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THE  
A G A M E M N O N

OF

ÆSCHYLUS,

WITH

NOTES AND A METRICAL TABLE.

NEW EDITION REVISED.

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BY C. C. FELTON, LL. D.,

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CAMBRIDGE

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## PREFACE.

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118.12-57.B.R.

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

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\* Geschichte der Hellenischen Dichtkunst, B III., §§ 280, 209.

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

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

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\* Lib. I. 21. 3.

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

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

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

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

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

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\* Herodotus, VII. 84. Diodorus Sic., XI. 27. This action is celebrated in the drama of the Persians. The name of the poet's brother is not, however, mentioned. He merely says that a Grecian ship began the onset, ἡρξᾶσθ' ἐμβολῆς Ἑλληνικῆς ναῦς.

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

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\* Geschichte der Hellenischen Dichtkunst, B. III., p. 218.

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

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

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

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\* This same event is alluded to by Pindar, *Nemeæ*, I., in the ode celebrating the victory of Chromius, who, though a Syracusan by birth, was proclaimed an *Ætnæan*.

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

It would be desirable to include in a college course of dramatic reading the whole Trilogy ; but with the limited time usually assigned to Greek studies, that would perhaps be too large a proportion for any one author, however eminent. The present edition of the Agamemnon has been prepared for the purpose of placing in the hands of students, in a convenient form, the great masterpiece of the Grecian Shakespeare. Notwithstanding the inherent difficulties growing out of the peculiar genius of Æschylus, and the more unmanageable ones caused by the imperfect state of the Greek text, no one can read the Agamemnon without being sensible of the gigantic power of the poet. The Agamemnon is doubtless



one of the greatest of those "Attic tragedies of stateliest and most regal argument," from which the genius of Milton drew some of its best inspirations. Its sublimity and pathos, its solemn and lofty morality, the sense of justice, and the reverence for divine things, expressed in language of over-powering grandeur throughout the lyrical passages, remind us of the poetry of the Hebrew prophets. The masterly and terrible conception of the character of Clytæmnestra, its consistent development, not only in the general outlines, but down to the minutest details, deserves to be carefully studied by every lover of the great creations of antiquity.

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

CAMBRIDGE, March 1, 1847.

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IN preparing the new edition of the Agamemnon, I have made a few changes in the text, but more in the notes. In these I have added some things, retrenched still more, and omitted from them all that experience proved

to be useless. Every student of Æschylus, who knows enough of Greek to know that in the present state of the text there are some things in the Agamemnon which cannot be explained at all, and others only conjecturally, will see that in several instances I have had only a choice between probabilities, and that very likely my choice would not be that of himself or another.

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

C. C. FELTON.

CAMBRIDGE, Jan. 1859.



**ΑΙΣΧΥΛΟΥ ΑΓΑΜΕΜΝΩΝ**

**1**



## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΥΛΑΞ.

ΑΓΑΜΕΜΝΩΝ.

ΧΟΡΟΣ.

ΚΑΣΑΝΔΡΑ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΑΙΓΙΣΘΟΣ

ΤΑΛΘΤΒΙΟΣ ΚΗΡΤΞ.

Προλογίζεαι δὲ ὁ Φύλαξ, θεράπων Ἀγαμέμνονος.

## ΥΠΟΘΕΣΙΣ.

Ἀγαμέμνων εἰς Ἴλιον ἀπιὼν, τῇ Κλυταιμνήστρᾳ, εἰ πορθήσοι τὸ Ἴλιον, ὑπέσχετο τῆς αὐτῆς ἡμέρας σημαίνειν διὰ πυρσοῦ· ὅθεν σκοπὸν ἐκάθισεν ἐπὶ μισθῷ Κλυταιμνήστρα, ἵνα τηροῖη τὸν πυρσόν· καὶ ὁ μὲν ἰδὼν ἀπήγγειλεν· αὐτὴ δὲ τὸν τῶν πρεσβυτῶν ὄχλον μεταπέμπεται περὶ τοῦ πυρσοῦ ἐροῦσα· ἐξ ὧν καὶ ὁ χορὸς συνίσταται· οὔτινες ἀκούσαντες παιανίζουσι· μετ' οὐ πολὺ δὲ καὶ Ἐλθύβιος παραγίνεται, καὶ τὰ κατὰ τὸν πλοῦν διηγεῖται· Ἀγαμέμνων δ' ἐπὶ ἀπήνης ἔρχεται· εἶπετο δ' αὐτῷ ἑτέρα ἀπήνη, ἔνθα ἦν τὰ λάφυρα καὶ ἡ Κασάνδρα· αὐτὸς μὲν οὖν προεισέρχεται εἰς τὸν οἶκον σὺν τῇ Κλυταιμνήστρᾳ· Κασάνδρα δὲ προμαντεύεται, πρὶν εἰς τὰ βασιλεία εἰσελθεῖν, τὸν ἑαυτῆς καὶ τοῦ Ἀγαμέμνονος θάνατον, καὶ τὴν ἐξ Ὀρέστου μητροκτονίαν, καὶ εἰσπηδᾷ ὡς θανουμένη, ῥίψασα τὰ στέμματα· τοῦτο δὲ τὸ μέρος τοῦ δράματος θαυμάζεται ὡς ἐκπληξιν ἔχον καὶ οἶκτον ἰκανόν· ἰδίως δὲ Αἰσχύλος τὸν Ἀγαμέμνονα ἐπὶ σκηνῆς ἀναιρεῖσθαι ποιεῖ· τὸν δὲ Κασάνδρας σιωπήσας θάνατον, νεκρὰν αὐτὴν ὑπέδειξε· πεποίηκε τε Αἰγισθον καὶ Κλυταιμνήστραν, ἑκάτερον διῖσχυριζόμενον περὶ τῆς ἀναιρέσεως, ἐν κεφαλαίῳ· τὴν μὲν, τῇ ἀναιρέσει Ἰφιγενείας· τὸν δὲ, ταῖς τοῦ πατρὸς Θυέστου ἐξ Ἀτρέως συμφοραῖς.

Ἐδιδάχθη τὸ δράμα ἐπὶ ἄρχοντος Φιλοκλείους, Ὀλυμπιάδι ὀγδοηκοστῇ, ἔτι δευτέρῳ· πρῶτος Αἰσχύλος Ἀγαμέμνονι, Χορηγόροις, Εὐμένισι, Πρωτῇ σατυρικῷ· ἑχορήγει Ξενοκλῆς Ἀφιδνεύς.



## Α Γ Α Μ Ε Μ Ν Ω Ν .

Φ Τ Λ Α Ξ .

Θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων,  
Φρουρᾶς ἐτείας μῆκος, ἦν κοιμώμενος  
Στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,  
Ἕσπερον κάτοιδα νυκτέρων ὀμήγουριν,  
Καὶ τοὺς φέροντας χειῖμα καὶ θέρος βροτοῖς 5  
Λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι  
Ἕσπερας, ὅταν φθίνωσιν, ἀντολάς τε τῶν .  
Καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον,  
Αὐγὴν πυρὸς φέρουσαν ἐκ Τροίας φάτιν,  
Αλώσιμόν τε βᾶξιν· ὧδε γὰρ κρατεῖ 10  
Γυναικὸς ἀνδρόβουλον ἐλπίζον κέαρ.  
Εὐτ' ἂν δὲ νυκτίπλαγκτον ἔνδροσόν τ' ἔχω  
Εὐνὴν ὀνείροις οὐκ ἐπισκοπουμένην .  
Τί μιν ; φόβος γὰρ ἀνθ' ὕπνου παραστατεῖ,  
Τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνω· 15  
Ἕσπερον δ' αἰεΐδειν ἢ μινύρεσθαι δοκῶ,  
Ἕσπερον τόδ' ἀντίμολπον ἐντέμνων ἄχος,  
Κλαίω τότ' οἴκου τοῦδε συμφορὰν στένων,  
Οὐχ ὡς τὰ πρόσθ' ἄριστα διαπονουμένου.  
Νῦν δ' εὐτυχῆς γένοιτ' ἀπαλλαγὴ πόνων, 20  
Εὐαγγέλου φανέντος ὄρφναίου πυρός.  
Ἕσπερον χαῖρε λαμπτήρ νυκτός, ἡμερήσιον



Φάος πιφάυσκων, καὶ χορῶν κατάστασιν  
 Πολλῶν ἐν Ἄργει, τῆσδε συμφορᾶς χάριν.  
 Ἰού, ἰού. 25

Ἀγαμέμνονος γυναικὶ σημαίνω τρωας,  
 Εὐνῆς ἐπαντείλασαν ὡς τάχος, δόμοις  
 Ὀλολυγμὸν εὐφημοῦντα τῆδε λαμπάδι  
 Ἐπορθιάζειν, εἴτερ Ἰλίου πόλις

Ἐάλωκεν, ὡς ὁ φρυκτὸς ἀγγέλλων πρέπει· 30

Αὐτὸς τ' ἔγωγε φροίμιον χορεύσομαι.  
 Τὰ δεσποτῶν γὰρ εὐ πεσόντα θήσομαι,  
 Τρὶς ἕξ βαλούσης τῆσδέ μοι φρυκτωρίας.  
 Γένοιτο δ' οὖν μολόντος εὐφιλή χέρα  
 Ἀνακτος οἴκων τῆδε βασιτάσαι χερί. 35

Τὰ δ' ἄλλα σιγῶ· βουῖς ἐπὶ γλώσση μέγας  
 Βέθηκεν· οἶκος δ' αὐτός, εἰ φθογγὴν λάβοι,  
 Σαφέστατ' ἂν λέξειεν· ὡς ἕκων ἐγὼ  
 Μαθοῦσιν αὐδῶ, κοῦ μαθοῦσι λήθομαι.

## ΧΟΡΟΣ.

Δέκατον μὲν ἔτος τόδ', ἐπεὶ Πριάμου 40  
 Μέγας ἀντίδικος,

Μενέλαος ἀναξ ἠδ' Ἀγαμέμνων,  
 Διθρόνου Διόθεν καὶ δισκήπτρου  
 Τιμῆς, ὄχυρόν ζευγος Ἀτρειδᾶν,  
 Στόλον Ἀργείων χιλιοναύταν 45  
 Τῆσδ' ἀπὸ χώρας

Ἦραν, στρατιῶτιν ἀρωγὴν,  
 Μέγαν ἐκ θυμοῦ κλάζοντες Ἄρη,  
 Τρόπον αἰγυπιῶν,  
 Οἴτ', ἐκπατίοις ἄλγεσι παίδων, 50

Ὑπατοι λεχέων στροφοδινοῦνται,  
 Πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι,  
 Δεμνιοτήρη  
 Πόνον ὄρταλίχων ὀλέσαντες ·  
 Ὑπατος δ' αἶων ἢ τις Ἀπόλλων, 55  
 Ἡ Πάν, ἢ Ζεὺς, οἰωνόθροον  
 Γόον ὄξυβόαν τῶνδε μετοίκων,  
 Ὑστερόποινον  
 Πέμπει παραβάσιν Ἐριννύν.  
 Οὕτω δ' Ἀτρέως παῖδας ὁ κρείσσων 60  
 Ἐπ' Ἀλεξάνδρῳ πέμπει ξένιος  
 Ζεὺς πολυάνορος ἀμφὶ γυναικὸς,  
 Πολλὰ παλαίσματα καὶ γυιοβαρῆ,  
 Γόνατος κονίαισιν ἐρειδομένον,  
 Διακναιομένης τ' ἐν προτελείοις 65  
 Κάμακος, θήσων Δαναοῖσιν  
 Τρωσί θ' ὁμοίως· ἔστι δ' ὄπη νῦν  
 Ἔστι· τελεῖται δ' ἐς τὸ πεπρωμένον ·  
 Οὐθ' ὑποκλαίων, οὐθ' ὑπολείβων,  
 Οὔτε δακρῦων, ἀπύρων ἱερῶν 70  
 Ὅργας ἀτενεῖς παραθέλξει.  
 Ἡμεῖς δ' ἀτίτα σαρκὶ παλαιᾷ,  
 Τῆς τότ' ἀρωγῆς ὑπολειφθέντες  
 Μίμνομεν, ἰσχὺν  
 Ἰσόπαιδα νέμοντες ἐπὶ σκήπτροις. 75  
 Ὅτε γὰρ νεαρὸς μυελὸς στέρνων  
 Ἐνιὸς ἀνάσσω  
 Ἰσόπρεσβυς, Ἄρης δ' οὐκ ἐνὶ χώρᾳ,  
 Τόθ' ὑπέργηρος, φυλλάδος ἤδη

- Κατακαρφομένης, τρίποδας μὲν ὁδοὺς 80  
 Στείχει, παιδὸς δ' οὐδὲν ἀρείων,  
 Ὅναρ ἡμερόφαντον ἀλαίνει.  
 Σὺ δέ, Τυνδάρεω  
 Θύγατερ, βασίλεια Κλυταιμνήστρα,  
 Τί χρέος; τί νέον; τί δ' ἐπαισθομένη, 85  
 Τίνος ἀγγελίας  
 Πειθοῖ περίπεμπτα θυοσκινεῖς;  
 Πάντων δὲ θεῶν τῶν ἀστυνόμων,  
 Ὑπάτων, χθονίων,  
 Τῶν τ' οὐρανίων, τῶν τ' ἀγοραίων, 90  
 Βωμοὶ δώροισι φλέγονται.  
 Ἄλλη δ' ἄλλοθεν οὐρανομήκης  
 Δαμπὰς ἀνίσχει,  
 Φαρμασσομένη χρίματος ἀγνοῦ  
 Μαλακαῖς ἀδόλοισι παρηγορίαις, 95  
 Πελάνφ' ἀνόθεν βασιλείῳ.  
 Τούτων λέξασ' ὅ τι καὶ δυνατὸν  
 Καὶ θέμις αἰνεῖν,  
 Παίων τε γενοῦ τῆσδε μερίμνης,  
 Ὅη νῦν τοτὲ μὲν κακόφρων τελέθει, 100  
 Τοτὲ δ' ἐκ θυσιῶν ἀγανά φαίνουσ'  
 Ἐλπίς ἀμύνει φροντίδ' ἀπληστον  
 Τῆς θυμοδόρου φρένα λύπης.  
 Στροφή α'.  
 Κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν  
 Εντελέων· ἔτι γὰρ θεόθεν καταπνεῖει 105  
 Πειθῶ μολπᾶν  
 Ἀλκᾶ σύμφυτος αἰῶν·

Ὅπως Ἀχαιῶν δίθρονον κράτος Ἑλλάδος ἦβας  
 Ἐύφρονα ταγὰν  
 Πέμπει σὺν δορὶ πράκτορι ποιναῖς  
 Θούριος ὄρνις Τευκρίδ' ἐπ' αἶαν, 110  
 Οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν ὁ κελαινός, ὃ τ'  
 ἐξόπιν ἀργαῖς,  
 Φανέντες ἴκταρ μελάθρων, χερὸς ἐκ δορυπάλτου,  
 Παμπρέπτοις ἐν ἔδραισιν,  
 Βοσκόμενοι λαγίαν ἐρικύμονα φέρματι γένναν,  
 Βλαβέντα λοισθίων δρόμων. 115  
 Αἴλινον, αἴλινον εἶπέ, τὸ δ' εὖ νικάτω.

Ἄντιστροφή α'.

Κεδνὸς δὲ στρατόμαντις ἰδὼν δύο λήμασι δισσοῦς  
 Ἄτρείδας μαχίμους, ἐδάη μογοδαίτας  
 Πομπούς τ' ἀρχάς·  
 Οὕτω δ' εἶπε τεράζων· 120  
 “ Χρόνῳ μὲν ἀγρεῖ Πριάμον πόλιν ἄδε κέλευθος,  
 Πάντα δὲ πύργων  
 Κτήνη πρόσθε τὰ δημοπληθῆ  
 Μοῖρ' ἀλαπάξει πρὸς τὸ βίαιον.  
 Οἶον μήτις ἄγα θεόθεν κνεφάσῃ προτυπὲν στόμιον  
 μέγα Τροίας  
 Στρατωθέν· οἴκῳ γὰρ ἐπίφθονος Ἄρτεμις ἀγνά, 125  
 Πιανοῖσιν κυσὶ πατρός,  
 Αὐτότοκον πρὸ λόχου μογεράν πτάκα θυομένοισι·  
 Στυγεῖ δὲ δεῖπνον αἰετῶν.  
 Αἴλινον, αἴλινον εἶπέ, τὸ δ' εὖ νικάτω.

Ἐπῳδός.

Τόσσον περ εὐφρων ἅ Καλά 130

Δρόσοισιν λεπτοῖς μαλερῶν λεόντων,  
 Πάντων τ' ἀγρονόμων φιλομάστοις  
 Θηρῶν ὄβριχάλοισι, τερπνὰ  
 Τούτων αἰτεῖ ξύμβολα κραῖναι,  
 Δεξιὰ μὲν, κατάμομφα δὲ φάσματα στρουθῶν. 135  
 Ἰήιον δὲ καλέω Παιᾶνα,  
 Μὴ τινας ἀντιπνόους Δαναοῖς χρονίας ἐχενῆδας  
 Ἀπλοίας τεύξη,  
 Σπευδομένα θυσίαν ἐτέραν, ἄνομόν τιν', ἄδαιτον,  
 Νεικῶν τέκτονα σύμφυτον, 140  
 Οὐ δεισήγορα· μίμνει γὰρ φοβερὰ παλίνορτος  
 Οἰκονόμος δολία, μνάμων μῆνις τεκνόποιος."  
 Τοιάδε Κάλχας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν  
 Μόρσιμ' ἀπ' ὀρνίθων ἑστῶν οἴκοις βασιλείοις  
 Τοῖσδ' ὁμόφωνον 145  
 Αἴλινον, αἴλινον εἰπέ, τὸ δ' εὖ νικάτω.

Στροφή β.

Ζεὺς, ὅστις ποτ' ἐστίν, εἰ τόδ' ἀν-  
 τῶ φίλον κεκλημένῳ,  
 τοῦτό νιν προσεννέπω.  
 Οὐκ ἔχω προσεικάσαι πάντι' ἐπισταθμώμενος 150  
 Πλὴν Διός, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος  
 Χρῆ βαλεῖν ἐτητύμως.

Αντιστροφή β.

Οὐδ' ὅστις πάροιθεν ἦν μέγας,  
 παμμάχῳ θράσει βρύων,  
 Οὐδὲ λέξεται πρὶν ὦν, 155  
 Ὃς δ' ἔπειτ' ἔφνυ, τριακτῆρος οἴχεται τυχῶν.  
 Ζῆνα δὲ τις προφρόνως ἐπινίκια κλάζων,

Τεύξεται φρενῶν τὸ πᾶν ·

Στροφή γ'.

Τὸν φρονεῖν βροτούς ὀδώ-

σαντα, τῷ πάθει μάθος

160

θέντα κυρίως ἔχειν.

Στάζει δ' ἔν θ' ὕπνω πρὸ καρδίας

Μνησιπήμων πόνος · καὶ παρ' ἄκοντας ἦλθε σω-  
φρονεῖν.

Δαιμόνων δέ που χάρις

Βιαία σέλμα σεμνὸν ἡμένων.

165

Ἀντιστροφή γ'.

Καὶ τόθ' ἡγεμῶν ὁ πρέ-

σβυς νεῶν Ἀχαιῶν,

μάντιν οὔτινα ψέγων,

Εμπαίοις τύχαισι συμπνέων ·

Εὐτ' ἀπλοῖα κенаγγεῖ βαρύνοντ' Ἀχαιῶς λεῶς, 170

Χαλκίδος πέραν ἔχων

Παλιφρόθοις ἐν Αὐλίδος τόποις,

Στροφή δ'.

Πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι

Κακόσχολοι, νήσιδες, δύσορμοι

Βροτῶν ἄλαι, νεῶν τε καὶ πεισμάτων ἀφειδεῖς, 175

Παλιμμήκη χρόνον τιθεῖσαι

Τρίβῳ, κατέξαινον ἄνθος Ἀργείων.

Ἐπεὶ δὲ καὶ πικροῦ

Χείματος ἄλλο μῆχαρ

Βριθύτερον πρόμοισιν

180

Μάντις ἔκλαξεν, προφέρων

Ἄρτεμιν, ὥστε χθόνα βιά-

κτροις ἐπικρούσαντας ἼΑτρεί-  
δας δάκρυ μὴ κατασχεῖν.

ἸΑνιστροφή δ'.

ἸΑναξ δ' ὁ πρέσβυς τόδ' εἶπε φωνῶν · 182

“ Βαρεῖα μὲν κῆρ τὸ μὴ πιθέσθαι ·  
Βαρεῖα δ', εἰ τέκνον δαῖξω, δόμων ἄγαλμα,  
Μιαίνων παρθενοσφάγοισι  
Ρεῖθροις πατρώους χέρας βωμοῦ πέλας.

Τί τῶνδ' ἄνευ κακῶν ; 190

Πῶς λιπόνανς γένωμαι,

Ἐνυμμαχίας ἀμαρτῶν ;

Πανσανέμου γὰρ θυσίας

Παρθενίου· θ' αἵματος ὄρ-

γᾶ περιόργως ἐπιθυ-

μεῖν θέμις · εὖ γὰρ εἶη.”

195

Στροφή ε'.

ἸΑπει δ' ἀνάγκας ἔθν' λέπαδνον,  
Φρενὸς πνέων δυσσεβῆ τροπαίαν

ἸΑναγνον, ἀνίερον, τότεν

Τὸ παντότολμον φρονεῖν μετέγνων.

200

Βροτοὺς θρασύνει γὰρ αἰσχρόμητις

Τάλαινα παρακοπᾶ

Πρωτοπήμων · ἔτλα δ' οὖν θυτῆρ γενέ-

σθαι θυγατρὸς γυναικοποίων πολέμων ἀρωγὰν

Καὶ προτέλεια ναῶν ·

205

ἸΑνιστροφή ε'.

Αἰτὰς δὲ καὶ κληδόνας πατρώους

Παρ' οὐδὲν αἰῶνα παρθενεῖόν τ'

ἸΑθεντο φιλόμαχοι βραβῆς ·

Φράσεν δ' αἴζοις πατήρ μετ' εὐχὰν,  
 Δίκαν χιμαίρας ὑπερθε βωμοῦ 210

Πέπλοισι περιπετῆ,

Παντὶ θυμῷ προνοπῆ λαβεῖν ἀέρ-

δην, στόματός τε καλλιπρώρον φυλακὰν κατασχεῖν  
 Φθόγγον ἀραῖον οἴκοις,

Στροφή ε'.

Βία χαλινῶν τ' ἀνάδφ μένει. 215

Κρόκον βαφὰς ἐς πέδον χέουσα,

"Εβαλλ' ἕκαστον θυτήρων ἀπ' ὄμματος βέλει φι-  
 λοίκτω,

Πρέπουσά θ' ὡς ἐν γραφαῖς, προσεννέπειν

Θέλουσ', ἐπεὶ πολλάκις

Πατρός κατ' ἀνδρῶνας ἐντραπέζους 220

"Εμελψεν· ἀγνὰ δ' ἀταύρωτος αὐδᾶ πατρὸς

Φίλου τρίτοσπονδον εὐποτμον

Αἰῶνα φίλως ἐτίμα.

Αντιστροφή ε'.

Τὰ δ' ἔνθεν, οὔτ' εἶδον, οὔτ' ἐννέπω·

Τέχναι δὲ Κάλχαντος οὐκ ἄκραντοι. 225

Δίκα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιφρέπει· τὸ

μέλλον

Τὸ προκλύειν δ' ἦλυσιν προχαιρέτω·

"Ισον δὲ τῷ προστένειν.

Τορὸν γὰρ ἤξει σύνορθρον αἰγαῖς.

Πέλοιτο δ' οὖν τὰπὶ τούτοισιν εὖ πρᾶξις, ὡς 230

Θέλει τὸδ' ἀγχιστιον Ἀπίας

Γαίας μονόφρουρον ἔρκος.



## ΧΟΡΟΣ.

Ὅκω σεβίζων σόν, Κλυταιμνήστρα, κράτος.  
 Δίκη γάρ ἐστι φωτὸς ἀρχηγού τείν  
 Γυναῖκ', ἐρημαθέντος ἄρσενος θρόνου. 235  
 Σὺ δ' εἴ τι κεδνόν, εἴτε μῆ, πεπυσμένη,  
 Εὐαγγέλοισιν ἐλπίσιν θνηπολεῖς,  
 Κλύοιμ' ἂν εὐφρων· οὐδὲ σιγώσῃ φθόνος.

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Εὐάγγελος μὲν, ὥσπερ ἡ παροιμία,  
 Ὅεως γένοιτο μητρὸς εὐφρόνης πάρα. 240  
 Πεύσει δὲ χάσμα μεῖζον ἐλπίδος κλύειν.  
 Προιάμου γὰρ ἤρήκασιν Ἀργεῖοι πόλιν.

## ΧΟΡΟΣ.

Πῶς φῆς; πέφενγε τοῦπος ἐξ ἀπιστίας.

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Τροίαν Ἀχαιῶν οὐσαν· ἡ τορῶς λέγω;

## ΧΟΡΟΣ.

Χαρά μ' ὑφέρει, δάκρυον ἐκκαλουμένη. 245

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Εὖ γὰρ φρονούντος ὄμμα σοῦ κατηγορεῖ.

## ΧΟΡΟΣ.

Τί γὰρ τὸ πιστόν ἐστι τῶνδέ σοι τέκμαρ;

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Ἔστιν· τί δ' οὐχί; μῆ δολώσαντος Θεοῦ.

## ΧΟΡΟΣ.

Πότερα δ' ὀνείρων φάσματ' εὐπειθῆ σέβεις;

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Οὐ δόξαν ἂν λάβοιμι βριζούσης φρενός. 250

ΧΟΡΟΣ.

Ἀλλ' ἦ σ' ἐπίανέν τις ἄπτερος φάτις ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Παιδὸς νέας ὧς, κάρτ' ἐμωμήσω φρένας.

ΧΟΡΟΣ.

Ποίου χρόνου δὲ καὶ πεπόρθηται πόλις ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης, λέγω.

ΧΟΡΟΣ.

Καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος ;

255

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἡφαιστος Ἰδης λαμπρὸν ἐκπέμπων σέλας.  
Φρυκτὸς δὲ φρυκτὸν δεῦρ' ἀπ' ἀγγάρου πυρὸς  
Ἐπεμπεν. Ἰδῆ μὲν, πρὸς Ἐρμαῖον λέπας  
Ἀήμιου · μέγαν δὲ πανὸν ἐκ νήσου τρίτον ·  
Ἄθων αἶπος Ζηνὸς ἐξεδέξατο,

260

Ἐπερτελής τε, πόντον ὥστε νωτίσαι

Ἰσχύς πορευτοῦ λαμπάδος πρὸς ἠδονὴν

Πεύκη, τὸ χρυσοφεγγές, ὧς τις ἥλιος,

Σέλας παραγγείλασα Μακίστου σκοπαῖς ·

Ὁ δ' οὔτι μέλλων, οὐδ' ἀφρασμόνως ὑπνῶ

265

Νικώμενος, παρήκεν ἀγγέλου μέρος ·

Ἐκὰς δὲ φρυκτοῦ φῶς ἐπ' Εὐρύπου ροὰς

Μεσαπίου φύλαξι σημαίνει μολόν.

Οἱ δ' ἀντέλαμψαν καὶ παρήγγειλαν πρόσω,

Γραίας ἐρείκης θωμὸν ἄψαντες πυρί.

270

Σθένουσα λαμπὰς δ' οὐδέπω μαυρουμένη,

Ἐπερθοροῦσα πεδίον Ἄσωποῦ, δίκην

Φαιδραῶς σελήνης, πρὸς Κιθαιρῶνος λέπας.

Ἦγειρεν ἄλλην ἐκδοχὴν πομποῦ πυρός.  
 Φάος δὲ τηλέπομπον οὐκ ἠναίνεται 275  
 Φρουρὰ, πλέον καίουσα τῶν εἰρημένων ·  
 Δίμνην δ' ὑπὲρ Γοργῶπιν ἔσκηψεν φάος ·  
 Ὅρος τ' ἐπ' Αἰγίπλαγκτον ἐξικνούμενον,  
 Ὡτρυνε θεσμόν μὴ χατίζεσθαι πυρός.  
 Πέμπουσι δ' ἀνδαίοντες ἀφθόνῳ μένει 280  
 Φλογὸς μέγαν πάγονα, καὶ Σαρωνικοῦ  
 Πορθμοῦ κάτοπτον πρῶν' ὑπερβάλλειν πρόσω  
 Φλέγουσαν · εἴτ' ἔσκηψεν, εἴτ' ἀφίκετο  
 Ἀραχναῖον αἶπος, ἀστυγείτονας σκοπὰς ·  
 Κᾶπειτ' Ἀτρειδῶν ἐς τόδε σκήπτει στέγος 285  
 Φάος τόδ' οὐκ ἄπαππον Ἰδαίου πυρός.  
 Τοιοῖδ' ἔτοιμοι λαμπαδηφόρων νόμοι,  
 Ἄλλος παρ' ἄλλον διαδοχαῖς πληρούμενοι ·  
 Νικᾶ δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.  
 Τέκμαρ τοιοῦτον σύμβολόν τε σοὶ λέγω, 290  
 Ἄνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί.

## ΧΟΡΟΣ.

Θεοῖς μὲν αὖθις, ὦ γυναῖ, προσεύξομαι.  
 Λόγους δ' ἀκοῦσαι τούσδε κἀποθανυμάσαι  
 Διανεκῶς θέλοίμ' ἄν, οὓς λέγεις πάλιν.

