειχίσματι L P 1097
 ἦμαι . . . ἔχων Musgrave: ἦ μὲν . . . ἔχω L P 1098 τ'] δ' Hermann
 δ'] τ' Canter 1100 ἔσφζε L P² (vel ρ): ἔδοξε P πλευρά τ' Elmsley
 1101 οὗ που Dindorf: οὐπω L P 1102 πόθεν; scripsi, cl. Phoen. 1620,
 Alc. 781: μολών; L P: διαυλου ἐντολαῖς μολών Pierson 1103 ἀλλ'
 οὔτι Elmsley πέτρον Brodaeus: πτερόν L in rasura et P

ΗΡΑΚΛΗΣ

Πλούτωνά τ', οὐδὲ σκῆπτρα Δήμητρος κόρης.
 ἔκ τοι πέπληγμαί· ποῦ ποτ' ὦν ἀμηχανῶ; 1105
 ὦή, τίς ἐγγὺς ἢ πρόσω φίλων ἐμῶν,
 δύσγνωϊαν ὅστις τὴν ἐμὴν ἰάσεται;
 σαφῶς γὰρ οὐδὲν οἶδα τῶν εἰωθότων.

Αμ. γέροντες, ἔλθω τῶν ἐμῶν κακῶν πέλας;
 Χο. κἀγὼ γε σὺν σοί, μὴ προδοὺς τὰς συμφοράς. 1110

Ηρ. πάτερ, τί κλαίεις καὶ συναμπίσχη κόρας,
 τοῦ φιλτάτου σοι τηλόθεν παιδὸς βεβῶς;
 Αμ. ὦ τέκνον· εἴ γὰρ καὶ κακῶς πράσσων ἐμός.
 Ηρ. πράσσω δ' ἐγὼ τί λυπρὸν, οὐ δακρυρροεῖς;
 Αμ. ἂ κὰν θεῶν τις, εἰ μάθοι, καταστένοι. 1115

Ηρ. μέγας γ' ὁ κόμπος, τὴν τύχην δ' οὔπω λέγεις.
 Αμ. ὄρῃς γὰρ αὐτός, εἰ φρονῶν ἤδη κυρεῖς.
 Ηρ. εἴπ', εἴ τι καινὸν ὑπογράφη τῶμῳ βίῳ.
 Αμ. εἰ μηκέθ' Ἄιδου βάκχος εἶ, φράσαιμεν ἄν.
 Ηρ. παπαῖ, τόδ' ὡς ὑπόπτου ἠνίξω πάλιν. 1120

Αμ. καί σ' εἰ βεβαίως εὖ φρονεῖς ἤδη σκοπῶ.
 Ηρ. οὐ γάρ τι βακχεύσας γε μέμνημαι φρένας.
 Αμ. λύσω, γέροντες, δεσμὰ παιδός; ἢ τί δρῶ;
 Ηρ. καὶ τόν γε δήσαντ' εἴπ'. ἀναινώμεσθα γάρ.
 Αμ. τοσοῦτον ἴσθι τῶν κακῶν· τὰ δ' ἄλλ' ἔα. 1125

Ηρ. ἀρκεῖ σιωπῇ γὰρ μαθεῖν ὃ βούλομαι;
 Αμ. ὦ Ζεῦ, παρ' Ἑρας ἄρ' ὄρῃς θρόνων τάδε;
 Ηρ. ἀλλ' ἢ τι κείθεν πολέμιον πεπόνθαμεν;
 Αμ. τὴν θεὸν εἴσας τὰ σὺ περιστέλλου κακά.

1104 Πλούτωνά τ' ἢ οὐ δῶματ' Wilamowitz: οὐ Τιτυὸν Weil 1110 προ-
 δοὺς Stephanus: προδῶς LP 1115-1146 lineolae sine notis praefixae
 in LP 1115 ἀκανθεῶν τις εἴπαθ' οἱ καταστένει supra ultimum εἰ scripto
 ai LP: distinxit Canter: tum pro πάθοι μάθοι Paley: λούουσιν ῥάχιν ῥάχιν
 l. adscript. in marg. L: explicationem vocabuli ἀκανθεῶν 1116 μέγας
 γ' L: μέγας δ' P 1117-1122 diverse disposuerunt editores post
 Jacobinum, ut 1122 statim post 1119 sequeretur: 1118, 1119 post 1121
 traî. Nauck: 1121 et 1119 invicem transposuit Wilamowitz 1118 εἰπέ
 εἴ τι LP: ἐπεὶ τί Badham 1119 μηκέθ' Canter: μὴ καθ' LP εἶ,
 φράσαιμεν Musgrave: ἐφράσαιμεν LP 1126 ἀρκεῖ: σιωπῇ (σιωπῆ φ)
 γὰρ μαθεῖν οὐ βούλομαι LP: corr. Heath 1128 ἢ L: εἰ P

- Ηρ. ἀπωλόμεσθα· συμφορὰν λέξεις τινά. 1130
 Αμ. ἰδοῦ, θέασαι τάδε τέκνων πεσήματα.
 Ηρ. οἴμοι· τίν' ὄψιν τήνδε δέρκομαι τάλας;
 Αμ. ἀπόλεμον, ὦ παῖ, πόλεμον ἔσπευσας τέκνοις.
 Ηρ. τί πόλεμον εἶπας; τοῦσδε τίς διώλεσε;
 Αμ. σὺ καὶ σὰ τόξα καὶ θεῶν ὃς αἴτιος. 1135
 Ηρ. τί φῆς; τί δράσας; ὦ κάκ' ἀγγέλλων πάτερ.
 Αμ. μανείς· ἐρωτᾷς δ' ἄθλι' ἐρμηνεύματα.
 Ηρ. ἦ καὶ δάμαρτός εἰμ' ἐγὼ φονεὺς ἐμῆς;
 Αμ. μιᾶς ἅπαντα χεῖρὸς ἔργα σῆς τάδε.
 Ηρ. αἰαῖ· στεναγμῶν γάρ με περιβάλλει νέφος. 1140
 Αμ. τούτων ἕκατι σὰς καταστένω τύχας.
 Ηρ. †ἦ γὰρ συνήραξ' οἶκον ἦ βάκχευσ' ἐμόν; †
 Αμ. οὐκ οἶδα πλὴν ἓν· πάντα δυστυχεῖ τὰ σά.
 Ηρ. ποῦ δ' οἴστρος ἡμᾶς ἔλαβε; ποῦ διώλεσεν;
 Αμ. ὅτ' ἀμφὶ βωμὸν χεῖρας ἠγνίζου πυρί. 1145
 Ηρ. οἴμοι· τί δῆτα φεῖδομαι ψυχῆς ἐμῆς
 τῶν φιλτάτων μοι γενόμενος παίδων φονεὺς;
 κοῦκ εἶμι πέτρας λισσάδος πρὸς ἄλματα
 ἢ φάσγανον πρὸς ἦπαρ ἔξακουτίσας
 τέκνοις δικαστῆς αἵματος γενήσομαι; 1150
 ἢ σάρκα τὴν ἔμηνεν ἐμπρήσας πυρί,
 δύσκλειαν ἢ μένει μ' ἀπώσομαι βίου;
 ἀλλ' ἐμποδῶν μοι θανασίμων βουλευμάτων
 Θησεὺς ὄδ' ἔρπει συγγενῆς φίλος τ' ἐμός.
 ὀφθησόμεσθα, καὶ τεκνοκτόνου μύσος 1155
 ἐς ὄμμαθ' ἦξει φιλτάτῳ ξένων ἐμῶν.

1130 λέξεις Brodaeus: ἕξεις LP τίνα LP 1133 ἔσπευσας
 l: ὁ σπεύσας LP 1138 φονεὺς Lp: φορεὺς P 1142 ἐν βακχεύ-
 μασιν Wilamowitz (ἢ βακχεύς, ἐμόν Reiske) vv. 1142, 1143 post 1145
 traiectis: suspicor ex v. sequenti (οὐκ οἶδα: cf. 1129, mentionem hic
 Iunonis fuisse: et sic ex. gr. distinguendum ἦ γὰρ σὺν "Ηρα, ἔξοικον ἢ
 'βάκχευσ' ἐμέ . . .; 1146 δῆτα Schaefer: δῆ γε LP 1148 κοῦκ]
 οὐκ Elmsley ἄρματα P 1151 τὴν ἔμηνεν (quam insanam fecit
 illa: cf. El. 279, Andr. 810, dubitanter supplevi: cf. 1142 et 1145:
 τὴν ἐμὴν LP: τὴν νεάνην Wilamowitz: cf. 1095, 1270 1156 φιλτάτῳ
 Reiske: φιλτάτων LP

ΗΡΑΚΛΗΣ

οἴμοι, τί δράσω; ποῖ κακῶν ἐρημίαι
 εὔρω, πτερωτὸς ἢ κατὰ χθονὸς μολῶν;
 † φέρ' . . . ἄν τι† κρατὶ περιβάλω σκότον.
 αἰσχύνομαι γὰρ τοῖς δεδραμένοις κακοῖς· 1160
 καὶ τῶνδε προστρόπαιον αἶμα προσλαβὼν
 οὐδὲν κακῶσαι τοὺς ἀναιτίους θέλω.

ΘΗΣΕΥΣ

ἦκω σὺν ἄλλοις, οἱ παρ' Ἀσωποῦ ῥοὰς
 μένουσιν, ἔνοπλοι γῆς Ἀθηναίων κόροι,
 σῶ παιδί, πρέσβυ, σύμμαχον φέρων δόρυ. 1165
 κληδὼν γὰρ ἦλθεν εἰς Ἐρεχθιδῶν πόλιν
 ὡς σκῆπτρα χώρας τῆσδ' ἀναρπάσας Λύκος
 ἐς πόλεμον ὑμῖν καὶ μάχην καθίσταται.
 τίνων δ' ἀμοιβὰς ὦν ὑπήρξεν Ἡρακλῆς
 σάσας με νέρθεν, ἦλθον, εἴ τι δεῖ, γέρον, 1170
 ἢ χειρὸς ὑμᾶς τῆς ἐμῆς ἢ συμμαχῶν.
 ἔα·

τί νεκρῶν τῶνδε πληθύει πέδον;
 οὐ που λέλειμμαί καὶ νεωτέρων κακῶν
 ὕστερος ἀφίγμαι; τίς τὰδ' ἔκτεινεν τέκνα;
 τίνος γεγῶσαν τήνδ' ὄρω ξυνάορον; 1175
 οὐ γὰρ δορός γε παῖδες ἴστανται πέλας,
 ἀλλ' ἄλλο πού τι καινὸν εὐρίσκω κακόν.

Αμ. ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων (ἄναξ) . . .
 Θη. τί χρῆμά μ' οἰκτροῖς ἐκάλεσας προοιμίαις;
 Αμ. ἐπάθομεν πάθεα μέλεα πρὸς θεῶν. 1180

1159 φέρ' ἀλλὰ πέπλαι κρατὶ Wecklein: fortasse φεῖ φεῖ: τίν' ἀμφι
 κρατὶ, cl. Or. 467 σκότον Dindorf: σκότος L P 1161 τῶνδε
 Kirchhoff: τῶδε L P: οἴκφ δὲ . . . προσβαλῶν (προσβαλῶν Canter)
 Wilamowitz 1173 οὔπου Dindorf: οὔπω τι L² (vel L¹) P: οὔπου
 τι fortasse L i.e. οὔπου εἰ οὔτοι 1174 ἀφίγμαι apogr. Paris.:
 ἀφεῖμαι L P 1175 ξυνάορον P: συνάορον L 1177 πού τι
 Wilamowitz: τι που L P: τοί που l 1178 ἀναξ supplevit Her-
 mann: αἰαῖ ante ὦ praefigi volt Paley

ΕΥΡΥΠΙΔΟΥ

- Θη. οἱ παῖδες οἷδε τίνες, ἐφ' οἷς δακρυρροεῖς;
 Αμ. ἔτεκε μὲν ἄνδρ' οὐμὸς ἴνις τάλας,
 τεκόμενος δ' ἔκανε, φόνιον αἷμα τλάς.
 Θη. εὐφήμα φώνει.
 Αμ. βουλομένοισιν ἐπαγγέλλη. 1185
 Θη. ὦ δεινὰ λέξας.
 Αμ. οἰχόμεθ' οἰχόμεθα πτανοί.
 Θη. τί φῆς; τί δράσας;
 Αμ. μαινομένῳ πιτύλῳ πλαγχθεῖς
 ἑκατοκεφάλου ἄνδρ' βαφαῖς ὕδρας. 1190
 Θη. Ἥρας ὄδ' ἄγων· τίς δ' ὄδ' οὖν νεκροῖς, γέρον;
 Αμ. ἐμὸς ἐμὸς ὕδε γόνος ὁ πολύπονος, ἄνδρ' ἐπὶ
 δόρυ γιγαντοφόνον ἦλθεν· σὺν θεοῖ-
 σι Φλεγραῖον εἰς πεδίον ἀσπιστάς.
 Θη. φεῦ φεῦ· τίς ἀνδρῶν ὧδε δυσδαίμων ἔφυ;
 Αμ. οὐκ ἂν εἰδείης ἕτερον 1195
 πολυμοχθότερον πολυπλαγκτότερόν
 τε θνατῶν.
 Θη. τί γὰρ πέπλοισιν ἄθλιον κρύπτει κῆρα;
 Αμ. αἰδόμενος τὸ σὸν ὄμμα
 καὶ φιλίαν ὁμόφυλον 1200
 αἷμά τε παιδοφόνον.
 Θη. ἀλλ', εἰ συναλγῶν γ' ἦλθον, ἐκκάλυπτε νῦν.
 Αμ. ὦ τέκνον· πάρες ἀπ' ὀμμάτων
 πέπλον, ἀποῦδικε, ῥέθος ἀελίῳ δεῖξον. 1205
 βάρους ἀντίπαλον, δακρυοῖς συναμιλλᾶται,

1181 τίνες] τίνος Wecklein 1182 νιν add. Elmsley 1183 ἔκανε
 Matthiae: ἔκτανε LP 1189 πλαχθεῖς P 1190 ante 1188
 (τί φῆς) traī. Wilamowitz, lacunam post 1187 statuens τε addidi
 1191 ἄγων LP δ' ὄδ' οὖν Reiske: δόλου LP 1192 ὄς add.
 Canter 1193 ἦλθε LP 1194 πέδον P 1195 ὕδε primitus L
 οὐ τᾶν Paley: οὐκ ἂν γ' l 1197 πολυπλαγκτότερον LP: τ addidit l
 1199 Αμ.] lineolam L 1202 ἀλλ' εἰς συναλγούντ' LP: corr.
 Seidler: ὡς συναλγῶν γ' Wakefield 1205 πέπλον LP²: πλ*ν
 ut videtur P 1206 συναμιλλᾶται scripsi: συναμιλλᾶται LP:
 δακρυοῖσιν ἀμιλλᾶται Hermann, quod si verum, hiat oratio, supplendaque
 ex. gr. σοῖσι τὰδ' ἀμέτερα

ΗΡΑΚΛΗΣ

ἵκετεύομεν ἀμφὶ γενειάδα καὶ
 γόνυ καὶ χέρα σὰν προπίτνων, πολίων τε
 δάκρυν ἐκβάλλων· ἰὼ παῖ, κατὰ- 1210
 σχεθε λέοντος ἀγρίου θυμόν, ὡς
 βρόμον ἐπὶ φόνιον ἀνόσιον ἐξάγη,
 κακὰ θέλων κακοῖς συνάψαι, τέκνον.

Θη. εἶέν· σὲ τὸν θάσσοντα δυστήνους ἔδρας
 αὐδῶ, φίλοισιν ὄμμα δεικνύναι τὸ σόν. 1215
 οὐδεὶς σκότος γὰρ ᾧδ' ἔχει μέλαν νέφος,
 ὅστις κακῶν σῶν συμφορὰν κρύψειεν ἄν.
 τί μοι προσείων χεῖρα σημαίνεις φόνου;
 ὡς μὴ μύσος με σῶν βάλῃ προσφθεγμάτων;
 οὐδὲν μέλει μοι σὺν γε σοὶ πράσσειν κακῶς· 1220
 καὶ γάρ ποτ' εὐτύχησα. ἐκεῖσ' ἀνοιστέον,
 ὅτ' ἐξέσφασάς μ' ἐς φάος νεκρῶν πάρα.
 χάριν δὲ γηράσκουσαν ἐχθαίρω φίλων,
 καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει,
 συμπλεῖν δὲ τοῖς φίλοισι δυστυχοῦσιν οὔ. 1225
 ἀνίστασ', ἐκκάλυψον ἄθλιον κára,
 βλέψον πρὸς ἡμᾶς. ὅστις εὐγενῆς βροτῶν,
 φέρει τά γ' ἐκ θεῶν πτώματ' οὐδ' ἀναίνεται.

Πρ. Θεσεῦ, δέδορκας τόνδ' ἀγῶν' ἐμῶν τέκνων;
 Θη. ἤκουσα, καὶ βλέποντι σημαίνεις κακά. 1230

Ηρ. τί δῆτά μου κρᾶτ' ἀνεκάλυψας ἠλίψ;

Θη. τί δ'; οὐ μιαίνεις θνητὸς ὢν τὰ τῶν θεῶν.

Ηρ. φεῦγ', ᾧ ταλαίπωρ', ἀνόσιον μίασμ' ἐμόν.

Θη. οὐδεὶς ἀλάστωρ τοῖς φίλοις ἐκ τῶν φίλων.

1207, 1208 σὰν ante γενειάδα habent LP: trai. Wilamowitz
 προπίτνων Wilamowitz: προσπίτνων LP 1210 ἐκβάλλων Wilamo-
 witz: ἐκβαλῶν LP 1211 κατὰσχεθε Elmsley: κάτασχε LP
 ὡς Elmsley: ὅπως LP 1212 βρόμον] δρόμον Reiske 1216 οὐδεὶς
 σκότος Canter: Ἰδ' εἰ σκότους L: Ἰδ' εἰσκότος P 1219 βαλεῖ LP
 1224 ἀπολαύειν P 1228 τά γ' ἐκ θεῶν Headlam: τὰ τῶν θεῶν γε
 LP: γε del. Reiske: τῶν del. Stiblinus 1231-1255 lincola:
 praef. LP 1232 τί δ' L² P: τί + L

- Ηρ. ἐπήνεσ'· εὖ δράσας δέ σ' οὐκ ἀναίνομαι. 1235
 Θη. ἐγὼ δὲ πάσχων εὖ τότ' οἰκτίρω σε νῦν.
 Ηρ. οἰκτρὸς γάρ εἰμι τὰμ' ἀποκτείνας τέκνα.
 Θη. κλαίω χάριν σὴν ἐφ' ἐτέραισι συμφοραῖς.
 Ηρ. ἡῆρες δέ γ' ἄλλους ἐν κακοῖσι μείζουσιν;
 Θη. ἄπτη κάτωθεν οὐρανοῦ δυσπραξία. 1240
 Ηρ. τοιγὰρ παρεσκευάσμεθ' ὥστε καθθανεῖν.
 Θη. δοκεῖς ἀπειλῶν σῶν μέλει τι δαίμοσιν;
 Ηρ. αὔθαδες ὁ θεός, πρὸς δὲ τοὺς θεοὺς ἐγώ.
 Θη. ἴσχε στόμ', ὡς μὴ μέγα λέγων μείζον πάθης.
 Ηρ. γέμω κακῶν δῆ, κοῦκέτ' ἔσθ' ὅπῃ τεθῆῃ. 1245
 Θη. δράσεις δὲ δὴ τί; ποῖ φέρῃ θυμούμενος;
 Ηρ. θανών, ὅθεν περ ἦλθον, εἴμι γῆς ὕπο.
 Θη. εἴρηκας ἐπιτυχόντος ἀνθρώπου λόγους.
 Ηρ. σὺ δ' ἐκτὸς ὧν γε συμφορᾶς με νοθετεῖς.
 Θη. ὁ πολλὰ δὴ τλὰς Ἑρακλῆς λέγει τάδε; 1250
 Ηρ. οὐκ οὖν τοσαῦτά γ', εἰ μέτρῳ μοχθητέον.
 Θη. εὐεργέτης βροτοῖσι καὶ μέγας φίλος;
 Ηρ. οἱ δ' οὐδὲν ὠφελουσί μ', ἀλλ' Ἥρα κρατεῖ.
 Θη. οὐκ ἂν (σ') ἀνάσχοιθ' Ἑλλὰς ἀμαθία θανεῖν.
 Ηρ. ἄκουε δὴ νυν, ὡς ἀμιλληθῶ λόγοις 1255
 πρὸς νοθετήσεις σάς· ἀναπτύξω δέ σοι
 ἀβίωτον ἡμῖν νῦν τε καὶ πάροιθεν ὄν.
 πρῶτον μὲν ἐκ τοῦδ' ἐγενόμην, ὅστις κτανὼν
 μητρὸς γεραιὸν πατέρα προστρόπαιος ὦν
 ἔγημε τὴν τεκοῦσαν Ἀλκμήνην ἐμέ. 1260
 ὅταν δὲ κρηπὶς μὴ καταβληθῆί γένους
 ὀρθῶς, ἀνάγκη δυστυχεῖν τοὺς ἐκγόνους.
 Ζεὺς δ'—ὅστις ὁ Ζεὺς—πολέμιόν μ' ἐγείνατο

1237 γάρ εἰμι Pierson : πάρειμι L P 1241 ὥστε καὶ κρατεῖν Weil
 1242 μέλειν L² : μέλει L P 1245 ὅπῃ L P : ὅποι scriptor de
 Sublim. § 40 : ὅπου Plut. pp. 1048 F et 1063 D 1249 δ' Wakefield:
 γ' L P 1251 γ' ἐν μέτρῳ Hermann 1253 οἷδ' L P 1254 σ'
 add. Barnes 1256 νοθετήσεις Pierson : νοθεσίας L P

Ἡρα—σὺ μέντοι μηδὲν ἀχθεσθῆς, γέρον·
 πατέρα γὰρ ἀντὶ Ζηνὸς ἠγοῦμαι σέ ἐγώ· 1265
 ἔτ' ἐν γάλακτί τ' ὄντι γοργωποὺς ὄφεις
 ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς
 ἢ τοῦ Διὸς σύλλεκτρος, ὡς ὀλοίμεθα.
 ἐπεὶ δὲ σαρκὸς περιβόλαι' ἐκτησάμην
 ἠβῶντα, μόχθους οὖς ἔτλην τί δεῖ λέγειν; 1270
 ποίους ποτ' ἢ λέοντας ἢ τρισωμάτους
 Τυφῶνας ἢ Γίγαντας ἢ τετρασκελῆ
 κενταυροπληθῆ πόλεμον οὐκ ἐξήνυσσα;
 τήν τ' ἀμφίκρανον καὶ παλιμβλαστῆ κύνα
 ὕδραν φονεύσας μυρίων τ' ἄλλων πόνων 1275
 διήλθον ἀγέλας κὰς νεκροὺς ἀφικόμην,
 Ἄιδου πυλωρὸν κύνα τρίκρανον ἐς φάος
 ὅπως πορεύσαιμ' ἐντολαῖς Εὐρυσθέως.
 τὸν λοίσθιον δὲ τόνδ' ἔτλην τάλας πόνου,
 παιδοκτονήσας δῶμα θριγκῶσαι κακοῖς. 1280
 ἦκω δ' ἀνάγκης ἐς τόδ'· οὐτ' ἐμαῖς φίλαις
 Θήβαις ἐνοικεῖν ὅσιον· ἦν δὲ καὶ μένω,
 ἐς ποῖον ἱερὸν ἢ πανήγυριν φίλων
 εἶμ'; οὐ γὰρ ἄτας εὐπροσηγόρους ἔχω.
 ἀλλ' Ἄργος ἔλθω; πῶς, ἐπεὶ φεύγω πάτραν; 1285
 φέρ' ἀλλ' ἐς ἄλλην δῆ τιw' ὀρμήσω πόλιν;
 κἄπειθ' ὑποβλεπώμεθ' ὡς ἐγνωσμένοι,
 γλώσσης πικροῖς κέντροισι κληδουχούμενοι
 Οὐχ οὗτος ὁ Διός, ὅς τέκν' ἐκτεινέν ποτε
 δάμαρτά τ'; οὐ γῆς τῆσδ' ἀποφθαρῆσεται; 1290
 κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ

1267 ἐπεισέφρηκε Dindorfium scutus Nauck 1271 Cf. Plut.
 p. 341 E ποίους γὰρ Τυφῶνας ἢ πελωρίου γίγαντας . . . 1272 Τυ-
 φῶνας] Γηρῶνας Elmsley τετρασκελῆ Reiske: τετρασκελεῖς LP
 1276 ἀγέλας] diverse sollicitatum: sed cf. Bekker Anecd. I. p. 330.
 29 ἀγέλας πόνων Εὐριπίδης εἶπεν κὰς hic videtur habuisse L: κείς
 LP 1279 πόνου Reiske: φόνου LP 1283 ἢ φίλων δμήγυριν
 Wecklein 1289 τέκν' ὅς Headlam: cf. 807 1291-1293 dcl.
 Wilamowitz: cf. ad v. 1299

αἰ μεταβολαὶ λυπηρόν· ᾧ δ' αἰεὶ κακῶς
ἔστ', οὐδὲν ἀλγεί συγγενῶς δύστηνος ὢν.

ἐς τοῦτο δ' ἤξιεν συμφορᾶς οἶμαί ποτε·
φωνῆν γὰρ ἤσει χθῶν ἀπεννέπουσά με
μὴ θιγγάνειν γῆς καὶ θάλασσα μὴ περᾶν
πηγαί τε ποταμῶν, καὶ τὸν ἄρματήλατον
'Ιξίον' ἐν δεσμοῖσιw ἐκμμήσομαι.

1295

καὶ ταῦτ' ἄριστα μηδέν' Ἑλλήνων μ' ὄραν,
ἐν οἷσιw εὐτυχοῦντες ἤμεν ὄλβιοι.

1300

τί δήτά με ζῆν δεῖ; τί κέρδος ἔξομεν
βίον γ' ἀχρεῖον ἀνόσιον κεκτημένοι;
χορευέτω δὴ Ζηνὸς ἢ κλειῆ δάμαρ
† κρούουσ' Ὀλυμπίου† Ζηνὸς ἀρβύλη πόδα.

1305

ἔπραξε γὰρ βούλησιw ἦν ἐβούλετο,
ἄνδρ' Ἑλλάδος τὸν πρῶτον αὐτοῖσιw βάθροις
ἄνω κάτω στρέψασα.—τοιαύτη θεῶ
τίς ἂν προσεύχοιθ'; ἢ γυναικὸς οὐνεκα
λέκτρων φθονοῦσα Ζηνὶ τοὺς εὐεργέτας
'Ἑλλάδος ἀπώλεσ' οὐδὲν ὄντας αἰτίους.

1310

Χο. οὐκ ἔστιν ἄλλου δαιμόνων ἀγῶν ὅδε
ἢ τῆς Διὸς δάμαρτος· εὐ τόδ' αἰσθάνη.

Θη.

παραινέσαιμ' ἂν μᾶλλον ἢ πάσχειν κακῶς.
οὐδεὶς δὲ θνητῶν ταῖς τύχαις ἀκήρατος,
οὐ θεῶν, ἀοιδῶν εἴπερ οὐ ψευδεῖς λόγοι.
οὐ λέκτρ' ἐν ἀλλήλοισιw, ὦν οὐδεὶς νόμος,
συνῆψαν; οὐ δεσμοῖσιw διὰ τυραννίδας

1315

1293 συγγενῶς Stob. fl. 104. 4: συγγενῶν LP 1297 ἄρματήλατον
Musgrave: ἄρματηλάτην LP 1299 πρὸς ταῦτ' Nauck 1299, 1300
sic L in marg.: μὴ δ' ἐν Ἑλλήνων βορᾶ | ἐν τοῖσι δ' LP ambos
vv. del. Wilamowitz 1302 γ' Reiske: τ' LP 1303 δὴ Her-
mann: δὲ LP 1304 κρούουσ' L² P² κρούουσ' Ὀλύμπου σεμνὸν
δῖον Nauck, ἀρβύλη πέδον Heath: δάπεδον ἀρβύλη ποδός Fix: fortasse
κροτοῦσ' (vel σείουσ') Ὀλύμπου: Ἰουλις calceō (cf. Tro. 150) quatiens
Olympi fundamenta': cf. Il. 8. 199 1311 Χο., 1313 Θη. praef.
Camper: 1311 Θη. LP ante 1313 lacunam indicavit Victorius
1316 λέκτρ' ἐν Lobbeck: λέκτρα τ' LP

ΗΡΑΚΛΗΣ

πατέρας ἐκηλίδωσαι; ἀλλ' οἰκοῦσ' ὅμως
 "Ολυμπον ἠνέσχοντό θ' ἡμαρτηκότες.
 καίτοι τί φήσεις, εἰ σὺ μὲν θνητὸς γεγὼς 1320
 φέρεις ὑπέρφεν τὰς τύχας, θεοὶ δὲ μή;

Θήβας μὲν οὖν ἔκλειπε τοῦ νόμου χάρις,
 ἔπου δ' ἄμ' ἡμῖν πρὸς πόλισμα Παλλάδος.
 ἐκεῖ χέρας σὰς ἀγνίστας μιάσματος,
 δόμους τε δώσω χρημάτων τ' ἐμῶν μέρος. 1325

ἂ δ' ἐκ πολιτῶν δῶρ' ἔχω σώσας κόρους
 δις ἐπτά, ταῦρον Κνώσιον κατακτανών,
 σοὶ ταῦτα δώσω. πανταχοῦ δέ μοι χθονὸς
 τεμένη δέδασται· ταῦτ' ἐπωνομασμένα
 σέθεν τὸ λοιπὸν ἐκ βροτῶν κεκλήσεται 1330

ζῶντος· θανόντα δ', εὖτ' ἂν εἰς "Αἶδου μόλῃς,
 θυσίαισι λαίνοισί τ' ἐξογκώμασι
 τίμιον ἀνάξει πᾶσ' Ἀθηναίων πόλις.

καλὸς γὰρ ἀστοῖς στέφανος Ἑλλήνων ὑπο
 ἄνδρ' ἐσθλὸν ὠφελούντας εὐκλείας τυχεῖν. 1335
 κἀγὼ χάρις σοι τῆς ἐμῆς σωτηρίας
 τήνδ' ἀντιδώσω· νῦν γὰρ εἶ χρεῖος φίλων.
 θεοὶ δ' ὅταν τιμῶσιν, οὐδὲν δεῖ φίλων·

ἄλις γὰρ ὁ θεὸς ὠφελῶν, ὅταν θέλῃ.

Ηρ. οἴμοι· πάρεργα (μὲν) τάδ' ἔστ' ἐμῶν κακῶν, 1340
 ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἢ μὴ θέμις
 στέργειν νομίζω, δεσμά τ' ἐξάπτειν χεροῖν
 οὔτ' ἠξίωσα πώποτ' οὔτε πείσομαι,
 οὐδ' ἄλλον ἄλλον δεσπότην πεφυκέναι.

οἷται γὰρ ὁ θεός, εἴπερ ἔστ' ὀρθῶς θεός, 1345
 οὐδενός· ἀοιδῶν οἷδε δύστηνοι λόγοι.

ἔσκεψάμην δὲ καίπερ ἐν κακοῖσιν ὦν,

1327 Fortasse Ταῦρον : cf. Hip. 338 κνώσιον L P 1331 θανόντα
 Dobrec : θανόντος L P 1332 θυσίαις σε Reiske 1338, 1339 damnat
 Nauck, cf. Or. 667 1340 μὲν add. editio Brubachiana : γὰρ Barnes
 1345 ὀρθῶς Plut. Mor. p. 1052 E et Clem. Alex. p. 691 : ὅτως L P,
 cf. Io. 224 1346 ἀοιδῶν Plutarchus et Clemens : ἀοιδῶν δ' L P

ΕΥΡΙΠΙΔΟΥ

- μη δειλίαν ὄφλω τιν' ἐκλιπὼν φάος·
 ταῖς συμφοραῖς γὰρ ὅστις οὐχ ὑφίσταται,
 οὐδ' ἀνδρὸς ἂν δύναιθ' ὑποστῆναι βέλος. 1350
 ἐγκαρτερήσω βίοντον· εἴμι δ' ἐς πόλιν
 τὴν σὴν, χάριν τε μυρίων δώρων ἔχω.
 ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην·
 ὦν οὔτ' ἀπείπου οὐδέν' οὔτ' ἀπ' ὀμμάτων
 ἔσταξα πηγᾶς, οὐδ' ἂν ὠρόμην ποτὲ 1355
 ἐς τοῦθ' ἰκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν·
 νῦν δ', ὡς ἔοικε, τῇ τύχῃ δουλευτέον.
 εἶεν· γεραιέ, τὰς ἐμὰς φυγὰς ὀρᾶς,
 ὀρᾶς δὲ παίδων ὄντα μ' αὐθέντην ἐμῶν
 δὸς τούσδε τύμβῳ καὶ περιστείλον νεκροὺς 1360
 δακρύοισι τιμῶν—ἐμὲ γὰρ οὐκ ἔᾶ νόμος—
 πρὸς στέρν' ἐρείσας μητρὶ δούς τ' ἐς ἀγκάλας,
 κουνωνίαν δύστηνον, ἣν ἐγὼ τάλας
 διώλεσ' ἄκων. γῆ δ' ἐπὶ κρύψῃς νεκρούς,
 οἴκει πόλιν τήνδ', ἀθλίως μὲν, ἀλλ' ὄμως 1365
 ψυχὴν βιάζον τὰμὰ συμφέρειν κακά.
 ὦ τέκν', ὁ φύσας καὶ τεκῶν ὑμᾶς πατῆρ
 ἀπώλεσ', οὐδ' ὤνασθε τῶν ἐμῶν καλῶν,
 ἀγὼ παρεσκευάζον ἐκμοχθῶν βία
 εὐκλειαν ὑμῖν, πατρὸς ἀπόλαυσιν καλήν. 1370
 σέ τ' οὐχ ὁμοίως, ὦ τάλαιν', ἀπώλεσα
 ὥσπερ σὺ τὰμὰ λέκτρ' ἔσωζες ἀσφαλῶς,
 μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.
 οἴμοι δάμαρτος καὶ τέκνων, οἴμοι δ' ἐμοῦ,
 ὡς ἀθλίως πέπραγα κάποζεύγνυμαι 1375

1349 τὰς συμφορὰς γὰρ ὅστις οὐκ ἐπίσταται | θνητὸς πεφικῶς ἂν τρώπον
 χρεῶν φέρειν corrupte Stob. fl. 108. 12 1351 βίοντον Wilamowitz et
 Wecklein: θάνατον L P, cf. Andr. 262 1354 οὐδέν L P: corr. Bothe
 1355 ἔσταξα L² P: ἔστ*ξα L 1362 ἀγκάλας L 1364 ἐπὶ
 Hermann: ἐπὶν L P 1367 καὶ τεκῶν Nauck: καὶ ὁ τεκῶν L: χῶ
 τεκῶν L² P: οὐχ ἐκῶν Reiske 1368 κακῶν P 1369 ἐκ μόχθων
 L P: corr. Reiske βία] βίου Dobrec 1370 ἀπόλαυσιν Canter:
 ἀπόλλυσι L: ἀπόλλυσιν L² P

ΗΡΑΚΛΗΣ

τέκνων γυναικός τ'. ὦ λυγραὶ φιλημάτων
 τέρψεις, λυγραὶ δὲ τῶνδ' ὄπλων κοινωνίαι.
 ἀμηχανῶ γὰρ πότερ' ἔχω τάδ' ἢ μεθῶ,
 ἢ πλευρὰ τὰμὰ προσπίτνοντ' ἐρεῖ τάδε·
 Ἐμῖν τέκν' εἶλες καὶ δάμαρθ'. ἡμᾶς ἔχεις 1380
 παιδοκτόνους σοὺς. εἴτ' ἐγὼ τάδ' ὠλέναις
 οἴσω; τί φάσκων; ἀλλὰ γυμνωθεὶς ὄπλων,
 ξὺν οἷς τὰ κάλλιστ' ἐξέπραξ' ἐν Ἑλλάδι,
 ἐχθροῖς ἐμαυτὸν ὑποβαλὼν αἰσχροῦς θάνω;
 οὐ λειπτέον τάδ', ἀθλίως δὲ σωστέον. 1385

εἶν μοί τι, Θησεῦ, σύγκαμ'. ἀθλίου κυνὸς
 κόμιστρ' ἐς Ἄργος συγκατάστησον μολών,
 λύπη τι παίδων μὴ πάθω μονούμενος.

ὦ γαῖα Κάδμου πᾶς τε Θηβαῖος λεώς,
 κείρασθε, συμπενθήσατ', ἔλθετ' ἐς τάφον 1390
 παίδων· ἅπαντας δ' ἐνὶ λόγῳ πενθήσετε
 νεκρούς τε καμέ· πάντες ἐξολώλαμεν

Ἦρας μῆ πληγέντες ἄθλιοι τύχη.

Θη. ἀνίστασ', ὦ δύστηνε· δακρύων δ' ἄλις.

Πρ. οὐκ ἂν δυναίμην· ἄρθρα γὰρ πέπηγέ μου. 1395

Θη. καὶ τοὺς σθένοντας γὰρ καθαιροῦσιν τύχαι.

Ἡρ. φεῦ·

αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν.

Θη. παῦσαι· δίδου δὲ χεῖρ' ὑπηρέτη φίλω.

Πρ. ἀλλ' αἶμα μὴ σοῖς ἐξομόρξωμαι πέπλοις.

Θη. ἔκμασσε, φεῖδου μηδέν· οὐκ ἀναίνομαι. 1400

Ἡρ. παίδων στερηθεὶς παιδ' ὄπως ἔχω σ' ἐμόν.

Θη. δίδου δέρη σὴν χεῖρ', ὀδηγήσω δ' ἐγώ.

Πρ. ζεῦγός γε φίλιον· ἄτερος δὲ δυστυχής.

ὦ πρέσβυ, τοιόνδ' ἀνδρα χρὴ κτᾶσθαι φίλον.

1377 δὲ Hermann: τε I. P. 1386 ἀθλίου ex v. praecedente tra-
 ctum videtur: Ἄιδου μοι F. G. Schmidt 1391 ἅπαντες et πενθήσατε
 L. P.: post Hermannum correxi 1393 ἄθλιοι Nauck: ἀθλίω L. P.
 1396-1403 lineolas praef. I. P. 1403 γε Reiske: δὲ L. P. etiam
 1404 lineolam praef. I. P.

- Αμ. ἡ γὰρ τεκοῦσα τόνδε πατρὶς εὐτεκνος. 1405
 Ηρ. Θησεῦ, πάλιν με στρέψου, ὡς ἴδω τέκνα.
 Θη. ὡς δὴ τί; φίλτρον τοῦτ' ἔχων ῥάων ἔση;
 Ηρ. ποθῶ πατρός τε στέρνα προσθέσθαι θέλω.
 Αμ. ἰδὸν τὰδ', ὦ παῖ· τὰμὰ γὰρ σπεύδεις φίλα.
 Θη. οὕτως πόνων σῶν οὐκέτι μνήμην ἔχεις; 1410
 Ηρ. ἅπαντ' ἐλάσσω κείνα τῶνδ' ἔτλην κακά.
 Θη. εἴ σ' ὄψεται τις θῆλυν ὄντ', οὐκ αἰνέσει.
 Ηρ. ζῶ σοι ταπεινός; ἀλλὰ πρόσθεν οὐ δοκῶ.
 Θη. ἄγαν γ'· ὁ κλεινὸς Ἡρακλῆς οὐκ εἶ νοσῶν.
 Ηρ. σὺ ποῖος ἦσθα νέρθεν ἐν κακοῖσιν ὦν; 1415
 Θη. ὡς ἐς τὸ λῆμα παντὸς ἦν ἥσσω ἀνήρ.
 Ηρ. πῶς οὖν ἔτ' †εἶπης† ὅτι συνέσταλμαι κακοῖς;
 Θη. πρόβαινε. Ηρ. χαῖρ', ὦ πρέσβυ. Αμ. καὶ σύ
 μοι, τέκνον.
 Ηρ. θάφθ' ὡσπερ εἶπον παῖδας. Αμ. ἐμὲ δὲ τίς, τέκνον;
 Ηρ. ἐγώ. Αμ. πότε ἔλθῶν; Ηρ. ἡνίκ' ἂν θάψῃς
 τέκνα. 1420
 Αμ. πῶς; Ηρ. εἰς Ἀθήνας πέμψομαι Θηβῶν ἄπο.
 ἀλλ' ἐσκόμιζε τέκνα δυσκόμιστα γῆι·
 ἡμεῖς δ' ἀναλώσαντες αἰσχύναις δόμον,
 Θησεῖ πανώλεις ἐψόμεσθ' ἐφορκίδες.
 ὅστις δὲ πλοῦτον ἢ σθένος μᾶλλον φίλων 1425
 ἀγαθῶν πεπᾶσθαι βούλεται, κακῶς φρονεῖ.
 Χο. στείχομεν οἴκτροι καὶ πολύκλαντοι,
 τὰ μέγιστα φίλων ὀλέσαντες.

1407 τίς; τὸ Elmsley 1408 τε Musgrave: γε L P fortasse recte
 1410 Θη.] nulla nota in L P 1412 Θη.] Amphitryoni tribuunt L P
 εἰσόψεται LP: corr. Barnes ὄντ', οὐκ αἰνέσει Musgrave: ὄντα κοῦκ
 ἂν αἰνέση LP 1413-1418 lineolas praef. L: Amphitryonis notam
 pro Theseo P 1413 πρόσθεν οὐ Jacobs: προσθεῖναι L P 1414 ποῦ
 κείνος ὦν LP: corr. Wilamowitz 1415 ἦσθα Hermann: ἦς ἂν L:
 ἦσ' ἂν P 1417 ἐμ' εἶπας Paley: fortasse ἔτ' ἰποῖς μ': 'ορρημῖς'
 1418 πρόβαινε LP: corr. Reiske 1419 Ηρ.] lineolam L
 1419-1421 ter pro Amphitryonis nota lineolam habet L 1421 πῶς;
 Ηρ. εἰς] καὶ σὲ εἰς Wilamowitz Subscript. Εὐριπίδου ἡρακλῆς L² P

NOTES

1. *σύλλεκτρον*: whose bed Zeus shared, not sharer of the bed of Zeus, as the phrase might suggest: cf. l. 149 *infra* *σύγγαμος*, which is used in Attic law to denote two persons who have successively been husbands of the same woman. It is a word of honourable meaning, such successions being often arranged by will; cf. the Levirate in Mosaic law.