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Τροίαν Ἀχαιοὶ τῆδ' ἔχουσ' ἐν ἡμέρᾳ. 295  
 Οἶμαι βοὴν ἄμικτον ἐν πόλει πρέπειν.  
 Ὅξος τ' ἄλειφά τ' ἐκχέας ταυτῷ κύτει,  
 Διχαστατοῦντ' ἄν οὐ φίλως προσεννέποις  
 Καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα  
 Φθογγὰς ἀκούειν ἔστι συμφορᾶς διπλῆς. 300

Οἱ μὲν γὰρ ἀμφὶ σώμασιν πεπτωκότες  
 Ἄνδρῶν κασιγνήτων τε καὶ φυταλμίων,  
 Παῖδες γερόντων, οὐκέτ' ἐξ ἔλευθέρου  
 Δέρης ἀποιμῶζουσι φιλιτάτων μόρον.  
 Τοὺς δ' αὐτε νυκτίπλαγκτος ἐκ μάχης πόνος 305  
 Νῆστις πρὸς ἀρίστοισιν, ὧν ἔχει πόλις,  
 Τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον·  
 Ἄλλ' ὡς ἕκαστος ἔσπασεν τύχης πάλον,  
 Ἐν αἰχμαλώτοις Τρωϊκοῖς οἰκήμασιν·  
 Ναίουσιν ἤδη, τῶν ὑπαιθρίων πάγων 310  
 Δρόσων τ' ἀπαλλαγέντες, ὡς δ' εὐδαίμονες  
 Ἀφύλακτον εὐδήσουσι πᾶσαν εὐφρόνην.  
 Εἰ δ' εὐσεβοῦσι τοὺς πολισσούχους θεοὺς  
 Τοὺς τῆς ἀλούσης γῆς, θεῶν θ' ἰδρύματα,  
 Οὐκ ἂν γ' ἐλόντες αὐθις ἀνθάλοιεν ἄν. 315  
 Ἔρωσ δέ μῃ τις πρότερον ἐμπίπτη στρατῷ  
 Ποθεῖν ἂ μὴ χρεῖ, κέρδεσιν νικωμένους.  
 Δεῖ γὰρ πρὸς οἴκους νοστήμου σωτηρίας  
 Κάμπυαι διαύλου θάτερον κῶλον πάλιν·  
 Θεοῖς δ' ἂν ἀμπλάκητος εἰ μόλοι στρατὸς, 320  
 Ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων  
 Γένοιτ' ἄν, εἰ πρόσπαια μὴ τύχοι κακά.  
 Τοιαῦτά τοι γυναικὸς ἐξ ἐμοῦ κλύεις·  
 Τὸ δ' εὖ κρατοίη, μὴ διχορρόπως ἰδεῖν.  
 Πολλῶν γὰρ ἔσθλων τήνδ' ὄνησιν εἰλόμην. 325

## ΧΟΡΟΣ.

Γύναι, κατ' ἄνδρα σάφρον' εὐφρόνως λέγεις.  
 Εγὼ δ' ἀκούσας πιστά σου τεκμήρια,  
 Θεοὺς προσειπεῖν εὖ παρασκευάζομαι.

Χάρις γὰρ οὐκ ἄτιμος εἶργασται πόνων.  
 ὦ Ζεῦ βασιλεῦ, καὶ νύξ φιλία, 330  
 Μεγάλων κόσμων κτεάτειρα,  
 ὅτι ἐπὶ Τροίας πύργοις ἔβαλες  
 Στεγανὸν δίκτυον, ὡς μήτε μέγαν,  
 Μῆτι' οὖν νεαρῶν τιν' ὑπερτελέσαι  
 Μέγα δουλείας 335  
 Γάγγαμον, ἄτης παναλώτου.  
 Δία τοι ξένιον μέγαν αἰδοῦμαι  
 Τὸν τάδε πράξαντ', ἐπ' Ἀλεξάνδρῳ  
 Τείνοντα πάλαι τόξον, ὅπως ἂν  
 Μῆτε πρὸ καιροῦ, μήθ' ὑπὲρ ἄστρον 340  
 Βέλος ἠλίθιον σκήπτειεν.

Στροφή α΄.

Διὸς πλαγὰν ἔχουσιν εἰπεῖν,  
 Πάρεστι τοῦτό γ' ἐξιχνεύσαι.  
 Ἐπραξεν ὡς ἔκρανεν· οὐκ ἔφα τις  
 Θεοὺς βροτῶν ἀξιοῦσθαι μέλειν, 345  
 Ὅσοις ἀθίκτων χάρις  
 Πατοῖθ'· ὁ δ' οὐκ εὐσεβής.  
 Πέφανται δ' ἐκγόνοις  
 Ἀτολμήτως Ἄρη  
 Πνεόντων μεῖζον ἢ δικαίως 350  
 Φλεόντων δωμάτων ὑπέρφεν  
 Ὑπὲρ τὸ βέλτιστον· ἔστω δ' ἀπήμαντον, ὥστε κα-  
 παρκεῖν  
 Εὖ πραπίδων λαχόντα.  
 Οὐ γὰρ ἔστιν ἑπαλξίς  
 Πλούτου πρὸς κόρον ἀνδρὶ 355

Δακτίσαντι μέγαν δίκας βωμόν, εἰς ἀφάνειαν.

Ἀντιστροφὴ α΄.

Βιάται δ' ἅ τάλαινα πειθῶ,

Προβουλόπαις ἄφερτος ἄτας.

Ἦ ἄκος δὲ παμμάταιον · οὐκ ἐκρύφθη,

Πρέπει δὲ, φῶς αἰνολαμπές, σίνος · 360

Κακοῖ δὲ χαλκοῦ τρόπον,

Τρίβω τε καὶ προσβολαῖς

Μελαμπαγῆς πέλει

Δικαιωθεῖς, ἐπεὶ

Διώκει παῖς ποτανὸν ὄρνιν, 365

Πόλει πρόστριμμ' ἄφερτον ἐνθείς.

Λιτᾶν δ' ἀκούει μὲν οὔτις θεῶν · τὸν δ' ἐπίστροφον  
τῶνδε

Φῶτ' ἄδικον καθαιρεῖ.

Οἶος καὶ Πάρις, ἔλθων

Ἦ εἰς δόμον τὸν Ἀτρειδᾶν, 370

Ἦ Ἡσχυνε ξενίαν τράπεζαν κλοπαῖσι γυναικός.

Στροφὴ β΄.

Λιποῦσα δ' ἀστοῖσιν ἀσπίστορας

Κλόνους λογχίμους τε καὶ ναυβάτας ὀπλισμούς,

Ἦ Ἀγουσά τ' ἀντίφερνον Ἰλίῳ φθοράν,

Βέβακεν ῥίμφα διὰ πυλᾶν, 375

Ἦ Ἀτλητα τλαῖσα · πολλὰ δ' ἔστενον

Τὰδ' ἐννέποντες δόμων προφηῆται ·

Ἦ Ἰῶ, ἰὼ δῶμα, δῶμα καὶ πρόμοι,

Ἦ Ἰὼ λέγος καὶ στίβοι φιλόνορες.

Πάρεστι σιγὰς ἀτίμους ἀλοιδόρους 380

Ἦ Ἰσχιστ' ἀφειμένων ἰδεῖν.

Πόθω δ' ὑπερποντίας  
 Φάσμα δόξει δόμων ἀνάσσειν.  
 Εὐμόρφων δὲ κολοσσῶν  
 Ἔχθεται χάρις ἀνδρί. 385  
 Ὅμματων δ' ἐν ἀχηνίαις ἔρρει πᾶσ' Ἀφροδίτα.

Ἀντιστροφή β.

Ονειρόφαντοι δὲ πενθήμονες  
 Πάρεισιν δόξαι φέρουσαι χάριν ματαίαν.  
 Μάταν γάρ, εὐτ' ἂν ἐσθλά τις δοκῶν ὄραῖν,  
 Παραλλάγαισι διὰ χερῶν 390  
 Βέβακεν ὄψις οὐ μεθύστερον

Πτεροῖς ὀπαδοῦσ' ὕπνου κελεύθοις."  
 Τὰ μὲν κατ' οἴκους ἐφ' ἐστίας ἄχη,  
 Τὰδ' ἐστὶ, καὶ τῶνδ' ὑπερβατώτερα.  
 Τὸ πᾶν δ' ἀφ' Ἑλλάδος αἶας συνορμένοις 395

Πένθεια τλησικάρδιος  
 Δόμων ἐκάστον πρέπει.  
 Πολλὰ γοῦν θιγγάνει πρὸς ἦπαρ.  
 Οὓς μὲν γάρ τις ἔπεμψεν  
 Οἶδεν· ἀντὶ δὲ φώτων 400  
 Τεύχη καὶ σποδὸς εἰς ἐκάστον δόμους ἀφικνεῖται.

Στροφή γ'.

Ὁ χρυσαμοιβὸς δ' ἄρης σωμαίων,  
 Καὶ ταλαντοῦχος ἐν μάχῃ δορὸς,  
 Πυρωθὲν ἐξ Ἰλίου  
 Φίλοισι πέμπει βαρὺ 405  
 Ψῆγμα δυσδάκρυτον, ἀντ-  
 ἡγορος σποδοῦ γεμί-  
 ζων λέβητας εὐθέτους.

Στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν, ὡς μάχης  
ἰδρῖς ·

Τὸν δ', ἐν φοναῖς καλῶς πεσόντ' 410

ἄλλοτρίας διαὶ γυναι-  
κός · τάδε σῖγά τις βαῦ-  
ζει · φθονερόν δ' ὑπ' ἄλγος ἔρ-  
πει προδίκοις Ἀτρείδαις.

Οἱ δ' αὐτοῦ περὶ τεῖχος 415

Θήκας Ἰλιάδος γᾶς

Εὐμορφοὶ κατέχουσιν · ἐχθρὰ δ' ἔχοντας ἔκρυπεν  
Ἀπιστροφὴ γ'.

Βαρεῖα δ' ἀστῶν φάτις ξὺν κότῳ ·

Δημοκράντου δ' ἀρᾶς τίνει χρέος.

Μένει δ' ἀκοῦσαί τί μου 420

Μέριμνα νυκτιηρεφές.

Τῶν πολυκτόνων γὰρ οὐκ

ἄσκοποι θεοί · κελαι-

ναὶ δ' Ἐρινύες χρόνῳ

Τυχηρὸν ὄντ' ἄνευ δίκας παλιντυχῆ τριβᾶ βίου 425

Τιθεῖσ' ἀμαυρόν, ἐν δ' αἰ-

στοις τελέθοντος οὔτις ἀλ-

κά · τὸ δ' ὑπερκόπως κλύειν

εὖ, βαρὺ · βάλλεται γὰρ ὄσ-

σοις Διόθεν κεραυνός.

430

Κρίνω δ' ἀφθονον ὄλβον ·

Μήτ' εἶην πτολιπόρθης,

Μήτ' οὖν αὐτὸς ἀλοῦς ὑπ' ἄλλων βίον κατίδοιμι.

Ἐπωδός.

Πυρὸς δ' ὑπ' εὐαγγέλου



Πόλιν διήκει θοά 435  
 Βάξι· εἰ δ' ἔτητύμως,  
 Τίς οἶδεν, εἶτε θεῖόν ἐστι μὴ ψύθος ;  
 Τίς ὦδε παιδνός, ἧ φρενῶν κεκομμένος,  
 Φλογὸς παραγγέλμασι  
 Νέοις πυρωθέντα καρδίαν, 441  
 Ἐπειτ' ἀλλαγᾶ λόγου καμεῖν ;  
 Γυναικὸς αἰχμᾶ πρέπει,  
 Πρὸ τοῦ φανέντος χάριν ξυναινέσαι.  
 Πιθανὸς ἄγαν ὁ θῆλυς ὄρος ἐπινέμεται  
 Ταχύπορος· ἀλλὰ ταχύμορον 445  
 Γυναικοκήμενον ὄλλυται κλέος.

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ

Τάχ' εἰσόμεσθα λαμπάδων φαεσφόρων  
 Φρυκτωριῶν τε καὶ πυρὸς παραλλαγᾶς,  
 Εἴτ' οὖν ἀληθεῖς, εἴτ', ὄνειράτων δίκην,  
 Τερπνὸν τόδ' ἔλθὼν φῶς ἐφήλωσε φρένας. 450  
 Κήρυκ' ἀπ' ἀκτῆς τόνδ' ὄρω κατάσκιον  
 Κλάδοις ἐλαίας· μαρτυρεῖ δέ μοι κάσις  
 Πηλοῦ ξύνουρος διψία κόνις τάδε,  
 Ὡς οὐτ' ἀναυδος, οὔτε σοι δαίμων φλόγα  
 Ὑλης ὀρείας, σημανεῖ καπνῶ πυρός. 455  
 Ἄλλ' ἢ τὸ χαίρειν μᾶλλον ἐκβάξει λέγων· —  
 Τὸν ἀντίον δὲ τοῖσδ' ἀποστέργω λόγον·  
 Εὖ γὰρ πρὸς εὖ φανεῖσι προσθήκη πέλοι.  
 Ὅστις τάδ' ἄλλως τῆδ' ἐπεύχεται πόλει,  
 Αὐτὸς φρενῶν καρποῖτο τὴν ἀμαρτίαν. 460

## ΚΗΡΤΞ.

Ἴω πατρῶον οὐδας Ἀργείας χθονός·  
 Δεκάτῳ σε φέγγει τῶδ' ἀφικόμην ἔτους,  
 Πολλῶν ῥαγείσῳ ἐλπίδων, μιᾶς τυχῶν.  
 Οὐ γάρ ποτ' ἠὔχουν τῆδ' ἐν Ἀργείᾳ χθονὶ  
 Θανῶν μεθέξειν φιλότατον τάφον μέρος. 465  
 Νῦν χαῖρε μὲν χθῶν, χαῖρε δ' ἡλίου φάος,  
 Ὑπατός τε χώρας Ζεὺς, ὁ Πύθιός τ' ἀναξ,  
 Τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη·  
 Ἄλις παρὰ Σκάμανδρον ἦσθ' ἀνάριστος·  
 Νῦν δ' αὖτε σωτῆρ ἴσθι καὶ παιώνιος, 470  
 Ἄναξ Ἄπολλον· τοὺς τ' ἀγωνίους θεοὺς  
 Πάντας προσαυδῶ, τόν τ' ἐμὸν τιμᾶσθον  
 Ερμῆν, φίλον κήρυκα, κηρύκων σέβας,  
 Ἥρωσ τε τοὺς πέμπαντας, εὐμενεῖς πάλιν  
 Στρατὸν δέχεσθαι τὸν λελειμμένον δορός. 475  
 Ἴω μέλαθρα βασιλέων, φίλαι στέγαι,  
 Σεμνοὶ τε θᾶκοι, δαίμονές τ' ἀντήλιοι,  
 Εἴ που πάλαι, φαιδροῖσι τοισίδ' ὄμμασι  
 Δέξασθε κόσμῳ βασιλέα πολλῶ χρόνῳ.  
 Ἦκει γὰρ ὑμῖν φῶς ἐν εὐφρόνῃ φέρων 480  
 Καὶ τοῖσδ' ἅπασι κοινὸν Ἀγαμέμνων ἀναξ.  
 Ἀλλ' εὖ νιν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει,  
 Τροίαν κατασκάψαντα τοῦ δικηφόρου  
 Διὸς μακέλλη, τῆ κατείργασται πέδον.  
 Βωμοὶ δ' αἴστοι καὶ θεῶν ἰδρύματα, 485  
 Καὶ σπέρμα πάσης ἐξαπόλλνται χθονός.  
 Τοιόνδε Τροίᾳ περιβαλὼν ζευκτήριον  
 Ἄναξ Ἀτρείδης πρέσβυς εὐδαίμων ἀνὴρ

Ἦκει, τίεσθαι δ' ἀξιώτατος βροτῶν  
 Τῶν νῦν· Πάρις γὰρ οὔτε συντελής πόλις 490  
 Ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον.  
 Ὀφλῶν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην,  
 Τοῦ ἑνόςου θ' ἤμαρτε, καὶ πανώλεθρον  
 Ἀυτόχθονον πατρῶων ἔθρισεν δόμον.  
 Διπλᾶ δ' ἔτισαν Πριαμίδαι θάμάρτια. 435

ΧΟΡΟΣ.

Κήρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ.

ΚΗΡΤΞ.

Χαίρω· τεθνᾶναι δ' οὐκ ἔτ' ἀντερῶ θεοῖς.

ΧΟΡΟΣ.

Ἔρωσ πατρώας τῆσδε γῆς σ' ἐγύμνασεν;

ΚΗΡΤΞ.

Ὡστ' ἐνδακρύνειν γ' ὄμμασιν χαρᾶς ὕπο.

ΧΟΡΟΣ.

Τερπνῆς ἄρ' ἴστε τῆσδ' ἐπήβολοι νόσου; 500

ΚΗΡΤΞ.

Πῶς δῆ; διδαχθεῖς τοῦδε δεσπόσω λόγου.

ΧΟΡΟΣ.

Τῶν ἀντερόντων ἰμέρω πεπληγμένοι.

ΚΗΡΤΞ.

Ποθεῖν ποθοῦντα τήνδε γῆν στρατὸν λέγεις.

ΧΟΡΟΣ.

Ὡς πόλλ' ἀμαυρᾶς ἐκ φρενός μ' ἀναστένειν.

ΚΗΡΤΞ.

Πόθεν τὸ δύσφρον τοῦτ' ἐπῆν στύγος φρενων; 505

ΧΟΡΟΣ.

Πάλαι τὸ σιγαῖν φάρμακον βλάβης ἔχω.

ΚΗΡΤΞ.

Καί πῶς ; ἀπόντων κοιράνων ἔτρεις τινάς ;

ΧΟΡΟΣ.

Ὡς νῦν τὸ σὸν δῆ, καὶ θανεῖν πολλὴ χάρις.

ΚΗΡΤΞ.

Εὖ γὰρ πέπρακται · ταῦτα δ' ἐν πολλῷ χρόνῳ

Τὰ μὲν τις ἂν λέξειεν εὐπετῶς ἔχειν, 510

Τὰ δ' αὐτε κάλιμομα · τίς δὲ πλὴν θεῶν

Ἄπανι' ἀπήμων τὸν δι' αἰῶνος χρόνον ;

Μόχθους γὰρ εἰ λέγοιμι καὶ δυσανλίας,

Σπαρνὰς παρήξεις καὶ κακοστρώτους, — τί δ' οὐ

Στένοντες, οὐ λαχόντες, ἡματος μέρος ; 515

Τὰ δ' αὐτε χέρσῳ καὶ προσῆν, πλεόν στύγος ·

Εὐναὶ γὰρ ἦσαν δηῖων πρὸς τείχεσιν ·

Ἐξ οὐρανοῦ γὰρ κάπὸ γῆς λειμωνίαι

Δρόσοι κατεπέκαζον, ἔμπεδον σίνος

Ἐσθημάτων, τιθέντες ἔνθηρον τρίχα. 520

Χειμῶνα δ' εἰ λέγοι τις οἰωνοκτόνον,

Οἶον παρεῖχ' ἄφερτον Ἰδαία χιῶν,

Ἡ θάλλπος, εὖτε πόντος ἐν μεσημβριναῖς

Κοίταις ἀκύμων νηέμοις εὐδοὶ πεσῶν · —

Τί ταῦτα πενθεῖν δεῖ ; παροίχεται πόνος · 525

Παροίχεται δὲ, τοῖσι μὲν τεθνηκόσιν,

Τὸ μήποτ' αὖθις μηδ' ἀναστῆναι μέλειν.

Τί τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,

Τὸν ζῶντα δ' ἀλγεῖν χρὴ τύχης παλιγκότου ;

Καὶ πολλὰ χαίρειν ξυμφοραῖς καταξιῶ. 530

Ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργείων στρατοῦ

Νικᾶ τὸ κέρδος, πῆμα δ' οὐκ ἀντιῶρέπει.

Ως κομπασαι τῷδ' εἰκὸς ἡλίου φάει,  
 Ἵπερ θαλάσσης καὶ χθονὸς ποτωμένοις ·  
 “ Τροίαν ἐλόντες δήποτ' Ἀργείων στόλος, 535  
 Θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα,  
 Δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.”  
 Τοιαῦτα χρῆ κλύοντας, εὐλογεῖν πόλιν,  
 Καὶ τοὺς στρατηγούς · καὶ χάρις τιμῆσεται  
 Διὸς τόδ' ἐκπράξασα · πάντ' ἔχεις λόγον. 540

## ΧΟΡΟΣ.

Νικῶμενος λόγοισιν οὐκ ἀναίνομαι.  
 Ἄει γὰρ ἦβᾶ τοῖς γέρονσιν εὖ μαθεῖν.  
 Δόμοις δὲ ταῦτα καὶ Κλυταιμνήστρα μέλειν  
 Εἰκὸς μάλιστα, ξὺν δὲ πλουτίζειν ἐμέ.

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Ἐνωλόλυξα μὲν πάλαι χαρᾶς ὑπο, 545  
 Ὅτ' ἦλθ' ὁ πρῶτος νύχιος ἄγγελος πυρὸς,  
 Φράζων ἄλωσιν Ἰλίου τ' ἀνάστασιν.  
 Καὶ τίς μ' ἐνίπτων εἶπε, φρονκτώρων δία  
 Πεισθεῖσα, “ Τροίαν νῦν πεπορθῆσθαι δοκεῖς ;  
 Ἦ κάρτα πρὸς γυναικὸς, αἴρεσθαι κέαρ.” 550  
 Λόγοις τοιούτοις πλαγκτὸς οὐσ' ἐφαινόμην.  
 Ὅμως δ' ἔθνον · καὶ γυναικείῳ νόμῳ  
 Ὀλολυγμὸν ἄλλος ἄλλοθεν κατὰ πόλιν  
 Ἐλασκον εὐφημοῦντες, ἐν θεῶν ἔδραις  
 Θυηφάγον κοιμῶντες εὐώδη φλόγα. 555  
 Καὶ νῦν τὰ μᾶσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν ;  
 Ἄνακτος αὐτοῦ πάντα πεύσομαι λόγον.  
 Ὅπως δ' ἄριστα τὸν ἐμὸν αἰδοῖον πόσιν  
 Σπεύσω πάλιν μολόντα δέξασθαι · τί γὰρ

Γυναικὶ τούτου φέγγος ἦδιον δρακεῖν, 560  
 Ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ,  
 Πύλας ἀνοιῆσαι ; ταυτ' ἀπάγγελον πόσει  
 Ὅκειν ὅπως τάχιστ' ἐράσμιον πόλει ·  
 Γυναῖκα πιστὴν δ' ἐν δόμοις εὖροι μολῶν  
 Οἴανπερ οὖν ἔλειπε, δωμάτων κύναι 565  
 Ἐσθλὴν ἐκείνῳ, πολεμίαν τοῖς δύσφροσιν,  
 Καὶ τᾶλλ' ὁμοίαν πάντα, σημαντήριον  
 Οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.  
 Οὐδ' οἶδα τέρψιν, οὐδ' ἐπίψογον φάτιν  
 Ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς. 570

ΚΗΡΤΞ.

Τοιόσδ' ὁ κόμπος τῆς ἀληθείας γέμων  
 Οὐκ αἰσχρὸς ὡς γυναικὶ γενναίᾳ λακεῖν.

ΧΟΡΟΣ.

Αὕτη μὲν οὕτως εἶπε μανθάνοντί σοι  
 Τοροῖσι θ' ἐρμηνεῦσιν εὐπρεπῶς λόγον.  
 Σὺ δ' εἶπε, κήρυξ, Μενέλεων δὲ πεύθομαι, 575  
 Εἰ νόστιμός γε καὶ σεσωσμένος πάλιν  
 Ὅξει ξὺν ὑμῖν, τῆσδε γῆς φίλον κράτος.

ΚΗΡΤΞ.

Οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῆ καλὰ  
 Ἐς τὸν πολὺν φίλοισι καρποῦσθαι χρόνον.

ΧΟΡΟΣ.

Πῶς δῆτ' ἂν εἰπὼν κεδνὰ τάληθῆ τύχοις ; 580  
 Σχισθέντα δ' οὐκ εὐκρυπτα γίγνεται τάδε.

ΚΗΡΤΞ.

Ἀνὴρ ἄφαντος ἐξ Ἀχαιῶν στρατοῦ,  
 Αὐτός τε καὶ τὸ πλοῖον · οὐ ψευδῆ λέγω.

ΧΟΡΟΣ.

Πότερον ἀναχθεῖς ἐμφανῶς ἐξ Ἴλίου,  
Ἡ χεῖμα, κοινὸν ἄχθος, ἤρπασε στρατοῦ ;

585

ΚΗΡΤΞ.

Ἐκυρσας, ὥστε τοξότης ἄκρος, σκοποῦ ·  
Μακρὸν δὲ πῆμα ξυντόμως ἐφημίσω.

ΧΟΡΟΣ.

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

ΚΗΡΤΞ.

Οὐκ οἶδεν οὐδεὶς, ὥστ' ἀπαγγεῖλαι τορῶς,  
Πλὴν ἰοῦ τρέφοντος Ἑλίου χθονὸς φύσιν.

590

ΧΟΡΟΣ.

Πῶς γὰρ λέγεις χειμῶνα ναυτικῶ στρατῶ  
Ἐλθεῖν, τελευτηῆσαί τε, δαιμόνων κότφ ;

ΚΗΡΤΞ.

Εὐφημον ἤμαρ οὐ πρόπει κακαγγέλα  
Γλώσση μαιίνειν · χωρὶς ἢ τιμὴ θεῶν.

595

Ὅταν δ' ἀπενκτὰ πῆματ' ἄγγελος πόλει  
Στυγνῶ προσώπῳ πτωσίμου στρατοῦ φέρῃ,

Πόλει μὲν ἔλκος ἐν τὸ δῆμιον τυχεῖν,  
Πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων

Ἄνδρας διπλῆ μάστιγι, τὴν Ἄρης φιλεῖ,  
Δίλογχον ἄτην, φοινίαν ξυνωρίδα ·

600

Τοιῶνδε μέντοι πημάτων σεσαγμένον,  
Πρέπει λέγειν παιᾶνα τόνδ' Ἐριννύων.

Σωτηρίων δὲ πραγμάτων εὐάγγελον

Ἦκοντα πρὸς χαίρουσαν εὐεστοῖ πόλιν, —  
Πῶς κεδνά τοῖς κακοῖσι συμμίξω, λέγων

605

Χειμῶν' Ἀχαιῶν οὐκ ἀμήνιτον θεοῖς ;  
 Ξυνώμοσαν γὰρ, ὄντες ἔχθιστοι τὸ πρῖν,  
 Πῦρ καὶ θάλασσα, καὶ τὰ πίστ' ἐδειξάτην,  
 Φθειρόντε τὸν δύστηνον Ἀργείων στρατόν. 610  
 Ἐν νυκτὶ δυσκύμαντα δ' ὠρώρει κακά.  
 Ναῦς γὰρ πρὸς ἀλλήλησι Θρηήκiai πνοαὶ  
 Ἦρεικον· αἱ δὲ κεροτυπούμεναι βία  
 Χειμῶνι τυφῶ σὺν ζάλῃ τ' ὀμβροκτύπῳ,  
 Ὡλιχόντ' ἀφαντοὶ, ποιμένος κακοῦ στρόβῳ. 615  
 Ἐπεὶ δ' ἀνήλθε λαμπρὸν ἡλίου φάος,  
 Ὅρωμεν ἀνθούν πέλαγος Αἰγαῖον νεκροῖς  
 Ἀνδρῶν Ἀχαιῶν, ναυτικῶν τ' ἐρειπίων.  
 Ἡμᾶς γε μὲν δῆ, ναῦν τ' ἀκήρατον σκάφος,  
 Ἦτιοι τις ἐξέκλεψεν, ἧ' ἔζητήσατο 620  
 Θεός τις, οὐκ ἄνθρωπος, οἶακος θιγῶν.  
 Τύχη δὲ σωτῆρ ναῦν θέλουσ' ἐφέζετο·  
 Ὡς μήτ' ἐν ὄρμῳ κύματος ζάλην ἔχειν,  
 Μῆτ' ἐξοκεῖλαι πρὸς κραταίλειων χθόνα.  
 Ἐπειτα δ' ἄδην πόντιον πεφενυγότες, 625  
 Λενκὸν κατ' ἡμαρ, οὐ πεποιθότες τύχη,  
 Ἐβουκολοῦμεν φροντίσιν νέον πάθος,  
 Στρατοῦ καμόντος καὶ κακῶς σποδομένου.  
 Καὶ νῦν ἐκείνων εἴ τις ἐστὶν ἐμπνέων,  
 Λέγουσιν ἡμᾶς ὡς ὀλωλότας· τί μή ; 630  
 Ἡμεῖς τ' ἐκείνους ταῦτ' ἔχειν δοξάζομεν.  
 Γένοιτο δ' ὡς ἄριστα. Μενέλεων γὰρ οὖν  
 Πρωτόν τε καὶ μάλιστα προσδόκα μολεῖν.  
 Εἰ δ' οὖν τις ἀκτὶς ἡλίου νιν ἰστορεῖ  
 Καὶ ζῶντα καὶ βλέποντα, μηχαναῖς Διός, 635



Οὐπω θέλοντος ἐξαναλαῶσαι γένος,  
 Ἐλπίς τις αὐτὸν πρὸς δόμους ἤξειν πάλιν.  
 Τοσαῦτ' ἀκούσας, ἴσθι τάληθῆ κλύων.

ΧΟΡΟΣ.

Στροφή α΄.

Τίς ποτ' ἀνόμαζεν ὄδ' ἐς τὸ πᾶν ἐιητύμως —  
 Μή τις, ὄντιν' οὐχ ὀρώμεν, προνοίαισι τοῦ πεπρω-  
 μένου 640

Γλῶσσαν ἐν τύχᾳ νέμων —  
 Τὰν δορίγαμβρον ἀμφινεικῆ θ' Ἐλέναν; ἐπεὶ  
 πρεπόντως

Ἐλένας, ἔλανδρος, ἐλέπτολις,  
 Ἐκ τῶν ἀβροτίμων  
 Προκαλυμμάτων ἐπλευσεν 645  
 Ζεφύρου γίγαντος αὔρα·  
 Πολύανδροί τε φεράσπιδες,  
 Κυναγοὶ κατ' ἵχνος πλάταν ἄφαντον  
 Κελσάντων Σιμόεντος  
 Ἀκτὰς ἐπ' ἀξιφύλλους 650  
 Δι' ἔριν αἱματόεσσαν.

Ἀντιστροφή α΄.

Γλίῳ δὲ κῆδος ὀρθώνυμον τελεσσίφρων  
 Μῆνις ἤλασε, τραπέζας ἀτίμωςιν ὑστέρῳ χρόνῳ  
 Καὶ ξυνεστίου Διὸς  
 Πρασσομένα τὸ νυμφότιμον μέλος ἐκφάτως τιον-  
 τας, 655

Ἰμέναιον, ὃς τότε' ἐπέῳρεπεν  
 Γαμβροῖσιν αἰεΐειν.  
 Μεταμανθάνουσα δ' ὕμνον

Πριάμον πόλις γεραία,  
 Πολύθρηνον μέγα που στένει, 660  
 Κικλήσκουσα Πάριν τὸν αἰνόλεκτρον.  
 Πάμπροσθ', ἧ πολύθρηνον  
 Διῶν' ἄμφι πολιητῶν  
 Μέλεον αἰμ' ἀνατλάσα.

Στροφή β'.

Ἦθρευεν δὲ λέοντα 665  
 Σίνιν δόμοις ἀγάλακτον  
 Οὕτως ἀνῆρ φιλόμαστον,  
 Ἐν βίβτου προτελείοις  
 Ἄμερον, εὐφιλόπαιδα,  
 Καὶ γεραροῖς ἐπίχαρτον. 670  
 Πολέα δ' ἔσχ' ἐν ἀγκάλαις,  
 Νευτρόφου τέκνου δίκαν,  
 Φαιδρωπὸς ποτὶ χεῖρα, σαίνων τε γαστροῦ ἀνάγκαις.

Ἀντιστροφή β'.

Χρονισθεῖς δ' ἀπέδειξεν  
 Ἦθος τὸ πρόσθε τοκῆων. 675  
 Χάριν τροφᾶς γὰρ ἀμείβων,  
 Μηλοφόνοισιν ἀγαῖσιν  
 Δαῖτ' ἀκέλευστος ἔτευξεν·  
 Αἵματι δ' οἶκος ἐφύρθη,  
 Ἄμαχον ἄλγος οἰκέταις 680  
 Μέγα σίνος πολυκτόνον.  
 Ἐκ θεοῦ δ' ἱερεὺς τις ἄτας δόμοις προσεθρέφθη.

Στροφή γ'.

Πάραυτα δ' ἔλθειν ἐς' Ἰλίου πόλιν  
 Λέγοιμ' ἂν, φρόνημα μὲν νηνέμου γαλάνας

Ἄκασκαῖον δ' ἄγαλμα πλούτου, 685  
 Μαλθακὸν ὀμμάτων βέλος,  
 Δηξίθυμον ἔρωτος ἄνθος.  
 Παρακλίνας' ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς,  
 Δύσεδρος καὶ δυσόμιλος,  
 Συμένα Πριαμίδαισι, 690  
 Πομπᾷ Διὸς ξενίου,  
 Νυμφόκλαυτος Ἐριννύς.

Ἀντιστροφή γ'.

Παλαίφατος δ' ἐν βροτοῖς γέρων λόγος  
 Τέτυκται, "μέγαν τελεσθέντα φωτὸς ὄλβον  
 Τεκνοῦσθαι, μῆδ' ἄπαιδα θνήσκειν · 695  
 Ἐκ δ' ἀγαθὰς τύχας γένει  
 Βλαστάνειν ἀκόρεστον οἰζύν."  
 Δίχα δ' ἄλλων μονόφρων εἰμί · τὸ δυσσεβὲς γὰρ  
 ἔργον  
 Μετὰ μὲν πλείονα τίττει,  
 Σφετέρᾳ δ' εἰκότα γέννα. 700  
 Οἴκων γὰρ εὐθυδίκων  
 Καλλίπαις πότμος αἰεὶ.

Στροφή δ'.

Φιλεῖ δὲ τίττειν ὕβρις μὲν παλαιὰ νεά-  
 ζουσιν ἐν κακοῖς βροτῶν ὕβριν  
 Τότ' ἢ τόθ', ὅτε τὸ κύριον μόλη, φαεσκότον 705  
 Δαίμονά τε τὸν ἄμαχον, ἀπόλεμον, ἀνίερον,  
 Θράσος μελαίνας μελάθροισιν Ἄτας,  
 Εἶδομένην τοκεῦσιν.

Ἀντιστροφή δ'.

Δίκα δὲ λάμπει μὲν ἐν δυσκάπνοις δώμασιν ·

τὸν δ' ἐναίσιμον τίει βίον. 710

Τὰ χρυσόπαστα δ' ἔδεθλα σὺν πίνῳ χερῶν παλιν-  
τρόποις

Ἵμμασι λιποῦσ', ὅσια προσέβα, δύναμιν οὐ  
Σέβουσα πλούτου παράσημον αἴνῳ ·

Πᾶν δ' ἐπὶ τέρμα νωμᾶ.

Ἔγε δὴ, βασιλεῦ, 715

Τροίας πολίπορθ', Ἀτρέως γένεθλον,

Πῶς σε προσείπω, πῶς σε σεβίζω,

Μήθ' ὑπεράρας, μήθ' ὑποκάμπας

Καιρὸν χάριτος ;

Πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι 720

Προτίουσι, δίκην παραβάντες.

Τῷ δυσπραγοῦντι δ' ἐπιστενάχειν

Πᾶς τις ἔτοιμος · δῆγμα δὲ λύπης

Οὐδὲν ἐφ' ἧπαρ προσικνεῖται ·

Καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς 725

Ἀγέλαστα πρόσωπα βιαζόμενοι.

Ἵσσις δ' ἀγαθὸς προβατογνώμων,

Οὐκ ἔστι λαθεῖν ὄμματα φωτὸς,

Τὰ δοκοῦντι' εὐφρονος ἐκ διανοίας

Ἵδαρεῖ σαίνειν φιλότῃ. 730

Σὺ δέ μοι τότε μὲν στέλλων στρατιᾶν

Ἐλένης ἔνεκ', οὐ γάρ σ' ἐπικεύσω,

Κάρτ' ἀπομούσως ἦσθα γεγραμμένος ·

Οὐδ' εὖ πραπίδων οἶακα νέμων,

Θράσος ἐκούσιον 735

Ἄνδράσι θνήσκουσι κομίζων.

Νῦν δ' οὐκ ἀπ' ἄκρας φρενός, οὐδ' ἀφίλωσ

Εὐφρων τις πόνος εὖ τελέσασι.

Γνώσει δὲ χρόνον διαπευθόμενος

Τόν τε δικαίως καὶ τὸν ἀκαίρως

740

Πόλιν οἰκουροῦντα πολιτῶν.

Α Γ Α Μ Ε Μ Ν Ω Ν .

Πρῶτον μὲν Ἄργος καὶ θεοὺς ἐγχωρίους

Δίκη προσειπεῖν, τοὺς ἔμοι μεταίτιους

Νόστου, δικαίων θ' ὧν ἐπραξάμην πόλιν

Πριάμον· δίκας γὰρ οὐκ ἀπὸ γλώσσης θεοὶ

745

Κλύοντες, ἀνδροθνήτας Ἰλίον φθορὰς

Ἐσ αἵματηρὸν τεῦχος οὐ διχορρόπως

Ψήφους ἔθεντο· τῷ δ' ἐναντίῳ κῦτει

Ἐλπίς προσῆει χειρὸς οὐ πληρουμένῳ.

Καπῶ δ' ἀλοῦσα νῦν ἔτ' εὖσημος πόλις.

750

Ἄτης θύελλαι ζῶσι· συνθνήσκουσα δὲ

Σποδὸς προπέμπει πίονας πλούτου πνοάς.

Τούτων θεοῖσι χρεὴ πολύμνηστον χάριν

Τίνειν· ἐπεῖπερ καὶ πάγας ὑπερκότους

Ἐφραξάμεσθα, καὶ γυναικὸς οὐνεκα

755

Πόλιν διημάθουνεν Ἄργεῖον δάκος,

Ἴππου νεοσσὸς, ἀσπιδηστρόφος λεῶς,

Πήδημ' ὀρούσας ἀμφὶ Πλειάδων δύσιν·

Ἐπερθορῶν δὲ πύργον ὤμηστῆς λέων,

Ἄδην ἔλειξεν αἵματος τυραννικοῦ.

760

Θεοῖς μὲν ἐξέτεινα φροῖμιον τόδε·

Τὰ δ' ἐς τὸ σὸν φρόνημα, μέμνημαι κλύων.

Καὶ φημὶ ταῦτά καὶ συνήγορόν μ' ἔχεις.

Παύροις γὰρ ἀνδρῶν ἐστὶ συγγενὲς τόδε,  
 Φίλον τὸν εὐτυχοῦντ' ἄνευ φθόνου σέβειν. 765

Δύσφρων γὰρ ἰὸς καρδίαν προσήμενος,  
 Ἄχθος διπλοῖζει τῷ πεπαμένῳ νόσον ·

Τοῖς τ' αὐτὸς αὐτοῦ πῆμασιν βαρύνεται,  
 Καὶ τὸν θυραῖον ὄλβον εἰσορῶν στένει.

Εἰδὼς λέγοιμ' ἄν · εὐ γὰρ ἐξεπίσταμαι 770  
 Ὀμιλίας κάτοπτρον, εἰδῶλον σκιάς,  
 Δοκοῦντας εἶναι κάρτα πρενυμενεῖς ἐμοί.

Μόνος δ' Ὀδυσσεὺς, ὅσπερ οὐχ ἑκὼν ἔπλει,  
 Ζευχθεῖς ἔτοιμος ἦν ἐμοὶ σειραφόρος ·

Εἴτ' οὖν θανόντος, εἴτε καὶ ζώντος πέρι 775  
 Δέγω · τὰ δ' ἄλλα, πρὸς πόλιν τε καὶ θεοὺς,  
 Κοινοὺς ἀγῶνας θέντες ἐν πανηγύρει,  
 Βουλευσόμεσθα · καὶ τὸ μὲν καλῶς ἔχον,

Ὅπως χρονίζον εὐ μενεῖ, βουλευτέον ·

Ὅτω δὲ καὶ δεῖ φαρμάκων παιωνίων, 780  
 Ἦτοι κέαντες, ἢ τεμόντες εὐφρόνως,  
 Πειρασόμεσθα πῆματος τρέψαι νόσον.

Νῦν δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους  
 Ἐλθὼν, θεοῖσι πρῶτα δεξιώσομαι,

Οἷπερ πρόσω πέμπαντες, ἤγαγον πάλιν. 785  
 Νίκη δ' ἐπέπερ ἔσπετ', ἐμπέδως μένοι.

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Ἄνδρες πολῖται, πρέσβος Ἀργείων τόδε,  
 Οὐκ αἰσχυνοῦμαι τοὺς φιλόνορας τρόπους

Λέξαι πρὸς ὑμᾶς · ἐν χρόνῳ δ' ἀποφθίνει 790  
 Τὸ τάρβος ἀνθρώποισιν · οὐκ ἄλλων πάρα  
 Μαθοῦσ', ἐμαντιῆς δύσφορον λέξω βίον,

Τοσόνδ', ὅσονπερ οὔτος ἦν ὑπ' Ἰλίῳ.  
 Τὸ μὲν γυναιῖκα πρῶτον ἄρσενος δίχα  
 Ἔσθαι δόμοις ἔρημον, ἔκπαυλον κακόν,  
 Πολλὰς κλύουσαν κληδόνας παλιγκότους · 735  
 Καὶ τὸν μὲν ἤκειν, τὸν δ' ἐπεισφέρειν κακοῦ.  
 Κάκιον ἄλλο πῆμα, λάσκοντις δόμοις.  
 Καὶ τραυμάτων μὲν εἰ τόσων ἐτύγχανεν  
 Ἀνῆρ ὄδ', ὡς πρὸς οἶκον ὠχετεύετο  
 Φάτις, τέτρωται δικτύου πλέω λέγειν. 800  
 Εἰ δ' ἦν τεθνηκίᾳς, ὡς ἐπλήθυνον λόγοι,  
 Τρισώματός τ' ἄν Γηρυῶν ὁ δεύτερος  
 Πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω,  
 Χθονὸς τρίμοιρον χλαῖναν ἐξηύχει λαβῶν,  
 Ἐπαξ ἑκάστῳ κατθανῶν μορφώματι. 805  
 Τοιῶνδ' ἕκατι κληδόνων παλιγκότων,  
 Πολλὰς ἄνωθεν ἀρτάνας ἐμῆς δέρης  
 Ἐλυσαν ἄλλοι πρὸς βίαν λελημμένης.  
 Ἐκ τῶνδ' εἰ παῖς ἐνθάδ' οὐ παραστατεῖ,  
 Ἐμῶν τε καὶ σῶν κύριος πιστωμάτων, 810  
 Ὡς χρῆν, Ὀρέστης · μηδὲ θαυμάσης τόδε.  
 Τρέφει γὰρ αὐτὸν εὐμενῆς δορυξένος  
 Σιρόφιος ὁ Φωκεύς, ἀμφίλεκτα πῆματα  
 Ἐμοὶ προφρωνῶν, τὸν δ' ὑπ' Ἰλίῳ σέθεν  
 Κίνδυνον, εἴ τε δημόθρους ἀναρχία 815  
 Βουλὴν καταρῥύπειεν, ὥστε σύγγονον  
 Βροτοῖσι, τὸν πεσόντα λακτίσαι πλέον.  
 Τοιάδε μέντοι σκῆψις οὐ δόλον φέρει.  
 Ἐμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι  
 Πηγαὶ κατεσθήκασιν, οὐδ' ἐνὶ σταγῶν. 820

Ἐν ὀψικοίοις δ' ὄμμασιν βλάβας ἔχω,  
 Τὰς ἀμφὶ σοὶ κλαίονσα λαμπτηρουχίας  
 Ἀτιμελήτους αἰέν· ἐν δ' ὀνειράσιν  
 Λεπταῖς ὑπαὶ κώνωπος ἐξηγειρόμην  
 Ριπαῖσι θωύσσοντος, ἀμφὶ σοὶ πάθη 825  
 Ὀρῶσα πλείω τοῦ ξυνεύδοντος χρόνου.  
 Νῦν ταῦτα πάντα τλάσ', ἀπενθήτω φρενὶ  
 Λέγοιμ' ἂν ἄνδρα τόνδε, τῶν σταθμῶν κύνα,  
 Σωτῆρα ναὸς πρότονον, ὑψηλῆς στέγης  
 Στυλὸν ποδῆρη, μονογενὲς τέκνον πατρὶ, 830  
 Καὶ γῆν φανεῖσαν ἄναυτοισ παρ' ἐλπίδα,  
 Κάλλιστον ἡμᾶρ εἰσιδεῖν ἐκ χεῖματος,  
 Ὀδοιπόρω διψῶντι πηγαῖον ῥέος.  
 Τερπνὸν δὲ ἀναγκαῖον ἐκφυγεῖν ἅπαν.  
 Τοιοῖσδέ τοί νιν ἀξιῶ προσφθέγμασιν. 835  
 Φθόνος δ' ἀπέστω· πολλὰ γὰρ τὰ πρὶν κακά  
 Ἦνειχόμεσθα· νῦν δέ μοι, φίλον κάρα,  
 Ἐκβαῖν' ἀπήνης τῆσδε, μὴ χαμαι τιθεῖς  
 Τὸν σὸν πόδ', ὦναξ, Ἰλίου πορθήτορα.  
 Διμωαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος 840  
 Πέδον κελεύθου στρωννύναι πετάσμασιν;  
 Εὐθύς γενέσθω πορφυρόστροφτος πόρος  
 Ἐς δῶμ' ἀελπτον ὡς ἂν ἠγῆται δίκη.  
 Τὰ δ' ἄλλα φροντίς οὐχ ὑπνώ νικωμένη  
 Θῆσει δικαίως σὺν θεοῖς εἰμαρμένα. 845

## ΑΓΑΜΕΜΝΩΝ.

Λήδας γένεθλον, δωμάτων ἐμῶν φύλαξ,  
 Ἀπουσία μὲν εἶπας εἰκότως ἐμῇ·  
 Μακρὰν γὰρ ἐξέτεινας· ἀλλ' ἐναισίμως



Αἰνεῖν, παρ' ἄλλων χρηὸν τόδ' ἔρχεσθαι γέρας.

Καὶ τᾶλλα μὴ γυναικὸς ἐν τρόποις ἐμὲ

850

Ἄθρυνε, μηδὲ βαρβάρου φωτὸς δίκην,

Χαμαιπετεὺς βόαμα προσχάνης ἐμοί,

Μηδ' εἴμασι στρώσασ' ἐπίφθονον πόρον

Τίθει· θεοὺς τοι τοῖσδε τιμαλφεῖν χρεῶν·

Ἐν ποικίλοις δὲ θνητὸν ὄντα κάλλεσιν

855

Βαίνειν, ἐμοὶ μὲν οὐδαμῶς ἄνευ φόβου.

Λέγω κατ' ἄνδρα, μὴ θεὸν, σέβειν ἐμέ.

Χωρὶς ποδοπήστρων τε καὶ τῶν ποικίλων

Κληδῶν αὐτεῖ· καὶ τὸ μὴ κακῶς φρονεῖν,

Θεοῦ μέγιστον δῶρον· ὀλβίσαι δὲ χρηὸν

860

Βίον τελευτήσαντ' ἐν εὐεστοῖ φίλῃ.

Εἰ πάντα δ' ὡς πρᾶσσοιμεν, εὐθαρσῆς ἐγώ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Καὶ μὴν τόδ' εἶπέ μὴ παρὰ γνώμην ἐμοί.

ΑΓΑΜΕΜΝΩΝ.

Γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἡὔξω θεοῖς δείσας τιν' ὧδ' ἔρδειν τάδε ;

865

ΑΓΑΜΕΜΝΩΝ.

Εἴπερ τις, εἰδὼς γ' εὖ τόδ' ἐξεῖπον τέλος.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τί δ' ἂν δοκεῖ σοι Πρίαμος εἰ τὰδ' ἤνυσεν ;

ΑΓΑΜΕΜΝΩΝ.

Ἐν ποικίλοις ἂν κάρτα μοι βῆναι δοκεῖ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μὴ νυν τὸν ἀνθρώπειον αἰδεσθῆς ψόγον.

ΑΓΑΜΕΜΝΩΝ.

Φήμη γε μέντοι δημόθρους μέγα σθένει.

870

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ὅ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.

ΑΓΑΜΕΜΝΩΝ.

Οὗτοι γυναικός ἐστιν ἰμείρειν μάχης.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τοῖς δ' ἄλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.

ΑΓΑΜΕΜΝΩΝ.

Ἡ καὶ σὺ νίκην τήνδε δήριος τίεις ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Πιθοῦ κράτος μέντοι πάρες γ' ἐκὼν ἐμοί.

875

ΑΓΑΜΕΜΝΩΝ.

Ἄλλ' εἰ δοκεῖ σοι ταῦθ', ὑπαί τις ἀρβύλας

Λύοι τάχος πρόδονλον ἐμβασιν ποδός,

Σὺν ταῖσδέ μ' ἐμβαίνονθ' ἄλουργέσιν, θεῶν

Μή τις πρόσωθεν ὄμματος βάλοι φθόνος.

Πολλὴ γὰρ αἰδώς δωματοφθορεῖν ποσὶν

880

Φθειρόντα πλοῦτον ἀργυρωνήτους θ' ὑφάς.

Τούτων μὲν οὕτω · τὴν ξένην δὲ πρευμενῶς

Τήνδ' ἐσχόμιζε · τὸν κρατοῦντα μαλθακῶς,

Θεὸς πρόσωθεν εὐμενῶς προσδέχεται.

Ἐκὼν γὰρ οὐδεὶς δουλίῳ χρῆται ζυγῶ.

885

Αὕτη δὲ πολλῶν χρημάτων ἐξαίρειον

Ἄνθος, στρατοῦ δῶρημ', ἐμοὶ ξυνέσπετο.

Ἐπεὶ δ' ἀκούειν σοῦ κατέστραμμαί τάδε,

Εἴμ' ἐς δόμων μέλαθρα, πορφύρας πατῶν.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἔστιν θάλασσα, — τίς δὲ νιν κατασβέσει; —

890

Τρέφουσα πολλῆς πορφύρας ἰσάγγυρον  
 Κηκίδα παγκαίνιστον, εἰμάτων βαφάς.  
 Οἶκος δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἀναξ,  
 Ἔχειν · πένεσθαι δ' οὐκ ἐπίσταται δόμος.  
 Πολλῶν πατησμὸν δ' εἰμάτων ἂν εὐξάμην, 895  
 Δόμοισι προὔνεχθέντος ἐν χρηστηρίοις,  
 Ψυχῆς κόμιστρα τῆσδε μηχανωμένη.  
 Ῥίζης γὰρ οὔσης, φυλλὰς ἔκει' ἐς δόμους,  
 Σκιὰν ὑπερτείνασα σειρίου κυνός.  
 Καὶ σοῦ μολόντος δωματῖτιν ἐστίαν, 900  
 Θάλλπος μὲν ἐν χειμῶνι σημαίνεις μολόν ·  
 Ὃταν δὲ τεύχη Ζεὺς γ' ἀπ' ὄμφακος πικρᾶς  
 Οἶνον, τότε ἤδη ψῦχος ἐν δόμοις πέλει,  
 Ἄνδρὸς τελείου δῶμ' ἐπιστροφωμένου.  
 Ζεῦ, Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει · 905  
 Μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλῃς τελεῖν.

## ΧΟΡΟΣ.

Στροφή α'.

Τίπτε μοι τόδ' ἐμπέδως  
 Δεῖμα προστατήριον  
 Καρδίας τερασκόπου ποταῖται,  
 Μαντιπολεῖ δ' ἀκέλευστος ἄμισθος αἰοιδά · 910  
 Οὐδ' ἀποπτύσαι δίκαν  
 Λυσκρίτων ὄνειράτων  
 Θάρσος εὐπιθὲς ἴζει.  
 Φρονὸς φίλον θρόνον; ·  
 Χρόνος δέ τοι πρυμνησίαν ξὺν ἐμβολαῖς 915  
 Ψαμμίας ἀκάτας παρήθησεν, εὐθ' ὑπ' Ἴλιον  
 ὦρτο ναυδάτας στρατός.

Ἀντιστροφή α΄.

Πεύθομαι δ' ἀπ' ὀμμάτων  
 Νόστον, αὐτόμαρτυς ὢν.  
 Τὸν δ' ἄνευ λύρας ὄμως ὑμνωδεῖ 920  
 Θρηῖνον Ἐριννύος αὐτοδίδακτος ἔσωθεν  
 Θυμὸς, οὐ τὸ πᾶν ἔχων  
 Ἐλπίδος φίλον θράσος.  
 Σπλάγχνα δ' οὔτι ματᾶζει  
 Πρὸς ἐνδίκους φρεσὶν 925  
 Τελεσφόροις δίναις κυκλούμενον κέαφ.  
 Εὐχομαι δ' ἀπ' ἐμᾶς τὸ πᾶν ἐλπίδος ψύθη πεσεῖν  
 Ἐς τὸ μὴ τελεσφόρον.

Στροφή β΄.

Μάλα γέ τοι δὴ τᾶς πολλᾶς ὑγείας  
 Ἀκόρεστον τέρμα· νόσος γὰρ αἰεὶ, 930  
 Γείτων ὁμότοιχος ἐρείδει,  
 Καὶ πότμος εὐθυπορῶν  
 Ἄνδρὸς ἔπαισεν ἄφαντον ἔρμα.  
 Καὶ τὸ μὲν πρὸ χρημάτων 935  
 Κτησίων ὄκνος βαλῶν,  
 Σφενδόνας ἀπ' εὐμέτρου,  
 Οὐκ ἔδν πρόπας δόμος  
 Πημονᾶς γέμων ἄγαν·  
 Οὐδ' ἐπόντισε ἀπάφος. 940  
 Πολλά τ' ἂν δόσεις ἐκ Διὸς ἀμφιλα-  
 φῆς τε καὶ ἐξ ἀλόκων ἐπετειῶν  
 Νῆστιν ὤλεσεν νόσον.

• 4\*

Ἐπιτροπή β.

Τὸ δ' ἐπὶ γὰν ἄπαξ πεσὼν θανάσιμον, 945  
 Προπάρειθ' ἀνδρὸς μέλαν αἷμα τίς ἂν  
 Πάλιν ἀγκαλέσαιτ' ἐπαείδων ;  
 Ζεὺς δὲ τὸν ὀρθοδαῆ  
 Τῶν φθιμένων ἀνάγειν ἔπαυσεν.  
 Εἰ δὲ μὴ τεταγμένα 950  
 Μοῖρα μοῖραν ἐκ θεῶν  
 Εἶργε μὴ πλέον φέρειν,  
 Προφθάσασα καρδίαν  
 Γλῶσσα πάντ' ἂν ἐξέχει.  
 Νῦν δ' ὑπὸ σκότῳ βρέμει 955  
 Θυμαλγῆς τε, καὶ οὐδὲν ἐπελπομέ-  
 να ποτὲ καίριον ἐκτολυπεύσειν,  
 Ζωπυρουμένας φρενός.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Εἶσω κομίζου καὶ σύ· Κασάνδραν λέγω·  
 Ἐπεὶ σ' ἔθηκε Ζεὺς ἀμηνίτως δόμοις 960  
 Κοινωνὸν εἶναι χερνίβων, πολλῶν μετὰ  
 Δούλων, σταθεῖσαν κτησίῳ βωμοῦ πέλας,  
 Ἐκβαιν' ἀπήνης τῆσδε· μηδ' ὑπερφρόνει.  
 Καὶ παῖδα γάρ τοί φασιν Ἀλκμήνης ποτὲ  
 Πραθέντα τλῆναι, καὶ ζυγῶν θιγεῖν βία. 965  
 Εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιῶρέποι τύχης,  
 Ἀρχαιοπλοῦτων δεσποτῶν πολλῇ χάρις.  
 Οἱ δ' οὐ ποτ' ἐλπίσαντες ἤμησαν καλῶς,  
 Ὡμοὶ τε δούλοις πάντα, καὶ παρὰ στάθμην.  
 Ἐχεις παρ' ἡμῶν οἰάπερ νομίζεται. 970

## ΧΟΡΟΣ.

Σοί τοι λέγουσα παύεται σαφή λόγον.  
 Ἐντὸς δ' ἄν οὔσα μορσίμων ἀγρευμάτων,  
 Πείθοι' ἄν, εἰ πείθοι' · ἀπειθοίης δ' ἴσως.

## ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἄλλ' εἴπερ ἔστι μῆ, χελιδόνος δίκην,  
 Ἄγνωτα φωνὴν βάρβαρον κεκτημένη,  
 Ἔσω φρενῶν λέγουσα πείθω νιν λόγῳ.

975

## ΧΟΡΟΣ.

Ἔπου · τὰ λῶστα τῶν παρεστώτων λέγει.  
 Πείθου, λιπούσα τόνδ' ἀμαξήρη θρόνον.

## ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Οὔτοι θυραΐαν τῆδ' ἔμοι σχολὴ πάρα  
 Τρίβειν · τὰ μὲν γὰρ ἔστις μεσομφάλου  
 Ἔστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρὸς,  
 Ὡς οὔ ποτ' ἐλπίσασι τήνδ' ἔξειν χάριν.  
 Σὺ δ' εἴ τι δράσεις τῶνδε, μὴ σχολὴν τίθει.  
 Εἰ δ' ἀξυνήμων οὔσα μὴ δέχει λόγον,  
 Σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερί.

980

985

## ΧΟΡΟΣ.

Ἐρμηνέως ἔοικεν ἢ ξένη τοροῦ  
 Δεῖσθαι · τρόπος δὲ θηρὸς ὡς νεαιρέτου.

## ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἡ μαίνεται γὰρ καὶ κακῶν κλύει φρενῶν,  
 Ἦτις λιπούσα μὲν πόλιν νεαίρετον  
 Ἦκει · χαλινὸν δ' οὐκ ἐπίσταται φέρειν,  
 Πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος.  
 Οὐ μὴν πλέω ῥίψασ' ἀτιμωθήσομαι.

990

ΧΟΡΟΣ.

Ἐγὼ δ', ἐποικτεῖρω γάρ, οὐ θυμώσομαι.  
 Ἴθ', ὦ τάλαινα, τόνδ' ἐρημώσασ' ὄχον,  
 Εἴκουσ' ἀνάγκη τῆδε καίνισον ζυγόν.

998

ΚΑΣΑΝΔΡΑ.

Στροφή α'.

Ὅτοτοτοτοῖ ποποῖ δᾶ.  
 Ἀπόλλον, Ἀπόλλον.

ΧΟΡΟΣ.

Τί ταῦτ' ἀνωτότυξας ἀμφὶ Δοξίου;  
 Οὐ γὰρ τοιοῦτος, ὥστε θρηνητοῦ τυχεῖν.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή α'.

Ὅτοτοτοτοῖ ποποῖ δᾶ.  
 Ἀπόλλον, Ἀπόλλον.

1000

ΧΟΡΟΣ.

Ἡ δ' αὐτε δυσφημοῦσα τὸν θεὸν καλεῖ  
 Οὐδὲν προσήκοντι' ἐν γόοις παραστατεῖν.

ΚΑΣΑΝΔΡΑ.

Στροφή β'.

Ἀπολλον, Ἀπολλον,  
 Ἀγνιᾶτ' ἀπόλλων ἐμός.  
 Ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον.

1005

ΧΟΡΟΣ.

Χρήσειν ἔοικεν ἀμφὶ τῶν αὐτῆς κακῶν.  
 Μένει τὸ θεῖον δουλία παρὸν φρενί.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή β'.

Ἀπολλον, Ἀπολλον,

Ἄγυιᾶτ' ἀπόλλων ἑμός.

1010

Ἄ ποῖ ποτ' ἤγαγές με; πρὸς ποίαν στέγην;

ΧΟΡΟΣ.

Πρὸς τὴν Ἀτρειδῶν· εἰ σὺ μὴ τόδ' ἔννοεῖς,

Ἐγὼ λέγω σοι· καὶ τάδ' οὐκ ἔρεῖς ψύθη.

ΚΑΣΑΝΔΡΑ.

Ἄ ἄ.

Στροφή γ'.

Μισόθρον μὲν οὖν· πολλὰ συνίστορα

1015

Ἄντοφόνᾳ τε κακὰ, κάρταναι

Ἄνδρὸς σφαγεῖον καὶ πέδον φαντήριον.

ΧΟΡΟΣ.

Ἔοικεν εὖρις ἢ ξένη κυνὸς δίκην

Εἶναι, ματεύει δ' ὧν ἀνευρήσει φόνον.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή γ'.

Μαρτυρίοισι γὰρ τοῖσδ' ἐπιπέθομαι·

1020

Κλαιόμενα τάδε βρέφη σφαγὰς,

Ἄοπτάς τε σάρκας πρὸς πατρὸς βεβρωμένας.

ΧΟΡΟΣ.

Ἦ μὴν κλέος σοῦ μαντικὸν πεπυσμένοι

Ἦισμεν· προφήτας δ' οὔτινας μαστεύομεν.

ΚΑΣΑΝΔΡΑ.

Στροφή δ'.

Ἰὼ ποποῖ, τί ποτε μῆδεται;

1025

Τί τότε νέον ἄχος μέγα

Μέγ' ἐν δόμοισι τοῖσδε μῆδεται κακὸν

Ἄφερτον φίλοισι,

Δυσίατον; ἀλλὰ δ' ἑκάς ἀποστατεῖ.



ΧΟΡΟΣ.

Τούτων ἄδρός εἰμι τῶν μαντευμάτων.  
Ἐκεῖνα δ' ἔγνω· πάσα γὰρ πόλις βοᾷ.

1030

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή δ'.

Ἰὼτάλαινα, τόδε γὰρ τελεῖς;  
Τὸν ὁμοδέμνιον πόσιν  
Λουτροῖσι φαιδρύνασα; πῶς φράσω τέλος;  
Τάχος γὰρ τόδ' ἔσται.  
Προτείνει δὲ χεῖρ ἐκ χειρὸς ὄρεγομένα.

1035

ΧΟΡΟΣ.