6. *ὀλίγον*: only five of the Spartoi survived, according to the legend.

7. *παισί* is dative of the instrument.

10. *συναλαλάζω* is, properly, intransitive, but with *ἡμεναίοις* = *ἡμείν*, and so governs *ἦν*.

11. *λωτῶ*: i. e. the Libyan lotus, a hard wood, not a reed: the dative is due to the *συν-* of *συναλαλάζω*.

The series of relatives connecting the first eleven lines is noticeable.

15. *Κυκλωπίαν πόλιν*. Mycenae was destroyed by the Argives in 464, and only the Cyclopean walls remained. Argos itself is not Cyclopean; but we are not meant to think of Argos and Mycenae as different kingdoms.

18. *ἔξευμαρίζων*, 'the present and especially the imperfect often express an attempted action'.

20. *ἔξημερῶσαι*. In Prose we should expect to find *τὸ ἐξημερῶσαι*.

21. *τοῦ χρεῶν μέτα*, 'in accordance with necessity'; cf. *μεθ' ἡσυχίας ἄρῃν*, to do at leisure: the underlying meaning is manner. *χρεῶν* was originally the neuter participle of *χρῖω* (Ionic *χρέω*), but became indeclinable, as the genitive here shows: its earliest meaning was 'an oracular utterance', hence 'fate'. Note the anastrophe, a figure of which Euripides is very fond, especially at the end of a line.

29. *λευκοπόλω*. In the Antiope fragment we find Amphion and Zethus called *λευκὸ πόλω Διός*: i. e. they were thought of as actual

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white horses. In itself the adjective expresses wealth and pride, and is used by Pindar (P. i. 127) of the Dioscuri.

31. The construction of the line is οὐ πατρὸς παῖς κεκλημένος, 'of which father called the son', ταὐτὸν ὄνομα being added epexegetically, 'with the same name'. πατρὸς κέκλημαι is the normal Greek for 'I am the son of'.

40. ὡς φόνω σβέσῃ φόνον : i. e. that by bloodshed he may save shedding of his own blood.

45. τροφόν is naturally feminine (Amphitryon is no longer ἐν ἀνδράσι) and οἰκουρία is a feminine duty : cf. *infra*, l. 1373, and the Latin epitaph on a virtuous woman : *domi mansit, lanam fecit*.

47. It is best in this line to put a comma after μητρί, and construct σὺν μητρί with καθίζω. Observe the plural verb after the neut. pl. τέκνα ; but they are human persons and may therefore be excepted from the rule.

49. καλλίνικος is a frequent epithet of Heracles, though it is not confined to him : when no special ode for an Olympic victory had been written, that called ὁ καλλίνικος, dealing with the victories of Heracles, was habitually sung at the evening procession. It was, in fact, the 'See the conquering hero comes' of the Greeks. Cf. Pind. Olymp. ix. 1 sqq., where the poet begins by saying that τὸ μὲν Ἀρχιλόχου μέλος, | καλλίνικος ὁ τριπλόος κεχλαδῶς might have sufficed for the occasion, had there not been other reasons for celebrating the subject of his ode, and his country. καλλίνικος ὁ τριπλόος is the hymn of Archilochus (670 B. C.), which began :

καλλίνικε χαῖρ' ἄναξ Ἡράκλεις, αὐτός τε καὶ Ἴόλαος αἰχμητὰ δύο,
of which the burden was καλλίνικε thrice repeated.

50. Μινύας. It was the fall of Minyan Orchomenus that made the rise of Thebes to greatness possible. The former city controlled the northern of the two plains of Boeotia, and still had access to the sea in the eighth century B. C., being a member of the maritime league of Calauria. The enmity of Orchomenus and Thebes lasted long. In the fifth century Orchomenus was disaffected, as we know from Demosthenes' plan of campaign in Boeotia in 424. In the fourth century she was striking her own coins, and was at that time the only city in Boeotia whose coins bore an ethnic name. Theocritus also (xvi. 105) speaks of the Minyans of Orchomenus as ἀπεχθόμενοι ποκα Θήβαις.

53. ἐκ γὰρ ἐσφραγισμένοι: they were turned out, and the doors were barred and sealed. In Athenian law and modern legal practice property is sealed up after a death, so the phrase here is ominous. Tmesis in Tragedy is generally confined to the insertion of a particle between the preposition and the word to which it belongs.

54. ἀπορία, 'in a situation of despair', is locative; this case, which in Greek is identical with the dative in form, is not as a rule found without a preposition, except with some proper names, and sometimes with ordinary nouns in poetry, e.g. Iliad i. 45 τόξ' ἄμοισιν ἔχων.

59. ἔλεγχον. 'A noun may be in apposition to a whole sentence, being in the nominative or accusative, as it is more closely connected in thought with the subject or object': (1) nominative βιαζόμεσθαι καὶ στέφη μαιίνεται, | πόλει τ' ὄνειδος καὶ θεῶν ἀτιμία (Heracl. 71); (2) accusative ἔτλα θιτῆρ γενέσθαι θυγατρός, γυναικοποιῶν πολέμων ἀρωγάν (Aesch. Ag. 234).

63. ἀπηλάθην. Cf. Hdt. vii. 205 ἀπελίλατο τῆς φροντίδος περὶ τῆς βασιλείης, 'he was excluded from'.

64. MSS. οὐκ ἐν ἄλβῳ, if right, must mean 'yet not so as to be happy'. οὐνεκ' ἄλβου (Canter) gives a more obvious thought.

65. ἦς μακρὰι λόγχαι κτλ. The construction is pleonastic: ἦς ἔρωτι without περὶ would be enough, but though the sentence is awkward, it is not necessary to regard it as corrupt. Wilamowitz thinks the passage needs emendation in accord with fr. 850 ἡ γὰρ τυραννὶς πατρίθεν τοξέεται δεινοῖς ἔρωσι. But we can translate thus: 'Kingship, for which long lances leap forth in eagerness against the persons of the happy.'

68. συνοικίειν requires a personal accusative; ἐμέ therefore must be constructed ἀπὸ κοινοῦ between ἔδωκε and συνοικίας: εὐνήν ἐπίσημον is accusative in apposition to the sentence; cf. l. 59.

71. ὑπὸ πτεροῖς was proposed by Pierson for MSS. ἰποπτέρους, which could only mean 'winged'. Cf. Heracl. 10 τὰ κείνου τέκν' ἔχων ὑπὸ πτεροῖς.

73. Note the change of number in αἰδᾶ . . . ζητοῦσι: the former is attracted by the proximity of ἄλλος.

74. ποῖ may be either 'for what purpose?' or the not infrequent pregnant construction—'whither has he gone, and where is he?'

75. τῷ νέῳ: from τὸ νέον = νεότης.

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77. **μυθεύουσα** : in the sense of 'telling fables'. It is so used by Pindar and in Attic, though the Tragedians keep in *μυθεῖσθαι* the Ionic sense of relating. (Hecataeus, who writes as a historian to correct fables, begins *Ἐκαταῖος Μιλήσιος ὧδε μυθέεται*.)

80. **πίδον** means 'the ground', 'earth'; and it is very doubtful whether it is Greek to speak of a ground of hope : it is perhaps better to read *πόρον* (Musgrave).

86. **θανεῖν** = τὸ *θανεῖν*, death.

ἔτοιμον = *paratum*.

88. Amphitryon's point is that as a rule if you are only asked for advice, not for actual help, it is easy to give it *φάυλως*, 'off-hand'.

87. **χρόνον δὲ μηκύνωμεν κτλ.** This fits so ill with Megara's attitude (see *infra*, l. 275) that Wilamowitz transfers it to Amphitryon, without question rightly.

95. The MSS. reading *γένοιτ' ἄν ὦ* does not scan : Dr. Murray's *ἔτ' ἄν γένοιτο* (cf. l. 97) is better than Wilamowitz's *γένοιτ' ἄν οὕτω*.

99. **ἀφαίρει** : cf. Med. 456 *ὀργὰς ἀφήρουν*, where the verb is not used literally ; here it *may* be literal, but is probably metaphorical.

101. **κάμνουσι γὰρ τοι καὶ βροτῶν αἱ συμφοραί.** The order of the words is odd : *καὶ βροτῶν* perhaps implies some such thought as this—'misfortunes (as well as the men whom they visit) grow weary, just as the winds do not always blow with the same force, and just as the lucky are not lucky to the end. Verily all things give place in turn.' For a comparison introduced by 'and' instead of 'as', cf. *Andromache* 637 *ξηρὰ βαθεῖαν γῆν ἐνίκητεν σπορᾶ, | νόθοι τε πολλοὶ γνησίων ἀμείνονες* (*Parataxis*).

104. The doctrine of this line is that of Heraclitus—*πάντα ῥεῖ*.

105. **ἄριστος** means here 'bravest', being contrasted with *κακοῦ* in the next line.

107. **ὑπώροφα μέλαθρα.** Scaliger here inserted *λιπών*—in which case the *γεραιὰ δέμνια* are those of the Chorus ; without *λιπών*, the couch of Amphitryon. The question is one of metrical correspondence.

ἀμφὶ βᾶκτροις, leaning on or bending over a staff.

108. **ἔρεισμα**, 'the pressure of a body upon props'; (*Hippocrates*) 759.

109. **ἰήλεμος** : probably a Graccized form of Phoenician *ai lenu* = woe for us : hence also *αἴλιμος*. See further on l. 348.

110. **πολιὸς ὄρνις** : the grey bird is the migratory swan (*Cygnus*

musicus). The idea that the swan only sang when dying perhaps arose from a misconception of what was meant by 'grey': that the idea was originally colour, not age, we see from Bacchae 1364, where the πολιόχρως κύκνος embraces its dying parent; also note that the Graiai, whom Prometheus V. calls κυκνόμορφοι, were ἐκ γενετῆς πολιαί (Hes. Theog. 271).

113. τρομερά: adverbial.

116. To correspond with l. 128 Ἀίδα should be scanned — — —: see App. Crit. and add Soph. O. C. 1689, where Ἀίδας = αἰθις ὠδ'; Iliad vi. 284 Ἄιδος εἶσω, the first syllable long. δόμοις: locative.

119-21. The MSS. reading is corrupt: from λέπας to πῶλου should correspond to ἔρεισμα . . . ὄρμις. To make sense two things are needed: (1) something to agree with τροχηλάτιο—that must be a chariot, so ἄρματος; (2) a noun for ζυγίφορον (yoke-bearing) to agree with; plainly a horse (πῶλος). Working on these lines Nauck got as far as λέπας ζυγίφορος ἄρματος βάρος φέρων τροχηλάτιο πῶλος. This makes good sense, but leaves a gap equivalent to — — — — after ζυγίφορος: this Wilamowitz fills with ἔκαμ' ἀναντες— (1) in so long a sentence to insert a verb is reasonable, especially as φέρων is distinct from πρὸς πετραῖον λέπας; (2) ἀναντες is a very small change from ἀνέντες—so now we have 'flag not for weary foot nor dragging limb, as a colt beneath the yoke flags as he draws uphill the wheeled chariot's weight'. Further, the antistrophe now corresponds to the strophe:—

$$\begin{aligned} \check{\epsilon}\check{\kappa}\check{\alpha}\check{\mu}' &= \bar{\epsilon}\sigma\tau[\alpha\lambda\eta\nu] \\ [\tau\rho\chi\eta\lambda] \check{\alpha}\tau\iota\circ &= \tau\acute{\epsilon} \check{\rho}\acute{o}\lambda\iota\circ\check{\varsigma}. \end{aligned}$$

All other emendations keep ἀνέντες simple or compounded with a preposition: those which do not insert ἄρματος or some word for chariot are compelled to make τροχηλάτιο apply to a horse, which is very awkward, if not impossible.

122. τροχηλάτιο: genitive ending thus only in lyric portions of tragedy.

124. ἀμανρόν: properly dim, here feeble. Wilamowitz derives it from the stem of ἀμαλός, tender, with a termination -τρος, like γα-ίτρος.

128. ὄνειδη: here in apposition to subject; see on l. 59.

131. προσφερέης. Words denoting similarity are normally followed by the dative: here, unless we supply ἀγαῖς and assume the

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construction to be brachilogical, *πατέρος* must be a genitive of relation. Cf. Aesch. Supp. 458 *συμπρεπῆς γυναικῶν*.

134. *χάρις*: here 'beauty'.

138. *ἀλλ' εἰσορῶ γάρ* = but no more, for I behold: for this use of *ἀλλὰ γάρ* to mark the transition from chorus to dialogue cf. Phoen. 1307 *ἀλλὰ γὰρ Κρέοντα λείψω . . . στείχοντα, παύσω τοὺς παρεστῶτας γόους. γάρ* in this proleptic use is virtually equal to *ἐπεί*, and is as early as Homer; e. g. Iliad xii. 326:

νῦν δ' ἔμπης γὰρ κῆρες ἐφεστᾶσιν θανάτοιο

ἴομεν, . . .

140. In scenes of this kind a verbal wrangle generally precedes any definite action: by working himself into a fury, and allowing himself to become exasperated at the replies of his opponent, the would-be murderer prepares himself for the deed. It is true as a matter of fact that murderers do not commit their crimes in cold blood, but do, perhaps unconsciously, urge themselves on to action in this way. The same process may be seen in the *λοιδορίαι* of Homeric, Icelandic, and Celtic heroes. Though the method is in tragedy conventionalized into a set debate, there is a psychological truth underlying the convention. There is a very similar scene in the *Andromache* between *Andromache* and *Hermione*.

141. *εἰ χρὴ . . . χρὴ δέ*: generally used when a speaker wishes tentatively to justify his right to speak; frequently by a woman, cf. *Electra* 300 *λέγοιμ' ἄν, εἰ χρὴ· χρὴ δὲ πρὸς φίλον λίγειν*. *Lycus* uses the phrase with a certain mock-politeness.

145. *κείμενον*. *Lycus* believes *Heracles* to be dead and permanently *lying* in *Hades*.

146. *ὥς* refers back to 143. The train of thought is—how long do ye expect to live? (seeing that you have no hope, now that *H.* is dead) that you protest so unreasonably: the two rhetorical questions in ll. 144–5 are not co-ordinate with 143.

149. Heath restored the true reading; the corruption *τέκοι νέον* [*γόνον, θεόν*] arose from a false division of the words: and then the omission of *τέκον* before *τέκοι* left the line a foot short, which the second hand of P supplied. *καινών*, a partner, is found in *Pindar* (as *ξυνάων*) and *Xenophon*; cf. *Kaibel*, *Ep. gr. ex lap. conlecta* 241

ἂ γε δυσὶν ζευχθείσα φίλοις ξυνάοσι τέκνων : who was wedded to two dear 'partners in children'. τε κοινέων ἔφνυ, Scaliger.

151. τὸ σεμνόν, 'the wonderful thing': σεμνός, as often, ironical; cf. ὁ σεμνόμαντις, O. T. 556, and σεμνύνομαι.

152. By the addition of ἔλειον, he makes the Hydra sound rather like the common ὕδρος ἔλειος (water-snake).

153. βρόχοις : a slip-knot—a rationalist explanation of the story that Heracles strangled the lion in his arms (βραχίσι).

155. τοῖσδ' : instrumental—'are these your weapons?'

162. ἀνδρός, εὐψυχίας : probably parallel genitives—an extension of σχῆμα καθ' ὅλον καὶ μέρος. Cf. *infra*, l. 179, and Τρῶας δὲ τρώμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον, II. vii. 215.

163. Note that the relative clause is anacoluthic, or needs εὐψυχος ἐστὶ to be understood; but the difficulty would hardly be felt by a Greek. ταχεῖαν ἄλοκα, 'the furrow starting to life with spears'. δορός, 'of the army'. In this case, δορῶν would be more natural (ἄλοξ = *sulcus*, which in Aen. ii. 697 is used for the trail or flash of a meteor: so here perhaps ἀντιδέκεται, 'he does not flinch from the swift flash of the spear'): Aesch. Choeph. 25 uses ἄλοξ for the scratch inflicted by a nail, but it is not to be so taken here.

165. By ἀναίδειαν Lycus means relentlessness—a sense we may see in πόντος ἀναιδής.

168. τραφέντων τῶνδε : genit. absol. to avoid a string of accusatives, in spite of the nearness of τιμωρούς.

169. δίκην may be (1) accusative governed by the general idea of 'exacting vengeance' in λιπέσθαι τιμωροῖς ἐμοῖς (Elmsley); or (2) accus. in apposition to sentence (cf. l. 59) = ὥστε δίκην δοῖναι (Wilam.): the phrase recurs in ll. 734 and 756; (3) L. and S. quote δίκην as = χάριν, 'for the sake of', Simon. p. 74. Herwerden proposes to replace δίκην by πικροῖς : but (4) cf. l. 65 *supra*, where we have ἔρωτι as well as περί practically governing ἧς.

170. Two readings are possible—one with τῷ, 'let Zeus look to the Zeus-part of his son': if so, note the two genitives: cf. τὸν Οἰτης Ζηνὸς ὑψιστον πάγον, 'Zeus' lofty hill of Oeta', Tr. 1191. Or (2) reading τῷ (Nauck), 'for Zeus' part. let him help his son's side, while I . . .' &c.: thus we get a more direct contrast with τὸ δ' εἰς ἐμέ.

172. Amphitryon's use of λόγῳσι implies that Zeus' aid will be

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(ἔργον) actual if it does come. ἀμαθία is more than ignorance—it is a vice, brutal folly.

173. κακῶς . . . κλύειν = *male audire*.

177. Διός belongs also to τέθριππα by construction ἀπὸ κοινοῦ: on early vases, black figured 540-460 B. C., Heracles is to be seen sharing the chariot of Zeus; while he shoots arrows, the god hurls thunderbolts.

179. Γίγασι πλευροῖς: cf. note on l. 162.

181. Note the Aeschylean phrase: in this play Euripides draws a good deal on early or epic phraseology. For the Centaurs see on l. 365 sqq., but note here that the form of the Centaur—half horse—is symbolic of ὕβρις, 'wanton violence'; the metaphor in 'unbridled' fury, &c., springs from this source. Sophocles, Trach. 1096, calls the Centaurs a στρατὸς ὕβριστής.

182. Pholoe is actually in Arcadia, the home of the friendly Centaur Pholus: the scene of Heracles' fight with the Centaurs is Thessaly, where Lucan vii. 449 places Pholoe.

183. ἐκκρίνειαν, Dobree = 'single out', for the MSS. ἐγκρίνειαν, 'count in' or 'pass'.

184. ἦ οὐ is to be scanned as one syllable by synizesis; cf. εἴην τοίανδε μὴ οὐ κατοικτείρων ἔδραν, O. T. 13.

We may read ἦ οὐ here without any stop after ἐγκρίνειαν ἄν; in this case it must be accented as above, and means 'rather than'. For the pleonastic οὐ cf. ὠμόν . . . πόλιν ὅλην διαφθεῖραι μᾶλλον ἢ οὐ τοὺς αἰτίους, Thuc. iii. 36. But it is perhaps better to put a mark of interrogation at ἐγκρίνειαν ἄν and begin a new question with ἦ οὐ = *nonne?*

εἶναι δοκεῖν is probably corrupt, and κακόν should be read. If δοκεῖν is kept, a complement must be supplied—either παῖδα τὸν ἐμόν or ἄριστον. It cannot be the former: that it should be the latter without some further qualification of δοκεῖν such as ἄλλως, 'vainly', is unlikely. Some definite contrast to ἄριστον, such as κακόν, is required. Wilamowitz notes that the line endings in this part of the play have suffered a good deal, e.g. ll. 203, 226.

185. Note the anacoluthon which marks the rising excitement of Amphitryon.

191. καὶ τοῖσι συνταχθεῖσι is dative of instrument (or cause), and δελία is parallel to it; cf. l. 162. The Athenians, not long before

NOTES : LINES 173-220

the date of this play, had experienced at Delium (424 B.C.) the danger that threatened hoplites who got into bad order.

195-6. ὄσοι . . . ἀφείς : note the change of number.

197. ἄλλοις : sc. ὀϊστοῖς, instrumental dative.

199. οὐτάσας. Critics of the Alexandrine age comment on the change of usage of the word. In Homer it is only used of cut and thrust.

203. ὠρμισμένον (Reiske) is much preferable to the ὠρμισμένους of the MSS. We have a choice of meanings: (1) not anchored upon chance; (2) not anchored out of range.

205. τῶν καθεστῶτων, 'the current belief', i.e. that bowmen are inferior to men-at-arms. There is a tendency to look down on them in Homer, e.g. Iliad xi. 385 :

τοξότα, λωβητήρ, κέραι ἀγλαέ, παρθενοπίπα,
εἰ μὲν δὴ ἀντίβιον σὸν τεύχεσι πειρηθείης,
οὐκ ἄν τοι χραΐσμησι βιὸς καὶ ταρφέες ἴοι.

'Archer, wretch, glorying in the bow-tip (or 'with curled hair'), woman hunter, if thou wouldst but make trial with arms, opposing force with force, thy bow and close arrows would not help thee.'