Οὐπω ξυνῆκα· νῦν γὰρ ἐξ αἰνιγμάτων  
Ἐπαργέμοισι θεσφάτοις ἀμηχανῶ.

ΚΑΣΑΝΔΡΑ.

Στροφή ε'.

Ἐ, ἔ, παπαῖ, παπαῖ, τί τόδε φαίνεται;  
Ἡ δίκτυόν τί γ' ἄιδου;  
Ἄλλ' ἄρκυς ἢ ξύνεννος, ἢ ξυναιτία  
Φόνου· στάσις δ' ἀκόρετος γένει  
Κατολολυξάτω θύματος λευσίμου.

1040

ΧΟΡΟΣ.

Ποίαν Ἐριννὸν τήνδε δάμασιν κέλει  
Ἐπορθιάζειν; οὐ με φαιδρύνει λόγος.  
Ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς  
Σταγῶν, ἅτε καιρία πτώσιμος  
Ξυνανύτει βίου δύντος ἀνγαῖς.  
Ταχεῖα δ' ἄτα πέλει.

1045

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή ε'.

Ἄ ἄ· ἰδού, ἰδού· ἀπεχε τῆς βοῆς

1050

Τὸν ταῦρον· ἐν πέπλοισι  
 Μελαγκέρων λαβοῦσα μηχανήματι  
 Τύπτει· πιτνεῖ δ' ἐνύδρῳ τεύχει.  
 Δολοφόνου λέβητος τύχαν σοὶ λέγω.

ΧΟΡΟΣ.

Οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος 1055  
 Εἶναι, κακῶ δέ τῳ προσεικάζω τάδε.  
 Ἐπὶ δὲ θεσφάτων τίς ἀγαθὰ φάτις  
 Βροτοῖς τέλλεται; κακῶν γὰρ διαί  
 Πολυπεεῖς τέχνηαι θεσπιῶδοι  
 Φόβον φέρουσιν μαθεῖν. 1060

ΚΑΣΑΝΔΡΑ.

Στροφή 5'.

Ἰὼ, ἰὼ, ταλαίνας κακόποιοι τύχαι.  
 Τὸ γὰρ ἐμὸν θροῶ πάθος ἐπεγγέασα.  
 Ποῖ δὴ με δεῦρο τὴν τάλαιναν ἤγαγες;  
 Οὐδέν ποτ' εἰ μὴ ξυνθανουμένην· τί γάρ;

ΧΟΡΟΣ.

Φρενομανῆς τις εἶ θεοφόρητος, ἀμφὶ δ' ἀντᾶς  
 Θροεῖς 1065

Νόμον ἄνομον, οἷά τις ξουθὰ  
 Ἄκόμετος βοᾶς, φεῦ, ταλαίνας φρεσὶν  
 Ἴτυν Ἴτυν στένουσ' ἀμφιθαλῆ κακοῖς  
 Ἀηδῶν βίον.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή 5'.

Ἰὼ, ἰὼ, λιγείας ἀηδόνος μόρον· 1070  
 Πτεροφόρον δέμας γάρ οἱ περιβάλλοντο  
 Θεοὶ γλυκύν τ' αἰῶνα κλαυμάτων ἄτερ·

Ἔμοι δὲ μίμνει σχισμὸς ἀμφήκει δορί.

ΧΟΡΟΣ.

Πόθεν ἐπισσύτους θεοφόρους τ' ἔχεις ματαίους  
δύας,

Τὰ δ' ἐπίφοβα δυσφάτω κλαγγᾷ 1075  
Μελοτυπεῖς, ὁμοῦ τ' ὀρθίοις ἐν νόμοις ;  
Πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ  
Κακοῤῥήμονας ;

ΚΑΣΑΝΔΡΑ.

Στροφή ζ.

Ἰὼ γάμοι, γάμοι Πάριδος ὀλέθριοι φίλων.

Ἰὼ Σκαμάνδρου πάτριον ποτόν. 1080

Τότε μὲν ἀμφὶ σὰς αἰόνας τάλαιν' ἠνυτόμαν τροφαῖς·

Νῦν δ' ἀμφὶ Κωκυτόν τε κάχερουσίους

ἽΟχθους ἔοικα θεσπιωδέσειν τάχα.

ΧΟΡΟΣ.

Τί τόδε τορὸν ἄγαν ἔπος ἐφημίσω,

Νεογνὸς ἀνθρώπων μάθοι· 1085

Πέπληγμαί δ' ὅπως δῆγματι φοινίῳ,

Λυσαλγεῖ τύχα μινυρὰ θρεομένας,

Θαύματ' ἔμοι κλύειν.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή ζ.

Ἰὼ πόνοι, πόνοι πόλεος ὀλομένας τὸ πᾶν.

Ἰὼ πρόπυργοι θυσῖαι πατρὸς 1090

Πολυκανεῖς βοτῶν ποιονόμων· ἄκος δ' οὐδὲν  
ἐπήρκεσαν,

Τὸ μὴ πόλιν μὲν ὥσπερ οὖν ἔχει παθεῖν.

Ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ.

## ΧΟΡΟΣ.

Ἐπόμενα προτέροισι τάδ' ἔφημίσω.

Καί τίς σε κακοφρονῶν τίθη-

σι δαίμων ὑπερβαρῆς ἐμπιτνῶν,

Μελίζειν πάθη γοερά θανατοφόρα ·

Τέρμα δ' ἀμηχανῶ.

1095

## ΚΑΣΑΝΔΡΑ.

Καί μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων

Ἔσται δεδορκῶς, νεογάμου νύμφης δίκην ·

Δαμπρὸς δ' ἔοικεν ἡλίῳ πρὸς ἀντολάς,

Πνέων ἐσήξειν, ὥστε κύματος δίκην

Κλύζειν πρὸς αὐγὰς τοῦδε πῆματος πολὺ

Μεῖζον · φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.

Καί μαρτυρεῖτε συνδρομῶς ἴχνος κακῶν

Ῥινηλατούση τῶν πάλαι πεπραγμένων.

Τὴν γὰρ στέγην τήνδ' οὐποτ' ἐκλείπει χορὸς

Σύμφθογγος, οὐκ εὐφωνος · οὐ γὰρ εὖ λέγει.

Καί μὴν πεπωκῶς γ', ὡς θρασύνεσθαι πλέον,

Βρότειον αἷμα κῶμος ἐν δόμοις μένει,

Δύσπεμπτος ἔξω, συγγόνων Ἐριννύων.

Ἕμνοῦσι δ' ὕμνον δώμασι προσήμεναι

Πρώταρχον ἄτην · ἐν μέρει δ' ἀπέπτυσαν

Εὐνὰς ἀδελφοῦ, τῷ πατοῦντι δυσμενεῖς.

Ἕμμαρτον, ἣ τηρῶ τι τοξότης τις ὥς ;

Ἕψευδόμαντίς εἰμι θυροκόπος φλέδων ;

Ἕκμαρτύρησον προὔμώσας τό μ' εἰδέναί

Δόγφ παλαιὰς τῶνδ' ἁμαρτίας δόμων.

1100

1105

1110

1115

## ΧΟΡΟΣ.

Καί πῶς ἂν ὄρκος, πῆγμα γενναίως παγὲν,

Παιώνιον γένοιτο ; θαυμάζω δέ σου,  
 Πόντου πέραν τραφεῖσαν ἀλλόθρουον πόλιν  
 Κυρεῖν λέγουσαν, ὡσπερ εἰ παρεσιάτις. 1120

ΚΑΣΑΝΔΡΑ.

Μάντις μ' Ἀπόλλωγ τῶδ' ἐπέστησεν τέλει.

ΧΟΡΟΣ.

Μῶν καὶ θεός περ ἱμέρω πεπληγμένος ;

ΚΑΣΑΝΔΡΑ.

Προτοῦ μὲν αἰδῶς ἦν ἐμοὶ λέγειν τάδε. 1125

ΧΟΡΟΣ.

Ἀβρύνεται γὰρ πᾶς τις εὖ πράσσων πλέον.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' ἦν παλαιστῆς κάρτ' ἐμοὶ πνέων χάριν.

ΧΟΡΟΣ.

Ἦ καὶ τέκνων εἰς ἔργον ἤλθετον νόμῳ ;

ΚΑΣΑΝΔΡΑ.

Ἐυναινέσασα Λοξίαν ἐψευσάμην.

ΧΟΡΟΣ.

Ἦδη τέχναισιν ἐνθέοις ἤρημένη ; 1130

ΚΑΣΑΝΔΡΑ.

Ἦδη πολίταις πάντ' ἐθέσπιζον πάθη.

ΧΟΡΟΣ.

Πῶς δῆτ' ἄνατος ἦσθα Λοξίου κότῳ ;

ΚΑΣΑΝΔΡΑ.

Ἐπειθον οὐδέν' οὐδέν, ὡς τὰδ' ἤμπλακον.

ΧΟΡΟΣ.

Ἦμῖν γε μὲν δὴ πιστὰ θεσπίζειν δοκεῖς.

ΚΑΣΑΝΔΡΑ.

Ἰοῦ, ἰοῦ, ᾧ ᾧ κακά. 1135

- Ἵπ' αὖ με δεινὸς ὀρθομαντείας πόνος  
 Στροβεῖ, ταράσσω φροϊμίοις δυσφροϊμίοις.  
 Ὅρατε τούσδε τοὺς δόμοις ἐφημένους  
 Νέους, ὀνείρων προσφερεῖς μορφώμασιν ;  
 Παιῖδες θανόντες ὥσπερ εἰ πρὸς τῶν φίλων, 1140  
 Χεῖρας κρεῶν πλήθοντες οἰκείας βορᾶς,  
 Σὺν ἐντέροις τε σπλάγχν', ἐποίκτιστον γέμος,  
 Πρέπουσ' ἔχοντες, ὧν πατὴρ ἐγεύσατο.  
 Ἐκ τῶνδε ποινὰς φημι βουλευεῖν τινα  
 Λέοντ' ἄναλκιν ἐν λέχει στρωφώμενον 1145  
 Οἰκουρόν, οἴμοι, τῷ μολόντι δεσπότη  
 Ἐμῷ· φέρειν γὰρ χρὴ τὸ δούλιον ζυγόν.  
 Νεῶν τ' ἔπαρχος Ἴλιου τ' ἀναστάτης  
 Οὐκ οἶδεν οἶα γλῶσσα μισητῆς κυνὸς 1150  
 Δέξασα, κάκτείναςα φαιδρόνους, δίκην  
 Ἄτης λαθραίου, τεύξεται κακῇ τύχῃ.  
 Τοιαῦτα τολμᾷ· θῆλυς ἄρσενος φονεὺς  
 Ἔστιν· τί νιν καλοῦσα δυσφιλὲς δάκος,  
 Τύχοιμ' ἄν ; ἀμφίσβαιναν, ἧ Σκύλλαν τινα  
 Οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην, 1155  
 Θίνουσαν Ἄιδου μητέρ', ἄσπονδόν τ' Ἄρη  
 Φίλοις πνέουσαν ; ὧς δ' ἐπωλολύξατο  
 Ἡ παντότολμος, ὥσπερ ἐν μάχης τροπῇ·  
 Δοκεῖ δὲ χαίρειν νοστήμῳ σωτηρία.  
 Καὶ τῶνδ' ὅμοιον εἴ τι μὴ πείθω· τί γάρ ; 1160  
 Τὸ μέλλον ἤξει· καὶ σύ μ' ἐν τάχει παρῶν  
 Ἄγαν γ' ἀληθόμαντιν, οἰκτεῖρας, ἐρεῖς.

ΧΟΡΟΣ.

Τὴν μὲν Θυέστου δαῖτα παιδείων κρεῶν

Ξυνῆκα καὶ πέφρικα · καὶ φόβος μ' ἔχει  
 Κλύοντ' ἀληθῶς οὐδὲν ἐξηκασμένα. 1165  
 Τὰ δ' ἄλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω.

ΚΑΣΑΝΔΡΑ.

Ἄγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον.

ΧΟΡΟΣ.

Εὐφημον, ὃ τάλαινα, κόιμησον στόμα.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' οὔτι Παιῶν τῶδ' ἐπιστατεῖ λόγῳ.

ΧΟΡΟΣ.

Οὐκ, εἴπερ ἔσται γ' · ἀλλὰ μὴ γένοιτό πως. 1170

ΚΑΣΑΝΔΡΑ.

Σὺ μὲν κατεύχει, τοῖς δ' ἀποκτείνειν μέλει.

ΧΟΡΟΣ.

Τίνος πρὸς ἀνδρὸς τοῦτ' ἄγος πορσύνεται ;

ΚΑΣΑΝΔΡΑ.

Ἦ κάρτ' ἄρ' αὖ παρεσκόπεις χρησμῶν ἐμῶν.

ΧΟΡΟΣ.

Τοῦ γὰρ τελούντος οὐ ξυνῆκα μηχανήν.

ΚΑΣΑΝΔΡΑ.

Καὶ μὴν ἄγαν γ' Ἕλλην' ἐπίσταμαι φάτιν. 1175

ΧΟΡΟΣ.

Καὶ γὰρ τὰ πυθόκραντα · δυσμαθῆ δ' ὄμωσ.

ΚΑΣΑΝΔΡΑ.

Παπαῖ, οἶον τὸ πῦρ · ἐπέρχεται δέ μοι.

Ἵοτοτοῖ, Λύκει' Ἀπολλον, οἱ ἐγὼ, ἐγώ.

Αὐτῆ δίπους λέαινα συγκοιμωμένη

Λύκῳ, λέοντος εὐγενοῦς ἀπουσία,

1180

Κτενεῖ με τὴν τάλαιναν · ὡς δὲ φάρμακον

- Τεύχουσα κάμου μισθὸν ἐνθήσει κότῳ  
 Ἐπεύχεται, θήγουσα φωτὶ φάσγανον,  
 Ἐμῆς ἀγωγῆς ἀντιτίσασθαι φόνον.  
 Τί δῆτ' ἐμαντῆς καταγέλωτ' ἔχω τάδε, 1185  
 Καὶ σκῆπτρα καὶ μαντεῖα περὶ δέροη στέφη ;  
 Σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ ·  
 Ἴτ' ἐς φθόρον πεσόντα, ἐγὼ δ' ἄμ' ἔψομαι ·  
 Ἄλλην τιν' αἴτην ἀντ' ἐμοῦ πλουτίζετε.  
 Ἴδου δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ 1190  
 Χρηστηρίαν ἐσθῆτ', ἐποπτεύσας δέ με  
 Κὰν τοῖσδε κόσμοις καταγελωμένην μέγα  
 Φίλων ὑπ' ἐχθρῶν οὐ διχορρόπως μάτην ·  
 Καλουμένῃ δὲ φοιτᾶς, ὡς ἀγύρτρια,  
 Πτωχὸς, τάλαινα, λιμόθνης ἠνεσχόμην. 1195  
 Καὶ νῦν ὁ μάντις μάντιν ἐκπράξας ἐμὲ  
 Ἀπήγαγ' ἐς τοιάσδε θανασίμους τύχας.  
 Βωμοῦ πατρῷου δ' ἀντ' ἐπίξηνον μένει,  
 Θερωῶ κοπέισης φοινίῳ προσφάγματι.  
 Οὐ μὴν αἰτιοί γ' ἐκ θεῶν τεθνήξομεν. 1200  
 Ἦξει γὰρ ἡμῶν ἄλλος αὖ τιμῶρος,  
 Μητροκτόνον φίτυμα, ποινάτωρ πατρός ·  
 Φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος  
 Κάτεισιν, ἄτας τάσδε θριγκώσων φίλοις ·  
 Ὁμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας, 1205  
 Ἄξειν νιν ὑπτίασμα κειμένου πατρός.  
 Τί δῆτ' ἐγὼ μέτοικος ὦδ' ἀναστένω,  
 Ἐπεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν  
 Πράξασαν ὡς ἔπραξεν, οἳ δ' εἶχον πόλιν,  
 Οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει, 1210



Ἰοῦσα πράξω, τλήσομαι τὸ καθαναεῖν.  
 Ἄιδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω·  
 Ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,  
 Ὡς ἀσφάδατος, αἱμάτων εὐθνησίμων.  
 Ἀποφθέντων, ὄμμα συμβάλω τόδε.

1215

ΧΟΡΟΣ.

Ὡ πολλὰ μὲν τάλαινα, πολλὰ δ' αὖ σοφῇ  
 Γύναι, μακρὰν ἔτεινας· εἰ δ' ἐτητύμως  
 Μόρον τὸν αὐτῆς οἶσθα, πῶς, θεηλάτου  
 Βοὸς δίκην, πρὸς βωμὸν εὐτόλμως πατεῖς;

ΚΑΣΑΝΔΡΑ.

Οὐκ ἔστ' ἄλυξις, οὐ, ξένοι, χρόνον πλέω.

1220

ΧΟΡΟΣ.

Ὁ δ' ὕστατός γε τοῦ χρόνου πρεσβεύεται.

ΚΑΣΑΝΔΡΑ.

Ἦκει τόδ' ἡμαρ· σμικρὰ κερδανῶ φυγῆ.

ΧΟΡΟΣ.

Ἄλλ' ἴσθι τλήμων οὐσ' ἀπ' εὐτόλμου φρενός.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' εὐκλεῶς τοι καθαναεῖν χάρις βροτῶ.

ΧΟΡΟΣ.

Οὐδεὶς ἀκούει ταῦτα τῶν εὐδαιμόνων.

1225

ΚΑΣΑΝΔΡΑ.

Ἰῶ, πάτερ, σοῦ τῶν τε γενναίων τέκνων.

ΧΟΡΟΣ.

Τί δ' ἐστὶ χρῆμα, τίς σ' ἀποστρέφει φόβος;

ΚΑΣΑΝΔΡΑ.

Φεῦ, φεῦ.

ΧΟΡΟΣ.

Τί τοῦτ' ἔφραξας; εἴ τι μὴ φρενῶν στύγος.

ΚΑΣΑΝΔΡΑ.

Φόνον δόμοι πνέουσιν αἵματοστιαγῆ. 1230

ΧΟΡΟΣ.

Καὶ πῶς; τόδ' ὄξει θυμάτων ἐφρεστίων.

ΚΑΣΑΝΔΡΑ.

Ὅμοιος ἀτμός, ὥσπερ ἐκ τάφου, πρόπει.

ΧΟΡΟΣ.

Οὐ Σύριον ἀγλαΐσμα δώμασιν λέγεις.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' εἶμι καὶν δόμοισι κωκύσουσ' ἐμὴν  
Ἀγαμέμνονός τε μοῖραν · ἀρκείτω βίος. 1235

Ἰὼ, ξένοι.

Οὔτοι δυσοίζω, θάμνον ὡς ὄρνις, φόβω ·

Ἄλλως · θανούση μαρτυρεῖτέ μοι τόδε,

Ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνῃ,

Ἀνὴρ τε δυσοδάμαρτος ἀντ' ἀνδρὸς πέσῃ. 1240

Ἐπιξενούμαι ταῦτα δ' ὡς θανουμένη.

ΧΟΡΟΣ.

ὦ τλήμων, οἰκτείρω σε θεσφάτου μόρου.

ΚΑΣΑΝΔΡΑ.

Ἄπαξ ἔτ' εἰπεῖν ῥῆσιν οὐθρηῆνον θέλω

Ἐμὸν τὸν αὐτῆς · ἠλίω δ' ἐπεύχομαι

Πρὸς ὕστατον φῶς, βασιλέως τιμαόρους, 1245

Ἐχθροῖς φονεῦσι τοῖς ἐμοῖς τίνειν ἐμοῦ ·

Δούλης θανούσης εὐμαροῦς χειρώματος.

Ἰὼ βρότεια πράγματ' · εὐτυχοῦντα μὲν

Σκιά τις ἂν τρέψειεν · εἰ δὲ δυστυχῆ,

Βολαῖς ὑγρῶσσαν σπόγγος ᾧλεσε γραφήν.  
Καὶ ταυτ' ἐκείνων μᾶλλον οἰκτείρω πολύ.

1250

ΧΟΡΟΣ.

Τὸ μὲν εὖ πράσσειν ἀκύρεστον ἔφν  
Πᾶσι βροτοῖσιν ·

Δακτυλοδείκτων δ' οὐ τις ἀπειπῶν  
Εἶργει μελάθρων,

1255

“ Μηκέτ' ἐσέλθῃς τάδε,” φωνῶν.

Καὶ τῷδε πόλιν μὲν ἐλεῖν ἔδοσαν  
Μάκαρες Προιάμου ·

Θεοτίμητος δ' οἴκαδ' ἰκάνει.

Νῦν δ' εἰ προτέρων αἰμ' ἀποτίνει,

1260

Καὶ τοῖσι θανούσι θανῶν, ἄλλων

Ποινὰς θανάτων ἐπικραίνει

Τίς ἂν εὐξαιτο θνητῶν ἀσινεῖ

Δαίμονι φῦναι, τὰδ' ἀκούων ;

ΑΓΑΜΕΜΝΩΝ.

“ Ωμοι, πέπληγμαι καιρίαν πληγὴν ἔσω.

1265

ΧΟΡΟΣ.

Σῆγα · τίς πληγὴν αὐτεῖ καιρίως οὐτασμένος ;

ΑΓΑΜΕΜΝΩΝ.

“ Ωμοι μάλ' αὖθις, δευτέραν πεπληγμένος.

ΧΟΡΟΣ.

Τούργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώ-  
γματι.

Ἄλλὰ κοινωσόμεθ' ἂν πως ἀσφαλῆ βουλευμάτα.

ΧΟΡΕΓΓΗΣ ᾶ.

Ἐγὼ μὲν ὑμῖν τὴν ἐμὴν γνώμην λέγω,

1270

Πρὸς δῶμα δεῦρ' ἀστοῖσι κηρύσσειν βοήν.

ΧΟΡΕΤΤΗΣ Β.

Ἐμοὶ δ' ὅπως τάχιστα γ' ἔμπεσεῖν δοκεῖ,  
Καὶ πρᾶγμα' ἐλέγχειν ξὺν νεοθρόνῳ ξίφει.

ΧΟΡΕΤΤΗΣ Γ.

Καγὼ τοιούτου γνώματος κοινωνὸς ὦν  
Ψηφίζομαί τι δρᾶν · τὸ μὴ μέλλειν δ' ἀκμή. 1275

ΧΟΡΕΤΤΗΣ Δ.

Ὅρᾶν πάρεστι · φροιμιάζονται γὰρ ὡς  
Τυραννίδος σημεῖα πράσσοντες πόλει.

ΧΟΡΕΤΤΗΣ Ε΄.

Χρονίζομεν γάρ · οἱ δὲ τῆς μελλοῦς κλέος  
Πέδοι πατοῦντες, οὐ καθεύδουσιν χερί.

ΧΟΡΕΤΤΗΣ ΣΤ΄.

Οὐκ οἶδα βουλῆς ἤστινος τυχῶν λέγω.  
Τοῦ δρᾶντός ἐστι καὶ τὸ βουλευσῆαι πέρα. 1280

ΧΟΡΕΤΤΗΣ Ζ΄.

Καγὼ τοιοῦτός εἰμ', ἐπεὶ δυσμηχανῶ  
Δόγοισι τὸν θανόντ' ἀνισιάναι πάλιν.

ΧΟΡΕΤΤΗΣ Η΄.

Ἦ καὶ βίον τείνοντες ὧδ' ὑπείξομεν.  
Δόμων καταισχυνηῆραι τοῖσδ' ἡγουμένοις ; 1285

ΧΟΡΕΤΤΗΣ Θ΄.

Ἄλλ' οὐκ ἀνεκτὸν, ἀλλὰ κατθανεῖν κρατεῖ.  
Πεπαιτέρα γὰρ μοῖρα τῆς τυραννίδος.

ΧΟΡΕΤΤΗΣ Ι΄.

Ἦ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων  
Μαντευσόμεσθα τάνδρὸς ὡς ὀλωλότες ;

ΧΟΡΕΤΤΗΣ ΙΑ΄.

Σάφ' εἰδότες χρῆ τῶνδε θυμοῦσθαι πέρι.  
Τὸ γὰρ τοπάζειν τοῦ σάφ' εἰδέναι δίχα. 1290

ΧΟΡΕΓΓΗΣ β.

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

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Πολλῶν πάροιθεν καιρίως εἰρημένων  
 Τάναντί' εἰπεῖν οὐκ ἐπαισχυνθήσομαι. 1295  
 Πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις  
 Δοκοῦσιν εἶναι, πημονὴν ἀρκύστατον  
 Φράξειεν, ὕψος κρεῖσσον ἐκπηδήματος ;  
 Ἐμοὶ δ' ἀγῶν ὄδ' οὐκ ἀφρόνιστος πάλαι  
 Νείκης παλαιᾶς ἦλθε, σὺν χρόνῳ γε μὴν · 1300  
 Ἐστηκα δ' ἔνθ' ἔπαισ', ἐπ' ἐξειργασμένοις.  
 Οὕτω δ' ἔπραξα, καὶ τὰδ' οὐκ ἀρνήσομαι,  
 Ὡς μῆτε φεύγειν μῆτ' ἀμύνασθαι μόρον.  
 Ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων,  
 Περιστιχίζω, πλοῦτον εἵματος κακόν. 1305  
 Παῖω δέ νιν δῖς · κὰν δυοῖν οἰμώγμασι  
 Μεθῆκεν αὐτοῦ κῶλα · καὶ πεπτωκότε  
 Τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονὸς  
 Ἄιδου νεκρῶν σωτήρος εὐκταίαν χάριν.  
 Οὕτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσῶν · 1310  
 Κάκφρυσιῶν ὄξειαν αἵματος σφαγῆν,  
 Βάλλει μ' ἐρεμνῆ ψακάδι φοινίας δρόσου,  
 Χαίρουσαν οὐδὲν ἦσσον, ἧ Διὸς νότῳ  
 Γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν.  
 Ὡς ὦδ' ἐχόντων, πρέσβος Ἀργείων τότε, 1315  
 Χαίροιτ' ἄν, εἰ χαίροιτ', ἐγὼ δ' ἐπεύχομαι.  
 Εἰ δ' ἦν πρεπόντων ὥστ' ἐπισπένδειν νεκρῶ,  
 Τὰδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν.

Τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὄδε  
Πλήσας ἀραίων, αὐτὸς ἐκπίνει μολῶν.

1330

ΧΟΡΟΣ.

Θαυμάζομέν σου γλῶσσαν, ὡς θρασύστομας,  
Ἦτις τοιόνδ' ἐπ' ἀνδρὶ κομπάζεις λόγον.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Πειρᾶσθέ μου γυναικὸς ὡς ἀφράσμονος,  
Ἐγὼ δ' ἀτρέστῳ καρδίᾳ πρὸς εἰδότας  
Λέγω· σὺ δ' αἰνεῖν, εἴτε με ψέγειν θέλεις,  
Ἦμοιον· οὗτός ἐστιν Ἀγαμέμνων, ἐμὸς  
Πόσις, νεκρὸς δὲ, τῆσδε δεξιᾶς χερὸς  
Ἔργον, δικαίας τέκτονος· τὰδ' ᾧδ' ἔχει.

1325

ΧΟΡΟΣ.

Στροφή.

Τί κακόν, ᾧ γύναι, χθονοτρεφὲς ἔδανόν  
Ἦ ποτὸν πασαμένα, ρυτᾶς ἐξ ἀλὸς ὀρόμενον  
Τόδ' ἐπέθου θύος δημοθρόους τ' ἀράς;  
Ἄπέδικες, ἀπέταμες· ἀπόπολις δ' ἔσει,  
Μῖσος ὄβριμον ἀστοῖς.

1330

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἐμοί,  
Καὶ μῖσος ἀστῶν, δημόθρους τ' ἔχειν ἀράς,  
Οὐδὲν τόδ' ἀνδρὶ τῶδ' ἐναντίον φέρων·  
Ὅς οὐ προτιμῶν, ὥσπερ εἰ βοτοῦ μόνον,  
Μήλων φλεόντων εὐπόκοις νομεύμασιν,  
Ἔθυσεν αὐτοῦ παῖδα, φιλιότην ἐμοί  
Ἦδῶν, ἐπῶδον Θρηκίων ἀημάτων.  
Οὐ τοῦτον ἐκ γῆς τῆσδε χρῆν σ' ἀνδρηλατεῖν,  
Μιασματῶν ἄποιν' ; ἐπήκοος δ' ἐμῶν

1335

1340

Ἔργων, δικαστῆς τραχὺς εἶ· λέγω δέ σοι,  
 Τοιαῦτ' ἀπειλεῖν ὡς παρεσκευασμένη  
 Ἐκ τῶν ὁμοίων, χειρὶ νικήσαντ' ἐμοῦ 1345  
 Ἄρχειν· ἐὰν δὲ τοῦμπαλιν κραίνῃ θεὸς,  
 Γνώσει διδαχθεῖς ὄψέ γοῦν τὸ σωφρονεῖν.

ΧΟΡΟΣ.

Ἀντιστροφή.

Μεγαλόμητις εἶ, περίφρονα δ' ἔλακες.  
 Ὡσπερ οὖν φονολιβεῖ τύχα φρήν ἐπιμαίνεται.  
 Λίπος ἐπ' ὀμμάτων αἵματος ἐμπρέπει 1350  
 Ἄτιετον· ἔτι σὲ χρῆ στερομένηαν φίλων  
 Τύμμα τύμματι τῖσαι.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Καὶ τήνδ' ἀκούεις ὀρκίων ἐμῶν θέμιν·  
 Μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,  
 Ἄτην, Ἐριννύν θ', αἴσι τόνδ' ἔσφαξ' ἐγώ, 1355  
 Οὐ μοι φόβου μέλαθρον ἐλπὶς ἐμπατεῖν,  
 Ἔως ἂν αἴθῃ πῦρ ἐφ' ἐστίας ἐμῆς  
 Αἴγισθος, ὡς τὸ πρόσθεν εὔφρονῶν ἐμοί.  
 Οὗτος γὰρ ἡμῖν ἀσπίς οὐ μικρὰ θράσους.  
 Κεῖται γυναικὸς τῆσδε λυμαντήριος, 1360  
 Χρυσῆϊδων μείλιγμα τῶν ὑπ' Ἰλίῳ·  
 Ἦ τ' αἰχμάλωτος ἦδε καὶ τερασκόπος,  
 Καὶ κοινόλεκτρος τοῦδε θεσφατηλόγος  
 Πιστὴ ξύνεννος, ναυτίλων δὲ σελμάτων  
 Ἰσοτριβῆς· ἄτιμα δ' οὐκ ἐπραξάτην. 1365  
 Ὁ μὲν γὰρ οὕτως· ἡ δέ τοι, κύκνου δίκην,  
 Τὸν ὕστατον μέλψασα θανάσιμον γόνον,  
 Κεῖται φιλήτωρ τοῦδ', ἐμοί δ' ἐπήγαγεν

Εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς.