211. For the omission of ἄν with χρῆν see Goodwin, § 222, note 2 : 'Where an imperfect of a verb of necessity or propriety is used with an infinitive to form an apodosis implying non-fulfilment, ἄν is not used, because the verb of necessity and the infinitive express in other words what is usually expressed by the indicative and ἄν.'

217. καὶ γὰρ ἐς σέ : the normal place of γὰρ is second : here it must not be taken in conjunction with καί to form καὶ γάρ, which means 'for truly' : καί belongs to ἐς σέ, 'for to thee too will I come'. In Poetry γὰρ may be deferred till third or fourth place, and we might equally well find here καὶ ἐς σέ γάρ, if it would scan. It is to be observed that σε, though counting metrically as elided, or as coalescing by synizesis with the first syllable of ἀφίξομαι, must have been pronounced, and it must not be written σ' : such syllables are in MSS. more often written than not.

218. ἐνδατεῖσθαι : to divide, distribute, so 'to assign'.

220. There is no clear mention of this μονομαχία elsewhere : there is a story in Pausanias that when the Thebans were paying tribute to the Minyae for the death of Clymenus, Heracles met the heralds coming to demand it, and cut off their ears and noses and sent

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them home: for the war which followed he armed the Thebans with the weapons hanging in the temples (all others having been removed by the Minyae). This is the nearest we can get.

222. ἦνεσα: note Attic idiom, which uses aorist for present—most usual with ἐπαινέω; cf. Medea 707, Alc. 1095, Soph. Aj. 536, 1235 inf.

225. For ποντίων καθαρμάτων see *infra* on l. 400.

226. We might expect χερσαίων τε to answer to ποντίων—the change is deliberate—for the sake of variety. ἀμοιβάς: cf. l. 59.

Note the change of construction—a vivid and natural apostrophe to the absent Heracles.

231. ἀμαυρόν: see on l. 124 *supra*.

233. ξανθούς: the yellow or bright hair of youth (but see Ridgway, E. A. G. i. 284, where it is argued that the word marks a difference of race [between 'Achaean' and 'Pelasgian']).

234. Ἀτλαντικῶν, 'the pillars of Hercules', the farthest point known to Amphitryon, and that from his son. The growth of πέραν, the preposition, from ἡ πέρα = ἡ περαιά is very visible: as late as Aesch. (Supp. 262) we find πέρα as a substantive.—ἐκ πέρας Ναυπακτίας, correctly used there, as of a place beyond *the sea*.

235. φεύγειν . . . ἄν, 'he would be now in flight'.

236-7. The ἀφορμαί, = 'start' (in a business context, 'capital'), consist in the general rightness of the things an ἀγαθός has to say.

In set 'Agónes' or Contests of Tragedy the passionate speeches of the combatants are regularly separated by a formal couplet from the leader of the Chorus: such couplets are generally not at all dramatic, but deliberately reflective, low-toned, and musical, forming a foil to the vivid drama of the speakers.

Note λέγειν τινά τι, to say something of some one; beware of thinking it means say *to me*.

239. 'I will give you deeds for your words—bad ones'; i.e. the sentence is really complete at λέγων, then Lycus adds a threat in explanation—κακῶς.

240. ἄγε and φέρε are used practically as adverbs: the singular is commoner before the first person plural than before the second person plural, cf. Hdt. iv. 127 φέρετε, . . . συγχείειν πειρᾶσθε αὐτούς with φέρε στήσωμεν . . . βασιλέα, Hdt. i. 97.

241. δρῦός: a tree, not necessarily oak. Schol. on Iliad xi. 86 δρῦν ἐκάλονν οἱ παλαιοὶ πᾶν δένδρον. Eur. Cycl. 615 δρῦός ἔρνος is

used of the post with which Odysseus blinded Cyclops, and that traditionally was an olive.

245. πάντων is emphasized by its position, and the pause after it.

246. τάδε = here ; cf. *Androm.* 168 οὐ γὰρ ἐσθ' Ἐκτωρ τάδε.

247. πρέσβεις in the plural is elsewhere generally a title of dignity (but cf. *Persae* 836, where it is not certainly so) ; here it means *πρεσβῦται*.

250. πάσχη τι : sc. δόμος. If it is the δόμος of Heracles, this seems rather an anticlimax : *Kaibel δόμων*, in which case to avoid the change of number in πάσχη it would be better to read πάσχητε. Wilamowitz proposes χάσκητε (a word only found in Sophocles among the Tragedians), 'if you open your mouths wide', 'if you speak freely'.

251. Note δούλοι : Lycus ruthlessly reminds them of their complete helplessness.

252. The usual story is that Cadmus sowed the teeth of the dragon begotten by Ares, plucking out the teeth at the instigation of Athene ; but the general connexion of Ares with the story is enough.

οὓς Ἄρης σπείρει ποτέ, 'of whom Ares is the sire erewhile'. For this unusual use of the present, which is not historic, cf. *Bacchae* 2 ἢν τίκτει ποθ' ἢ Κάδμου κόρη Σεμέλη | λοχευθείσ' ἀστραπηφόρῳ πυρί : where the particle and the aorist indicate the past time, to which τίκτει points as the moment of the event described. Cf. *Virg. Aen.* ix. 266 *quem dat Sidonia Dido*, 'the gift of Sidonian Dido', and 'Eternal God, who hatest nothing that Thou createst' (for 'who hatest nothing that Thou hast made'). Observe how the addition of ποτέ helps the construction. τὸν μὲν . . . ξένοι ποτέ λησταὶ φονεύουσι, *O. T.* 715. The present here expresses the permanence of a state : of this φεύγω, 'I am an exile', is a simple example.

252-74. Wilamowitz, following tradition, assigns all these lines to the leader of the Chorus. So taken they make a very disjointed speech with little connexion of thought : it is better to divide them, as Dr. Murray does, among the choreutae, even though we cannot be in all cases certain where the division should come.

253. λάβρος = λαβερός, griping.

257. νέοι = αἱ νεωτέρους, or perhaps simply 'the young men :

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in any case the faction of Lycus. Reiske ἐτῶν, citizens, clansmen ; Dobree ἐμῶν.

262. οὐ τόσονδε κτλ. The speaker means not that Heracles is not dead, but that he is not buried so deep that he has forgotten him.

266. ἔπειτα : a sarcastic question ; the word is more common in Comedy and everyday speech than in Tragedy.

269. διώλεσας = forget. Cf. Soph. O. T. 317 ταῦτα γὰρ καλῶς ἐγὼ | εἰδὼς διώλεσα ; and for a similar use in English, Henry VIII, II. i. 57 'Hear what I say, and then go home and "lose" me'.

271. οἰκεῖν here perhaps = διοικεῖν. Cf. Electra 386 οἱ γὰρ τοιοῦτοι καὶ πόλεις οἰκοῦσιν εὖ.

278. τῆς ἐμῆς γνώμης is partitive : the object of ἀκουσον is ἦν τι κτλ.

282. ἀναγκαίῳ τρόπῳ = the way of Necessity : cf. Med. 751 ἔκουσίῳ τρόπῳ.

ἀντιτείνειν : to strain against.

284. Note the two tenses : (1) point, (2) duration, of time.

285. καταξανθέντας : ξαίνω properly to card wool : Euripides is rather fond of καταξαίνω to describe suffering, e.g. πέτροις καταξανθέντες ὀστέων ραφίς, Suppl. 503 ; also πόνοις καταξαίνεσθαι, Medea 1030 = Troades 735. The idea seems to be either 'wasted away' or 'stripped'.

288. The epithet εὐκλεής is transferred from δорός.

289. δειλίας . . . ὕπο : attendant circumstances, something like ἐπὶ σάλπιγγος, 'to the sound of the trumpet' (not = by a coward's hand). Cf. ἐπ' εἰφήμου βοῆς θῦσαι, Soph. Electra 630.

293. τοῖς αἰσχροῖσι (Stephanus) : the noble are afflicted by shame (τὰ αἰσχροῖα) on behalf of their children : i.e. the children's shame will be Heracles'. But see App. Crit.

294. μίμημ' ἀνδρός, 'I must imitate my husband', not 'play the man'.

298. ἀλλ' ὡς : ἀλλά introduces an imagined suggestion, carried on by ὡς. ἀλλά, 'but you propose', ὡς, 'that' we should try to soften him, &c. It is in use not unlike the ἀλλὰ νῆ Δία of the orator.

301. A doubtful reading : (1) MSS. ὑπολαβὼν . . . τέμοις, more easily would you receiving reverence (αἰδοῦς, partitive genitive)

strike up a friendship: for φίλα τέμνειν cf. Iliad iii. 73 φιλότητα καὶ ὄρκια πιστὰ ταμώντες. The phrase perhaps originates from the practice of dividing victims and passing between the divided halves as a symbol of making a compact; for a description hereof see Genesis xv. 10-17. (2) Stephanus read τύχαις, to account for αἰδοῦς genitive: cl. Heracl. 460, where αἰδοῦς τυχεῖν is used for 'to receive mercy'; the passage will then mean 'you would win mercy, receiving friendship'. Brunck proposed ἵποβαλῶν ('prompting', 'suggesting' mercy) for ἵπολαβῶν.

302. ἐση̄θε is impersonal: cf. *venit mihi in mentem*.

304. περιβαλεῖν: to encompass.

309. ἐκμοχθεῖ is conative—'he who seeks to fight his way out'.

313. It is impossible to decide whether Euripides wrote ἐπαίσιαι ἄν, middle for passive, 'he would easily have stopped', or ἔπαυσα τᾶν, 'I should have stopped him easily' (I tell you = τοι). Wilamowitz prefers the second, Murray the first.

318. Amphitryon now leaves the protection of the altar.

320. κεντεῖν φονεύειν, ἰέναι πέτρας ἄπο. The awkwardness of these words in connexion with δέρη leads Wilamowitz to suppose that a line has dropped out, to the effect 'we yield ourselves to you'.

331. ὡς ἀλλὰ . . . γε: the expression is elliptical: the sequence of thought is 'so that—though not getting all that they should—they may at least', &c.

οἶκον: the 'substance', Hom. Od. iv. 318 ἐσθίεται μοι οἶκος.

335. ἤξω πρὸς ὑμᾶς . . . δώσων would in Prose be simply ἤξω ὑμᾶς δώσων; cf. l. 720.

337. οἰσία here is contrasted with ὄνομα, and means 'reality': so in Soph. Trach. 911 it means the 'state of Deianeira's children': i.e. in Poetry the word retains its sense as the abstract of ὄν, while in Prose it means 'property'.

340. Ὁν κοινεῶν' see l. 149 *supra*.

347. θεός is metrically here one syllable, and long: to scan it here as two short syllables would produce an illicit anapaest in the third foot. Cf. τὰς αἱματοποιᾶς θεᾶς ὀνειδίζων ἐμοί, Androm. 978.

348. αἱ Λίνον. The Greeks give several accounts of this word, thus revealing that they were really quite uncertain; here Euripides uses it as of the youth himself (according to one tradition a son of

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Apollo) whose untimely death is lamented by the god. In *Iliad* xviii. 570 it probably means 'the song of Linus', a lament for a vegetation or vintage god; cf. the wailing for Thammuz. Movers suggests that the name arose from Greeks who heard Phoenicians crying out *ai lenu* = 'woe for us', and imagined them to be lamenting a person Linus. See Frazer, *Golden Bough* ii. 254 (second edition), or Leaf, *Iliad* xviii. 570.

355. ἴνῳ from ἴνῆς, etymologically akin to *iunensis*.

στεφάνωμα is in apposition to an understood ὕμνον implied in ὑμῆσαι.

356. δι' εὐλογίας is equivalent to an adverb; but the adverb εὐλόγως = logically, so it could not be used here.

358. ἀρεταί: excellences, consisting in noble deeds.

361. πυρσῶ may be the dative of πυρσός, a fire-brand, so here a fiery gleam, as Wilamowitz takes it, or of πυρρός, *fulvius*; in the latter case translate 'he clad himself in the tawny [hide], letting it fall down his back, and crowned his fair head with the grinning mask, terrible to see.'

ἐνώτισεν, used of the vine which sheltered or enveloped Dionysus, Phoen. 654, shows the meaning of ἐπινωτίσας here. L. and S. say to 'attack from behind'.

Euripides inclines to use rather strained constructions (a kind of hypallage), which lend vigour and novelty to his descriptions. Cf. Horace A. P. 47 *dixeris egregie, notum si callida verbum | red-diderit iunctura novum*.

Euripides here (and *infra* l. 465 *στολήν τε θηρὸς ἀμφέβαλλε σῶ καρᾷ*) naturally mentions the head: the lion mask is far more conspicuous, framing the face, than the rest of the hide is: this is in accord with the most important convention of Greek Art; the human figure and face are drawn from memory, not from life, and any one who saw or imagined Heracles thus clad would first be impressed by the mask over or round the face.

365-74. Here the Centaurs are placed in Thessaly: in l. 182 *supra* at Pholoe in Arcadia. The latter is the true home of the Heracleian Centaurs. Theseus and Peirithous are the heroes of the Thessalian Centauromachia. The word Κένταυρος appears once in the *Iliad* (xi. 832), but Homer elsewhere calls them φῆρες (= θῆρες) ὄρεσκῶοι, wild men who couch upon the mountains, no allusion

being made to their (later) mixed shape. Of the mixed shape there are two forms, the earlier being a complete man with the hind-quarters of a horse projecting from his back, the later having all four legs equine. It is unlikely that the idea of the Centaur arose from the unfamiliar sight of men on horseback. They are, rather, unbridled and violent beings, the horse being to the Greeks a symbol of lust and fury. A fairly good case may be made out for the explanation of Centaurs as the mountain torrents which destroy the *ἔργα ἀνθρώπων*. They are *ὄρεσκόφιοι*, their mother was Nephelē, 'Cloud', who helped them against Heracles with storms; there are among them names such as Eurytion, 'wide-flowing', *Δούπων*, "Ομαδος, Νέσσος, names denoting roaring and noise, Ὠκυρόη, 'swift flowing'; some Centaurs also are horned, and horns are a characteristic attribute of rivers: cf. Tennyson's 'hornèd flood'. We speak of waves as 'white horses'; cf. Italian *cavalloni* in a similar sense. See J. H. S. i. 130; Jebb, Soph. Trach. 550-70, 1095; Pind. Pyth. ii. 47.

366. *ἔστρωσε*: cf. on l. 1000; probably means 'laid low' here, but elsewhere in Tragedy only for 'scattering'; though it is used in Prose (Hdt. viii. 53, ix. 76) and Comedy (Ar. Eq. 381) for 'to lay low'.

370. *θεράπναι*: very rare, except as = *θεράπαινα*, so much so that many scholars have wished to make it, in the three or four places where it occurs, a proper name.

371. *ἔναυλοι* may mean here 'torrents', as in Homer, but the Tragic sense is most commonly dwellings or steadings.

376. *δόρκαν*: apparently from *δόρκη*. The common form is *δορκάς*, but with acc. and gen. *δόρκα*, *δορκός* as from *δόρξ*.

377. *συλητείραν*: ἄπαξ λεγόμενον. *ἀγρωστᾶν*: perispomenon, from *ἀγρώστης*, a husbandman.

The only female deer with horns is the reindeer: in Pindar Olymp. iii. 31 (whom Euripides follows) we are told that Heracles pursued this hind to the sources of the Ister among the Hyperboreans; 'near L. Constance a surprising mass of reindeer horns has come to light', Ridgway (E. A. G. 363 q. v.): he suggests that the point of this labour is the remoteness of the quest, and the rarity of a horned doe. But more probably the story simply arose from the presence of gilded horns suspended in the temple of Artemis:

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cows' horns were used to adorn Diana's temple at Rome: the 'Diane à la biche' in the Louvre (where the hind is horned) is a warning not to demand too great a zoological accuracy, and in any case a horned doe is no more surprising than a hydra or a Geryon.

382. Note the elaborate building up of a picture of horror.

ἀχάλινα: adverbially.

ἐθόαζον is properly intransitive, but with the aid of γένυσι governs σῖτα.

385. τράπεζα, a table was only used at meals, see e.g. Od. vii. 174, and so comes to mean 'a meal': cf. Eur. Alc. I ἐν οἷς ἔτλην ἐγὼ | θῆσαν τράπεζαν αἰνέσαι. So δυστράπεζοι = foul-feeding.

386. MSS. ἀργυρορρύταν ἔβρον . . . ὄχθον; Wilamowitz "Ἐβρον . . . ὄχθων. Either ὄχθων or ὄχθων might be read, the former from ὄχθος, the latter from ὄχθη: if the latter it would probably have been written ὄχθῶν, and so might have given rise to a false ἀργυρορρύτῶν. ὄχθη usually a bank, ὄχθος a hill; it might here mean hills—i.e. Haemus and the Great Balkan, whence the Hebrus rises.

389. ἄν τε (Musgrave), for the MSS. τάν τε, which is grammatically impossible. Πηλιίδ' = the whole region is Pelion; and, though the gulf into which the Anaurus flows is the Maliac, it is not necessary to alter to Μηλιάδ' (with Hermann).

390. πηγαί in plural = 'the waters', not necessarily the source: Cycnus dwelt on the coast. Note παρά with accusative, though it means *at*, alongside. Cf. 1163.

391. The δέ after Κύκνον of the MSS., which had been inserted before ξεινοδαίκταν, is got rid of by restoring the true spelling ξεινοδαίκταν.

392. Ἀμφάναια is the territory of Amphanae; on the Pagasaeon gulf (*not* Maliac). Cycnus (whose slaying is the subject of the Shield of Heracles of Hesiod) does not generally appear in the twelve labours. Heracles is said to have been sent against him by Apollo because he interfered with pilgrims coming south to Delphi: some authorities believe him to be a mere *doublette* of the Cycnus slain by Achilles when trying to prevent the Greeks landing. The name, of course, suggests their end—they were both changed into swans—but in Hesiod *Asp. ad fin.* there is no trace of this change. Cycnus is buried, and thereafter his tomb is swept away by a flood of the river Anaurus.

396. Metrically it does not matter whether we read *χρίσειν* or *χρυσέων*, *μηλοφόρον* or *μηλοφόρων*: one must agree with *πετάλων*, the other with *καρπών*.

399. *ἔλικα*: cognate acc., after *ἐλικτός*, though passive.

400 sq. Euripides' description of the seventh labour is less clear than the rest: he is thinking of the labour which Pindar (*Nem.* iii. 23) describes *δάμασέ τε θήρας ἐν πελάγει ἑπερόχους, διὰ τ' ἐρείνασε τεραγέων ῥοάς*. One of the dangers removed from the sea was Triton, *ἄλιος γέρον*, who haunted the great Syrtis: he belongs to the earlier stratum of stories about the labours of Heracles. His fight with Heracles is depicted on the pediment of the pre-Persian poros temple of the Acropolis, where we see him as a triple fish-bodied monster. After the destruction of the temple which kept this early legend alive, Triton was replaced in the Heracles saga by another marine being, Nereus, whom Heracles compelled to reveal the way westward.

401, 402. *θνατοῖς, ἐρετμοῖς*: separate datives — *σχῆμα Ἴωνικόν*.

403 sqq. It is to be noticed that the 'relief of Atlas' and 'the apples of the Hesperides' are here different labours. Atlas (the word means 'the upholder') supported heaven on his shoulders; this could naturally only be done from directly underneath, and Euripides is correct and keeps to a very early tradition in speaking of the *οὐρανοῦ μέσσω ἔθρον*, and in separating him from the Hesperides in the West. When in later accounts he is transferred to the West, he ceases to exercise his true function, and degenerates into a mere warden of the pillars that mark off earth from the garden of the gods. Classical authors, notwithstanding, speak carelessly of him as supporting the heaven, though they place him near the Hesperides in the West: but this is due to confusion of thought, the 'contamination' of two ideas of the abode of the gods in (1) an Atlas-supported heaven, and (2) the western garden of the gods.

409. *Μαίωτιν ἄμφι* is dependent on *ἵππειών*: the phrase = *αἰ ἰππίουσα ἄμφι Μ*. The Greeks are very vague about the Amazons: they belong to the generation before the Trojan war, and Priam fought against them in his youth: later traditions of them are fuller than early ones, and are therefore to be received with caution. Professor Myers suggests that the story of them arose from the beardless Scythians, whom the Greeks saw riding horses in

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'Scythia'. Their home varies from Colchis to Maeotis; see Hdt. iv. 110. Those who believe the name to be Greek (which it probably is not) propose 'a *φρίν*, μᾶζα, bread; cf. the epithet κρεόβορος applied to them in Aesch. Supp. 287'. a *φρίν*, μάσσω, 'viri *imphaticus*', in addition to the old a *φρίν*. + μᾶζος, 'breastless', derivation—which is not supported by evidence of vases or sculpture.

413. Dr. Murray's suggestion in App. Crit. makes it possible to translate the passage: without πλέωρ, ἔβα had to be rendered 'he went in search of', and had also to govern an accusative. There still remains the difficulty of φάρος, which means a large web, robe or rug, and nothing like a belt: if we read κόρις Ἀρείας φάρος χρυσοστόλου πλέων κτλ. we get πλεῖν ἄγρας, sailing on a quest (quite a possible expression), and may translate 'sailing on a deadly quest for the girdle of the gold-dight robe of Ares' daughter'; the heaped-up genitives are clumsy, but not impossible. In Ion 1143, however, it appears that Heracles brought more than a mere girdle: what he brought is used as an awning. Note that as the Amazons are warriors they wear ζωστήρες, men's girdles, not ζώναι.

418. Μυκήναις: locative; without ἐν, so we avoid eliding the αι of σώζεται.

420. κύνα Λέρνας. The number of heads varies—μυριόκρανον does not pretend to be definite; κύων, a watcher, servant or agent, e. g. πτηνός κύων, the eagle of Zeus; ῥαψφδός κύων, the Sphinx that watched Thebes, O. T. 391: here perhaps we should take Lerna as a personification.

424. Erytheia (also the name of a Hesperid), the home of Geryon in the far West, beyond Occan, which Heracles crossed in a golden bowl lent him by Helios, is so named because it is reddened by the setting sun.

426. διελθεῖν can properly be said of δρόμοις, scarcely of ἀγάλματα: the δρόμοι become ἀγάλματα, 'things to glory in' when completed.

427. For metrical correspondence the second υ in πολυδάκρυτον must be short; it is long: see II. xvii. 192, so πολυδάκρυτον must be read.

428. πόνων τελευτάν: in apposition to sentence, not to Ἄιδαν.

431-3. τὰν δ' ἀνόστιμον . . . βίου κέλευθον, 'the way of life, whence none returns'—'this path every one treads', but ἄθειον ἄδικον only

NOTES: LINES 413-453

apply to the *κέλευθον* of the children, not to the universal fate of man.

ἄθεον, 'god-forsaken'; O.T. 661. More commonly = ungodly.

434. *σὰς χέρας . . . οὐ παρόντος*: a way of saying *ἐς χέρας σοῦ οὐ παρόντος*, quite common in Greek.

437. Note *δόρυ* and *αἰχμή*, both of which properly mean spear; both may be used also for battle, the latter rather more commonly.

441. No one can be truly called *εὐδαίμων* till he is dead: but the Chorus recognize that in their youth they were temporarily *εὐδαίμονες*; correctly *εἰδαίμων* should not be applied to anything shorter than the whole of life. Tro. 509; Medea 1228-30:

θνητῶν γὰρ οὐδέίς ἐστὶν εὐδαίμων ἀνὴρ·

ἄλβου δ' ἐπιρρύνεντος εὐτυχεύστερος

ἄλλον γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

442. *ἀλλὰ . . . γάρ*: see on l. 138.

444. Nauck wishes to delete *δὴ ποτε παῖδας*, the presence of which makes the construction clumsy, while it adds little to the sense; its removal will leave an anapaestic monometer, instead of a dimeter.

445-6. *ὑπὸ σειραίοις ποσί*, 'at her feet clinging': *σειραῖος* means 'attached as by a rope'; the word would be more natural in agreement with *τέκνα*. Musgrave, feeling this, reads *ἵποσειραίους*: the difference of gender is not impossible, but *τέκνα* lies so near that it is unlikely, nor can we justify it by adding *γεραιῶν πατέρα* to *τέκνα* (the gender of *ἵποσειραίους* would then, of course, be correct), for *γεραιῶν πατέρα* is governed not by *ἔλκουσαν* but *ἔσορῶ*. Wecklein *ἵποσειραίους μόλις*.

450. *γραίας*: transferred epithet. For the two genitives cf. ll. 170, 562 'I cannot check the "tear-springs" of my eyes': we might expect an adjective instead of the genitive *δακρῶν*.

451. Though *ιερεὺς* often means the actual slayer, e.g. Aesch. Agam. 735, the lion cub is *ιερεὺς τις ἄτας*: where we have both *ιερεὺς* and *σφαγεὺς*, the former is he who performs the *ἀπαρχή*, the sanctifying (Alc. 74). *σφαγεὺς*: he who cuts the throat.

453. *τάδε*, as its position shows, is emphatically deictic. Megara and her children are not victims offered to Hades, the Greek for

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that would be "Λιδῆ: nor are sacrificial victims regarded as actually going εἰς "Λιδου; it is their blood which is offered to him, the remainder being consumed. The point here is rather (1) that they are victims (the choice of the word θύματα being suggested by σφαγεῖς), and that they are bound for Hades. But see Alc. 74 with 73.

ἄγειν = 'for men to drive'; note the employment of the active.

455. γέροντες καὶ νέοι καὶ μητέρες: note the plurals. Cf. O. T. 1406-7, and Plato, Symp. 218 ὁρῶν αὖ Φαιδρου, 'Αγάθωνας κτλ., 'when I see here a Phaedrus, an Agathon,' &c.

458. Wilamowitz reads ἐτέκομεν for ἔτεκον μέν, because he thinks μέν undesirable here; but the sense is 'though I bore you, it seems that I have only reared you to be destroyed by your enemies'.

459. ὕβρισμα is here passive, in l. 181 *supra* active. διαφθεράν is also passive, as in Ajax 1297.

460. ἐξέπαισαν, 'my hopes are quite dashed'. δόξα may mean 'what I think or expect', or 'what others think of me', generally in a good sense, 'glory'; here it must, I think, mean that, and be taken with ἐλπίδες: see l. 157, where it could equally well mean 'glory' or (unfounded) 'estimation'.

461. ἦν is attracted to the number of δόξης: Haupt reads *ās*.

464. καλλίκαρπος (applied by Aesch. P. V. 377 to the corn land of Sicily) would apply more appropriately to Thessaly, 'the whole of which, including Dodona in Epirus, is called Πελασγικὸν Ἄργος': Leaf, Iliad ii. 681. It is possible that it was this Argos that was called καλλίκαρπος originally, and that Euripides has transferred the epithet to Achaean Argos. Strabo (369) says that ἄργος is the Pelasgic for plain, but it is doubtful whether this is more than a conjecture conveniently explaining why there was one Ἄργος in Thessaly and a second in Peloponnese.

468. πεδία τὰμὰ γῆς. The adjective has a tendency to agree with the governing case, rather than the dependent genitive; cf. γραιάς ὕσσων πηγάς, l. 450. κέδρον παλαιὸν κλίμακα = an old-cedar ladder, not an old ladder of cedar, Phoen. 100: cf. in English 'an old furniture dealer'.

471. MSS. δαιδάλου. The sole connexion of Heracles with

Daedalus is the story that there was a wooden statue of Heracles at Thebes, the work of Daedalus, made as a thank-offering to the hero for burying the body of Icarus: *δαίδαλον* (Hermann) is a natural enough epithet for a club, but the tradition of the vase-painters arms Heracles with a very primitive club, a rudely lopped trunk: the club as the typical weapon of Heracles does not date earlier than Peisander of Rhodes, whose poem on the hero first gave the number of the labours as twelve, and also armed him with a club, the gift of Hephaestus, in connexion with which note that at the beginning of the making of the shield of Achilles, Hephaestus, we are told, *ἐν αὐτῷ ποιεῖ δαίδαλα πολλά*: i. e. if the club is the work of Hephaestus it will naturally be *δαίδαλος*.

473. There are several Oechalias, all of which claimed Eurytus the archer (*ἐρύω*, 'I draw the bow'): an Eurytus is mentioned as belonging to the Thessalian Oechalia in *Il.* 2. 730. On the other hand Eurytus, father of Iole, slain by Heracles, came from Oechalia in Euboea. This is the story of the Trachiniae. Euripides cannot dwell on that legend here, for in it Heracles is the husband of Deianeira.

478-9. *κάλως πρυμνησίοισι*: cf. *Medea* 770 *ἐκ τοῦδ'* (sc. *Διὸς*) *ἀναψόμεσθα πρυμνήτην κάλων*.

481. *Κῆρες* are here the daughters of Hades: *Aesch. S. c. T.* 1055 *Κῆρες Ἐρινύες* identifies them with the Furies: so *Sophocles, O. T.* 472 *Κῆρες ἀναπλάκητοι*, and *Euripides, infra l.* 870, *Electra* 1252. In Homer a single *κῆρ θανάτου* is generally spoken of; i. e. one belonging to each individual doomed to die violently. Achilles has a choice between two (*Il.* ix. 411). In the other passages where *κῆρες* are spoken of (*Il.* viii. 73, xii. 236) they belong to different persons. A single *Κῆρ* is personified, *Il.* xviii. 535 — *Hesiod, Asp. Her.* 156, but this is probably late: the frequency of the limiting genitive *θανάτου* suggests that there were *κῆρες* of other things besides death, and in fact *Theognis* 707 speaks of the *κῆρ* of old age: *Sophocles* too (*Trach.* 132) uses *κῆρες* as = 'calamities'. In Orphic religion there are many *Kēres* — all spirits of human ills: see *J. E. Harrison, Proleg.* 172 sqq. In *Od.* xiv. 207 they are messengers of death. I give these passages, but we must not press the poet too hard.

482. *λουτρά*: the ceremonial bath is an essential part of the

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wedding : at Athens the water of Callirrhoe was carried in a vase of special shape ; this vase when placed over a tomb was a symbol that the dead had died unmarried (Gardner, *Ancient Athens* 174).

δύστηνος φρενῶν, if the reading is right, must mean something like 'vain were my hopes'.

483. That their grandfather should have to arrange their marriage is a further grief ; that Heracles should die before his father is unnatural ; cf. *impositique rogis iuvenes ante ora parentum*, Aen. vi. 308.

484. πενθερόν suggests that Euripides regards the Κῆρες as daughters of Hades ; properly speaking they are daughters of Νύξ. It is, however, uncertain whether πενθερός should be translated more closely than so as to mean a relative by marriage. Those who die unmarried have οὐ γάμον ἀλλ' Ἀΐδαν ἐπινομήδιον, Anth. vii. 182.

κῆδος πατρός : cf. for the double sense of κῆδος, connexion and grief, Aesch. Ag. 700 Ἰλίῳ κῆδος ὀρθώνυμον (Helen). Reiske πικρόν, for πατρός.

487. In ξουθόπτερος, ξουθός has the original sense of colour ; it is also applied to the swallow and cicada, in which cases it=λιγύς ; this is due to a misapprehension of its application to the nightingale and bee, which are 'clear-voiced' as well as truly ξουθοί, tawny.

488. As the bee gathers honey from every flower, and yields it as a drop, so would Megara yield her gathered tears in one last tear for her children.

495. KANONAP (Wilamowitz) might easily give rise to IKANONAN—we can see from ll. 149 and 340 that the copyist was either careless or ignorant.

496. κακοὶ γάρ : the γάρ explains that a dream is enough to frighten the 'coward' Lycus. εἰς σέ γ', P and L². Hartung's εἰσι is justified by the fact that the Tragedians use εἰς not εἰς before a consonant ; so that if we have εἰς in the MSS. it was not the preposition, but the beginning of εἰσί.

499. ὠφελεῖν is more usual with accusative ; but cf. Aesch. Prom. 350, Pers. 840.

502 is transferred by Wilamowitz to the end of Megara's speech.

NOTES : LINES 483-542

It is she who insists all through on the inevitableness of their death.

504. ὅπως may be taken with ἤδιστα : cf. Trach. 330, in which case μή with λυπούμενοι will be the protasis of a conditional sentence : or it may = σκοπεῖτε ὅπως, the force of which carried on will account for the μή in l. 505.

507. διέπτατο is gnomic aor.

510. πρὸς αἰθέρα : the accusative is justified by the idea in πετρόν, 'a feather (blown) into the air' : cf. l. 869 ταῦρος ἐς ἐμβολήν.

518. This use of ποῖος to express surprise is colloquial (often in Aristophanes).

κηραίνουσα : traditionally translated 'in my distress' ; but does not Megara here use it of seeing a ghost (κῆρ) ? In the phrase θύραζε κῆρες, οὐκέτ' Ἀνθεστήρια, κῆρες means the spirits of the dead. If we follow her train of thought, we see how suitable this meaning is—'this is he who, we heard, was dead, unless it is a dream. Pooh ! this is no dream of one who sees a spirit—it is Heracles indeed.'

525. ἔα τί χρῆμα ; may stand by itself : 'Ha ! what have we here ?' or we may put a stop at ἔα and make τι χρῆμα part of the sentence which follows, 'ha ! why (τί χρῆμα ;) do I behold ?' &c. Similarly at the end of l. 528 συμφορὰς τίνας ; may be read standing by itself, supporting ὀρώ, or we may read συμφορὰς τινός as part of the sentence preceding, a genitive of cause after δακρύνοντα.

527. The fact that his wife was ἐν ὄχλῳ ἀνδρῶν would shock a fifth-century Athenian gentleman, whose womenfolk were kept in seclusion (see on l. 536) ; and though this is not true of the heroic age, it is to this exposure of his wife that the line anachronistically refers.

529. ἐκπύθωμαι is nearer the future in sense (as the subjunctive is used in Homer) than to a hortative subjunctive.

536. This apology on the part of Megara for presuming to speak belongs also to the fifth century ; cf. γυναιξὶν κόσμον ἢ σιγῇ φέρει, Aj. 293.

οἰκτρόν : active in sense—more apt to express their sense of pity.

538. Ἄπολλον (sc. ἀποτρέπαι, 'avertor of evil !'), a colloquial ejaculation of surprise, 'Save us !' Cf. Ar. Av. 61.

542. ὄπλοις may = ὀπλιταῖς ; cf. Soph. Ant. 115 πολλῶν μεθ'

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ὄπλων, ὄπλον being the heavy shield, from which the man-at-arms took his name: it is a natural 'synecdoche', to which we may find an English parallel—he came up with fifty 'sabres'.

547. ἐκτεισαίατο: the terminations -ατο for -ντο, -αται for -νται are properly Ionic, but are found also in Attic used to avoid the periphrastic perf. and pluperf. passive 3rd plural: that conjugation is itself a clumsy expedient to avoid the unpronounceable in verbs whose stem ends with a consonant.

557. αἰδώς γ': 'shame dwells far from that goddess (i. e. βία) in whose power we are.' Scaliger read αἰδῶ γ' and took Λύκος as subject of ἀποικεί: 'Shame indeed! he dwells far from her'.

563. φῶς ἀναβλέπειν: either to look again upon the light, or φῶς, acc. cognate, to look light, i. e. to look cheerful.

565. ἔργον (ἔστι), 'there is need': cf. τί δίῃτα τόξων ἔργον; Alc. 39.

571. διαφορῶν: either to disperse or to tear in pieces; if the latter, rather a strange word to use of arrow-wounds.

573. λευκόν: limpid.

575. See App. Crit.

576. τῶνδε = either neuter, 'what is here', or sc. πόνων.

581. ἐκπονεῖν: to avert by toil, like ἐκμοχθεῖν in l. 309.

582. λέξομαι: middle with passive sense.

583. τοὺς τεκόντας MSS. τοῦσθ' (= τοῖ ἐστί) ἐκόντα σ' (Wilamowitz) is very attractive. Stobaeus (A. D. 500) quotes the two lines with τοὺς τεκόντας, so the corruption, if there is one, is of respectable antiquity.

588-92. Wilamowitz rejects these lines on these grounds: (1) they have no connexion with the context; (2) their omission would not damage the sense: they contain two phrases in dubious Greek: (a) 'nominally' is λόγῳ, not τῷ λόγῳ (the latter in l. 963 is not 'nominally', but 'according to his story'), further it is unnecessary with δοκεῖν; (b) διαφεύγειν = διαρρηῆναι has no parallel.

596. ἔδρα: a 'quarter' of the sky, Latin *templum*; see Aesch. Ag. 116 παμπρέπτους ἐν ἔδραισι, and generally P. V. 496-500.

600. σὸν ὄμμα, 'the light of thy countenance'; Aesch. Persae 169 ὄμμα γὰρ δόμων νομίζω δεσπότην παρονσίαν. Orestes (Choeph. 920) is called ὀφθαλμὸς οἴκων, the 'hope of the house'. The connexion between 'eye' and light (e.g. ὦ φάος μολῶν πατρί, l. 531) is obvious.

601. αὐτός, 'of himself'.

604. ἀσφαλεία : by waiting in safety.

605. The double πρίν perhaps is meant to indicate Amphitryon's anxiety. πρίν with infinitive generally *in Attic* after affirmative main verb, the subj. or optative as a rule following negatives (no such restriction exists in Homer).

611. τρίκρανον : this, Pierson's correction for MSS. τρικράνον is certain : it avoids an anapaest in the fourth foot, is used below, l. 1277, and appears in Soph. Trach. 1098, a play which has other reminiscences of the Heracles.

612. Various legends are told of the bringing up of Cerberus : (1) Heracles had to fight Death in the form of Cerberus ; (2) he had to fight Death for the right to bring up the hound ; (3) he was permitted to try and vanquish it ; (4) he was allowed to bring it up by favour of Persephone. Euripides here combines two forms of the story—he has to fight, but being initiated he has the favour of Persephone, and succeeds.

613. The lesser Eleusinia were said to have been instituted at the suggestion of Heracles, who as being non-Attic could not be admitted to the greater Eleusinia.

614. Εὐρυσθέως : synizesis.

615. Χθονία is the Chthonian Demeter—a title reminiscent of a stage when Demeter and Kore were not two goddesses, but one, or rather two aspects of the same goddess ; e.g. on a vase of Hiero (Br. Mus. C. iii. E. 140) they are indistinguishable. According to Plutarch the dead were called 'Demeter's people'.

617. Various emendations of the MSS. are (1) οὐκ οἶδεν· ἐλθεῖν δ' ἐνθάδ' εἰλόμην πάρος (Schmidt) ; (2) οὐκ οἶδεν· ἦλθον τὰνθάδε εἰδέμαι πάρος (Musgrave, Wilamowitz), but this involves a very rare use of the infinitive. The reading given in the text is probably the most satisfactory. See App. Crit.

619. Θεσέα must be so scanned with synizesis, the *a* being long. Verrall in his reconstruction of the meaning of the play dwells on the improbability of so amazing an event as a return from death being so scantily treated : Wilamowitz comments that all that is required here is the introduction of Theseus' name to prepare the audience for his appearance later on.

626. μοι is something between the ethic and possessive dative.

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σύλλογον . . . λαβέ, 'muster' thy spirit.

633. πάντα τάνθρώπων ἴσα: i. e. all men have the same human feelings.

636. The omission of οἱ μὲν is noticeable; cf. Iliad xxii. 157 παραδραμέτην, φεύγων, ὁ δ' ἔπισθε διώκων.

638. Old age hangs over men as the rock over Tantalus in the Pindaric account of him: on the Chorus it has already fallen with as grievous a weight as Aetna upon Typhon (see P. V. 361 sqq.). The note on which the Chorus ended the first stasimon was one of lament for their lost youth, and on this note they resume their strain. One of Heracles' achievements was the conquest of old age, represented in two forms: (a) he has to wife Hebe, perpetual youth, after his labours are over, and he is deified; (b) concretely, he is represented on vases as actually conquering Γῆρας, Old Age: on a red-figured amphora in the Louvre he is depicted as about to bring down his club on the head of a winged figure labelled Γῆρας: Br. Mus. 864 has a similar subject. See J. E. Harrison, Proleg. 174; J. H. S. iv. 110; and *supra* on l. 481. We must suppose the story of Heracles and Γῆρας to be well enough known to the audience not to require a more specific reference. This aspect of old age (λυγρὸν γῆρας) is commoner in Poetry than that which regards it as a period of honourable peace and quiet.

640-1. βλεφάρων . . . ἐπικάλυψαν, 'covering the light of the eyes darkling', i. e. with darkness: proleptic. MSS. read φᾶρος, φάρος, 'drawing a veil of darkness': in which case read βλεφάρῳ (Reiske).

649. λυγρὸν: Vergil, Aen. vi. 275 *tristisque Senectus*.

φόνιον MSS. = αὐλόμενον Γῆρας, Hesiod, Theog. 225. Wilamowitz φθονερόν.

655. Aristophanes in the Frogs makes Euripides address ξύνεσις as a goddess. Neither Aeschylus nor Sophocles uses the word, but Euripides is very fond of it.

658. ἔφερον = (as often) ἐφέρουτο, its subject is the antecedent to ὅσοισι μετὰ.

662. διαύλους: the course round the καμπτήρ (= μετα) and back. The point here is not that it is a double course, that is got in by δισσός, but that it is symbolic of life.

667. The good are like stars on a cloudy night—few in number.

671. αἰών is time in relation to humanity, χρόνος is time absolute. Euripides distinguishes, as he makes Αἰών son of Κρόνος = Χρόνος. Κρόνος enim dicitur, qui est idem Χρόνος, Cic. de N. D. ii. 45 (Paley).

672. πλουτοῦν μόνον αὔξει: if the gods did grant a δισσοῦς δίαυλος, one would be able to see a renewal of youth, and not merely of wealth.

675. ἀδίσταν συζυγίαν: in apposition to sentence.

677. στέφανος is the wreath worn as a sign of purity or of service to a god; here it is a sign of the Chorus's devotion to Dionysus: they wear it as choreutae.

679. Mnemosyne is mentioned as being mother of the Muses.

680. Note it is τὰν . . . καλλίνικον here, sc. ᾠδάν, whereas above l. 180, we have τὸν καλλίνικον for the noun, supplied cognately from the verb. Cf. O. T. 810 οὐ μὴν ἴσην γ' ἔτισεν . . .