ΧΟΡΟΣ.

Στροφή α΄.

Φεῦ, τίς ἂν ἐν τάχει, μὴ περιώδυνος, μηδὲ δεμνιο-  
τήρης, 1370

Μόλοι τὸν αἰεὶ φέρουσ' ἐφ' ἡμῖν  
Μοῖρ' ἀτέλευτον ὕπνον, δαμέντος

Φύλακος εὐμενεστάτου, καὶ  
Πολλὰ τλάντος γυναικὸς διαί·  
Πρὸς γυναικὸς δ' ἀπέφθισεν βίον. 1375

Ἰὼ, ἰὼ παράνουσ' Ἐλένα

Μία τὰς πολλὰς, τὰς πάνυ πολλὰς  
Ψυχὰς ὀλέσασ' ὑπὸ Τροίᾳ.

Νῦν δὲ τελείαν

Πολύμναστον ἐπηνθίσω 1380

Λι' αἰμ' ἄνιπτον·

Ἦτις ἦν τότε' ἐν οἴκοις

Ἔρις ἐρίδματος ἀνδρὸς οἰζύς.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μηδὲν θανάτου μοῖραν ἐπεύχον  
Τοῖσδε βαρυνθείς· 1385

Μηδ' εἰς Ἐλένην κότον ἐκτρέψης,

Ὡς ἀνδρολέτειρ', ὡς μία πολλῶν

Ἀνδρῶν ψυχὰς Δαναῶν ὀλέσασ',

Ἀξύστατον ἄλγος ἔπραξεν.

ΧΟΡΟΣ.

Ἀντιστροφή α΄.

Δαῖμον, ὃς ἐμπιτνεῖς δάμασι καὶ διφυίοισι Ταντα-  
λίδαισιν, 1390



Κράτος τ' ἰσόψυχον ἐκ γυναικῶν  
 Καρδιόδηκτον ἔμοι κρατύνεις.  
 Ἐπὶ δὲ σώματος, δίκαν μοι  
 Κόρακος ἐχθροῦ, σταθεῖς ἐκνόμως  
 Ὕμνον ὑμνεῖν ἐπεύχεται \* \*.

1395

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

Νῦν δ' ᾠρθωσας στόματος γνώμην,  
 Τὸν τριπάλαιον  
 Δαίμονα γέννης τῆσδε κικλήσκων.  
 Ἐκ τοῦ γὰρ ἔρωσ αἵματολοιχὸς  
 Νείρα τρέφεται, πρὶν καταλήξαι  
 Τὸ παλαιὸν ἄχος, νέος ἰχώρ.

1400

## ΧΟΡΟΣ.

Στροφή γ'.

Ἡ μέγαν οἴκοις τοῖσδε  
 Δαίμονα καὶ βαρῦμηνιν αἰνεῖς,  
 Φεῦ, φεῦ κακὸν αἶνον ἀτηρᾶς τύχας ἀκορέστον.  
 Ἰὼ, ἰή διαὶ Διὸς παναιτίου πανεργέτα.  
 Τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;  
 Τί τῶνδ' οὐ θεόκραντὸν ἔστιν;

1405

Στροφή δ'.

Ἰὼ, ἰὼ, βασιλεῦ, βασιλεῦ,  
 Πῶς σε δακρύσω;  
 Φρενὸς ἐκ φιλίας τί ποτ' εἶπω;  
 Κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῶδ'  
 Ἀσεβεῖ θανάτῳ βίον ἐκπνέων,

1410

Στροφή ε'.

ὦμοι μοι, κοίταν τάνδ' ἀνελεύθερον,  
 Δολίῳ μόρῳ δαμείς

Ἐκ χειρὸς ἀμφιτόμῳ βελέμνω. 1415

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

Ἀυχεῖς εἶναι τόδε τοῦργον ἐμόν.

Μῆ δ' ἐπιλεχθῆς

Ἄγαμεμνονίαν εἶναί μ' ἄλοχον.

Φανταζόμενος δὲ γυναικὶ νεκροῦ

Τοῦδ', ὁ παλαιὸς δριμύς ἀλάστωρ 1420

Ἄτρείως χαλεποῦ θοινατῆρος,

Τόνδ' ἀπέτισεν,

Τέλεον νεαροῖς ἐπιθύσας.

ΧΟΡΟΣ.

Ἀντιστροφή γ'.

ὦς μὲν ἀναίτιος ἐσσί

Τοῦδε φόνου, τίς ὁ μαρτυρήσων; 1425

Πῶ, πῶ; πατρόθεν δὲ συλλήπτωρ γένοιτ' ἂν  
ἀλάστωρ.

Βιάζεται δ' ὁμοσπόροις ἐπιρῥοαῖσιν αἱμάτων

Μέλας Ἄρης· ὅποι δὲ καὶ προβαίνων

Πάχνα κουροδόρῳ παρέξει.

Ἀντιστροφή δ'.

Ἰὼ, ἰὼ, βασιλεῦ, βασιλεῦ, 1430

Πῶς σε δακρύσω;

Φρενὸς ἐκ φιλίας τί ποτ' εἶπω;

Κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'

Ἄσεβεῖ θανάτῳ βίον ἐκπνέων,

Ἀντιστροφή ε'.

ὦ μοι μοι, κοίταν τάνδ' ἀνελεύθερον, 1435

Δολίῳ μόρῳ δαμείς

Ἐκ χειρὸς ἀμφιτόμῳ βελέμνω.

## ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Οὐτ' ἀνελεύθερον οἶμαι θάνατον  
 Τῷδε γενέσθαι  
 Οὐδὲ γὰρ οὗτος δολίαν ἄτην  
 Οἴκοισιν ἔθηκ' ;  
 Ἄλλ' ἐμὸν ἐκ τοῦδ' ἔρνος ἀερθὲν,  
 Τὴν πολὺκλαυτὸν τ' Ἰφιγενείαν  
 Ἄξια δράσας, ἄξια πάσχων,  
 Μηδὲν ἐν Ἄιδου μεγαλαυχεῖτω,  
 Ξιφοδηλήτῳ  
 Θανάτῳ τίσας ἄπερ ἤρξεν.

## ΧΟΡΟΣ.

Στροφὴ ε'.

Ἄμμηχανῶ, φροντίδων στερηθεῖς,  
 Εὐπάλαμον μέριμναν,  
 Ὅπα τράπωμαι, πιτνόντος οἴκου.  
 Δέδοικα δ' ὄμβρου κτύπον δομοσφαλῆ  
 Τὸν αἱματηρὸν ψακὰς δὲ λήγει.  
 Δίκην δ' ἐπ' ἄλλο πρᾶγμα θηγάνει βλάβης,  
 Πρὸς ἄλλαις θηγάναισι Μοῖρα.

Ἀντιστροφὴ β'.

Ἰὼ, γᾶ, γᾶ, εἴθ' ἔμ' ἐδέξω,  
 Πρὶν τόνδ' ἐπιδεῖν ἀργυροτοίχου  
 Δροίτας κατέχοντα χαμεύναν.  
 Τίς ὁ θάψων νιν ;  
 Τίς ὁ θρηνήσων ; ἦ σὺ τόδ' ἔρξαι  
 Τλήσει, κτείνας' ἄνδρα τὸν αὐτῆς,  
 Ἀποκωῦσαι ψυχὴν, ἄχαριν  
 Χάριν ἀντ' ἔργων

Μεγάλων ἀδίκως ἐπικροᾶναι ;  
 Τίς δ' ἐπιτύμβιον αἶνον ἐπ' ἀνδρὶ θεῖῳ  
 Ξὺν δάκρυσιν ἰάπτων  
 Ἀληθείᾳ φρενῶν πονήσει ;

1465

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Οὐ σε προσήκει τὸ μέλημα λέγειν  
 Τοῦτο · πρὸς ἡμῶν  
 Κάππεσε, κάτθανε, καὶ καταθάψομεν  
 Οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων,  
 Ἄλλ' Ἰφιγένειά νιν ἀσπασίως  
 Θυγάτηρ, ὡς χρῆ,  
 Πατέρ' ἀντιάσασα πρὸς ὠκύπορον  
 Πόρθμευμ' ἀχέων  
 Περὶ χεῖρα βαλοῦσα φιλήσει.

1470

1475

ΧΟΡΟΣ.

<sup>Ἀντιστροφή ε'.</sup>  
 Ὀνειδος ἦκει τόδ' ἀντ' ὀνειδίδους.  
 Δύσμαχα δ' ἐστὶ κρῖναι.  
 Φέρει φέροντ', ἐκτίνει δ' ὁ καίνων.  
 Μίμνει δὲ, μίμνοντος ἐν θρόνῳ Διὸς,  
 Παθεῖν τὸν ἔρξαντα · θέσμιον γὰρ ·  
 ἂν γονὰν ἀραῖον ἐκβάλοι δόμων ;  
 κόλληται γένος πρὸς αἶτα.

1480

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Ἐς τόνδ' ἔφη  
 Ἐκείνη ξὺν ἀληθείᾳ  
 δ' οὖν  
 τῶ Πλεισθενιδᾶν  
 τὰδε μὲν στέργειν,  
 ἔνθ' ὁ δὲ λοιπόν, ἰόντ'

1485

Ἐκ τῶνδε δόμων, ἄλλην γενεὰν  
 Τρίβειν θανάτοις αὐθένταισι.  
 Κτεάνων τε μέρος βαιὸν ἐχούση  
 1490  
 Πᾶν ἀπόχρη μοι κάλληλοφόνους  
 Μανίας μελάθρων ἀφελούση.

## ΑΙΓΙΣΘΟΣ.

ᾠ φέγγος εὐφρον ἡμέρας δικηφόρου.  
 Φαίην ἄν ἤδη νῦν βροτῶν τιμαόρους  
 Θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄγη,  
 1495  
 Ἰδὼν ὑφαντοῖς ἐν πέπλοις Ἐριννύων  
 Τὸν ἄνδρα τόνδε κείμενον φίλως ἐμοί,  
 Χερὸς πατρῶας ἐκτίνοντα μηχανάς.  
 Ἄτρεὺς γὰρ ἄρχων τῆσδε γῆς, τούτου πατήρ,  
 Πατέρα Θυέστην τὸν ἐμὸν, ὡς τορῶς φράσαι, 1500  
 Αὐτοῦ τ' ἀδελφὸν, ἀμφίλεκτος ὢν κράτει,  
 Ἦνδρηλάτησεν ἐκ πόλεώς τε καὶ δόμων.  
 Καὶ προστρόπαιος ἐστίας μολῶν πάλιν  
 Τλήμων Θυέστης, μοῖραν εὐρετ' ἀσφαλῆ,  
 Τὸ μὴ θανὼν πατρῶον αἰμάξαι πέδον  
 1505  
 Αὐτοῦ · ξένια δὲ τοῦδε δύσθεος πατήρ  
 Ἄτρεὺς, προθύμως μᾶλλον ἢ φίλως, πατρὶ  
 Τῶμῳ, κρεουργὸν ἡμαρ εὐθύμως ἄγειν  
 Δοκῶν, παρέσχε δαῖτα παιδείων κρεῶν.  
 Τὰ μὲν ποδήρη καὶ χερῶν ἄκρους κτένας  
 1510  
 Ἐκρυπτι' ἀνευθεν ἀνδρακᾶς καθημένους  
 Ἄσημα ὃ δ' αὐτῶν αὐτίκ' ἀγνοῖα λαβὼν,  
 Ἔσθει βορὰν ἄσωτον, ὡς ὄρᾶς, γένει.  
 Κᾶπειτ' ἐπιγνοὺς ἔργον οὐ καταίσιον,  
 ᾠμιώξεν, ἀμπίπτει δ' ἀπὸ σφαγῆς ἐμῶν,  
 1515

Μόρον δ' ἄφερτον Πελοπίδαις ἐπεύχεται,  
 Λάκτισμα δείπνου ξυνδίκως τιθεὶς ἄραν,  
 Οὕτως ὀλέσθαι πᾶν τὸ Πλεισθένους γένος.

Ἐκ τῶνδ' ἐσοὶ πεσόντα τόνδ' ἰδεῖν πάρα.

Κἀγὼ δίκαιος τοῦδε τοῦ φόνου φαφεύς.

1520

Τρίτον γὰρ ὄντα μ' ἐπὶ δέκ' ἀθλίῳ πατρὶ

Συνεξελαύνει τυτθὸν ὄντι' ἐν σπαργάνοις.

Τραφέντα δ' αὖθις ἢ δίκη κατήγαγεν.

Καὶ τοῦδε τάνδρὸς ἠψάμην θυραῖος ὦν,

Πᾶσαν συνάψας μηχανὴν δυσβουλίας.

1525

Οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,

Ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.

## ΧΟΡΟΣ.

Αἰγισθ', ὑβρίζειν ἐν κακοῖσιν οὐ σέβω.

Σὺ δ' ἄνδρα τόνδε φῆς ἐκὼν κατακτανεῖν,

Μόνος δ' ἔποικτον τόνδε βουλευῆσαι φόνον·

1530

Οὐ φημ' ἀλύξειν ἐν δίκῃ τὸ σὸν κάρα

Δημοῦφιφεῖς, σάφ' ἴσθι, λευσίμους ἄρας.

## ΑΙΓΙΣΘΟΣ.

Σὺ ταῦτα φωνεῖς νεριτέρα προσήμενος

Κώπη, κρατούντων τῶν ἐπὶ ζυγῶ δορός ;

Γνώσει, γέρον ὦν, ὡς διδάσκεσθαι βαρὺ

1535

Τῷ τηλικούτῳ, σωφρονεῖν εἰρημένον.

Δεσμὸς δὲ καὶ τὸ γῆρας αἶ τε νῆσιτιδες

Δύαι διδάσκειν ἐξοχώταται φρενῶν

Ἰατρομάντεις· οὐχ ὄρας ὄρων τάδε ;

Πρὸς κέντρα μὴ λάκτιζε, μὴ παίσας μογῆς.

1540

## ΧΟΡΟΣ.

Γύναι, σὺ τοὺς ἠκοντας ἐκ μάχης νέον

Οἰκουρός, εὐνήν ἀνδρὸς αἰσχύνουσ' ἄμα,  
Ἄνδρὶ στρατηγῷ τόνδ' ἐβούλευσας μόρον ;

ΑΙΓΙΣΘΟΣ.

Καὶ ταῦτα τᾶπη κλαυμάτων ἀρχηγενῆ.  
Ὅρφεϊ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις. 1545  
Ὁ μὲν γὰρ ἦγε πάντ' ἀπὸ φθογγῆς χαρᾶ,  
Σὺ δ' ἐξορίνας νηπίοις ὑλάγμασιν  
Ἄξει · κρατηθεὶς δ' ἡμερώτερος φανεῖ.

ΧΟΡΟΣ.

Ὡς δὴ σύ μοι τύραννος Ἀργείων ἔσει,  
Ὅς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μόρον, 1550  
Δραῖσαι τόδ' ἔργον οὐκ ἔτιλης αὐτοκτόνως ;

ΑΙΓΙΣΘΟΣ.

Τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἦν σαφῶς ·  
Ἐγὼ δ' ὑποπτος ἐχθρὸς ἢ παλαιγενῆς.  
Ἐκ τῶν δὲ τοῦδε χρημάτων πειράσομαι  
Ἄρχειν πολιτῶν · τὸν δὲ μὴ πειθάνορα 1555  
Ζεύξω βαρείαις οὔτι μὴ σειραφόρον  
Κριθῶντα πῶλον · ἀλλ' ὁ δυσφιλῆς σκότῳ  
Διμὸς ξύνοικος μαλθακὸν σφ' ἐπόψεται.

ΧΟΡΟΣ.

Τί δὴ τὸν ἄνδρα τόνδ' ἀπὸ ψυχῆς κακῆς  
Οὐκ αὐτὸς ἠνάριζες ; ἀλλὰ νιν γυνῆ 1560  
Χώρας μίασμα καὶ θεῶν ἐγχωρίων  
Ἐκτεῖν' · Ὅρέστης ἄρα πον βλέπει φάος,  
Ὅπως κατελθὼν δεῦρο πρευμενεῖ τύχη,  
Ἀμφοῖν γένηται τοῖνδε παγκρατῆς φονεύς ;

ΑΙΓΙΣΘΟΣ.

Ἀλλ' ἐπεὶ δοκεῖς τὰδ' ἔρδειν καὶ λέγειν, γνώση  
τάχα. 1565

ΧΟΡΟΣ.

\* \* \* \* \*

ΑΙΓΙΣΘΟΣ.

Εἶα δὴ φίλοι λοχῆται, τοῦργον οὐχ ἑκάς τόδε.

ΧΟΡΟΣ.

Εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐτρεπιζέτω.

ΑΙΓΙΣΘΟΣ.

Ἄλλὰ μὴν κἀγὼ πρόκωπος οὐκ ἀναίνομαι θανεῖν.

ΧΟΡΟΣ.

Δεχομένοις λέγεις θανεῖν σε· τὴν τύχην δ' αἰρούμεθα.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μηδαμῶς, ᾧ φίλτατ' ἀνδρῶν, ἄλλα δράσωμεν  
κακά. 1570

Ἀλλὰ καὶ τὰδ' ἐξαμῆσαι πολλὰ δύστηνον θέρως·  
Πημονῆς δ' ἄλις γ' ὑπάρχει· μηδ' ἐθ' αἵματώμεθα.  
Στεῖχε καὶ σὺ χοὶ γέροντες, πρὸς δόμους πεπρωμένους,

Πρὶν παθεῖν ἔρξαντες· ἀρκεῖν χρῆν τὰδ' ὡς ἐπράξαμεν.

Εἰ δ' ἐτ' οὐ μόχθων γένοιτο τῶνδ' ἄλις δεχοίμεθ' ἄν,  
1575

Δαίμονος χολῆ βαρεῖα δυστυχῶς πεπληγμένοι.  
᾿Ωδ' ἔχει λόγος γυναικὸς, εἴ τις ἀξιοῖ μαθεῖν.

ΑΙΓΙΣΘΟΣ.

Ἄλλὰ τούσδ' ἐμοὶ ματαίαν γλῶσσαν ᾧδ' ἀπανθίσαι,  
Κακβαλεῖν ἔπη τοιαῦτα δαίμονος πειρωμένους,  
Σάφρονος γνώμης δ' ἀμαρτεῖν, τὸν κρατοῦντ' ἐφυβρίσαι.



ΧΟΡΟΣ.

Οὐκ ἂν Ἀργείων τόδ' εἶη, φῶτα προσσαίνειν  
κακόν.

ΛΙΓΙΣΘΟΣ.

Ἄλλ' ἐγὼ σ' ἐν ὑστέραισιν ἡμέραις μέτειμ' ἔτι.

ΧΟΡΟΣ.

Οὐκ, εἰ δαίμων Ὀρέστην δεῦρ' ἀπευθύνη μολεῖν.

ΛΙΓΙΣΘΟΣ.

Οἶδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.

ΧΟΡΟΣ.

Πρᾶσσε, πιαίνου, μαιίνων τὴν δίκην· ἐπεὶ πάρα. 1585

ΛΙΓΙΣΘΟΣ.

\* Ἴσθι μοι δώσων ἄποινα τῆσδε μωρίας χάριν.

ΧΟΡΟΣ.

Κόμπασον θαρσῶν, ἀλέκτωρ ὄστε θηλείας πέλας.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μὴ προτιμήσης ματαίων τῶνδ' ὑλαγμάτων· ἐγὼ  
Καὶ σὺ θήσομεν κρατουῖντε τῶνδε δωμάτων καλῶς.

## NOTES.



## NOTES.

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

My first edition of the Agamemnon was published in 1847. The above statement that the scene of the tragedy was laid at Argos, and not at Mycenæ, was thought untenable by some, who declared that Mycenæ, being the capital of the Homeric kingdom of Agamemnon, must also have been the scene of the play of Æschylus. My reasons for stating the contrary were substantially the same as those assigned by Carl Ottfeld Müller, and others; but had nothing to do with the topographical relations of the place. At the time of my visit, in 1853, I read

the Agamemnon carefully, under the Gate of Lions, and while riding over the Argolid; and it occurred to me that perhaps there might be something in the natural scenery of this region — so interesting for its historical and poetical associations — which would decide the question one way or the other, independently of the considerations which had influenced me in the study. I accordingly examined the features of the place, and the position of Mycenæ and Argos, with particular care. Col. Leake's description of the situation of Mycenæ is very exact. It "was built upon a rugged height situated in a recess between two commanding summits of the range of mountains which border the eastern side of the Argolic plain." Now these summits are several hundred feet higher than the walls of Mycenæ, and completely cut off the view from the north-east and south-east, but leave the southern view unobstructed over the plain to Argos, which is very striking and impressive. Curtius (Peloponnesus, II., 400) justly says: "In contrast with the open situation of the city of Argos, which, with its wide-commanding Larissa, pushes boldly out into the middle of the plain, Mycenæ is a concealed, invisible city, in a corner: the walled height vanishes beneath the mountain summits that lie behind it, and it slopes to the plain in gentle terraces."

In the arrangement of the signal fires, which were to announce the fall of Troy, the light, after crossing the Saronic Gulf, reaches the Arachnæan height (*Ἀραχναίων ἄλος*), and thence strikes upon the roof of the Atreidæ. Now the Arachnæan mountain is perfectly ascertained from the clear account of Pausanias (Corinthiaca, Lib. II., c. xxv.) as lying above Lëssa, and the modern village of Lygourio is near the ruins of Lëssa, which again are clearly ascertained from the route of Pausanias. But one of the

summits that towers above Mycenæ lies directly between that city and Mount Arachne, so that a signal fire placed on the latter could not possibly be seen from Mycenæ. Between the "Arachnæan height" and Argos nothing is interposed, and the height itself would be the natural position for the last beacon in a line of signals from Troy, across the Saronic Gulf to Argos. Of this I satisfied myself by a personal inspection of Mycenæ, Argos, Mount Arachne, Lygourio and Lëssa. If it should be said that a poet is not bound by geographical and topographical niceties, I reply that the remark has no application to the Greek poets. I had constant occasion to admire the fidelity with which they adhere to the truth of nature. The geography of Sophocles in the tragic tale of Œdipus, for example, is in exact accordance with the features and relative positions of Corinth, Delphi, Thebes, Mount Cithæron, and the "place where three ways meet;" and one who visits those places, and reads the tragedy there as I did, can entertain no possible doubt that the poet had in his mind a very accurate picture of the country.

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

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

2. *μῆκος*, accusative of duration of time, like *χρόνον*, Pro. 449, and many other familiar instances. — ἦν *κοιμώμενος*, *keeping watch by night*.

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

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

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

9. αὐγήν, in apposition with σύμβολον.

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

12 - 19. Ἐντ' ἄν . . . διαπυνομένον, and when I take, or occupy, the night-wandering, i. e. sleep-banishing, and dew-besprent couch, by dreams not visited. ἐντ' ἄν signifies a



particular and precise time when a thing is done; here the time when the watchman takes his nightly post. *νυκτίπλαγκτον*, the epithet of the couch, does not admit of a precise and satisfactory explanation. Properly and naturally, it means *restless at night*, applied to a person; or, *disturbed at night*. It may be considered as applied to the couch, instead of to him who vainly tries to rest upon it; or one who lies upon a couch, not obtaining or intending to obtain any sleep, as is the case with the watchman here. The couch is *disturbed by night, and moistened with the dew*. Unless we are to understand that the watchman's place on the house-top is called a *couch*, because he occupies it at night; and then to show what sort of a couch it is, it is characterized as *night-roaming and bedewed*; meaning simply, that, instead of sleeping quietly in his bed, the Warder is a *night-walker*, and exposed to the chill and dew of the open air. Schneider however understands *νυκτίπλαγκτον* *night-encompassed*, i. e. with the night-breeze wandering about it. — *Τὸ μῆ, &c.* The article is here used with the infinitive, in the sense of *ὅστε μῆ, so as not to*. — *Ὅταν δ' . . . δοκῶ, and whenever I take a fancy*. *Ὅταν* differs from *ἐντ' ἄν*, by being indefinite. The latter is *when*, the former, *whenever*. — *ῥπνον . . . ἄκος, cutting up* (a medical term, referring to the cutting up of herbs, or other simple antidotes, in the early medical practice), i. e. *preparing* (as a remedy) *a singing cure for sleep*, i. e. singing or humming to while away my sleepless hours; or perhaps, more exactly, to keep myself from dropping asleep. — *κλαίω τότ', then I weep; τότ'* corresponding both to *ἐντ' ἄν* and *Ὅταν*. The meaning is, *When I keep my nightly watch, and even while I lighten the weary moments with snatches of song, my sad thoughts turn to the misfortunes of this house*. — *Ὀνχ . . . διαπονουμένον*. In these words there is an allusion to the con-

duct of Clytæmnestra, in the absence of her lord, — her intercourse with Ægisthus. The word διαπορονόμενον is usually translated *administered*. This is the general idea; but the specific idea must be somewhat different; διαπορέω signifies *to labor, or work through*. In Athens, besides many general applications, it meant especially *to go through a course of gymnastic exercises*; to take care in that way of one's health and physical powers. So it might naturally be transferred to other things, and come to signify *to take good care of; to be assiduous or laborious in caring for or preserving*; as for instance the affairs of a house, a family, a state. Translate, then, in this passage, *not as well cared for as it was before*. The welfare of the house was neglected while Clytæmnestra, indulged her guilty passion for her paramour.

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

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

27. ἐπαιτήλασαν, acc. agreeing with the understood subject of ἐπορθιάζειν.

28. “ὄλολγμός, lætus et festivus ululatus.” Kl. — εὐφημόντα, *joyous*; of propitious acclamation. — τῆδε λαμπάδι, *upon, i. e. on occasion of, or by reason of, this torch*.

31. αὐτός τ' ἔγωγε, *and I myself will dance a prelude*. He has already spoken of the solemn dances by which the great event will be celebrated, as a matter of course. But his joy is too great to wait for that or for the chorus; and he cannot abstain from expressing it. “Suiting the

action, we may suppose," says Peile, "to the word, so far as to imitate at least one part of the functions of a Greek chorus."

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

34. *δ' οὖν*, and accordingly.

35. "*βαστάσαι*, extollere blandiēdo." Kl.

36, 37. *βοῦς . . . βέβηκεν*, a great ox has trodden upon my tongue. "Imago sumpta de bove qui pondere pedis agilem serpentem proculcat." Kl. The expression seems pro-

verbial, whatever may have been its origin. According to some, it alludes to an ancient coin bearing the image of an ox; and the phrase means, to be silenced by a bribe. Theognis (815) has, *Βοῦς ἐπί μοι γλώσση κρατερῶ ποδὶ λάξ ἐπιβαίρων, ἴσχει κοτύλλειν καίπερ ἐπιστάμενον*, *an ox treading upon my tongue with strong foot, restrains me from prating, though knowing how*. Probably the proverb combines both the allusion to the coin, and to the ox treading with his heavy foot upon the nimble serpent and stopping him, as Klausen supposes. This explanation would at any rate give a peculiar force to the saying. It is not, however, necessary here to suppose that the watchman has been actually bribed to silence upon the infidelities of his mistress, but that he has strong inducements, out of consideration for his personal safety, to keep his tongue from running.

37, 38. *ὄϊκος . . . . λέξειεν*. The following lines have been cited as illustrations of the passage;—

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

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

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

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

38, 39. *ἐκὼν . . . . λήθουμαι*, *for to those who know I willingly speak, for those who know not, I willingly forget*. See Herod. IV. 43, *τοῦ ἐπιστάμενος τὸ ὄνομα, ἐκὼν ἐπιλήθουμαι*, *knowing the name I voluntarily pass it over, or omit to mention it*.

The Warder has in his character a touch of the humorous. This is quite common in the Attic Tragedy. The

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

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

Meantime the queen has come upon the scene, and offers sacrifices on the altars. Beholding this, and seeing the flame of sacrifice arising, they turn and inquire of her what news has come. Then they describe the omen, which portended to the Greeks at the beginning that they

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

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

43, 44. *Διθρόνον* . . . . *δισκήπτρον τιμῆς*, of *two-throned and two-sceptred honor from Zeus*, referring to *Menelaus and Agamemnon*, the former the king of Sparta, and the latter the king of Argos. According to the ideas of the Heroic age, in which the scene is laid, the great families

traced their genealogies up to the gods, and all their kingly powers were drawn from Zeus and by him sustained.

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

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

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

ἐκπατίως ἄλγσει παίδων, “*ingenti dolore de liberis. ἐκπάτιον, quod sese continere nequit in itinere suo, quod huc illuc vagatur, itaque quicquid immodicum est et certis rationis finibus destitutum.*” Kl. According to this explanation, the sense is *great sorrow*, and this is the simplest explanation. But others understand an *hypallage*, ἐκπατίως ἄλγσει παίδων, for ἄλγσει παίδων ἐκπατίων, *sorrow for their young snatched away*. “This *hypallage*,” says Peile, “may perhaps be explained on the principle of attraction, which Matth., Gr. Gr. § 630. h, attributes in part to an ‘endeavor to connect as closely as possible what is similar or nearly allied,’ as, in the example before us, ἄλγσει is placed in close connection with the *accompanying circumstance* (expressed by ἐκπατίως) which first called it forth, and which accounts moreover for its continued existence.” — ὑπατοι λεχέων. Either the superlative has here the force of the comparative, *above their nests*; or λεχέων is the genitive of the object with respect to which the birds move on high. — ἐρετμοῖσιν ἐρεσσόμενοι, *rowing with the oars of their wings*, like Southey's

“The green bird guided Thalaba,  
Now oaring with slow wing her upward way.”

Thal., XI. 6.

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

56, 57. *οἰωνόθροον . . . μετοίκων*. The general sense of this passage, viz. that it describes the screaming of the birds for the loss of their young, is obvious enough; but it is not so easy to interpret the single expressions; especially the meaning and construction of *τῶνδε μετοίκων*. Klausen and Peilo, following a Scholiast upon the *Œdipus Coloneus*, refer them to the parent-birds, who utter the cry, and who are called *sojourners* of the air, or of the high places. “Pullos vero minime dixisset μετοίκους,” says Klausen, “quos non modo abductos, sed devoratos esse consentaneum est.” Another Scholiast interprets *τῶνδε μετοίκων* to mean *τῶν μετοικισθέντων νεοσσῶν*. Schneider so understands it, and connects the case with *Ἐκωννύν*, v. 59. Klausen’s objection to this explanation, that the young birds were not only stolen away but *eaten up*, and therefore could not well be called *μέτοικοι*, will not hold, because there is no hint of the birds being eaten at all, any more than there is that Helen, whose abduction the robbery of the nest represents, was eaten up by the Trojans. Applying the remark made above — that the terms drawn from law and politics entered into the poetry of the Athenians, and gave it a strong local coloring — to



these words, we shall see a confirmation of the sense that Schneider and the second Scholiast affix to *μετούϊων*. The *μετούϊοι* were aliens, who had left their homes and changed their residence. At Athens they were not allowed to *live in houses of their own*. These young birds, in the same way, have left their proper dwelling; are borne away to other places, as Helen was borne to Troy, where she too was a sojourner; are shut up perhaps in cages. As to the construction, the genitive *on account of* is better than the genitive depending on *Ἐφρνίν*; the cry is uttered *on account of* these birds stolen from their home.