682. Βρόμιος means 'boisterous': the Chorus sings where the wine-god is honoured, and where the lute and pipe are heard.

686. ἐχόρευσαν: the verb is rarely used causally (cf. l. 871); more often it means to join in the dance.

687-90. The reading in the text can be well enough construed — 'The Deliads at the gates sing a paeon, celebrating in dance the goodly son of Leto, lord of fair choruses'. But if the first line is to correspond with the strophe, Δηλιάδες must be followed by some word beginning with a consonant in the next line; therefore Reiske proposed μουσᾶν ἀμφίπολοι . . . then εἰλίσσουσι (for εἰλίσσουσαι — for if we lose ἰμοῦσ' we lose the verb: if we accept this it is better also to accept Wecklein's παιᾶνι for παιᾶνα, to ease the construction, and may admit Hermann's καλλίχοροι for καλλίχορον. The three lines will then be: παιᾶνι μὲν Δηλιάδες | μουσᾶν ἀμφίπολοι τὸν | Λατοῦς εὐπαιδα γόνον | εἰλίσσουσι καλλίχοροι. Verrall, following Blakeney, says these Δηλιάδες are 'the swans on the round pond' at Delos. Cf. Iph. Taur. 1103 λίμναν θ' εἰλίσσουσαν ὕδωρ | κίκλιον, ἔνθα κύκνος μελφιδὸς Μούσας θεραπεύει.

689. εὐπαιδα γόνον: the seed of Leto, 'consisting of a goodly son'.

690. καλλίχορος may mean 'beautiful in the dance' or 'worshipped with beautiful dances'; the latter meaning is preferable here.

694. τὸ γὰρ εὖ, κτλ., 'my heart is inditing of a good matter'.

696. εὐγενίας is governed by πλέον: the equivalent of ∪ ∪ — is

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missing in the MSS.: the gap is adequately filled by ἀρετᾶ (Nauck). 'Great though his birth is, his deeds are still greater.'

698. The words between μοχθήσας and βίοτον should = $\cup \cup - \cup | - -$ Δίβυν αὐλόν | οὐπω (684-5). τὸν ἀκύνον' ἔθηκε = $\cup \cup - \cup \cup | - \cup$, does not fulfil this condition, and further the article with the predicate is suspicious. The second hand of L. read τὸν ἄκυνον θῆκεν = $\cup \cup - - | - -$; but ἄκυνος is a doubtful form, and the predicate has still the article. Wilamowitz omits τὸν and reads ἀκύνον' ἔθηκεν = $\cup - \cup \cup | - -$.

700. θηρῶν is genitive of definition.

701. ἐς καιρόν = *opportune*.

710. ἀνάγκη in this line means 'compulsion', in the next 'need'.

713-14. The MSS. reading τί χρῆμα δόξης τῆσδ' ἔχεις τεκμήριον; would mean 'what proof have you of this δόξα?'. But Amphitryon has not expressed any δόξα, he has merely said δοκῶ . . . 'I think'; to which an obvious retort is τί χρῆμα δόξης; τοῦ δ' ἔχεις τεκμήριον; 'what matters thinking?' Of what have you proof?' A copyist who missed the punctuation and wrote the whole line as one would almost inevitably alter τοῦ δ' to τῆσδ'.

715. βάθρον is properly the base of a statue: but its use here does not necessarily mean that there was in every house a *statue* of Ἔστια.

717. ἀνακαλεῖν is the correct word for calling up or invoking beings from Hades. Cf. *infra*, l. 870.

718. οὐ . . . μὴ μόλη. The double negative seems in this use to have merely the force of emphasis; the use of the subjunctive to be a relic of the Homeric use of the subjunctive as equivalent to the future indicative (or, to state it more correctly, the subjunctive is a form of the future). Cf. οὐ γάρ που τοίους ἴδον ἄνερας, οὐδέ ἴδωμαι. This construction of οὐ μὴ with the subjunctive is so definitely a future that it is used as the apodosis of a conditional sentence whose protasis is εἰάν and the subjunctive. Cf. Thuc. iv. 95 ἦν νικήσωμεν, οὐ μὴ ποτε . . . ἐσβάλωσιν.

719. οὐκ, εἴ γε μὴ . . . ἀναστήσειε, 'he will not, unless some god should raise him'. The remoteness of the possibility is indicated by the use of a protasis of the 'indistinct future' type, after a primary tense, where we might expect εἰάν and the subjunctive.

720. Cf. on l. 335 *σφρα*.

722. ἐνθύμιον, 'a religious scruple'.

725. λύσωμεν, if right, must be translated 'that we may put an end to the delay of our toils,' i.e. our wearisome toils; but σχολῆ πόνων must surely mean 'rest from our toils', and we should then read λείσσωμεν: the alteration is indeed obvious, and it is rendered more probable by the fact that λεύσσομεν in l. 517 is spelt λείσομεν in the MSS. Bothe's reading σχολῆ λυθῶμεν would mean 'that we may at length be freed'.

729. Verrall proposes:

ἐς καλὸν

στείχει—βρόχοισι δ' ἄρκνον γενήσεται—
ξίφηφόροισι κτλ.

'He is going right—where his "trap" will find a "snare", the man who thought to slay his neighbours with the aid of swords, the wretch.'

βρόχοισι is a bitter allusion to Lycus' gibe (l. 153). This avoids the mixed metaphor in βρόχοι ξιφήφοροι.

N.B. ἄρκνον as a by-form of ἄρκυς is only known in lexica (Hesych. and Et. Magn.), and it is perhaps unwise to admit it here.

Mixed metaphors are not unusual in Greek: e.g. ἀρκύων ξίφους, Medea 1278; πρὸς κίμα λακτίζοντες, I. T. 1396: so we might translate 'the sword-set meshes of the snare'; but it is better to take ξίφηφόροισι dative of instrument with δοκῶν κτερεῖν, 'with men-at-arms', as Verrall does. The reading ἐνήσεται is at first sight attractive, but the middle future for the passive of ἴημι is dubious Greek.

735. μέγας is predicate, ὁ πρόσθ' ἄναξ is Heracles; the original reading must have been ἐξ αἶδα, altered to ἐς αἶδαν by some one who thought that μέγας ὁ πρόσθ' ἄναξ = ὁ πρὶν μέγας ἄναξ, i.e. Lycus.

741. ὑβρίζων must be taken with ἦλθες: if it belonged to the θανών clause, it would have to be ὑβρίσας.

746. εἰ πράττει τις. Note the avoidance of the name: cf. Trach. 35. Deianeira speaks of Heracles as λατρεύοντά τῳ, where every one knows that she refers to Eurystheus. Cf. Electra 1406 βῆτι τις ἔνδον.

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756. Note the deliberate repetition of this phrase, first uttered by Lycus in l. 169, repeated l. 733 and here. Punishment follows sin closely enough in the case of Lycus: does the phrase in the play as a whole apply only to him? Does not Heracles also suffer the consequences of his acts? He has been a great shedder of blood all his life; though it is true in the main it has been the blood of monsters or of the enemies of man.

757. *χραίνειν*: to sully; *ἀνομία*, with lawless thought.

762. Omitted by Nauck and Wilamowitz on the ground that no ambiguity is now necessary; moreover, at ll. 740 and 755 the Chorus have two lines, not three, in iambs.

763. *μέλουσι*: used personally instead of the more usual *μέλει*, impersonal.

765. 'Tears we still shed, but tears of joy.'

767. *υ* - (*νέας*) is required to correspond with l. 776.

771. *δόκημα*, which is here 'expectation', means in l. 111 'a vision': the meaning of *ἐλπίς* ranges from a pious aspiration (of whose fulfilment the prospect is meagre, e.g. ll. 91, 92) to a fairly definite expectation.

773-4. The gods hearken to, and grant the prayers of both just and unjust: the granting of the latter's prayers brings ruin.

776. *ἐφέλκων*: cf. *ἐφορκίς*, ll. 631-2 *supra*, 1424 *infra*.

777. *τὸ πάλιν*. Pindar, Ol. x. 86 *ὄτε παῖς ἐξ ἀλόχου πατρὶ | ποθεινὸς ἴκοντι νεότατος | τὸ πάλιν ἦδη* has been quoted to support *τὸ πάλιν* as equivalent to the 'reverse' of time; but in that passage *νεότατος τὸ πάλιν* means almost certainly the return of youth, i.e. second childhood. Wilamowitz proposes *ρόπαλον*, the club of time; the word is found in Trach. 512, and this is significant in view of the relation of the Trachiniae to this play, but nowhere else in Tragedy. The club, or indeed any other weapon as an attribute of Time is, so early as this, very dubious: what we expect is rather something of this sort: *χρόνου γὰρ οὔτις εἰσορᾶν ἔτλα ροπήν*—'the swing', the turn of the scale: cf. Aesch. Cho. 53 for a general parallel to this passage. Men worship *τὸ εὐτυχεῖν*, but justice, *Δίκας ροπή*, soon or late overtakes the wicked: *τὸ δ' εὐτυχεῖν | τὸδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον. | ροπή δ' ἐπισκοπεῖ Δίκας, | ταχεῖα τοὺς μὲν κτλ.*

779-80. *ἔθραυσε* is gnomic: *κελαινόν* is possibly proleptic, 'into nether darkness'.

789. The accusative ἀγῶνα may be governed by συναοιδοί. Cf. Antig. 788 οὐδέ σε φύξιμος οὐδαίς. But it is perhaps better to take it as governed by the verbal idea in βᾶτε συναοιδοί. Cf. l. 10 *supra*.

793. For ἤξετ' read κλήξετ' or ἀχεῖτ': an imperative, not a future, is required, and the homes of the Muses could not *come*.

794. γένος ἔφᾶνε, 'showed its breeding.'

796. μεταμείβει, 'replenishes'.

798. συγγενεῖς is active; 'sharers in the race'.

804. The reading here must depend on what is read in the strophe l. 786. Wilamowitz reads l. 786 βᾶτε λιποῦσαι πατρός ὕδωρ συναοιδοῖ = -δη λέχος, ὦ Ζεῦ, τὸ σὸν ἐπ' ἐλπίδι φάνθη. He omits οὐκ, which omission he defends by emphasizing the meaning of ἐλπίδι as a pious aspiration, not likely to be fulfilled; cf. ll. 92, 460, 771, where ἐλπίς is contrasted with δόξα or its equivalent. Murray reads πατρός ὕδωρ βᾶτε λιποῦσαι συναοιδοί = -δη λέχος, ὦ Ζεῦ, σὸν ἐπ' οὐκ ἐλπίδι φάνθη. οὐκ should immediately precede the word it affects, but this rule is not invariable: the 'hyperbaton' is not an impossible one. ἐπί with dative = in accordance with, as in Trach. 612.

812. ξιφηφόρων . . . ἀγῶνων: the phrase appears in Aesch. Choeph. 584. For ἐς . . . ἄμιλλαν see on l. 510.

815-21. These lines are spoken by three different persons: the first differentiated from the second by a change of number: the third from the first two by a change of metre.

816. πίτυλον: lit. the measured splash of oars, here for 'agitation'.

819. νωθές, which usually = slow in intellect, as Aesch. P. V. 62, is very rare in Attic, more frequent in Ionic.

821. ἀπότροπος. ἀποτρόπαιος, 'avertor of evil', is more usual in this sense. The every-day phrase of the Athenian confronted with sudden danger, &c., is Ἐπὶ Ἀπολλῶν ἀποτρόπαιε; cf. *supra*, l. 538 Ἀπολλῶν, οἷοις φροίμοις ἄρχη λόγου.

822. If we are inclined to think that the speech of Iris is too matter of fact, we must remember that we have here a new treatment of the Heracles legend, and that on the stage it is necessary for an unexpected episode of this kind to explain itself to the audience, whose sympathy with Heracles is heightened by the unsympathetic character assigned to Iris.

825. Dr. Verrall defended the MSS. σώματα as equivalent to the

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'persons' belonging to Heracles, i.e. his wife and children: Scaliger δώματα, but σῶμα συστρατεύομεν is generally accepted.

826. A neat point. Hera would not have denied the fatherhood of Zeus: if Zeus was not father of Heracles, she had no object in persecuting him: but Iris espouses her mistress's cause indiscreetly. Two lines below she speaks of πατήρ Ζεύς, which can only rationally mean 'his father Zeus'.

831. καιόν L P; κοινόν Wakefield, Nauck—in view of the fact that almost the only kind of blood not yet shed by Heracles is that of his family, καιόν, 'novel', is very likely right.

833. For συλλαβοῦσα cf. σύλλογον ψυχῆς λαβέ, *supra*, l. 626.

834. Dread beings are naturally unwedded: note that παρθένος does not necessarily mean a virgin—e.g. Iole is called παρθένος in Trach. 1219, while in the next line her wedlock with Heracles is mentioned; so the phrase ἀννύμεναι παρθένε is not pleonastic.

837. Nautical metaphors are so familiar to the Greeks (see *infra*, ll. 1225 and 1424) as to become scarcely perceptible. In Heracl. 822 Euripides speaks of οὔριος φόνος, a 'favouring' stream of blood—οὔριος from οὔρος, a favouring gale.

838. ἄν with a final ὡς is superfluous, but is not infrequently joined with it in poetry.

839. αὐθέντης = αὐτοέντης, which form appears in O. T. 107. The termination -εντης according to Hesychius = -έργος (συνέντης being equivalent to σύνεργος): in classical Greek the word means an 'actual murderer'. Antiphon uses it for a suicide. Later = a tyrant, one who acts on his own responsibility, though this use is condemned by stylists: it survives not only in 'authentic' but in 'Effendi'.

840. αὐτῷ: the dative due to the verbal idea in χόλος, as if ὡς ὀργίζεται αὐτῷ had been said.

841. ἤ is amplified by μὴ δόντος δίκην.

843. Λύσσα belongs to the earlier deities, non-Olympian, and is of the same rank as the Erinyes, who sprang from the blood of the mutilated Ouranos.

845. We expect here her name, but she gives instead her function, or begins to; see next note.

Many attempts have been made to heal this line: (1) Verrall τὰς οὐκ ἀγασθῆναι φιλοῖς (which you would not love to

NOTES: LINES 826-870

admire): 'the archaisms, τὰς for αἴς, φιλοῖς for φιλοῖης, optative without ἄν, all characterize the expression as a fixed locution or proverb.' (2) Professor Murray inclines to think that there is perhaps a line lost, describing the τιμαί more closely, and that then Lussa went on οὐκ ἀγασθῆναι φιλῶ, *non amo terrori et invidiae esse*. (3) Hermann held that there was an ellipse of ὥστε—'my τιμαί are such as not to be admired of my friends'. This makes the best sense, perhaps, but the omission of ὥστε is so harsh, that it would be almost better to read ἀγασθείσας, which would give the same sense. Perhaps either φίλοις or φίλους should be replaced by φόνοις (or φόνους). ἀγασθῆναι may be either active or passive in sense. Wilamowitz reads in l. 845 θεοῖς—'not to admire the gods' ('whom I have to obey' being the underlying thought).

848. σοί τ': the inclusion of Iris is an afterthought, as the number of σφαλεῖσαν shows.

851. In all the labours some service to mankind appears directly or indirectly: e. g. in fetching the golden apples, Heracles incidentally conquers Triton, one of those who made the Western Sea impassable to sailors.

853. ἀνδρῶν: such persons as Diomedes, who killed strangers, dishonouring Zeus Xenios.

854. σοί τ': a line referring to Hera must have fallen out.

855. Trochaic tetrameter catalectic: i. e. 7½ trochees. Cf. Cómrades, | leáve me | hére a | líttle, | whíle as | yét 'tis | éarly | morn (Tennyson, Locksley Hall).

856. λῶον Nauck, for MSS. λῶστον, as there are only two alternatives.

857. The play of words is on λυσοῦν, the opposite of σωφρονεῖν.

860. κίνας = the 'pack'.

864. μέλαθρα: perhaps in its original sense of 'beams'.

ἐπεμβαλῶ, 'I will bring down the house upon him'.

866. ἐναίρων: we should expect an aorist participle.

867. ἤν (Latin en): not elsewhere in Tragedy, not infrequent in Comedy.

869. ἐς ἐμβολήν: a vivid 'pregnant construction': cf. l. 510.

870. This metre does not admit a spondee in the first foot, so we must either read δεινὰ μιν κἀται δέ or δεινός' ὑρχεῖται δέ.

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Κῆρες here = Ἐρινύες : cf. Electra 1252, Aesch. S. c. T. 1059 ; see above on l. 481.

871. καταυλεῖν is used of a band enlivening its regiment.

φόβῳ, 'with the strain of fear'.

The large number of epic words in the above passage should be noted ; also the choice of the metre.

876. πόλεος is unlikely, not that the phrase σὸν ἄνθος πόλεος is not of itself good Greek, but it lacks the simplicity we expect under the circumstances. Professor Murray's λέως (cf. Suppl. 481) is attractive.

880. βέβακεν ἐν has mounted (and is in).

881. ἄρμασι : the 'team', that which is between the shafts.

883. Γοργών : any person whose look is deadly is γοργών or γοργωπός ; an incarnation of the 'evil eye' : Λύσσα is distinguished from the Perseus-Gorgon by the insertion of Νυκτός. Medusa was daughter of Ceto.

884. 'μαρμαρωπός, with sparkling eyes' ; 'μαρμαρῶπις, turning to stone by a glance,' L. and S.

Note the way in which the picture of the dread being is carried out with attribute upon attribute.

889. ἀπουνόδικοι δίκαι of the MSS. is unsatisfactory. Dike is one, and is not an infernal goddess : the Chorus are referring to the Κῆρες Ἐρινύες of l. 870 : so we should read ἄδικοι Πουναί.

890. ἐκπετάσουσι : 'will scatter to the winds' (Bion, i. 88) is a possible meaning, but the reading is doubtful. Wilamowitz compares the verb with ἐκτείνειν (Medea 585)—perhaps a metaphor from the palaestra (Cyclops 497) or from death (Phoen. 1691)—and wishes to supply ἀπροβουλήτοις *metri gratia*.

893. κεχαρισμένα : acc. plur., adverbially used.

894. αἷματα : the blood of more persons than one (cf. Verrall's explanation of σώματα in l. 825), or 'deeds of blood'.

895. λοιβᾶς, *libatio*, Barnes. Wilamowitz does not accept this, and notes that the Dionysiac λῶβη shed blood—that of fawns, &c. —and that the point here is that there is to be a worse shedding of blood (λῶβη) than the Dionysiac. But this explanation pays too little attention to the presence of βοτρυῶν. The point is—'human blood, not the blood of the grape, is to be shed'.

NOTES : LINES 871-926

898. *διωγμόν* : a good example of cognate accusative ; ' not for nothing will Lussa keep the feast of Bacchus in the house '.

903. *γενῶται*, ' he is the father of ' ; note the tense. *ἡ τίκτουσα*, as well as *ἡ τεκοῖσα*, means the mother. Cf. Eur. *Bacchae* 2 *ὄν τικτει ποθ' ἡ Κάδμου κόρη*, and note on l. 252 *supra*.

905. As we see from the speech of the messenger, this refers to the crashing fall of Heracles, bringing down the pillar (ll. 1006-8).

906. These lines were first assigned to Heracles by Verrall. Heracles sees Athene, who comes to save him from doing further harm, and to her he attributes the ruin he has wrought ; and at the moment that the madness leaves him, is cast into a sleep.

907. *Παλλᾶς* is vocative. In the battle with the Giants, Pallas cast the island of Sicily upon Enceladus ; so here Heracles thinks she has brought down the house upon him. See below on l. 1003.

910. ' O old-white forms of men ', Verrall, q.v., *Four Plays*—the Chorus are lost in grief and horror, and start as the messenger addresses them. Verrall's suggestion is that the Chorus have gone through the preceding scene in a trance, and are only roused from it by the messenger's opening words.

917. The *ἄτα* was both committed by Heracles, and suffered by the children.

917-18. *πῶς . . . ἀμφαίνεις* ; formally a question, in sense an invitation to speak : it means ' please describe how ', not ' how do you describe ? ' or we might read *πῶς ἂν φαίνοις*, ' O that thou wouldst describe '.

Wilamowitz put a comma after the first *ἄταν*, and translates ' reveal the children's bitter bane, the infatuation of their father '. It is rather ' reveal the madness, the dread madness of the father against his children ' (*dat. incommodi*).

921. *τύχας* : governed by *λέγε* : Wilamowitz *ψυχᾶς*, governed by *ἐπί* from 919.

922. *πάρουθεν* : generally of time in Tragedy ; here (and in Homer) of place.

926. *κανοῦν* : the basket which contained the sacred barley : the purification was made by sprinkling water on those participating with a brand taken from the fire kindled on the altar of *Ζεὺς Ἐρκείος*—or with the blood of a victim, which was first led round the altar while the instruments of sacrifice, including the basket with the

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sacred grain for sprinkling on the head of the victim, were passed round from right to left in silence.

933. *ρίζας*: the little veins in the eyes became swollen with blood. For *ρίζα*, a vein, cf. *ἀργυρόριζος*, of the silver-bearing rocks of Tartessus.

αἱματωπούς (MSS.) before *ἐκβαλῶν* violates a metrical law: if the last word in an iambic is a cretic — —, it must be preceded by a short syllable; so we must read *αἱματώπας* (Porson).

938. *ἔργον* (*ἔστι*), 'there is need'.

μιᾶς μοι χειρός: it is, perhaps, justifiable to omit *ἐκ* (which Wecklein reads for *μοι*) in a familiar phrase. Cf. Aesch. Pr. 733 *λαιᾶς δὲ χειρός*: Hdt. iv. 34 *τὸ σῆμά ἐστι ἔσω . . . ἐσιόντι ἀριστερῆς χειρός*.

942. Wecklein *ρόπτρον* for *ῥπλον*, but there is no evidence that *ρόπτρον* means a club: it is the plate of a trap.

944. We should naturally understand by 'Cyclopean' walls, those which we see at Mycenae of unworked or slightly worked stones, with the gaps filled in with smaller stones, but Euripides here seems to describe the second type of walls seen at Mycenae—rectangular blocks laid in regular courses.

946. *στρεπτός* should naturally mean pliable, but here means either curved like a miner's pick, or with a spiral handle to give a better grip.

πάλιν Scaliger. MSS. *πόλιν*, which should perhaps be retained: for the added accusative cf. Helena 3, Ajax 1062, 1147. Canon Cruickshank *πολῶν*, 'turning up' (with *συντριαινώσω*). *πυλῶν* is another alternative.

947. *αὐτοῦ δὲ βαίνων*: translate 'there *starting*' (as in the Homeric *βῆ δ' ἵμεναι*, 'he started to go')—then putting a comma at *ἔχων*, 'though he had no chariot, he said he had'.

950. *διπλοῦς* does not belong to either noun: there was a double feeling—laughter and fear as well.

954. *Νίσου πόλιν*: i. e. Megara, half way on his journey.

955. *δωμάτων*: perhaps for *δωμάτιον*, a chamber. Tragedy avoids diminutives.

βεβῶς is little more than 'being'; cf. Hdt. and Antigone 67 *οἱ ἐν τέλει βεβῶτες*, 'those in authority'.

956. *ὡς ἔχει*, with *σκευάζεται*: he made a feast 'just as he was'—without any toys, as it were.

959. *πόρπαμα*: a garment fastened on by brooches, such as the Doric *χίτων*.

961. Wilamowitz suggests that the original reading was *ὑπ' αὐτὸς αὐτοῦ* . . . *ἀκοὴν προσειπῶν*, and that the scribe not understanding the hyperbaton (for which cf. *ἐν αὐτὸς αὐτῷ πάντα συλλαβῶν ἔχει*, Eur. fr. 862) wrote first *αὐτὸς ὑφ' αὐτοῦ*, then seeing that it would not scan interchanged *πρός* and *ὑπό* in the two lines. *προσειπῶν* is the right word for proclaiming silence, not *ὑπειπῶν*, which would mean 'hinting' or 'signifying'—not what we require here.

963. *τῷ λόγῳ*, 'according to his account'.

967. *οὐς ἄρτι καίνεις*: cf. l. 903.

977. *ἔξελίσσω*: to disengage from the mazes of a dance. Eur. Troades 3.

977-80. *κίονος κύκλω* . . . *ὀρθοστάτας*. Wilamowitz explains thus: the *αὐλή* has rows of pillars running along three sides (which afterwards develop into the peristyle), raised on a ledge above the general level of the *αὐλή*, and that it is behind one of these that the boy tries to hide: and that the *ὀρθοστάται* are small buttresses on the inner side of the external walls. *ὀρθοστάτης*, besides meaning that which stands upright, i. e. a pillar, can also mean that which keeps upright—a tent-pole; cf. Ion 1134-5, where *ὀρθοστάται* are apparently the uprights of which the frame of the tent consists. So it may reasonably be applied to buttresses.

978. *τόρνευμα*: the strangeness of the metaphor (it is that of turning upon the lathe) has provoked emendations, e. g. *πόρευμα* Stephens, *χόρευμα* (better) Paley.

990. *Γοργόνος*: see on l. 883.

991. *ἐντός*, 'too near for'. *λυγροῦ* is one of the standing epithets for arrows in Homer, perhaps a relic of the time when arrow-heads were poisoned (as indeed those of Heracles were) and the slightest wound was fatal.

992. *μίμημα*: the sense is—'he, like a smith,' &c.: so *μίμημα* is probably nominative in accordance with the rule quoted on l. 59 *σὺντα*; *μυδροκτύπον* is a bold 'transferred epithet': the phrase = *μίμημα μυδροκτυποῦντος*.

996. *δῶμων*: a chamber, for *δωμίτιον* the diminutive, avoided by Tragedians, called above (l. 955) *δῶματα*.

996. The easiest way to break through a Greek door was to

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break out the frame—i. e. the *σταθμά*, which are the uprights fastened to the wall.

1000. *κατέστρωσε*: properly 'to spread'—not usual in Tragedy, in the sense of laying low, but cf. l. 365 above: in Comedy *παραστορῶ σε* means 'I will lay you *out*'.

1001. *ἰππεύει*: boldly used to typify violence; the equine form of the Centaur has this idea in it. Cf. on Centaurs above, ll. 365 sqq.

1003. The reading of the MSS. *ἐπὶ λόφῳ κέαρ* is untranslatable. Murray '*fortasse*' (1) *ἐπιλωφῶν κέαρ*, 'to ease his heart'. *ἐπιλωφῶ* is not found elsewhere. Wakefield (2) *ἐπιλόφῳ κάρῃ*, 'with crested head'. This word is not elsewhere found. Wilamowitz accepts and defends Canter's (3) *ἐπίλογχον χερί*, saying that *ἔγχος* may mean any weapon, and therefore can bear a descriptive epithet: he compares Hippol. 221 *ἐπίλογχον . . . βέλος*, and below, l. 1098 *περωτὰ ἔγχῃ* (arrows): he adds that the normal aspect of Athene to an Athenian is that of the Phidian statue of the Parthenon, the goddess holding her spear in her left hand, and a Nike in her right. (4) Verrall held that the name of Enceladus appeared in the original reading. Cf. l. 908 *ὡς ἐπ' Ἐγκελάδῳ ποτέ*. If we were to read this in l. 1003, *κραδαίνουσ'* would be left without an object—which would have to be put in by reading (a) *ἔγχος* for *εἰκῶν* in l. 1002, or (b) *δόρυ* instead of *ποτε*. But this is to deal too freely with the text, and in (a) after *ἦλθεν* our ears expect the subject.

1008. *κρηπίδες*: used of any foundation, here of the raised ledge supporting pillars at intervals.

1010. *ἐλευθεροῦντες ἐκ δρασμῶν πόδα* = simply 'ceasing to flee'.

1011. *σειραίων*: either the traces of a *σειραῖος ἵππος* (a side trace horse), which needed to be very strong, or *σειραῖος* may be simply the adjective of *σειρά*, a rope.

1017. *ἄπιστος*: the MSS. reading is *ἄριστος*, which is not necessarily used of moral goodness. Cf. Hdt. iii. 50 *διαβολὰς ἄριστος ἐνδέκεσθαι*, 'most willing or readiest to listen to calumny'—but it would be a very violent use here. ().

The Danaid story is selected more for the number of the victims than for the heinousness of the crime: for Danaïdes and the sources and explanation of the story see J. E. Harrison, *Prolegom.* 614.

NOTES: LINES 1000-1055

1020. Something has fallen out equivalent to τὰ νῦν εἰργασμένα τάλανι. κόρφῳ: dative of agent after a lost perf. part. passive.

1021. μονοτέκνου: probably a substantive (cf. μόνοποις, Alc. 906) on which Πρόκνης depends; but it might also be an adjective in agreement with Πρόκνης.

1022. θυόμενον Μούσαις: no satisfactory explanation can be offered for this phrase; we can only suppose that Euripides is referring to some variant of the story, unfamiliar to us. The only suggestion to be made is that, inasmuch as after her transformation Procne's song was ever a lament for Itys, he might by a violent stretch of imagination be called θυόμενος Μούσαις—*ut Musis placeat et declamatio fiat*.

1027. There is no need to alter τόν to τίν': the point is 'what dirge or lament . . . or shall I utter the refrain of Hades?'

1029. The double doors swing open, and fold back flat to the wall: they have κληῖθρα (bars), but are themselves also κληῖθρα δόμων.

1032. The dead bodies are rolled out on the ἐκκύκλημα (see Haigh's Attic Theatre, p. 206), and the form of Heracles is seen bound to a pillar behind them.

1035. περί is adverbial: the whole expression is overloaded; lit. 'all round bonds and meshed supports of knots about his body are fastened to the pillars': the many ropes make a network. βρόχος is the mesh of a net.

1040. ὤδῖς is properly a birth pang—abstract for concrete.

1041. διώκων: apparently intransitive (cf. l. 1082 *infra*) with a cognate accusative: 'pursuing his hapless way' is sound English, but the corresponding phrase in Greek is odd. Euripides closely follows this scene in Orestes (ll. 140 sqq.), written some years later.

1048. The διαύονθ' of the MSS. is an unknown word. Reiske's εὔδει' λαύονθ' is convincing. εὔδειος is not found elsewhere till the Alexandrine age.

1052. κεχυμένος ἐπαντέλλει completes the sentence φόνος ὅσος ὄδ', 'it riseth from the ground where it was spilt.'

1055. MSS. read μὴ . . . ἀπολεῖ (fut. indic.) . . . καταράξῃ P L. μὴ, either final or after a verb of fearing, is very rarely followed by a future indicative except in Homer; cf. Choeph. 257 σιγᾶθ', ὅπως μὴ πείσεται τις, ᾧ τέκνα, γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τάδε.

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Pflugk proposed therefore to read ἦ at the beginning of the line, and to start an independent sentence there.

1056. ἀπό δὲ πατέρα: the verb from which ἀπό is severed is either ὀλεῖ or ἀράξει.

1060. πρὸς οὖς βάλω. The word between the parts of a compound verb in tmesis is in Tragedy generally a particle or a personal pronoun; but cf. l. 1076. Note the hiatus ναί, εὔδει: cf. Orestes 148.

1070. κρύψω: aor. subj. like βάλω, μάθω, ll. 1059, 1060.

1071. παιδὶ σῶ: possessive dative.

1075-6. Aposiopesis. As κακά is to κακοῖς, so is αἶμα σύγγονον to Ἐρινύσι: both the latter mean the curse of kindred blood: Amphitryon does not mean that Heracles may add a different kind of crime to what he has done already.

1077. These lines are addressed to Amphitryon, whom Alcmena refused to wed till he had exacted this vengeance from the Taphii for the killing of her brothers.

1082. διώκετε, originally 'to set in rapid motion', normally requires an object; so Wakefield reads φυγὰν φυγὰν: which is really a cognate accusative. See on l. 1041.

1085. ἀναβακχεύω: L. and S. say 'to madden', but it must here mean 'destroy in frenzy'.

1091. φρενῶν belongs ἀπὸ κοινοῦ both to κλύδωνι and ταράγματι.

1093. μετάρσια (adverbial): this is the correct Hippocratean term for quick high breathing—*sublimis anhelitus*.

Heracles, when he wakes, is conscious of something strange, but he has not dreamed: his memory stops short at the killing of Lycus.

1096. He still does not realize—the scattering of his gear causes him more surprise than the corpses near him do.

1098. The punctuation is doubtful; but it is better to put a stop at ἔγχη, and so to break up the line into two sentences, the first being an ejaculation.

1099. παρασπίζειν: lit. 'to hold one's shield alongside'; so 'to fight beside, to be a good comrade'.

1102. εἰς Ἄιδου; πόθεν; Murray: εἰς Ἄιδου μολῶν LP: comparing Alc. 781 and Phoen. 1620 in the sense of 'impossible!' It is unlikely that we should find εἰς three lines running in the second

half of the fourth foot : Pierson's *ἐντολαῖς μολών* is attractive. Though I should prefer *δραμών* (Wilamowitz also) as suiting *δίαυλον* better, it would be rash to alter the MSS. in that it is possible to see how *εἰς* "Αἶδου may have replaced *ἐντολαῖς*, creeping in from the line above.

1104. Πλούτωνά τ' : the omission of the negative is awkward. Wilamowitz οὐ δάματ' οὐδέ σκηπτρα (hendiadys) : for οὔτε . . . οὐ cf. l. 643, *σὺφρα*, μήτε . . . μή.

1105. 'Where am I, helpless as I am?'

1106. ἐγγὺς ἢ πρόσω : the latter for the sake of the antithesis. For a stronger example cf. Antig. 1108 ἔτ' ἔτ' ὀπάουες, | οἷ τ' ὄντες οἷ τ' ἄποντες . . . ὀρμᾶσθε κτλ.

1110. 'Let me go with thee'. μή with *προδούς* because ἔλθω is to be supplied.

1119. Wilamowitz transposes ll. 1119 and 1121 on the ground that *βάκχος εἶ* should immediately precede *βακχεύσας*.

Ἄιδου : genitive of material.

1126. ἀρκεί σιωπῇ . . . with no stop after *ἀρκεί* and with *ὄ* for *οὐ* is a certain correction for the MSS. ἀρκεῖ· σιωπῇ γὰρ . . ., as is shown by Heracles' next question.

1127. The suggestion is that Zeus has been beguiled by Hera into inattention, and that it is now time for him to wake, as in Iliad xv. 4, q.v.

1129. τὴν θεόν is probably to be scanned as a spondee, even though a dactyl is permissible in the first foot. For the synizesis cf. *σὺφρα* 347 and Androm. 978, there quoted.

1130. τινά, not τίνα ; H. avoids definiteness on purpose ; cf. l. 748 and note.

1131. The addition of *θέσται* to *ἰδοῦ* shows that the latter has become simply 'There!'

1133. ἀπόλεμον . . . πόλεμον : probably from Aesch. P. V. 924.

1140. νέφος : a storm-cloud. Cf. Iliad xvii. 243 *πολέμοιο νέφος*.

1142. Of the emendations given below the text, Wilamowitz' is the simplest : against Dr. Murray's suggestion may be urged the fact that *σὶν* Ἡρα, or rather its parallel *σὶν θεῶ*, has apparently always a good sense ; and *ἕξοικος* is only found in the Septuagint.

1144. πέτρας . . . ἄλλατα : an extension of usage from *ἄλλομαι* πέτρας—in prose ἀπὸ πέτρας would be necessary.

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1150. *δικαστής* is one who exacts atonement, here an 'avenger'.

1151. *τὴν ἐμήν* of the MSS. is a syllable short: Wilamowitz reads *τὴν νεᾶνιν*, comparing l. 1095 and its use with *χεῖρες* and *ἦβαι*, Bacch. 745, Ion 477. Dr. Murray reads tentatively *τὴν ἔμνηεν*, sc. Hera; this alters the MSS. least, but *τὴν* for *ἦν* and the rather strained reference to Hera (cf. ll. 1142-5) taken together make it improbable. A natural thought of Heracles would be expressed by *μιαντόν*, 'polluted': the verbal adjective *μαι* have two terminations (Jebb on O. T. 384), but is rare enough to make it probable that a scribe who saw *τὴν μιαντόν* would alter it to *τὴν μιαντήν*: this would produce a spondee in the fourth foot, and might lead to the omission of what looked like a second *τὴν*. We should then be left with *τὴν μίαν*, which would be unintelligible and might be easily converted by a scribe who meant to make the best of a bad job into *τὴν ἐμήν*.

1154. *συγγενής*: Theseus' mother and Alcmena were both granddaughters of Pelops.

1157. *ἐρημίαν* here means 'freedom from'.

1159. *φέρ' ἀλλὰ πέπλων* is proposed by Wecklein to fill the gap in the MSS.: perhaps *φάρους* would help better to explain how the gap came about; but see App. Crit.

1161. *προστρόπαιος* is used of one who has to turn to God or man for purification.

1163. *οἱ παρ' Ἀσώπου ῥοᾶς μένουσι* simply means that the soldiers of Theseus were off stage near by, and must not be construed into meaning that the Athenians lived by Asopus: that is that they claimed the district at the mouth of the Asopus as theirs. *Ἀσώπου ῥοαί* here the young Asopus not far from his source, outside Thebes.

παρὰ . . . ῥοᾶς. *παρά* may take an accusative, though *μένουσι* is a verb of rest, because there is a reference to 'past motion'. Cf. *κείται ποταμοῖο παρ' ὄχθας*.

1164. *κόροι*: 'warriors' in Homer; in Attic generally 'boys'.

1170. After *ἦλθον* we should strictly expect either *εἰ δέοι* or *ἔδει*.

εἰ δέει implies—'I came and am here', as the meaning of *ἦλθον*.

1171. *ἢ συμμάχων*: brachylogy of comparison.

1173. *νεωτέρων*: either 'the revolution' or 'evils later than I have heard. . .'

1175. Theseus perceives Megara to be *ξυνάορον*, a 'matron', by her attire.

NOTES: LINES 1150-1215

1176. *δορός γε*: of fighting; i.e. this is not the result of an ordinary battle, it is some outrage.

1178. Amphitryon's agitation is expressed by dochmiacs: it is the metre and his tone that prompt Theseus to speak of his *οϊκτρὸν προοίμιον*—it is not the actual words that give Theseus his cue.

1183. The active and middle of *τίκτω* so close together are noticeable: the former is more generally used of the mother.

1187. *πτανοί*: cf. l. 510 *ὡσπερ πτερὸν πρὸς αἰθέρα*.

1189. Wilamowitz thinks that something has dropped out: there is no direct antecedent (Heracles) to *τί δράσας*; of which Heracles must be the subject; and Amphitryon's reply is incomplete in fact and without a verb.

1191. *Ἦρας ὄδ' ἀγών*. From the madness Theseus concludes that the work is Hera's; so too Io is maddened by her agency.

1194. *Φλέγρα*, as its name shows, was a volcanic region; according to some the scene of the conflict was Pallene in Chalcidice; according to others, the volcanic region of South Italy.

Heracles is described as *ἀσπιστής* here; but l. 179 speaks of him in this battle as a bowman.

1197. *πολυμοχθότερον πολυπλαγκτότερον*, 'more driven from grief to grief'.

1202. The MSS. reading *ἀλλ' εἰς συναλοῦντ' ἦλθον* is probably wrong: the sense we want is 'I am come to sympathize': and *ἀλλ' εἰς συναλοῦντ' ἦλθον* is not a natural way of saying that. It is better either to read *ἦλθεν* for *ἦλθον*, 'he has come to', i.e. 'found' a sympathizer, or to alter *ἀλλ' εἰς συναλοῦντ'* to *ἀλλ' ὡς συναλγῶν γ' ἦλθον* (though *γε* here is not attractive). Murray *ἀλγει, συναλγῶν δ' ἦλθον*.

1206. *βάρος ἀντίπαλον κτλ.*: (1) 'My tears, an equal weight, contend with yours (sc. *σοῖσι τάδ' ἡμέτερα*); I pray you,' &c., but it is better to take *συναμιλλатаί* as a noun with *δακρύοις* and translate, 'I, who rival *Theseus* in tears, ask the same boon'. *Heracles does not weep till* l. 1355 *infra*: *ικετεύομεν* will then refer to Amphitryon alone, and this suits *προσπίτων, ποδιῶν τε δάκρυον ἐκβάλλων*.

1209. *προσπίτων* is required by the metre, and further adds a new idea, whereas *προσπίτνειν* = *ικετεύειν*.

1213. The new evil that Amphitryon fears is that he should slay either himself or his father in another outbreak (*βρόμος*).

1215. *αὐδῶ*, 'I bid' not 'I mean', as the infinitive *δεικνύμαι* shows.

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1218. προσείω: to wave (the hand) as a warning. 'Never shake thy gory locks at me', Macbeth, iii. 4.

1221. Notice *ἐκείσε* used of time.

1223. *γηράσκουσαν* might possibly mean a favour not promptly repaid, but here almost certainly gratitude that grows old or cold with lapse of time.

1225. Wilamowitz notes that *συνοδίτης* here would be felt as a metaphor, but that *σύμπλους* by the Athenian sea-going people would not.

1228. *τά γ' ἐκ θεῶν* Headlam: on the ground that *τὰ τῶν θεῶν πτώματα* could only mean 'falls of the gods'. Wilamowitz keeps the MSS. reading, taking *πτώματα* as 'throws of the dice', which are influenced by the gods.

1229. *ἄγων* is (1) a contest, (2) an assembly; cf. l. 839, where Heracles' children are called a *στέφανος*.

1232. Euripides denies with the voice of Theseus that the sins of mortals can have any effect on the great forces of nature: this view is that of the philosophers of the fifth century, Anaxagoras and others, but not that of the average Athenian as represented in Aristophanes, nor that of Sophocles. Cf. O. T. 1424-7:

ἀλλ' εἰ τὰ θνητῶν μὴ κατασχύνεσθ' ἔτι
 γένεθλα, τὴν γοῦν πάντα βόσκουσαν φλόγα
 αἰδεῖσθ' ἄνακτος Ἡλίου, τοῖονδ' ἄγος
 ἀκάλυπτον οὔτω δεικνύναι κτλ.

That is, Oedipus, slayer of his father, is an offence both to men and to the Sun. The line in *Antigone* 1044:

θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει

which closely resembles the present passage, is put into the mouth of Creon, where he is in the wrong, and must not be taken as representing the view of Sophocles himself. The curse of the Alcmaeonidae still clung to their descendant Pericles: when at the beginning of the Peloponnesian war the Spartans bade Athens drive out that curse, it was, it is true, a pretext, but there would have been no point in reviving the story unless there were many to believe in its reality.