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

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

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

69–71. *Οὐθ’ . . . παραθέλξει*. The subject of this sentence is *τις*, to be mentally inserted after the negative, *no one*. The general idea is, No one shall avert the punishments which are destined to avenge the offended majesty of the gods. Justice must have its course, let ruin fall

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

72-75. Ἡμεῖς . . . σκήπτροις, *But we, on account of our unhonored, ancient flesh* (bodies enfeebled by age, and therefore of no account in war) *being left behind the then array, remain, supporting on staffs our strength equal to a child's*. Old age is a second childhood. Its strength is ἰσόναις, no better than childhood's. The phrase ἰσὺν ῥῆμαρ, *to manage strength*, here means, from its connection, *to support or guide it*.

80. *τρίποδας μὲν ὁδοῦς, three-footed ways.*

82. *ἡμερόφαντον.* "Quia pallidæ interdium apparent imagines nocturnæ." Kl. "Pulcherrimum est epitheton illud *ἡμερόφαντον*, non tantum ut metaphoram clarius definiat, atque a vero somnio, quod noctu apparere solet, distinguat; sed quia senes, apricationis gratia, interdium versus meridiem in conspectum venire solent, ut ad mediam fere noctem dormientium oculis obversantur insomnia." Butler, quoted by Peile.

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

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

100 - 103. *Ἢ νῦν . . . λύπης.* Both the reading and construction of this passage are doubtful. The general

idea is, that the anxiety of the chorus at one time troubles the mind with thoughts of ill, at another, soothing hope, drawn from the sacrifices the queen is offering, relieves the heart from its wasting cares. ἀμύνει averts or wards off. λύπη is constructed with ἀπληστον. φαίνουσα, shining forth. ἀγανά, Dor. fem., soothing. Translate then literally, *Which now at one moment is evil-thoughted* (i. e. a suggester of thought of ill), *and at another, soothing hope, shining forth from the sacrifices, averts the anxious thought insatiable of grief that wastes away the soul.*

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

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

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

112. χειρὸς ἐκ δορυπάλτων, *on the spear-hurling hand*, i. e. the right.

113. Παμπρότετοις ἐν ἔδραισιν, *in all-conspicuous seats*, i. e. in places high in air, to be seen of all.

114, 115. Βοσκόμενοι . . . δρόμων. There is some difficulty in the construction of βλαβέντα, γένναν, to which it

would seem to refer, being feminine, and the participle being either masculine singular acc., or neuter plural. But the birds are represented as devouring the female hare, *young and all*. The participle may, in the connection of the thought, be referred to all together, and therefore should be considered as a neuter plural.

116. *αἰλιον*. "Pro flebili cantu qualis erat Lino mortuo cantatus, accipiendum esse nullus dubito. Hoc enim vult chorus. Omen illud partim infelix erat, quod longam belli moram prædixit; partim felix, quod urbem Trojanam denuo captam iri ostendit. Igitur, quatenus infelix erat, *αἰλιον αἰλιον σιπέ*; quatenus vero felix, quod faustum sit, prævaleat." Butler, cited by Peile.

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

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

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

124, 125. *Ὀλον . . . στρατωθέν*. The besieging army is a bit forged purposely for Troy. The expression is rather harsh. Translate, lit. *Only may no anger on the part of the gods darken the great forged bit of Troy, encamped*; may no act draw down upon the encamped host, which constrains the Trojan city as a bit governs the steed, the anger of the gods. — *οἶκον*, *the house*, i. e. Agamemnon and Menelaus, who are also figured as the eagles in the next line, *the winged hounds of Zeus*. This expression is imitated by Shelley, Prometheus Unbound, *Heaven's winged hound*, i. e. the vulture.

130. *Τόσσον περ εὐφρων*, so very kindly disposed. — *ἡ Καλά*, the *Lovely*. “Diana ἀρίστη καὶ καλλίστη Athenis et inter Arcades culta; in poetis primo a Pampho hoc nomine appellata.” Kl.

131. *δρόσοισιν λεπτοῖς*, the tender young.

133. *τερπνά*, constructed like *εὐφρων*, and agreeing with *Ἄρτεμις* implied in *Καλά*.

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

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

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

141, 142. *μίμνει γὰρ . . . τεκνόποιος*. These words of Calchas darkly forebode all the tragic consequences that are to flow from the sacrifice of Iphigenia. The description of the retribution, the avenging spirit, springing up again, fearful, haunting the house, deceiving, unforgetting, is conceived in exact accordance with the events which are to realize it.

143. ἀπέκλαυξεν. This word, literally meaning *screeched out*, is to be understood as referring rather to the nature of the oracular communication, and its effect upon the hearers, than to the manner in which it was delivered.

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

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

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

153 - 156. These lines refer to the predecessors of Zeus in the elder mythology; ὅστις πάροιθεν ἦν μέγας, *he who before was great*, is Uranus; ὃς δ' ἔπει' ἔφιν, *and he who lived after*, is Kronos. — τριακτῆρος, *a conqueror*, properly, a victor in wrestling, lit. one who has thrice thrown his antagonist. The revolutions in the mythological powers are described in Milton's *Paradise Lost*, Book I.

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

159–161. Τὸν . . . ἔχων, *Who has put mortals on the road to wisdom, by ordaining as a fixed law that knowledge comes by suffering.* The same idea is expressed in Miss Barrett's (now Mrs. Browning) *Vision of Poets* : —

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

And by Byron in *Manfred* : —

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

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

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

If we look at the single words, and review them in connection with what precedes this passage, we shall see that



*Δαιμόνων*, though plural, refers, as Schneider says, to *Zeus*; *χάρις*, whatever it may mean specifically, refers generally to the supreme law that men are taught by suffering to be wise; *βιαία* evidently is explained by the manner in which the favor of the high-seated gods is forced upon mortals; *σέλιμα* is borrowed from nautical language, and here means *the upper bench*, *σέλιμα σεμνόν*, *the awful bench*, i. e. the seat of supreme power.

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

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

170 - 177. A striking description of the wasting delay to which the wrath of Artemis subjected the Grecian fleet. The ships were assembled in the harbor at Aulis, opposite to Chalcis in Bœotia. — *παλιρόβοις*, *refluent*. The changing tides of the Euripus are described by many ancient authors. Strabo says that the tide changes seven times a day. See also Livy, XXVIII. 6; Pliny, II. 100. The number of changes in the current is fabulous; but that the current of the stream alternates frequently is confirmed by the testimony of travellers. Mr. Perdicaris (Greece of the Greeks, Vol. I., pp. 106, 107) says, — "The depth

of the channel under the drawbridge (i. e. part of the stone-bridge previously described) is from eight to nine feet, and the alternate currents, which are said to change every three or four hours, are now, as in former days, a puzzle and a wonder both to the ignorant and the learned. The current was now setting in the opposite direction from that of the previous evening, and at both times not only 'with a difference of level between the two sides,' but with the tumult, with the rush and the roar, of a mountain torrent." — *παλιμμήκη*, doubly long; of twice the length, or, as we say, *as long again*, used, however, in the general sense of *very long*.

178, 179. *πικροῦ χείματος*, the bitter storm, i. e. the tempest which detained the ships. — *ἄλλο μῆχαρ*, another remedy, i. e. the sacrifice of Iphigenia.

184. *κατασχεῖν* depends on *ᾧστε*.

185–196. The conflict in the father's mind is well expressed in these fine lines. — *δόμων ἄγαμα*, the ornament of my house. — *παρθενοσφάγοισι ρείθροισι*; with virgin-slaughtered streams; i. e. with streams of the virgin's blood. — *τί τῶνδε*, which of these? i. e. of the two alternatives, to obey, or not to obey. — *λειόνανς* refers to the technical offence styled in Attic law *λειονανάσιον*, deserting the ship, against which a public action *γραφῆ* lay. — *γένωμαι*, the subjunct. of doubting and deliberating. — *Παρθενίον . . . θέμις*. The subject of *ἐπιθυμῆν* is left uncertain; explanations waver between Artemis and the Greeks. Taking the former, we have this meaning, — that she (Artemis) should desire the wind-stilling sacrifice, and the virgin-blood, with passion ever-passionately, is right. Klausen and Peile adopt this. On the word *θέμις*, the former remarks, and the latter agrees with him, that it is "omne jus quod dii hominibus observandum imponunt; δίκη, id, quod inter homines constituitur, quo suis

unusquisque finibus continetur, neque quemquam lædit: *θέμις* majus quoddam ab homine postulat, non solum nequem lædat, set ut sint quos vereatur, parentes, hospites, dii. Hæc ratio oraculis et vaticiniis declaratur. Minuerat Agamemno majestatem Dianæ, trucidata bestia sacra; jus divinum Calchantis vaticinio enunciatur exigit mortem filiæ. Itaque *θέμις* de ipso vaticinio dictum." It is a little more natural to understand, with Schneider, the sentence to refer to the feelings of the army. They have been summoned by the Atreidæ to undertake this long and laborious expedition, to avenge an insult to Menelaus. It is no wonder they should vehemently desire not to be thwarted; that they should insist upon the sacrifice of a daughter of the family for whom their toils had been undertaken, — a sacrifice which will free them from their vexatious detention, and enable them to depart with hopes of victory, and prospects of plunder.

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

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

198 – 200. *Φρενὸς . . . . μετέγω*. In these lines the chorus speaks with the natural horror of such a deed, irrespective of the supposed will of the gods, and of the necessity whose yoke was laid upon Agamemnon. The under-current of thought is, that Agamemnon would better have renounced the expedition, than have imbrued his hand in his daughter's blood; the sailing of the fleet from Aulis is no sufficient justification for such a deed of horror. Translate literally, *breathing an impious, shifting gale of*

*the mind, unholy, unsacred, then he changed to resolving the all-daring act.* τροπαίαν, αὔραν understood, a shifting wind. — μετέγνω μετά in composition gives the idea of a change of purpose, completely expressed in παντότολμον φρονεῖν.

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

203. ἔτλα δ' οὐν, *and accordingly he dared;* i. e. in accordance with the sense of the general maxim in the preceding sentence.

204. ἀρωγάν, in apposition with the preceding sentence.

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

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

207, 208. Πιστ' οὐδὲν . . . ἔθεντο, *made no account of, gave no heed to.*

210 – 223. This passage describes the preparation for the sacrifice, and the appearance of the victim. In the midst of horrors, the lovely picture of Iphigenia shines out with affecting beauty. The father directs the officiating ministers of sacrifice, after the prayer, which always preceded the slaying of the victim, to raise her aloft (λαβεῖν ἀέρδην) above the altar, like a kid, veiled in her robes, downcast in all her soul (the terror of her situation had paralyzed her strength and stupefied her, so that she must

be lifted up and laid upon the altar, like a helpless and frightened kid); and to restrain by force a voice which would bring a curse upon the house, and to guard by the dumb force of gags her beautiful mouth. The idea is, not to restrain her from speaking and actually uttering imprecations upon her father's house, but to prevent any scream of terror or horror, which would be ominous of evil to those who were slaying her. The construction of *φυλακάν* is a sort of apposition with the rest of the sentence, To restrain the voice, which (act) would be the guarding of, &c. — *κρόνον βαφάς*, *dies of saffron*. There is a diversity of opinion among the critics and interpreters, whether these words mean *the blood*, or the saffron-dyed robes. Klausen speaks doubtfully, but inclines to the opinion that the *flowing of blood* is intended; blood is elsewhere described as *κροκοβαφής*, and *χέουσα*, though applied by Homer to the letting fall of a flowing robe, more naturally means the pouring out of a liquid. Klausen cites many passages from the tragedies in confirmation of this. Blomfield and Peile explain it to mean, *letting fall her saffron-dyed garment*. Schneider agrees with Klausen. Haupt agrees with Blomfield and Peile. Schneiderwin understands it to be the heart's blood. Humboldt, in his German version, shuns the difficulty by rendering literally, "Des Safrans Tüchung zum Boden giessend," *Pouring the saffron's tinting on the ground*. Danz renders the same, "Doch als die Safrangetauchten Infuln, Niederflossen zur Erde," *But when the saffron-colored fillets flowed down to the ground*. Voss gives it, "Zur Erd' ihr safran Gewand nun senkend," *To the earth her saffron robe now dropping*. Symmons translates *προνωπιή*, &c., —

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

and,

“ Now as she stood, and her descending veil,

Let down in clouds of saffron, touched the ground ” ;

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

Mr. Medwin translates, —

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

Kennedy, —

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

I think, notwithstanding the numerous authorities the other way, that the natural order of the description favors the view of Klausen. The priests lift her up and place her on the altar. Next of course comes the slaying, and the flowing of the victim’s blood ; the piteous sight of the maiden, thus dying, speechless, but, like a form in a picture, seeming to wish to speak while she gasps her life away, moves even the rude throng of warriors to compassion. True, it may be said that lines 216–219 describe what took place as they were lifting her from the ground ; that the falling of the robe was a natural incident to his act ; that the pity of the spectators was moved by the wild, despairing, but speechless look which she cast around her, as she was borne to her death ; nor can any

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conclusive objection be urged to this view, excepting that there is something incongruous in the mention of the *color* of the robes at such a moment, whereas, the epithet is perfectly natural, when applied to the blood. In either case the recollection of what she had formerly been in her father's hospitable halls, comes in here with exquisite effect, — *for often had she sung in the well-tabled (hospitable) halls of her father; and she, a pure virgin* (silently contrasted with the dancing and singing women, whom in later times it was the custom to employ at banquets), *with her voice, lovingly honored the glorious and happy state of her dear father.* — *τριόσπονδον, having a third libation.* “*Jovi Servatori peculiaris est tertia libatio.*” Kl. The epithet, therefore, means *happy*, or *fortunate*, placed as it were under the special protection of Ζεὺς σώτηρ, who was called *τριόσπονδος*. — Observe the force of the imperfect *ετίμα*, describing continued or repeated action.

224–229. *Τὰ δ' ἔσθην, what followed*, i. e. the general consequences of the sacrifice of Iphigenia. — *Τέχραι . . . ἀκραιστοί, But the arts of Calchas* (the predictions) *were not ineffectual.* — *Δίκα . . . μέλλον, Justice inclines* (as in a scale) *the knowing the future to those who have suffered; i. e. in the natural order of things it needs no one to tell us what will happen, if we judge of the future by the past.* — *Τὸ προκλύειν δ' ἦλυσεν, But to hear of its coming beforehand; to be told of what is to happen; what calamities are doomed to fall; I'll none of it; experience teaches all I wish to know.* — *Ἴσον . . . προσμένειν, It* (the being told precisely beforehand) *is equal to mourning beforehand.* — *Τορὸν . . . ἀγῶαις, For it will come* (whatever is doomed to come) *dawning with the beams of the morn.*

230. *Πέλοιο . . . εὐ πράξις = τὸ δ' εὐ νικάτω.*

231, 232. *τὸδ' ἀγγιστον . . . ἔρκος. τὸδε is demonstra-*



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

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

235. ἐρημωθέντος ἄρσεως θρόνου. "Et regi et reginæ sua est sedes, ut Alcinoos a filiis, Aretæ a puellis circumdatæ. Hom. Od. VI., 305, seqq." Kl. *The male throne being deserted*, Agamemnon's seat being vacant during his absence.

237. εὐαγγελίσω ἐλπίσω, *with hopes excited by good tidings*, dative of cause.

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

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

241. χάσμα . . . κλύειν. The infinitive depends on ἐλπίδος, *a joy greater than the hope to hear*; greater, that is, than you can hope to hear. The infinitive dependent on a substantive is a frequent Greek construction.



243. *πέφηνε τούπος ἐξ ἀπιστίας*, the word has escaped from incredulity; what you said struck me as so incredible, that I doubt whether I heard aright.

244. *Τροίαν Ἀχαιῶν οὐσαν, φημί* understood. "An expression," says Peile, "conveying more than the bare announcement of the fact, and at the same time indicating probably, by the self-satisfied tone in which it was delivered, a little impatience of the chorus's exclamation and look of incredulity."

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

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

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

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

251. *ἄπτερος φάτις*, *wingless word or thought*. Unless a is to be considered as intensive. In the former case the words are to be rendered *an unspoken word*, that is, a



*thought* or *presage*; the opposite of the *ἔτα παρόνερα* of Homer. In the latter, a *sudden* or *swift-flying rumor*.

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

254. *Τῆς ὥρῃ*, &c. Construction same as the preceding

255. *τόδ' . . . τάχος*. Adverbial, *thus swiftly with this speed*.

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

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

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

They gleamed,

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

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

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

See also Macaulay's Ballad — the Armada.

260. *αἶπος Ζηνός*, the height of Zeus, i. e. sacred to Zeus.

261–264. *Ἐπιτελής . . . σκοπαῖς. ἰσχός* and *πένη* are in apposition. Translate, *And bounding over so as to back (skim) the sea, the strength of the torch to be sent for joy, the pine went announcing, like a sun, the golden-beaming light to the look-out of Macistos*; i. e. and the blaze of the pine-torch which was to carry joy to Argos, bounding across the sea, bore its golden light, as if it were a sun, to the station of Macistos. There are several difficulties in connecting the Greek of this passage. The principal are the construction of *πρὸς ἠδονήν*, which is rendered especially doubtful by the omission of a finite verb, and the meaning of *πορευτοῦ*. I incline to Klausen and Schneider's opinion, that *πρὸς ἠδονήν* indicates the result. *πορευτοῦ* has I suppose the usual meaning of the verbal;

*πορευτὸς λαμπάς*, then, is a torch to be passed on, to be forwarded; this at least seems to me, on the whole, the best explanation.

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

270. *Γραΐας . . . πυρί*, having kindled a pile of gray heath. Some understand the epithet *γραΐας* to be derived from *Γραΐα*, the name of a city, and therefore *Græan heath*; but this is far-fetched.

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

281. *Φλόγος μέγαν πώγωνα*, a great beard of flame, so called because the flame tapers off, like a pointed beard.

281–283. *Σαρωνικοῦ . . . φλέγουσαν*. Schneider, Klausen, and Peile read *κάτοπτρον πρῶν*, understanding it to mean, *the mirror surface of the strait*; on the ground that *πρῶν* is not only a projection of the land into the sea, but an indentation or frith of the sea in the land; and no doubt it does mean the latter, especially in Æschylus. But there is a difficulty in the apposition, with an adjective signification of *κάτοπτρον*, a mirror. The examples of several substantives used together without a copula, designating the same notion, are not exactly to the point, as Klausen, referring to Bernhardt (Synt. Gr., p. 50), would have them. Canter's correction, adopted by Wallauer and generally received, is that of the text, *κάτοπτρον πρῶν*.

But I am inclined to think *πρῶν* here is the surface of the Saronic gulf; *κάτοπτος* means properly *to be seen*, or *visible from above*; in sight of one who looks *down from*, *κατά*. Here the flame, shooting from Ægiplanctos, streams from the height, *over* the strait or gulf, making it visible, lighting its surface, so as to render it *κάτοπτον* to one who looked upon it from a neighboring hill; i. e. he might have traced the path of light across the waters. Translate, then, *to shoot onward, blazing over the lighted surface of the Saronic strait*.

Schneidewin, however, understands by *πρῶν*, *the rocky shore springing up from the sea*, and connects the genitive *Σαρωνικοῦ πορθμοῦ*, with *Κάτοπτον*, like *κατόψιος τῆς γῆς* in Eurip. Hippolytus.

286. *ὄκκ . . . πυρός*, *not undescended from the Idean fire*.

287-289. *Τοιοῦδ' . . . δραμών*. The allusion is to the *λαμπαδηφορέα*, a spectacle given at the festivals in many parts of Greece. At Athens the preparation for it was very costly, and it was reckoned among the burdensome offices, — the *liturgies*. (See Boeckh's Public Economy of Athens, Lamb's Tr., pp. 584-600.) Schneider says there were two kinds; one, in which several persons ran together, and the victor was he who first reached the goal with his torch still blazing; the other, in which the rivals stood at certain distances from each other. The first must run to the place of the second, the second to the place of the third. The victors were those who succeeded in reaching their destination without extinguishing the torch. Herodotus compares the Persian arrangement of post-expresses to this species of torch-race (VIII. 98). Pausanias describes one of these races, starting from the altar of Prometheus in the Academy (I. 30). "In the Academy there is an altar of Prometheus, and they run

from it to the city, holding burning torches. And the contest is to keep the torch burning while running. The first loses the victory if his torch is extinguished, and the second takes his place; and if his torch goes out, the third is the victor; and if the torches of all are extinguished, the victory accrues to no one."

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

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

298. οὐ φίλος is to be connected with διχοστατούντα, *separated in no friendly way.*

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

301. Οἱ μὲν . . . πεπτωκότες. "Designantur hoc versu mulieres et puellæ. Feminæ et pueri remanent, viri et juvenes cæsi sunt. Genere masculino positum est οἱ πεπτωκότες quia hoc utrosque comprehendit, et feminas, quæ hoc versu, et pueros, qui sequenti designantur." Kl.

303. παῖδες γερόντων. "ἀσυνδετιῶς additum, quia maximam omnium hæc imago movet miserationem." Kl.

305-307. νυκτίπλαγκτος, *causing to wander by night.* — πόρος νῆστις, *hungering toil; toil or hardship accompanied by hunger.* — πρὸς ἀρίστουσι, *at the breakfasts.* The scene, it must be remembered, is laid in the morning,

after the capture of the city, and the queen is describing what she imagines to be the state of things in Troy. The disorderly manner in which the victors, hungry and toil-worn, seize on whatever they can find in the city is well represented. — *ὣν ἔχει πόλις*, of what the city has. — *πρὸς οὐδὲν ἐν μέρει τεκμήριον*, according to no token (rule, or fixed order) in succession; i. e. as Klausen explains it, the things were distributed without any certain order, and without having a larger portion distributed, as was at other times the custom, to the chiefs.

313. *εὐσεβοῦσι*. This verb is constructed either with or without a preposition, *περὶ* or *εἰς*.

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

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

318, 319. The allusion is to the race, in the ancient games. The course to the goal and back again was called *δίαιλος*; the single course was *αἰλός*, lit. a flute; both designations are drawn from the resemblance in figure to the flute and the double flute. The return from Troy is accurately compared to the return course in a race. The whole subject of the ancient games is fully illustrated by

Krause, in the "Olympia," and the "Pythien, Nemeen, und Isthmien." — οἴκου; must be constructed with νοστίμου, a safe return to their homes, which is further described by the apposition of the following lines.

320 – 325. This passage is somewhat obscure. Part of the obscurity seems to arise from the secret reference in the mind of Clytæmnestra to her own plans of vengeance and murder; the expression being, however, so veiled, that the chorus can only understand her to allude to the probable or hypothetical vengeance of the god upon the Grecian army, in case they do not use moderation in their victory. Schneider, who adopts the common reading, ἀναμπλάκητος, explains, *But if the army should come, without having offended against the gods, the loss of the dead may be wakeful* (again called up, again brought to memory), *if the ills should not chance to be fresh* (freshly in the mind). Clytæmnestra speaks vaguely, and means, that the loss of her daughter Iphigenia, even if it be not in fresh remembrance, yet will be called to mind by the arrival of Agamemnon, and will spur her on to vengeance. The chorus understands by πῆμα τῶν ὀλωλότων, *the loss of those who are slain in war*. There is certainly, with either reading, a studied ambiguity. I incline to the reading in the text. It may be constructed, I think, as follows: εἰ δὲ στρατὸς μὸλοι ἂν ἀμπλάκητος θεοῖς, *if the army should come having offended the gods*, i. e. even if the army should reach home under such circumstances; εἰ πρόσπαια μὴ τύχοι κακά, *should no sudden ills befall them*; i. e. such as might naturally be expected on the voyage home, from the anger of the offended deities; τὸ πῆμα τῶν ὀλωλότων ἂν γένοιτο ἐργηρόρος, *the woe of the slain would be watchful*; they will not yet have escaped the penalty, though the dangers of the voyage are over, but will still be pursued by an avenging spirit. Here, as Schneider says, the lan-



guage conveys to the chorus the idea that she is speaking of those who are slain in war, the ambiguity being easily favored by the idiomatic use of the plural; when she is all the time thinking of her slain daughter. The *offence to the gods* is a necessary part of the double meaning; for, if the army should return *without* having offended the gods, what ground, intelligible to the chorus, would there be for Clytæmnestra's dark hints of vengeance? The next line must be understood to be spoken in a tone of sarcasm and contempt, heightened by the use of the enclitic *τοι*. She scoffs at the common notion of woman's inferiority, and gloats upon the thought of revenge. — *Τὸ δ' εἶ* . . . *ἰδεῖν*. "There is here," says Schneider, "a double meaning, since Clytæmnestra understands the successful issue of her plan, but the chorus thinks it is the happy return of the hero. Lit. *may the good prevail to see it in no doubtful balancing* (of the scales), i. e. *may the good prevail, so that it may be seen with certainty.* — *Πολλῶν* . . . *εὐλογίῃν*. This is also ambiguous. She refers mentally to the delight of vengeance, and the undisturbed enjoyment of power, which she hopes for, with her paramour Ægisthus; while the chorus again thinks only of the return of Agamemnon. Literally translate, *For I have taken for myself the enjoyment of many blessings.* Schneider, however, understands *τίη* = *τίηδα*, *this*, and translates, *Of (before) many blessings, I have wished this happiness for myself.* Wellauer again refers the expression to *μη̄ διχορρόπως ἰδεῖν*, translating, *Multorum enim bonorum fructum, hoc dicens, mihi delegi.*

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

329. *Χαίεις . . . νόστον*. *χαίεις* means here the joy of the conquest now made certain, and for which the chorus will return thanks to the gods; *ἄτιμος*, *not worth the price*, *τιμῇ*; translate, *For a triumph has been achieved not unworthy of the toils*.

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

333. *ὡς* = *ὥστε*, *so as*.

336. *ἀτης παναλώτου*, the calamity of universal captivity, constructed in apposition with *δουλείας*, unless, with Schneider, we construct *γάγγαμον* with the double genitive, the enslaving net of all-capturing Ate.

338. *Τὸν τάδε πράξαν'*, who has done these things, or exacted this vengeance.

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

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

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

346. ἀδίκτων χάρις, *the honor of things not to be touched, sacred.*

348 – 352. Construct, Πέφραται δ' ἐκόνους ἀτολμήτων πνεόντων Ἄρη μείζον ἢ δικαίως, δωμάτων φλεόντων ὑπέρφεν ὑπὲρ τὸ βέλτιστον, *And it hath been shown (i. e. that Zeus punishes the wicked) to the descendants of intolerable men (doers of violence or wrong), breathing Ares more than is just (having a spirit of unjust violence and insolence, and exercising it upon others), their houses bubbling over excessively, beyond what is best (running riot in the excess of wealth and power, and the fancied impunity of overbearing and aggressive wickedness).* The construction in the last clause is genitive absolute, unless, with Klausen, we refer all the epithets to δωμάτων, which makes no material difference in the sense. ἀτολμήτων. “Power that dares, what none may dare.” Conington.

352, 353. ἔστω . . . λαχόντα. Peile renders, *But let a man's lot be clear of misfortune, that it may also suffice a man of sense; one that has obtained a fair share of understanding; Klausen, Sit res libera a calamitate, ita ut ei qui sana mentis est, sufficiat; and for the construction of ἀρκεῖν with the accusative, being usually with the dative, compares the occasional use of ἀρέσκειν with the acc.* Schneider gives the sentence a different turn, *Let there be a possession free from danger, so that it shall suffice to have drawn a fortunate lot in respect of understanding.* That is, my lot be free from danger, content with having a sound mind, and being moderate in my desires, so as to escape the temptations of power and wealth that lead men astray and draw upon their heads the anger of the gods. May not the sense of it be, *Let there be a lot free from harm (i. e. may my condition be a moderate one, and therefore free from calamity), so as to suffice (i. e. to remain undisturbed, or to meet all the contingencies of life*

without being led by insolence into wrong, to be enough for one's task or one's duty), *having received a good portion of understanding*; or, more simply, *May my lot be safe from the dangers of insolent wealth, so that I may remain secure* in the possession of that wise moderation of desires which never provokes the anger of the gods.

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

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

thing like that in vv. 201, 202. The sense is, then, *Wretched persuasion, the child of Ate, the first adviser of evil deeds, forces men forward in crime.*

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

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

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

374. *ἀντίφερον . . . φθοράν, destruction for a dowry.*

379. *στῖβοι φιλόνορος, paths of conjugal love.* "The paths she used to walk in while she loved her husband." Conington.

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

382, 383. *In the sorrow and longing for her who is beyond the sea, her image will seem to rule the house.* Most of the translators, including Kennedy, Medwin, Voss Danz, and Schütz (cited by Danz), refer this to Menelaus; the idea being that sorrow has reduced Menelaus to a mere phantom. This is a soft and sentimental view of the case, neither consistent with the legends of

the Heroic age, nor with the mighty genius of Æschylus. Whatever might have been the feelings of Menelaus on the flight of Helen, he set himself to the task of recovering her; and after The Trojan war they lived tranquilly together in Sparta. Menelaus did not pine away; such a disconsolate proceeding would have been quite unintelligible to the sturdy warriors at Troy; and Æschylus certainly was not the man to soften the strong characters of Homer, whose poems were his delight and reverence.

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

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

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

393 – 401. These are the sorrows in the house, by the hearth of the Atreidæ; then the chorus describes the woes that fill the households generally of the men who went to Troy. — *σνρομέροις*, *that went forth-together*; i. e. the confederate Greeks. — *πένθεια τλησικάρδιος*, *patient-hearted sorrow*; the sorrow which weighs down the hearts of those whose friends have perished in distant war. — *δόμων ἐκάστου*, *in the houses of each*. — *γάρ*, in v. 399,

introduces the reason for the assertion in the previous line. — *τεύχη*, *urns*, or as some understand it, *arms*; the arms of the slain heroes, sent home to their friends.

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

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

413 – 417. *φθονερόν . . . Ἀτρεΐδαις*, and *envious grief silently creeps upon the avenging Atreidæ*; i. e. the grief caused by the calamities of the war gradually concentrates upon the leaders in it the hatred of the sufferers. This, I think, is a more natural rendering than Klausen’s “*dolor ex invidia ortus tacite paratur Atreidis*.” Schneider’s construction, making *φθονερόν* to have the force of a substantive, and translating *dislike* (or resentment) *is mingled with the sorrow for the Atreidæ*, is wholly inadmissible.