1235. *ἐπήνεσα*: observe the idiom, 'in which the aorist is used to denote a present recollection of the impression produced by the

recent acts or words of another . . . it implies that something followed and is itself completed and done with', e.g. Troades 53:

ἐπήνεσ' ὀργὰς ἠπίους, φέρω δὲ σοὶ
κοινοὺς ἔμαντῆ τ' ἐς μέσον λόγους, ἄναξ,

where the point is clearly illustrated. 'I praised your mildness (as you spoke): enough of that; but I have a proposal to make'. The aorist is not a mere substitute for the present, but conveys a real difference of meaning, sometimes signifying a certain impatience. Iph. Aul. 440 ἐπήνεσ', ἀλλὰ στεῖχε δωμάτων ἕσω = 'Yes, yes; but do you go within.'

1238. χάριν: originally an accusative in apposition to the sentence, assumes the character of a preposition; but the fact that Euripides and others write χάριν ἐμῆν, σὴν, as well as χάριν σοῦ shows that they recognized its origin. Cf. Soph. Tr. 485 κείνου τε καὶ σὴν ἐξ ἴσου κοινήν χάριν.

ἑτέρισσι is euphemistic.

1240. ἄπτη κάτωθεν οὐρανοῦ: for the exaggeration cf. οὐρανομήκης ἐλάτῃ: 'the city was great and fenced up to heaven': 'Oh, my offence is rank, it smells to heaven'.

1241. ὥστε καταθανεῖν. For these words Weil reads καὶ κρατεῖν on the ground that the next line postulates the utterance of a threat by Heracles in this one; but Heracles' threat need only be against himself: to which Theseus responds 'the gods will not care for your threats (to kill yourself)': Heracles' next line, on the other hand, does contain a definite threat against heaven, which may bring punishment.

1245. Metaphor from a ship of burden.

1247. Euripides' view of suicide is that though venial it is not σοφόν. Or. 415 μὴ θάνατον εἴπης· τοῦτο μὲν γὰρ οὐ σοφόν. Sophocles, on the other hand, regards it as the natural sequence of great misfortune; e.g. in the O. T. the Chorus wonder why Oedipus does not kill himself: in the seven extant plays of Sophocles there are five suicides, in the eighteen (excluding Cyclops) of Euripides, there are only three. Plato, in the Phaedo, discusses the subject, but Socrates there rather avoids giving any opinion of his own; he quotes as a representative view, that which regards life as being 'on garrison duty' or 'in ward', from which it is wrong to run away; and secondly, quotes the idea that men are the property of the

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gods, who are likely to be angry if men destroy themselves, just as masters would be, if slaves were to commit suicide. That this was not the real and final view of Plato may be seen from a passage in the Laws 854 C καὶ ἐὰν μὲν σοι δρῶντι ταῦτα λωφᾶ τι τὸ νόσημα—εἰ δὲ μή, καλλίω θάνατον σκεψάμενος ἀπαλλάττου τοῦ βίου.

1248. ἐπιτυχόντος: in Prose ὁ ἐπιτυχῶν οἱ ὁ τυχῶν is 'the common man'.

1249. σὺ δ': 'no, it is you who are ἐπιτυχῶν, in giving advice when you are safe': cf. for the latter part P. V. 271-3:

ἐλαφρὸν ὅστις πημάτων ἕξω πόδα
ἔχει παρανεῖν νουθετεῖν τε τὸν κακῶς
πράσσοντα.

1251. Hermann's reading of this line is οὐκ οὖν τοσαῦτα γ' ἐν μέτρῳ μοχθητέον. It is perhaps more natural to say, 'Not such woes as these: there is a limit to man's toils', than to say, 'not such woes as these, *if* there is a limit to man's toils'.

1263. Ζεὺς δ'—ὅστις ὁ Ζεὺς. Euripides does not deny the existence of a supreme power 'Zeus': the question here implied is, Can such a Zeus, as Heracles' father is, according to common report, be anything but a curse? The poet believes in a Supreme Being, though whether he interferes with human affairs he is uncertain; εἴτε τύχα τις εἴτε δαίμων τὰ βρότεια κραίνει, Frag. 1013. He does not believe any more than Plato in degrading fables (ἁοιδῶν δύστηνοι λόγοι, l. 1346 *infra*) about the gods, and does not hesitate to show how debased are the gods man has invented for himself: indeed the Ion is throughout almost a polemic against Apollo. The sort of idea Euripides had of a supreme Being is shown by Tro. 885 ὅστις ποτ' εἰ σύ, . . . Ζεὺς, . . . ἀνάγκη φύσεος εἴτε νοῦς βρότων.

1266. Theocritus (Idyll xxiv.) describes how Hera sent two serpents to destroy Heracles and his brother Iphicles in their cradle, and how the infant Heracles strangled them.

1270. ἡβῶντα is a transferred epithet.

1272. Elmsley's alteration of Τυφῶνας to Γηρύνας owes its existence to the fact that the idea of a three-bodied Typhon was unfamiliar. But the discovery of portions of a pediment of a temple among the remains of the Persian burning of Athens now confirms the MSS. There may be seen Zeus and Heracles fighting Echidna and a three-bodied Typhon—sole evidence of this myth: it is true

that Zeus is fighting Typhon and Heracles Echidna, but the story was a dying one, and Euripides can never have seen the sculpture, so that the interchange of combatants is not surprising. The fight of Heracles with the Hydra may be a relic of, or may have supplemented, the story of Heracles' fight with Echidna, mother of the Hydra. The MSS. reading is also supported by the passage in Plutarch, quoted in App. Crit. For the plurals see l. 455 *supra*. The accusatives *Τυφῶνας*, &c., are loosely governed by *πόλεμον ἐξήνυσσα* = *κατεπολέμησα*.

1276. ἀγέλας, 'herds', lit.—a curious expression, perhaps justified by the 'herds' of monsters slain by him.

1281. After this first οὔτε we expect a second, but the construction changes and Heracles goes on ἀλλ' ἄργος ἔλθω; instead of saying ἀλλὰ οὔτ' ἄργει.

1288. κληδουχεῖν means 'to be a turnkey', and scarcely admits a passive: (1) κληδονούμενοι κληδονῆσαι = ἀκονῆσαι, to provoke, Hesych. (2) κληιδούμενοι Hermann. Cf. l. 1318. (3) κηκαδούμενοι (κηκαθεῖ = λοιδορεῖ Hesych.) Nauck. If we keep the MSS. reading it will mean 'kept within doors'.

1290. ἀποφθαρῆσεται: ἐς φθορὰν ἐρρήσει.

1291-3. Wilamowitz obelizes these lines, and ll. 1299, 1300, as contradicting the main theme of Heracles in this speech, viz. that he was always δύστηνος.

1295-6. χθών . . . μὴ θιγγάνειν γῆς. χθών and γῆ are not the same, though one often stands loosely for the other: χθών for γῆ far more often than *vice versa*. χθών, as its adjective χθόνιος shows, is properly the underworld—the depths of earth. Γῆ is the surface, the Earth-mother, who nourishes all and receives the bodies of all back in burial: and as such she is often personified, while χθών, the nether earth, is not.

1298. Ixion is wheel-driven, always in motion, and rejected by sea and land alike.

1304. κρόουσα' Ὀλυμπίου Ζηνὸς ἀρβύλη πόδα: 'trampling on the foot of Olympian Zeus with her shoe' does not seem at all probable. Heath's proposal κρόουσα' Ὀλύμπου σεμνόν (Nauck's δῖον here is perhaps better) ἀμβίλη πέδιον ('beating the holy floor of Olympus with her shoe') is attractive. Assuming δῖον was the original reading, the growth of the corruption might have been as follows.

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(1) δῖον altered to Διός, (2) Ὀλύμπου altered to Ὀλυμπίου to agree with Διός. (3) Ζηνός put for Διός which would not scan. πόδα as the 'foundations' of Olympus might stand, especially if we read κροτοῦσ', 'shaking', 'making to rattle', for κροοῦσ' (this, not κρουοῦσ', is the reading of the first hand of the MSS.). Dr. Murray tentatively reads κροτοῦσ' Ὀλύμπου Ζηνός ἀρβύλη πόδα, 'shaking the foundations of Olympus with the step of Zeus', i.e. usurping the functions of Zeus. Following Paley, he quotes Troades 148 μολπάν, οὐ τὰν αὐτὰν | οἶαν ποτέ δὴ | σκῆπτρῳ Πριάμου διερειδομένα | ποδὸς ἀρχε-
χόρου πλῆγαῖς Φρυγίους | εὐκόμοις ἐξήρχον θεούς, 'a different strain from that with which I, *leaning on Priam's staff*, opened the dance with loud-sounding tread. If σκῆπτρῳ Πριάμου διερειδομένα here means that Hecuba carries the σκῆπτρον Πριάμου as the symbol of authority entrusted to her for the occasion, the passage has a bearing on our text: but it is, I think, doubtful whether this is so.

1306. αὐτοῖσι βάρθοις is a curious phrase, more applicable to a statue than to a man.

1313. παραινέσαιμ' ἂν κτλ. Some part of Theseus' speech is plainly lost; how much we cannot accurately judge, as Heracles in his reply answers only that part of Theseus' speech which begins in l. 1314. It is possible from l. 1348 μὴ δειλίαν ὄφλω τιν' ἐκλιπῶν φάος and ll. 1413-15 that the line of persuasion adopted by Theseus was that, although people might point at Heracles scornfully as he fears in ll. 1289-90 ('Is not this the son of Zeus who slew his children and his wife? Shall he not be destroyed from off the earth?'), they would say even worse things, that he was a coward after all, if he took his own life.

1315. οὐ belongs to ψευδεῖς: if the negative belonged to εἰ it would have to be μὴ.

1316. ὦν οὐδεὶς νόμος: e.g. the marriage of sister and brother (Kronos and Rhea, also Zeus and Hera) was not in accordance with human usage.

1317. δεσμοῖσι: Kronos was bound by Zeus.

1320-1. Heracles is mortal and must expect misfortune: the gods have a right not to expect it, but when it does come, they are not overwhelmed.

1327. ταῦρον Κνώσιον: observe that this title or ταῦρος Μινώσιος is more frequent and probably earlier than Μινώταυρος, though the

latter appears on a vase of Archicles and Glaucytes at Munich of the sixth century B.C.

1329. *τεμένη*: common land turned into private land for a public benefactor.

1331. The clause *εἴτ' ἂν . . . μόλης* is intended to soften the mention of death, 'when your time *does* come'.

1332. *ἑξόγκωμα*: a 'cairn'.

1334. *Ἑλλήνων ὑπο* is to be taken with *εὐκλείας τυχεῖν*, 'to earn praise from Greek lips'.

1338. *οὐδὲν δεῖ φίλων* violates the law of the 'Final cretic': if we are to keep the couplet, it is better to read either *οὐδὲ δεῖ* or *οὐδ' ἐνδεῖ φίλων*. The lines closely resemble Orestes 667-8:

*ὅταν δ' ὁ δαίμων εἶ διδῶ, τί δεῖ φίλων;
ἄρκει γὰρ αὐτὸς ὁ θεὸς ὠφελεῖν θέλων.*

As the sentiment fits well into Orestes' speech there, and does not fit particularly well here, it is not unlikely that we have here an interpolation.

1339. *ὅταν θέλη* qualifies *ὠφελῶν* only, not the whole sentence.

1340. *πάρεργα τάδ'*: translate 'this bears not on my woes'.

1345. *δεῖται γὰρ ὁ θεός, . . . οὐδενός*. Euripides here enters his protest against the traditional view of the gods as beings of 'like passions with ourselves,' such beings as Homer represents, like men, but more powerful and less responsible. Plato in the Republic also rejects the *δύστηνοι λόγοι αἰοδῶν*. The conception of God formed by Euripides is similar to, and perhaps taken from, that of Antiphon, his contemporary. God *οὐδενός δεῖται οὐδὲ προσδέχεται οὐδενός τι, ἀλλὰ ἄπειρος καὶ ἀδέητος*. The Eleatic school (Xenophanes and Parmenides) rejected the anthropomorphism of Homer and Hesiod and were Monotheists. St. Paul at Athens describes the God, whom he preaches to the Athenians, in the words *οὐδὲ ὑπὸ χειρῶν ἀνθρώπων θεμιπέεται προσδεόμενός τινος*, using terms to which they were well accustomed. The words before in the Acts (xvii. 24), *οἶκ ἐν χειροποιήτοις ναοῖς κατοικεῖ*, find a parallel in Euripides:

*ποῖος δ' ἂν οἶκος τεκτόνων πλασθεῖς ὕπο
δέμας τὸ θεῖον περιβάλοι τοίχων πτυχαῖς;*

The attitude of Euripides to traditional beliefs about the gods was no more atheism than the attitude of higher critics towards the

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Book of Genesis. See Paley's Introduction to Euripides, vol. i, pp. 21 sqq., for a good account of the whole matter.

LP ὄντως. Cf. Ion 224 and here *supra*, l. 630: ὀρθῶς is preserved in a quotation.

1346. δύστηνος: very rare except of persons.

1347. The tenses here express 'my thought was, "Can any man charge me with cowardice?"'

1351. The correction of θάνατον to βίον is generally accepted: the MSS. reading probably arose from Androm. 262, but there Andromache actually is braving death, whereas here the courageous thing for Heracles to do is to brave *life*.

1352. μυρίων: it is tempting to alter to μυρίαν.

1353. For this line cf. Soph. Trach. 1101 ἄλλων τε μόχθων μυρίων ἐγευσάμην.

1355. Cf. Henry VIII, 'I did not think to shed a tear in all my miseries', iii. 2.

1358. εἶέν, 'so let it be'.

1359. See on l. 839.

1360. 'Hysteron-proteron'.

1363. κοινωνίαν: abstract for concrete. It has not destroyed the κοινωνία, but the κοιωνοί.

1365. Cf. Hamlet, Act V, 'and in this harsh world draw thy breath in pain'.

1367. ὁ φύσας καὶ τεκών. The double phrase for 'father' (cf. Suppl. 1092) is here appropriate; the repetition heightens the pathos, 'the father, even he who begat you'. See App. Crit. for Reiske's ingenious emendation.

1370. ἀπόλαυσιν καλήν: a 'goodly heritage'.

1371. οὐχ ὁμοίως: thy murder is an ill requital for this long and weary watching.

1379. To Heracles his arms are almost persons: they are guilty. Cf. δίκη ἀψύχων, the trial and condemnation of inanimate objects that caused the death of a man.

1381. We are thine, and slew thy children: σοὺς refers to the first part of the compound παιδοκτόνους.

1382. τί φάσκων; 'on what pretence?'

1386. ἀθλίου has been doubted (Wakefield ἀγρίου). Verrall retains it, dwelling on the incongruity of calling Cerberus a 'miser-

able dog'; but see the whole essay for Verrall's view of the purport of the play. If we read ἀθλίον, meaning 'prize of my labour', we get excellent sense. Cf. μῆλον ἀέθλιον, the apple of Paris, prize of the famous contest, Anth. P. ix. 637. For the relation of the meaning of ἀέθλιος to that of ἄθλιος see L. and S. and Merry and Riddell on *Odyssey* viii. 108.

Brodaeus reads ἀθλίω· κυνός, but the stop before the sixth foot is avoided by Euripides, and κυνός alone for Cerberus is unlikely.

1390. τάφον: burial, its Homeric sense: the Attic for burial is ταφή, which means in Ionic 'tomb'.

1393. τύχη: the stroke—the noun of τυγχάνω directly.

1396. γάρ, whose place in the sentence is normally second, is correctly placed here: next to καί it would make καὶ γάρ, 'for indeed', which is not the sense here required.

1397. πέτρος for insensibility. Dido is as unresponsive to Aeneas, *quam si dura silex aut steter Marpesia cautes*, Aen. vi. 471.

1399. ἀλλ' . . . μὴ . . . : 'but I fear I may,' &c.

1401. παίδων . . . παῖδ': we get here a play on words that can hardly be reproduced in English. παῖς is not only a son, but also a slave boy, such as a blind man or cripple would employ to lead or help him.

1403. A line of Theseus is probably lost: ὃ πρέσβυ is plainly addressed to Amphitryon.

1407. φίλτρον means 'a love charm' or the feeling produced by looking on or suffering for a loved object; so here. Euripides, *Iph. Aul.* 917, says δεινὸν τὸ τίκτειν καὶ φέρει φίλτρον μέγα | πᾶσιν τε κοινόν, i.e. it creates a great bond.

ῥάων ἔση: an expression from every-day speech.

1408. πατρός . . . στήρνα προσθέσθαι. We are probably to supply τοῖς στήρνοις (πατρός), though προσθέσθαι may mean to 'apply to myself'.

1413. ζῶ is the important word: that he still lives shows his courage.

1414. οὐκ εἰ νοσῶν is Musgrave's correction for the MSS. ποῦ κείνος ὄν;

1417. εἶπης. εἶπας or εἶποις, with an omission of ἄν, Paley; Dr. Murray hazards ἱποῖς. Cf. ἱπόιμενος, P. V. 373. We may note in connexion with the last that ἵπος is spelt εἶπος in a fragment of Callimachus.

HERACLES, NOTES: LINES 1424-1428

1424. Heracles is now in ἐφορκίᾳ to Theseus, i.e. in helpless dependence, as his children were to him, l. 631.

1428. τὰ μέγιστα: for neuter cf. Lucr. i. 86 *ductores Danaum delecti, prima virorum*; Eum. 465 ἀστῶν τὰ βέλτατα.

Theseus and Heracles go off by one wing—the Chorus by the other. Amphitryon returns to the bodies, and the ἐκκύκλημα is rolled in.

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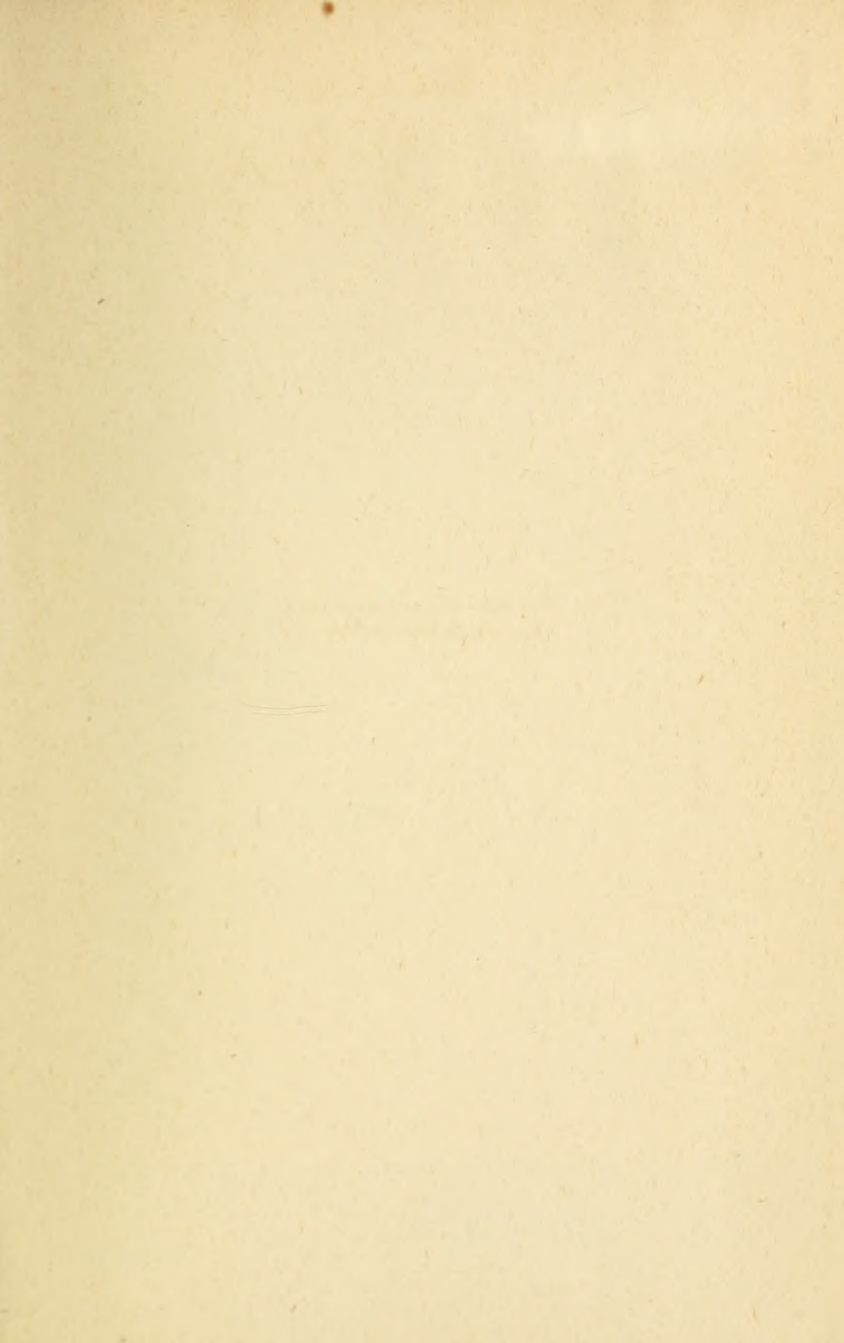
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