—οἱ δ' refers to those who were buried in Troy, without being burned, as distinguished from those whose ashes was inurned and sent home. — θήκας Ἰλιάδος γᾶς, *sepulchres of Ilian earth*; i. e. sepulchres in the Trojan land. — ἐχθρὰ δ' . . . ἐκρυψεν, sc. γῆ, *and a hostile land has buried them there, having their last resting-place in it.*

418. Βαρῆα . . . κότω. These words refer to the same state of the popular feeling as ἄλγος, v. 413.

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

420 – 423. The chorus expresses an anxious and mysterious foreboding, τί . . . νυκτιφερές, *something veiled in night*; some terrible retribution for blood that has been shed. It is almost an echo to the language of Clytæmnestra.

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

428 – 430. ὑπερκότως, *excessively*. — βάλλεται . . . κερανώς, *for a bolt from Zeus is flashed in the eyes*; i. e. of him who is in the condition just described.

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

438. μήτ' ὄν, and therefore not ; ὄν, connects the two clauses in the relation of cause and effect.

438. φρενῶν κεκομμένος, stricken of mind.

440. πυρωθέντα καρδίαν, kindled in heart ; perhaps the participle has some reference to the signal fire.

441. καμῆν, depending on ὥστε, correlative to ὡδε.

442, 443. Γυναικός . . . ξηναίεσαι, literally, *It is fitting woman's spear (rule) to approve a joy before the thing has appeared.* αἴχμη is applied with some contempt, to express, by sarcastic contrast, the feebleness of the sex. The sense is, Nothing better is to be expected of a woman than to believe good tidings, without any visible proof that they are true.

444. ὁ θῆλυς ὄρος. Klausen renders "ambitus mentis muliebris," *the compass of the female mind* ; a Scholiast says it is simply a periphrastic expression for ἡ γυνή, *woman*. Schneidewin, *woman's order*. Perhaps the best explanation is *the female sex*. — ἐπιπίμπεται, *ranges*. The idea is that women are not to be depended upon ; they are excessively credulous, and flighty in their ways of thinking.

445, 446. ἀλλὰ . . . κλέος, *but a tale that is heralded by woman perishes, quickly dying*.

449. ἀληθεῖς, i. e. παραλλαγί, which, by a common species of attraction, is drawn into the *object* of the preceding clause, instead of being the *subject* of that to which, according to the sense, it belongs.

451 - 458. τόνδ', demonstrative, pointing at one who is at some, but no great, distance. It may be rendered here *yonder*, or *this way coming*. — κατάσιον κλάδοις ἐλαίας, *shaded with boughs of olive*, as a token of joyful news. — νόως indicates the haste with which he comes. To call the dry dust the brother of mud is ludicrous, though justified by the easy explanation of Schneider. "The

dust," says he, philosophically, "is a brother of mud, because the same earth by heat is converted into dust, and by moisture, into mud." — Ἄλλ' . . . λόγον, *But either speaking will speak out the joy still more;—but the opposite tale to this I abhor; for to what has well appeared may an addition well be made; i. e. He will either confirm the joyful tidings by his full report, or (he will dash our hopes to the earth, but this I will not even express)—but I shrink from the other alternative.* In the next lines, Clytæmnestra secretly alludes to her own designs, and the chorus takes her at her word, but not her meaning.

460. καρποῖτο, *may he reap the fruit of.*

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

464. Οὐ . . . ἤνχων, *for I never was sure, I never had confidence.*

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

471. ἀγωνίους θεούς. Müller (Dissertations on the Eumenides, Appendix, p. 153) says:—"The orchestra in which the elders, the πρέσβος Ἀγείων are assembled, must represent a public place of assembly, an ἀγορά, which in most of the old Greek cities probably lay in front of the palaces of the ἄνακτες. It is only there that the altars of the gods of the ἀγορά could stand; and from the anapæsts in the parodos (vv. 88–91), it is probable that they were visible. In the essential particulars these gods are identical with the ἀγώνιοι θεοί, which are not gods of battle, either in the Agamemnon or the Suppliants, but gods of assemblies (from ἀγών in its original signification), as

can be proved from Homer and Hesiod (according to the genuine reading of Theog. 91), whence the ancients themselves explained the *ἀγώνιοι θεοί* of Æschylus as *ἀγοραῖοι*.

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

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

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

477. *Σεμοί . . . ἀντήλιοι*. By *θάκοι*, Klausen understands "*sellæ regis et reginæ*"; Schneider renders it *altars*; and Peile, apparently, *the seats of the gods*. *ἀντήλιοι*, Schneider, *exposed to the sun*, images of the gods, standing under the open sky, on altars, opposed to those standing in niches, at the palace. Klausen quotes a Scholiast, *οἱ εἰς ἀνατολὴν ὄρωντες*, in confirmation of which, Sophocles Aj. 805, where *ἀντήλιος* means the opposite of *western*. Klausen further says, — "*Ædium pariter ac templorum fores versus orientem Solem erant conversæ, ut prima statim lux inferatur matutina. . . . Ante ædes positæ erant imagines deorum quos eodem vocabulo dixit Euripides ἀντήλιοι,*" &c. Müller's view is substantially

the same as Klausen's, i. e. that they were images of the gods (among them Apollo Ἀγνιεύς), standing on the proscenium, in front of the palace, and facing the east.

478. φαιδροῖσι τοισὶ δ' ὄμμασι. τοισίδε; in speaking this, he points to the statues, glancing in the light of the sun.

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

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

491. Ἐξέύχεται . . . πλέον, *Boasts the doing more than the suffering*.

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

and their country was ruined, or because they lost both Helen and their country.

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

498. ἐγύμνασεν, *exercised*, in the sense of *tried, troubled, afflicted*.

500 - 505. The lines are subtle and obscure. ἄρ' ἴστε. For this some read ἄρ' ἦτε, *were ye then possessed by*; but I think the sense of the dialogue is as follows: —

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

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

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

503. Πόθειν . . . λέγεις; The subject of the infinitive is *ἐπὶ δὲ γῆν*, *Sayest thou this land desired an army desiring to return?*

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

505. Πόθεν . . . φρονῶν. From the preceding dialogue, the sense seems to be, or perhaps must be, *Whence came this anguish of mind that you felt in our absence?*

509. Ἐν γὰρ πέπρακται. γὰρ introduces a reason for some suppressed thought, for example, "that is all past

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

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

513 - 515. *δυσανλίας*, hard bivouacs. — *κακοστροφίους*, ill-couched; landings where no provision was made for comfortable lodging. — *ἡμετος μέρος*, as the day's portion, day by day.

516. *Τὰ δ' ἄντε χέρσῳ*. This refers to hardships endured after their arrival at Troy.

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

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

523, 524. *εὔτε . . . πεσών*, when the sea falling slept waveless in its midday, windless couch.

526. *τοῖσι μὲν*. The correlative to this is *ἡμῖν δέ*, v. 531.

527. *Τὸ . . . μέλει*, = ὥστε μή, So as never even to care to rise again.

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

529. *τύχης παλιγκότου*, gen. of course or origin, on account of cross or adverse fortune.

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

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

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

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

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

544. ξὺν δὲ πλουτίζω ἐμέ, *and that these things (these joyful tidings) should at the same time enrich me (should make me a sharer in the general happiness).*

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

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

554, 555. εὐφημοῦντες . . . φλόγα, *acclaiming as they*

*hushed the offer-consuming, odorous flame upon the altars of the gods.*

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

563–570. The subject of ἦκει is Agamemnon; the infinitive depending on ἀπάγγελον. — εὔροι. Peile remarks upon this, that “Far the best explanation is that proposed by Matthiæ, Gr. Gr. § 529. 3; to suppose an ellipsis, namely, of ὡς or ὅτι, and to connect εὔροι, as an opt. in the *oratio obliqua*, with ταῦτ’ ἀπάγγελον, which is thus made to include both a direct *message*, a bidding, ἦκει ὅπως τάχιστα, and a *report* of what Clytæmnestra would have the messenger represent her to have said, whilst yet — so true to nature is the conception of the present scene — she dare not say it otherwise than indirectly. We may translate, *Carry back this word to my husband, — to be here with all speed, object as he is of his people’s love; and that when he is come he will find,*” &c. This is substantially correct; but there seems to be a deeper meaning still. Clytæmnestra means to express what Agamemnon may be supposed to expect, and hopes (with scowling look and bitter tone) that he may find it so. The language betrays not so much a consciousness of guilt, as the Bishop of Litchfield (see Peile, p. 181, k.) imagines, as an inexorable resolve to carry her guilty and murderous purpose into effect. It is these touches of character which make the comparison between Clytæmnestra and Lady Macbeth strikingly just. — σηματήριον οὐδέν, *no seal*, of any kind. — χαλκοῦ βαφάς, *the staining of brass*. Schneider understands, *the staining the sword in blood*. If he is correct, the passage means, *I know no*

*reproach, &c., any more than I know of dipping the sword in blood; I am as innocent of any wrong to him, as I am of murder.* Perhaps it conveys also a covert taunt to Agamemnon, who has slain his daughter; on which the thoughts of Clytæmnestra are constantly turning. Klausen cites Welcker with approbation. "Recte hoc loco mentionem artis tunc temporis nuper inventæ paucisque notæ, qua color quidam aeri dabatur, videtur reperisse Welckerus, Addit. ad Tril. Æsch., p. 42, n. 6." He imagines Clytæmnestra to say, *I know no more of infidelity to him than I know how to color brass*, that being a new art of which she had just heard, but knew nothing. But I think Clytæmnestra has a double meaning; the sense is purposely ambiguous. She wishes her hearer to understand the coloring of bronze — one of the forms of polychromy, and a difficult art — while *she* thinks of murder.

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

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

580, 581. Πῶς . . . τάδε. The question in the first line implores, as it were, the herald to say that all is well: *How, indeed (pray tell me), canst thou chance to tell the truth propitious?* I hope there is some way in which the

two may be combined ; *but these* (the true and favorable) *when severed are not well hidden* ; when the truth is disguised it is not easy to keep it so.

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

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

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

591. Πλὴν . . . φύσει, *Except the sun that nurtures the earth's growth*.

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

598 - 600. These are the particulars of the ἀπενκτὰ πῆματα. — πόλει μὲν, *that to the city on the one hand ; πολλοὺς δέ, and on the other hand, many from the dwellings*, contrasting private and public sorrows. — διπλῆ μάστιγι, *with two-fold lash, a lash with two strands ; i. e. the double calamity, both public and private*.

602. *Τουῶνδε . . . . σεσαγμένον*, *With such calamities indeed o'erladen.*

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

607. *οὐκ ἀμήνυτον θεοῖς*, sent *not without wrath by the gods*; which befell the Greeks in consequence of the anger of the gods.

609. *τὰ πίστ' ἐδειξάτην*, *showed the pledges*; showed that they had kept their faith by destroying the unhappy Argive host.

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

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

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

618. *ἐρεπίων*. Genitive by a sort of attraction to *Ἀχαιῶν*, instead of dative.

619. *ἀκίηρατον σκάφος*, *undamaged in its hull*.

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

chorage, where it was neither exposed to the violence of the sea nor to the danger of running upon a rocky coast.

625. ἄδηρ πόντων. Like the common English expression, a *watery grave*.

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

628. κακῶς σποδομένον, *wretchedly brayed; literally, reduced to powder, or ashes; broken up and scattered*,

631. ταῦτ' ἔχει, *to be in this condition*.

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

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

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

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

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

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

644, 645. ἀβροσίμων προκαλημιάτων, *luxurious hangings*.

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

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

656. ὑμέναιον, in apposition with *συμφότιμον μέλος*.

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

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

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

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

670. Καὶ . . . ἐπίχαρτον, *and rejoiced in by the old*.

671. Πολλά δ' ἔσσι, *and many a time and oft he was*; the frequency expressed by *πολέα* is redoubled as it were



by *ἔσχε*, to express the constancy with which the incident occurred.

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

675. *Ἔθος . . . τοκήων*, *the character of his parents before him*.

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

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

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

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

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

699, 700. μέν and δέ show the relation of πλείονα and εἰκότα, *more numerous indeed, but like*.

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

703 - 708. Φιλῆ . . . τοκεῦσιν. The general idea of this passage is, that insolence and overbearing injustice are sure to be followed by a progeny like themselves, by woe and crime. — φιλεῖ, *is wont*. — νεάζουσιν, *springing up anew*. — τὸ κύριον, *the appointed time*. — φασκότον, *gleaming-dark*; i. e. the appointed day — the day of retribution — is dark but illuminated by baleful fires — like clouds with lightning; i. e. *wrathful, baleful light*, like φῶς αἰνολαμπές, v. 360. — μελαίνας μελάθροισιν ἄτας, *of black calamity for houses*. — εἰδομέναν agrees with ὕβριν.

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

715 - 741. The chorus welcoming the king.

719. καυρὸν χάριτος, *the measure of praise, or compliment*.

720. τὸ δοκεῖν εἶναι, *the seeming to be, or seeming, outside show*.

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

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

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

The arrival of Agamemnon introduces the third episode.

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

745 - 749. δίκας . . . πληρουμένῳ. This whole passage is made up of the language of the Athenian courts. — οὐκ ἀπὸ γλώσσης, *not from the tongue*; not hearing causes argued by the advocates, but judging of their justice by the knowledge they possess as divine beings. — ἐς αἵματηρὸν τεῦχος, *into the bloody urn*; the urn of condemnation, alluding to the two urns used in the courts for the dicasts to deposit their votes in it. — οὐ διχοδόπως, *not with double inclination*, unanimously. The gods cast into the

urn of conviction the fatal ruin of Troy as their unanimous vote; this thought is amplified in the next sentence. — ἐναντίῳ, *the opposite*, the urn of acquittal. — Ἐλπίς προσήει, *Hope approached*. — χειρός should be constructed with πληρομένῳ, *not filled by a hand*, having not a single vote deposited therein. It is evident, that the Hope here is the hope of the opposite party in the trial; the hope of Troy; and that when Hope approached the urn, no vote for Troy was there to be found.

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

754, 755. ἐπέπερ . . . ἐφραξάμεσθα, *since we have set the snares of victorious vengeance*. ἰπέρκοτοι Klausen explains, "quarum vis infensa vim defensorum superavit."

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

762. Τὰ δ' ἐς τὸ σὸν φρόνημα, *as to that idea of yours*.

764 - 767. συγγενές, *born with; innate; natural*. — τῷ . . . νόσον, *to him who has got the disease*.

769. τὸν θυραῖον ὄλβον, *the prosperity of another*.

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

776 - 778. τὰ δ' ἄλλα . . . βουλευσόμεσθα. Butler, "intelligo de ludis, solemnī more ob felicem reditum Diis instituendis, de quibus in concione (ἐν πανηγύρει) agendum erat." Klausen, Peile, Wellauer, and Schneidewin, *Having instituted a general debate, or contest of opinion, in full assembly*; Kennedy, *Having appointed public meetings, we will in full assembly consult*. But ἀγών, especially

when connected with *παγήγνους*, means a *contest*, a *game*, and the latter word signifies a *general assembly* for festal purposes. The great assemblies at Olympia, for instance, were so called. This makes it possible that the words refer to the rejoicings to be instituted in thanksgiving to the gods for Agamemnon's safe return, immediately after which a deliberation is to be held upon the present condition of public affairs, and what should be done to remedy the disorders that may have crept into the state during the long absence of the king. Translate, then, *And having appointed public games (or rejoicings), in the festal gathering of all the people, we will deliberate on public affairs.*

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

784. θεοῖσι πρῶτα δεξιώσομαι, *I will first raise my right hand to the gods; I will first pay my devotions to the gods of my household.*

795. κληθόντας παλιγκότους, *adverse reports.*

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

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

cloak in which Agamemnon is to be entangled, as in a net, — πολλήν, *many a one*.

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

809. Ἐκ τῶνδε, *in consequence of these*; i. e. of these ill-omened rumors.

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

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

821–826. She describes here her nightly sufferings. ὄψιμοίτοις ὄμμασι, *late closing eyes*. — λαμπτηρονχίας ἀνηλείπτους, *the neglected signal-fires*, the appearance of which she have impatiently waited for, and wept that they did not come. — ἐξηγερόμεν, *I was continually aroused*; imperfect describing continued action. — τοῦ ξυνεύδοτος χρόνον, *the time that passes in one's sleep*. Literally, *the time that sleeps with one*.

827. ἀπενθήτω φρενί. There is here an intentional ambiguity; *with mind now free from sorrow*. The accumu-

lation of metaphors in the following lines is another instance of the poet's artful development of Clytæmnestra's character. Their exquisite beauty heightens the effect of the demoniac malice which they conceal in adorning.

834. *Τερόν . . . ἄπαν*, *It is sweet to have escaped from all that is grievous.*

840. *τέλος*, *the task, or duty.*

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

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

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

852. *Χαμαιπετὲς . . . ἔμοί*. A bold metaphor; literally, *Mouth an earth-creeping clamor*; do not welcome me with such expressions of servility. They beseem a barbarian, but not a Greek.

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

858-861. *Χωρὶς . . . φίλην*, *Without foot-rugs* (this

word, *ποδοψήστρων*, is applied, with a touch of irony, to the purple carpets, on which Clytæmnestra will have him walk) *and these gawds, fame speaks aloud; and not to think unwisely is God's greatest gift; we should deem him happy who has ended life in fair well-being.* This moralizing vein is very characteristic of the Greek mind.

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

863. *μὴ παρὰ γνώμην ἐμοί, not against my purpose.*

864. *Γνώμην . . . ἐμέ, Be assured that I will not enfeeble my purpose, my principle.*

865. *Ἡϋξῶ . . . τάδε; There is irony in the tone of this question. It conveys a taunt of cowardice. Didst thou, through fear of some one, vow to the gods that thou wouldst do these things?*

866. *τέλος, resolve, or determination.*

870. *γε μέντοι, yet indeed.* "This and the following lines," says Peile, "afford a good specimen of that sprightly repartee, which here and there enlivens the stately march of Grecian tragedy."

872. *Οὔτοι γυναικίως ἔστω, It is by no means a woman's part.*

873. *καὶ τὸ νικᾶσθαι, even to be conquered.* The infinitive used as a substantive and the subject of *πρέπει.*

874. *νίκην τήνδε refers to τὸ νικᾶσθαι, dost thou not, too, value this kind of victory in strife?*

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



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

880. *δοματοφθορῶσιν ποσί, to waste the household wealth by trampling on it with my feet.*

882. *Τούτων μὲν οὔτω, Enough indeed of this.*—*τὴν ξένην* refers to Cassandra.

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

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

893, 894. *Οἶκος . . . ἔχω, And the house, O king, is in a condition to have enough of these, under favor of the gods.* *τῶνδε* is the partitive genitive.

895–897. *Πολλῶν . . . μηχανωμένη, I would have vowed the trampling of many carpets, devising the wages for bringing of your life (you alive), had it been proposed to the house, in oracles; i. e. had the oracles so replied to my inquiries, I should have offered many rich and precious cloths, were that the condition of your safe return.*

899. *Συῶν . . . κνός, Spreading over a shadow as a protection against the Sirian dog, the dog-star.*

900–906. *And you, having returned to your domestic hearth,—you signify, on the one hand, heat coming in winter; and again, when Zeus is preparing wine from the bitter, unripe grape, then now there is coolness in the house, the lord and master moving about it; Zeus, Zeus, Zeus, the lord and master, fulfil my prayers; and mayst thou care for these things which thou art about to fulfil.* This is another example of the dissembling exaggerations of Clytæmnestra. As long as he remains, there is foliage

to guard the house against the heats of the dog-star His return is likened to warmth in winter, and refreshing coolness in summer. — Ἄνηρ τελείος is *the husband*, or master of the household. The same epithet applied to Zeus has a double meaning, which Clytæmnestra avails herself of. Zeus the all-ruler — and in connection with τέλει — the accomplisher.

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

908. Λεῖμα προσστατήρων, *haunting terror*.

910. Μαντιπολεῖ . . . ἀουδά, *And an unbidden, unhired strain forewarns*.

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

“My bosom’s lord sits lightly on his throne.”

915–917. Χρόνος . . . στρατός. It is not easy to construct this sentence in a satisfactory manner. Taking it in connection with the first part of the antistrophe, however, the chorus is reflecting upon the length of time since the expedition was undertaken; then it is an eyewitness of Agamemnon’s safe return; and yet an overmastering fear takes possession of it. *The time has passed, with the laying of the cables in the sand of the shore when the naval*

*host hastened to Troy*; i. e. the time of the war (ten years), since the fleet was anchored on the coast of Troy, is past and gone.

920. *ἄνευ λύρας*, without the lyre.

924-926. *σπλάγγνα* has *κείαρ* in apposition with it. The *inwards*, put, by a well-known usage of the Greek, for the soul, or the thoughts. Translate, *And my soul is not deluded — my heart tossed about by currents leading to some fulfilment, upon thoughts fixed on justice.* — *ἔνδικος* means literally, *in justice*, or accordant with justice. *ἔνδικοι φρένες* therefore is, *states of mind founded on or growing out of justice.* — *δίναι τελέσφοροι* are *currents or agitations* of the soul, *pointing to some catastrophe.* The idea of the whole is, I have in my heart an unerring pre-*sentiment* of some awful deed, which agitates me with fears and apprehensions of vengeance.

927, 928. *ἀπ' ἐμᾶς τὸ πᾶν ἐλπίδος*, *contrary to my expectation.* — *ψύθη πσεῖν*, *may fall out falsehoods.* — *ἐς τὸ μὴ τελεσφόρον*, *coming to a non-fulfilment.*

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

935-940. *Καὶ . . . σκάφος.* The allusion is to the saving of a ship which has struck upon a rock, by throwing overboard a part of the lading. — *τὸ μὲν*, *a part.* — *πρὸ χρημάτων κτησίων*, *for the acquired wealth*; the wealth which the ship has gained on her voyage. — *σπενδόνας ἀπ' εὐμέτρον*, *by throwing overboard just enough*; *σπενδόνη*, *a sling*, means, metaphorically, the act of slinging or throwing overboard, as well as the thing thrown away. — *δόμος.* There is some confusion between the literal and the figurative expressions, — the sign and the thing signified, — the house, and the ship which stands for the house. The proper grammatical subject of *ἐπόντισε* is *δόμος*, and yet the language refers again to the ship on board which

the fortunes of the house are embarked, — *nor sunk its hull.*

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

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

955. βρέμει, subject καρδία.

The dialogue that follows is the fourth episode.

965. παθέρτα τλήραι, like our English idiom, *endured being sold.*

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

969. παρὰ στάθμην, *beyond just measure.*



970. *οἷότερ νομιζέται*, *such things* (i. e. by way of welcome), or *treatment, as is customary.*

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

979. *Θυγαίαν*, *here at the door.* The accusatives agree with ἐμὲ understood, referring to Clytæmnestra.

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

988. *κακῶν . . . φρονῶν*, *listens to evil thoughts.*

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

995. *καίνισον ζυγόν*, *bear the new yoke.*

The lyrical dialogue that now ensues has some passages of terrible effect. The reader must remember that Cassandra, though gifted with the power of prophecy, is deprived of the power to make others understand and believe her. As she approaches the entrance to Agamemnon's palace, she is not only conscious that her master's death is plotting there, and that her own blood is to be shed, but she sees in the mind's eye all the past crimes which have been perpetrated within its fearful walls; the domestic murders, hangings, children whose flesh was devoured by their father, that "Thyestean banquet" which made the sun, at the horror of the sight, turn back his course. : Then, she describes, in language incompre-

hensible to the chorus, the murder of Agamemnon, entangled in the fatal robe by his wife; her own death, sadder than the fate of the plaintive nightingale, finishes this lyric wail of mystery and woe.

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

1003. Οὐδὲν . . . παραστατεῖν, *Not belonging at all to attending upon lamentations; having nothing to do with wails and dirges.*

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

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

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

1025. τί . . . μίθεται. Cassandra, by her divinely given power, sees the murderous scheme of Clytæmnestra.

1029: ἀλλὰ . . . ἀποστατεῖ, *and help stands afar off.* The Scholiast refers this to Orestes. Klausen thinks the poet adheres to the Homeric form of the legend, according to which Orestes was still a child when Agamemnon was slain, and that help was not therefore to be expected from him; that Menelaus was in the poet's mind. But there is no need of supposing any person to be specially

referred to. Agamemnon was beyond the reach of any help, being alone, entangled in the folds of the garment, and at the mercy of his inexorable wife.

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

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

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

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

“Let now the brood, unsated of such horrors  
By nature, their infuriate cries  
Yell forth the sacrifice

Beholding, which to avenge the pavement-missile flies.”

1046 - 1048. Ἐπὶ . . . ἀγῶαῖς, *And back to my heart hath run the saffron-tinted drop of blood which, falling at the fatal moment, finishes with the rays of setting life.* It is evident that the chorus is filled with a vague and mysterious horror, by the *to them* unintelligible exclamations of Cassandra. The terror drives the current of the blood back to the heart. The remainder, is a description of the ebbing of the blood from a fatal wound, until the light of life has departed; meaning, perhaps, that the blood rushes, in this mortal affright, back to the heart, as it rushes from a mortal wound until life is extinct. Perhaps there is here, too, a secret allusion intended by the poet to the murder of Agamemnon. The blood of the speaker is flowing back to his heart, while the mortal blood of the victim is to ebb out as his life passes away.

1054. δολοφόνου λέβητος, *the bath of treacherous assassination.*

1056. τῷ = τῷ.

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

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

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

1068, 1069. ἀμφιθαλῆ κακοῖς . . . βίον, *life encompassed with ills.*

1074 - 1078. ματαίους, *idle*, i. e. *insane*, the chorus not understanding her wild lament. — δυσφάτω κλαγγᾷ μελοτυπείς, *you strike a melody with ill-spoken cry.* — ὀρθίους ἐν νόμοις, *in high strains*, referring to the loud and violent tones in which Cassandra spoke. — Πόθεν . . . κακορόημο-



ρας; literally, *Whence hast thou the evil-worded boundaries of the prophetic path?* i. e. Whence hast thou learned these ill-boding, prophetic strains?

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

1081. ἠντιόμων = ἠνζόμην.

1085. Νεογνός . . . μάθοι. A sort of proverbial expression, *Even a new-born child might understand*; like the Homeric ῥεχθὲν δέ τε νήπιος ἔγνω.

1086 ὅπως . . . φοινίῳ, *as by a murderous stab*.

1087. Θροομένας, gen. absolute with σοῦ understood.

1088. Θαύματ' ἔμοι κλέειν, *Wonders for me to hear*; infinitive, constructed with a substantive.

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

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

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

1096. ὑπερβαρῆς ἐμπαννῶν, *falling over-heavily upon thee*. Adjective used adverbially.

1101-1104. Λαμπρός . . . μεῖζον. The general idea is obvious. The dark forewarnings, like a veiled bride

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

1107. *χορός*, i. e. the chorus of Furies.

1110. *καῶμος*, a revelling band.

1113. *πρώταρχον ἄτην*, *primeval woe*; the original sin which had introduced all the woes of the race.

1114. *Εὐνάς . . . δυσμενεῖς*, *The brother's bed, hostile to him who trampled it*. The allusion is to the legend according to which Thyestes corrupted Aërope, the wife of Atreus his brother, who avenged himself by slaying the children of Thyestes, and placing them as food before their father.

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

1122. ὡσπερ εἰ παρῆστιάτεες, *as if you were native here.*
1123. τῷδ' . . . . τέλει, *this function*; this office.
1126. Ἀβρύνεται . . . . πλέον, *Yes, for each one, when prosperous, is more delicate*; in allusion to what she has just said about her former hesitation to speak of this affair.
1127. παλαιστής, *a suitor.*
1131. ἐθέσπιζον, *I was wont to predict.*
1132. Πῶς δῆτ' . . . . κόνω; δῆτα expresses surprise on the part of the speaker, — *How indeed were you unharmed by the Loxian's wrath?*
1133. ὡς τάδ' ἤμπλακον, *since (because) I had been guilty of this offence*; i. e. the offence of deceiving Apollo.
1136. ἐν', *within me.*
1137. προμίοις δοσπρομίοις — *ill-pretuding pretudes.*
1139. Νέους. The children of Thyestes, whom she beholds in imagination, like the forms of dreams.
1140. ὡσπερεὶ πρὸς τῶν φίλων. *Ironically — as if by friends.* The visions look like children slain by their own kindred.
1141. οἰκείας βορᾶς, *food of their own*, i. e. flesh; their own flesh, which had been used as food.
1145. Λέοντ' ἀναλκιν, referring to Ægisthus.
1153. δυσφιλὲς δάκος, *odious monster.*
- 1156, 1157. ἄσπονδον . . . . πνέουσαν, *breathing inexorable war upon those connected with her.*
- 1157, 1158. ὡς δ' . . . . τροπῆ. This is sometimes referred to Clytæmnestra's shout of triumph for the murder of Agamemnon; but the connection makes it better to understand it as said of the simulated joy and triumph with which she had received Agamemnon on his return.
- 1154, 1165. καὶ . . . . ἐξηκασμένα. The chorus understands the allusion to the Thyestean banquet, and

knowing what Cassandra has said upon this point to be true, listens with terror to the incomprehensible forewarnings of evil. The language of Cassandra accumulates image upon image of horror, and fills the mind of the chorus with ill-defined dread. Translate, *Terror holds me as I hear truly things in no respect exemplified*; i. e. Terror seizes me as I hear you describing truly the unexemplified deeds that have been perpetrated in this house.

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

1168. *Εὐφημιον . . . . στόμα. εὐφημιον* indicates the effect of *κόμησον* = *ὥστε εὐφημιον γενέσθαι*.

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

1170. *Οὐκ, εἴπερ ἔσται. No, if indeed it is to be again.*

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

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

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

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

1183, 1184. *Ἐπεύχεται . . . . φόρον, She exults, while sharpening the sword for her husband, to repay death for my bringing hither.*

1185, 1186. *τάδε . . . στέφη*; *these things* (badges of her priestly character); *both sceptres and divining wreaths about the neck.*

1187. *Σὲ μὲν, Thee, indeed*, i. e. the sceptre, which she proceeds to break.

1188. *Ἴτ' ἐς φθόρον.* Addressed to the other badges, which she tears off and casts away.

1189. *Ἄλλῃ . . . πλουτίζετε. ἄτην, wretchedness*, is put for the person, *wretch*. Translate, *Endow some other wretch instead of me.*

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

1196. *Καὶ . . . ἐμέ, And now a prophet (Apollo) having undone me a prophets.*

1199. *Θεομῶ . . . προσφάγματι, I being smitten in hot, bloody sacrifice.*

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

1207—1210. *Τί δήτ' . . . κήσει; Why sure should I, sojourner as I am, lament, since first I have seen the city of Ilium faring as it has fared, and they who were holding the city, are ending thus in the judgment of the gods?* There is some difficulty with *κάτοικος*, which, says Klausen, "Nihil est nisi κατ' οἴκους, per ædes, in ædibus. Versatur enim in exteriore aula, quæ modo ædium pars dici potest."

1214, 1215. *αἱμάτων . . . ἀπορρένεται, the streams of blood flowing out and bringing an easy death.*

1217—1219. *εἰ . . . πατεῖς; but if thou truly knowest thine own fate, how, like a victim driven by the gods, dost*

*thou tread daringly towards the altar?* “Θεήλατον βουῆ dixit, quæ se ultro offert ad immolandum, quales memorant historici plus semel.” Stanley. “Victimas igitur, ut voluntariam sui oblationem significarent, non contento sed laxo fune ad aras ducebant. Cf. Juv., Sat. XII. 5.” Butler, cited by Peile.

1220. Ὀὐκ . . . πλέω, *There is no escape for a longer time.*

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

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

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

1229. ἔφρευξας. The verb φεύζω is formed from φεῦ. — εἴ . . . στύγος, *unless it be some horror of the mind.*

1230 – 1233. The chorus perceives the smell of sacrifices which have been offered in the house; but Cassandra is struck with horror by the scent of murder which the house breathes upon her. — Καὶ πῶς; Translate, *And*

*how? this scent comes from sacrifices at the domestic altar; sacrifices which all can perceive, and which the chorus supposes Cassandra to mistake for the scent of blood.*

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

1238 – 1241. ὡς θανούσῃ, *as for one dead. —* Ὄταν . . . πέσῃ, *When a woman shall die for me a woman, and a man shall fall for an ill-wedded man; referring to the slaying of Ægisthus and Clytæmnestra by Orestes. —* Ἐπιξενούμαι . . . θανουμένη, *I ask thus much of hospitality, as being about to die.*

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

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

1254. δακτυλοδεικτῶν. Both Klausen and Peile have this reading in the text, but explain it in their notes as if it were δακτυλοδείκτων, agreeing with μελάβρων. But the word, at least as here accented, is a participle of

δακτυλοδεικτέω, agreeing with *τις*, *And no one, pointing with his finger*. Schneider agrees with Klausen and Peile's interpretation, and has the reading *δακτυλοδείκτων*, which that interpretation requires.

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

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

“The chorus in the Agamemnon represents a supreme council, left by the prince in administration of the realm during his absence. Suspicious of Clytæmnestra's evil disposition and deeply affected by Cassandra's predictions, this company of elders is filled with an anxious presentiment of the horrible event so nearly impending. On a sudden the death-cry of Agamemnon is heard from the interior of the palace (v. 1316 Well.); first of all one of the elders draws the attention of the others to it; a second declares it is the very perpetration of the deed they dreaded; a third proposes that they should hold a consultation upon it. Young men would instantly have hastened to the spot and forced their way in; but these old men, who with all their integrity of sentiment betray throughout the tragedy a degree of weakness and irresolution, proceed to debate on the course they ought to



pursue, and the question with them is, whether they should summon the citizens to their assistance (v. 1321 seqq.), or should endeavor to prevent the crime by forcing their way into the palace (v. 1323 seqq.); or, lastly, as they would most probably arrive too late to prevent the deed, whether they should not rather inform against the murderer (v. 1341 seqq.). The suffrages are given in *twelve* iambic distichs. The second proposal is carried by a considerable majority, and is confirmed by the last voter, probably the same person who moved the debate, for the offices of *ἐπισηφίζειν* and *ἐπικυροῦν* usually fell to the same individual. The next moment the Gerontes are inside the palace; that is, the interior of the palace — the apartment containing the silver laver, the corpse of Agamemnon enveloped in the fatal garment, and Clytæmnestra still standing, with the bloody weapon in her hand, on the spot where she struck the blow — is wheeled upon the stage by means of the machine called *ἐκκύκλημα*. The expression, *ἴστηκα δ' ἐνθ' ἔπαυσα*, shows that Clytæmnestra, although wheeled out by means of this machinery, is still to be imagined within the apartment; of course, therefore, the poet would have us conceive the chorus to have forced its way in, although, in fact, it was still outside. Hence it is evident that the debate was over, and had been closed in due form; and hence again it follows that *all* the elders have given their votes. For, indeed, so well acquainted were the Athenians with the mode of proceeding in the debates of a *Βουλή*, that they would not have been very well satisfied, had Æschylus suffered three of the Gerontes to remain quite silent.

“Thus in the above transaction there are evidently twelve choreutæ; and the same number also appears in other parts of the tragedy. For instance, the chorus in their conversation with Clytæmnestra and Cassandra

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

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

1271. Πρὸς . . . βοήρ, *To proclaim to the citizens to bring help hither to the house.* — κηρύσσειν βοήρ, "*to cry, To the rescue! — to cry, Help!*" Peile.

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

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

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

1281. Τοῦ . . . πέρα, *It is the part of the doer also farther to deliberate.* That is, he who is to do a deed should wisely deliberate upon its consequences. Deliberation

should precede action. The view taken by this choreutes is wavering and irresolute; and the next has the same uncertainty, since, by words, he knows not how to raise the dead.

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

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

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

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

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

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

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

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

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

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

different tenses in this sentence, Klausen remarks, "Ap-tissima est hæc codicum lectio, quia *propulsatio* erat simplex actio, ereptio securis et ictus Clytæmnestræ inflictus; *φρύγαν* vero bene tempore præsentis positum, quia longius patet hæc notio."

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

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

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

1317, 1318. *Εἰ . . . οὖν*, And if it were a seemly thing (of seemly or befitting things) to pour libations upon the

*corpse, it would be justly done, — nay, over-justly.* Symmons renders the passage in this sense, —

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

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

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

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

1327, 1328. *νεκρὸς δὲ . . . ἔργον, And a corpse, the work of this right hand.*

1331. *Τὸδ' . . . ἀράς, Hast thou placed upon thyself this sacrifice, and curses uttered by the people?* i. e. as Peile explains it, Hast thou crowned thyself for sacrifice with the people's curses. Klausen says, “*θύος* de statu animi Clytæmnestræ, *ἀράς* de exsecrationibus populi.” Schneider explains it, “By what means hast thou taken upon thyself this wild fury, and thereby drawn upon thyself the curses of the people?”

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

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

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

1343—1346. λέγω . . . ἄρχω. The most natural construction of the words seem to be, *And I say to thee, — for I am alike prepared to utter such threats (such as you have just thrown out against me), — that who governs me must first have conquered me by force.* The word to be supplied with νικήσαντα is the subject of ἄρχω, which governs ἐμοῦ.

1348. Μεγαλόμητις . . . ἔλακας, *Thou art of large purpose and hast uttered haughty things.* περίφρονα = ἐπέφρονα.

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

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

1352. Τύμμα . . . τίσαι, *To pay blow for blow, or To pay blow with blow.*

1353. Καὶ . . . θέμυ, *And thou hearest this justice of my oaths, i. e. this solemnly sanctioned affirmation of mine.* “ὄρκιον jusjurandum, ὄρκος, id quod jurisjurandi auctoritatem conservat. — θέμυ, quicquid divina auctoritate constitutum est. Jusjurandum constituit humana volantas, confirmat divina auctoritas. Ceterum hæc ὄρκίων. θέμυς nihil est nisi sollemnis affirmatio.”

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

1360. *γυναῖκός τῆσδε, this woman, meaning Clytæmnestra herself, δεικτικῶς.*

1361. *Χρυσίδων . . . Ἰλίῳ, the darling* (literally, the sweetening) *of the Chryseises at Ilium.*

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

1368, 1369. *ἐμοὶ . . . χλιδῆς.* — “*Εὐνή, cubitus, dictum de jacente Cassandra, quæ quasi concubat cum Agamemnone, mortua pariter ac viva: κείται φιλήτωρ τοῦδς . . . De sepulchro cogitari nequit, quia nondum sepulta est Cassandra. Optime hæc sententia concinit cum moribus Clytæmnestræ. Ut vivorum concubitu offendebar, ita mortuis concubantibus lætatur et gloriatur: εὐνῆς, genitivus rei, unde altera proficiscitur, ex hoc cubitu auctas mihi attulit delicias lætitiæ meæ.*” Kl. The sense is, that to see her lying side by side with Agamemnon in death gives me an additional luxury of enjoyment beyond what I should experience in merely having put him to death.

The lyrical passage which follows is spoken partly by

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

1370, 1371. τίς . . . μόλοι. A wish expressed interrogatively, with the optative mode and the particle *άν*. — φέρουσ' ἐν ἡμῖν *bringing upon us*, with the accompanying notion *to abide with us*. Peile. Klausen, however, gives a different construction, “ἐν ἡμῖν, nom. a φέρουσ' pendens, sed pertinens ad τὸν αἰεὶ ἀτελεντον, sors afferens somnum eum, qui nobis semper sit infinitus.”

1379 – 1383. Νῦν . . . ἄνωπτον. Of this much disputed and perhaps incurably corrupted passage, the explanation given by Linwood seems to me the best. “The chorus is ignorantly assigning to Helen the blame of all the mischief that had happened; first, *as having destroyed so many souls at Troy*, and lastly, (*νῦν δέ*) *as having caused by the inexpiable murder of Agamemnon* (δι' αἰμ' ἄνωπτον) *a renewal and consummation* (τελείαν ἐπηρθίω) *of that memorable succession of strife* (ἔρις ἐρίδματος) *which formerly* (τότε) *existed in the house* (of the Atreidæ), *a cause of sorrow to its present master* (ἀνδρός οἰζύς). τελείαν ἐπηρθίω is the same as ἐπηρθίω (ὥστε) τελείαν εἶναι. ἐπαρθίζεσθαι is as Klausen translates it, *perficere ut floreat aliquid.*”

Schneider translates, *But now hast thou* (Clytæmnestra),



*flowered for thyself* (colored, stained) *a much-famed as excellent* (i. e. the soul of Ágamemnon) *by blood that cannot be washed away* (inexpiable), — *the strong-built strife that was then in the house is the destruction of the man* (the strife between Agamemnon and Clytæmnestra was the destruction of Agamemnon). Peile discussing the passage at great length, translates, — “*And now thou hast occasioned the shedding of a crowning, much to be remembered life*, sc. ψυχῆς; τελείων denoting at once *by way of finish, to crown the whole*, and pointing to that *precious life* (ἀνδρός τελείου), without which a Grecian family was held to be but a *Δόμος ἡμιτελής* (Ang. *half a house*).” ἔρις ἐρίδματος, he renders, *strife upon strife; contention raised by contention*.

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

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

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

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

1403. αἰνεῖς, “*you speak of*, a sense which properly belongs only to the radical verb αἶνω, *I say*; whence αἶνος, *a speech, narration, or mention*.” Peile.

1413. κοίταν. This accusative depends on κεῖσαι, v. 1411.

1417. Μὴ δ' ἐπιλεχθῆς, *Do not consider, do not make your account that*.

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

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

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

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

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

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

1449. Εἰπάλαμον μέρονα. Constructed with ἀμμηανῶ,

I am at a loss for a *ready thought* ; i. e. I am so confounded by what has happened that I cannot easily make out which way to turn myself.

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

1456. *τόνδ'*, *this one*, i. e. Agamemnon.

1459. *τόδ'* has in apposition with it *ἀποικωνῶσαι ψυχῆν*.

1461 — 1463. *ἄχαρον . . . ἐπικραῖναι*, *to render unjustly an unwelcome service of love for* (as an atonement for) *guilty deeds* ; i. e. to bestow the last rites — a service of love to be performed by those who are nearest and dearest, which, coming from Clytæmnestra, the murderess, must be odious — upon Agamemnon, as if that could atone for the violent deeds (*μεγάλων ἔργων*, “*facta quæ justos fines excedunt.*” Kl.).

1464 — 1466. *Τίς . . . πονήσει* ; “*αἴνος ἰάπτων ἐπ' ἀνδρί*, *laus viro injiciens telam dicti, τόξενμα vel βέλος ἐπέων*, *solita metaphora.* Omissum est id quod conjicitur, ut quod facile subaudiatur.” Kl. Translate, *What funeral praise* (or discourse), *pointing with tears at the godlike man, shall mourn in truth of soul?* The funeral oration put for the person who pronounces it.

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

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

1483, 1484. *Ἐς . . . χρησόν*, *Thou hast entered with truth into this oracle*. Thou hast hit the meaning of it.

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

1491. *Πᾶν ἀπόχη μοι*, *It is quite enough for me*.

The passage from v. 1493 is called technically the *Exodus*, or *Exode*. *Ægisthus*, for the first time, appears upon

the stage, exulting in the murder of Agamemnon. The chorus threatens him with the wrath of the people, and reproaches him with the cowardly manner in which he had accomplished his murderous purpose. Ægisthus is restrained by Clytæmnestra from punishing the chorus for its boldness of speech.

1497. φίλος ἐμοί, *delightfully to me.*

1498. Χερός . . . μηχανάς, *Expiating the devices of the paternal hand ; paying the penalty of his father's violent deeds.*

1500. ὡς τορῶς φράσαι, *to speak exactly.*

1501. ἀμφίλεκτος ὢν κράτει, *being disputed in power ; holding power by a disputed title.*

1506–1509. ξένια . . . κρεῶν, *and his father Atreus, accursed of the gods, by way of hospitality, with more eagerness than friendship, seeming joyously to keep a day of flesh-feasting, set before my father a banquet of his children's flesh. — κρεουρογὸν ἡμαρ. "Die in quo carnis multitudo est paranda, idem fere quod βοῦθντον ἡμαρ Ch. 261." Klausen.*

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

1515. ἀπίπτει . . . ἐμῶν, *he falls back from the slaughter (from the banquet of murder) vomiting.*

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

1524. θυγαῖος ὢν, *being abroad.*

1528. ὑβρίσειν ἐν κακοῖσιν, *to be insolent in evils ; to exult and triumph in the crimes that one has committed.*

1533, 1534. Σὺ . . . δορός; *Do you say this, sitting on the lower bench, when those command the ship who are upon the upper bench?* In the arrangement of the trireme, the *zugitæ* (οἱ ἐπὶ ζυγῶ apparently) were those who sat upon the middle bench; the lowest were *thalamitæ*, and the highest *thranitæ*. Blomfield, applying this to the present passage, says, "Erant igitur senes θαλάμιοι, Ægisthus et Clytæmnestra, ζυγῖται, Agamemnon θρανίτης." I am inclined to think that the parallel is not so nicely observed here, and that τῶν ἐπὶ ζυγῶ is used in a general way for those who are above the common rowers in the ship of state, or, as Schneider explains it, *those who sit at the helm*.

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

1538, 1539. φρενῶν ἰατρομάντις, *inspired physicians of the mind*.

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

1546 - 1548. Ὁ μὲν . . . ἄξει. The contrast between Orpheus and the chorus is, that *he captured all things by*

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

1549. Ὡς δὴ σὺ, *As if you, forsooth!* An expression of contempt for the haughtiness of Ægisthus.

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

1561. μίασμα. “Athenis lege cautum erat, ne publica templa ingrederetur adultera. (Demos. Neær., p. 174.) Cui crimini in Clytæmnestra accedebat scelus cædis.” Kl.

1566. φίλοι λοχῆται, *friends and comrades.* Ægisthus, calls for his armed attendants.

1569. Λεχομένους . . . αἰρούμεθα. The chorus takes up the word θανεῖν in the speech of Ægisthus as an ominous expression. *You speak of your dying to those who take the omen and we accept the fortune.*

1573, 1574. Στείχε' . . . ἐπιδάξαμην. Clytæmnestra has interposed to prevent bloodshed. She has spoken to Ægisthus, and now turns to the old men, the chorus, wishing obviously to persuade him and them to desist. Taking the words, literally, *And go now, thou and the old men, to your appointed houses, before suffering, having done* (some deed of violence); *what we have done should suffice.* One difficulty in the passage is with πεπρωμένους, applied to houses. Klausen says, “Πεπρωμένον, quicquid certa qua-

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

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

"Στείχεται οἱ γέροντες ἤδη πρὸς δόμους πεπρωμένους  
Πρὶν παθεῖν ἔρξαντ' ἀκαιῶν χρεὴν τὰδ' ὡς ἐπράξαμεν."

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

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

1578. *Ἀλλὰ . . . ἀπαρθίσαι*, *But that these men should flourish at me an idle tongue; That they should cast off*



upon me the flowers of a foolish tongue *and insult their master.*

1582. 'Αλλ' . . . ἔτι, *But I will pursue you yet in after days.*

1584. φεύγοντας ἄνδρας, *men in banishment.*

1585. ἐπι πάρα, i. e. πάρεστι, *since now you have the opportunity, since now's your time.*

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

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

# M E T R E S .

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

## PROLOGUS.

Lines 1 - 39. Iambic trim. acatalectic.

## CHORUS.

### *Parodos.*

40 - 103. Anapæstic systems.

### *First Stasimon.*

Strophe 104 - 116 = Antistrophe 116 - 129.

104.             $\underline{\underline{\text{I}}}$  - - - - -  
 105.             $\underline{\underline{\text{I}}}$  - - - - -

106.           -----  
 107.        ↓-----  
 108.    ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 109.           ↓  ↓  ↓  ↓  
 110.        ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
                   --  
 111.        ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
                   --  
 112.    ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 113.           --  ↓  ↓  ↓  ↓  
 114.                ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 115.    ↓  ↓  ↓  ↓  ↓  ↓  
 116.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓

## Epodos 130 — 146.

130.    ↓  ↓  ↓  ↓  ↓  
 131.    ↓  ↓<sup>x</sup>  ↓  ↓  ↓  ↓  ↓  ↓  
 132.           ↓  ↓  ↓  ↓  ↓  ↓  
 133.        ↓  ↓  ↓  ↓  ↓  ↓  
 134.           ↓  ↓  ↓  ↓  ↓  ↓  
 135.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓<sup>x</sup>  
 136.    ↓  ↓  ↓  ↓  ↓  ↓  
 137.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 138.           ↓  ↓  ↓  
 139.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 140.        ↓  ↓  ↓  ↓  
 141.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 142.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 143.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 144.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  
 145.           ↓  ↓  ↓  
 146.           ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓  ↓

Strophe 147 — 152 = Antistrophe 153 — 158.

|      |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|
| 147. | z | - | ↓ | ○ | - | ○ | - | ○ | - |
| 148. |   |   | ↓ | ○ | - | ○ | - | ○ | - |
| 149. |   |   | ↓ | ○ | - | ○ | - | ○ | - |
| 150. |   |   | ↓ | ○ | - | ○ | - | ○ | - |
| 151. |   |   | ↓ | ○ | - | ○ | - | ○ | - |
| 152. |   |   | ↓ | ○ | - | ○ | - | ○ | - |

Strophe 159 — 165 = Antistrophe 166 — 172.

|      |   |   |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|---|---|
| 159. |   |   |   | ↓ | ○ | - | ○ | - | ○ | - |   |
| 160. |   |   |   | ↓ | ○ | - | ○ | - | ○ | - |   |
| 161. |   |   |   | ↓ | ○ | - | ○ | - | ○ | - |   |
| 162. |   |   | z | - | ↓ | ○ | - | ○ | - |   |   |
| 163. | ↓ | ○ | - | ○ | - | ○ | - | ○ | - | ○ | - |
| 164. |   |   |   |   | ↓ | ○ | - | ○ | - | ○ | - |
| 165. |   |   |   | ↓ | ○ | - | ○ | - | ○ | - |   |

Strophe 173 — 184 = Antistrophe 185 — 196.

|      |   |   |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|---|---|
| 173. |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |   |
| 174. |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |   |
| 175. | ↓ | ○ | - | ○ | - | ↓ | ○ | - | ○ | - |   |
| 176. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 177. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 178. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 179. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 180. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 181. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 182. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 183. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |
| 184. |   |   |   | ↓ | ○ | - | ↓ | ○ | - | ○ | - |

Strophe 197 — 205 = Antistrophe 206 — 214.

|      |   |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|---|
| 197. | ↓ | ○ | - | ○ | - | ↓ | ○ | - | ○ | - |
|------|---|---|---|---|---|---|---|---|---|---|

198.    ⊥ — — — ⊥ — — — — —  
 199.    ⊥ — — — — — — — — —  
 200.    ⊥ — — — — — — — — —  
 201.    ⊥ — — — — — — — — —  
 202.    ⊥ — — — — — — — — —  
 203.    ⊥ — — — — — — — — —  
 204.            ⊥ — — — — — — — — —  
 205.            ⊥ — — — — — — — — —

Strophe 215 — 223 = Antistrophe 224 — 232.

215.    ⊥ — — — — — — — — —  
 216.    ⊥ — — — — — — — — —  
 217.    ⊥ — — — — — — — — —  
 218.    ⊥ — — — — — — — — —  
 219.    ⊥ — — — — — — — — —  
 220.    ⊥ — — — — — — — — —  
 221.    ⊥ — — — — — — — — —  
 222.    ⊥ — — — — — — — — —  
 223.    — ⊥ — — — — — — — — —

FIRST EPEISODION.

233 — 329 Iambic Trim. Acat.

CHORUS.

*Second Stasimon.*

330 = 341 Anapæstic systems.

Strophe 342, 356 = Antistrophe 357 — 371.

342.    ⊥ — — — — — — — — —  
 343.    ⊥ — — — — — — — — —  
 344.    ⊥ — — — — — — — — —  
 345.    ⊥ — — — — — — — — —  
 346.    ⊥ — — — — — — — — —  
 347.    ⊥ — — — — — — — — —

348. ◡ ◡ — ◡ ◡ —  
 349. ◡ ◡ — ◡ ◡ —  
 350. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 351. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 352. ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 353. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 354. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 355. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 356. ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ —

Strophe 372 — 386 = Antistrophe 387 — 401.

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

Strophe 402 — 417 = Antistrophe 418 — 433.

402. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 403. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 404. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 405. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 406. ◡ ◡ — ◡ ◡ — ◡ ◡ —  
 407. ◡ ◡ — ◡ ◡ — ◡ ◡ —

|      |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|
| 408. |   | ↓ | — | — | — | — | — | — | — |
| 409. | — | ↓ | — | — | — | — | — | — | — |
| 410. | — | ↓ | — | — | ↓ | — | — | — | — |
| 411. |   |   |   |   | ↓ | — | — | — | — |
| 412. |   |   |   |   | — | — | — | — | — |
| 413. |   |   |   |   | ↓ | — | — | — | — |
| 414. |   |   | ≡ | — | ↓ | — | — | — | — |
| 415. |   |   | ≡ | — | ↓ | — | — | — | ≡ |
| 416. |   |   | ≡ | — | ↓ | — | — | — | ≡ |

## Epodos 434 — 446.

|      |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|
| 434. | — | ↓ | — | — | ↓ | — | — | — | — |
| 435. | — | ↓ | — | — | ↓ | — | — | — | — |
| 436. |   |   |   |   | ↓ | — | — | — | — |
| 437. | — | ↓ | — | — | ↓ | — | — | ↓ | — |
| 438. | — | ↓ | — | — | — | — | — | — | — |
| 439. | — | ↓ | — | — | ↓ | — | — | — | — |
| 440. | — | ↓ | — | — | ↓ | — | — | — | — |
| 441. |   |   | — | ↓ | ↓ | — | — | — | — |
| 442. | — | ↓ | — | — | ↓ | — | — | — | — |
| 443. | — | ↓ | — | — | ↓ | — | — | — | — |
| 444. | — | ⌒ | — | — | ⌒ | — | — | ⌒ | — |
| 445. | — | ⌒ | — | — | ⌒ | — | — | — | — |
| 446. | — | ↓ | — | — | ↓ | — | — | — | — |

## SECOND EPEISODION.

447 — 638 Iambic Trim. Acat.

## CHORUS.

*Third Stasimon.*

Strophe 639 — 651 = Antistrophe 652 — 664.

|      |   |   |   |   |   |   |   |   |   |
|------|---|---|---|---|---|---|---|---|---|
| 639. | ↓ | — | — | — | ↓ | — | — | — | — |
| 640. | ↓ | — | — | — | ↓ | — | — | ↓ | — |
| 641. | ↓ | — | — | — | — | — | — | — | — |





Strophe 703 — 708 = Antistrophe 709 — 713.

703.  $\cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 704.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 705.  $\cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 706.  $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 707.  $\cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 708.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$

714 — 741. Anapaestic systems.

THIRD EPISODION.

742 — 906. Iambic Trim. Acat.

CHORUS.

*Fourth Stasimon.*

Strophe 707 — 717 = Antistrophe 918 — 928.

907.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 908.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 909.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 910.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 911.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 912.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 913.  $\downarrow \cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 914.  $\cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 915.  $\cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 916.  $\downarrow \cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 917.  $\downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$

Strophe 929 — 943 = Antistrophe 944 — 958.

929.  $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 930.  $\cup \cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$   
 931.  $\cup \cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$

|      |                     |
|------|---------------------|
| 932. | ⊥ — — — — —         |
| 933. | ⊥ — — — — —         |
| 934. | ⊥ — — — — — — — — — |
| 935. | ⊥ — — — — —         |
| 936. | ⊥ — — — — —         |
| 937. | ⊥ — — — — —         |
| 938. | ⊥ — — — — —         |
| 939. | ⊥ — — — — —         |
| 940. | ⊥ — — — — —         |
| 941. | ⊥ — — — — — — — — — |
| 942. | ⊥ — — — — — — — — — |
| 943. | ⊥ — — — — —         |

FOURTH EPISODION.

959 — 995. Iambic Trim. Acat.

KOMMOS.

Strophe 996, 997 = Antistrophe 1000, 1001.

|      |                        |
|------|------------------------|
| 996. | — — — — —    — — — — — |
| 997. | — — — — —    — — — — — |

Strophe 1003 — 1006 = Antistrophe 1009 — 1011.

|       |                        |
|-------|------------------------|
| 1004. | — — — — —    — — — — — |
| 1005. | — — — — — — — — —      |
| 1006. | — — — — — — — — —      |

Strophe 1015 — 1017 = Antistrophe 1020 — 1022.

|       |                           |
|-------|---------------------------|
| 1015. | — — — — — — — — — — — — — |
| 1016. | — — — — — — — — —         |
| 1017. | — — — — — — — — — — — — — |

Strophe 1025 — 1029 = Antistrophe 1032 — 1036.

|       |                   |
|-------|-------------------|
| 1025. | — — — — — — — — — |
| 1026. | — — — — — — — — — |

1027. = 1 1 - - = 1 1 - - 1 - -

1028. 1 1 1 - - =

1029. 1 1 1 - - - -  $\overbrace{1 1}$  - -

Strophe 1039 — 1043 = Antistrophe 1050 — 1054.

1039. 1 1 - - - -  $\overbrace{1 1}$  1 - -

1040. - 1 - - - - =

1041. 1 1 - - - - - - - - - -

1042. 1 1 - - -  $\overbrace{1 1}$  1 - -1043.  $\overbrace{1 1}$  1 - - - - - - - -

Chorus 1044 — 1049 = Chorus 1055 — 1060.

1044. - 1 - - - - 1 - - = 1 1 - -

1045. = 1 1 - - = 1 1 - - 1 - -

1046.  $\overbrace{1 1}$  1 - - -  $\overbrace{1 1}$   $\overbrace{1 1}$  - -

1047. 1 1 1 - - - 1 1 - -

1048.  $\overbrace{1 1}$  1 - - 1 - - - -

1049. 1 1 - - - - -

Strophe 1061 — 1064 = Antistrophe 1070 — 1073.

1061. 1 1 - - - -  $\overbrace{1 1}$  - - - -1062.  $\overbrace{1 1}$  1 - - -  $\overbrace{1 1}$   $\overbrace{1 1}$  - - - -

1063. - 1 - - = 1 - - - 1 - - -

1064. - 1 - - - 1 - - = 1 - - -

Chorus 1065 — 1069 = Chorus 1074 — 1078.

1065.  $\overbrace{1 1}$  1 - - -  $\overbrace{1 1}$  1 - - - 1 1 - -1066.  $\overbrace{1 1}$   $\overbrace{1 1}$  - - - - - -1067.  $\overbrace{1 1}$  1 - - 1 - - 1 - - -1068.  $\overbrace{1 1}$  1 - - -  $\overbrace{1 1}$  1 - -

1069. 1 1 - - - -

Strophe 1079 — 1083 = Antistrophe 1089 = 1093.

1079. 1 1 - - - 1 - -  $\overbrace{1 1}$   $\overbrace{1 1}$  - - -



1371.  $\cup \perp \cup \cup \cup \cup \cup \cup \cup \cup$   
 1372.  $\perp \cup \cup \cup \cup \cup \cup \cup \cup$   
 1373.  $\cup \cup \cup \cup \cup \cup \cup \cup$   
 1374.  $\cup \cup \cup \cup \cup \cup \cup \cup$   
 1375.  $\perp \cup \cup \cup \cup \cup \cup \cup \cup$   
 1376.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1377.  $\cup \cup \perp \cup \cup \cup \cup \cup \cup$   
 1378.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1379.  $\cup \cup \cup \cup \cup \cup \cup \cup$   
 1380.  $\cup \cup \perp \cup \cup \cup \cup \cup \cup$   
 1381.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1382.  $\cup \cup \cup \cup \cup \cup \cup \cup$   
 1383.  $\cup \cup \cup \cup \cup \cup \cup \cup$

Anapæsts 1384 — 1389 = Anapæsts 1396 — 1401.

Strophe 1402 — 1407 = Antistrophe 1424 — 1429.

1402.  $\perp \cup \cup \cup \cup \cup \cup$   
 1403.  $\perp \cup \cup \cup \cup \cup \cup$   
 1404.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1405.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1406.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1407.  $\cup \perp \cup \cup \cup \cup \cup \cup$

Strophe 1408 — 1412 = Antistrophe 1430 — 1434.

1408.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1409.  $\cup \cup \cup \cup \cup \cup$   
 1410.  $\cup \cup \perp \cup \cup \cup \cup$   
 1411.  $\cup \perp \cup \cup \cup \cup \cup \cup$   
 1412.  $\cup \cup \perp \cup \cup \cup \cup$

Strophe 1413 — 1415 = Antistrophe 1435 — 1437.

1413.  $\perp \cup \cup \cup \cup \cup \cup$

1414.      ○ ○ ↓ ○ ○ ○ —  
 1415.      ↓ ○ ○ ○ ○ ○ ○ ○ — —

Anapæsts 1416 — 1423.

Anapæsts 1438 — 1447.

Strophe 1448 — 1454 = Antistrophe 1476 — 1482.

1448. ○ ↓ ○ — ↓ ○ ○ ○ — —  
 1449.      ↓ ○ ○ ○ — — — —  
 1450. ○ ↓ ○ — ↓ ○ — — — —  
 1451. ○ ↓ ○ — ↓ ○ — — — —  
 1452. ○ ↓ ○ — ↓ ○ — — — —  
 1453. ○ ↓ ○ — — ↓ ○ — — ↓ ○ — —  
 1454. ○ ↓ — ↓ — — — —

Anapæsts 1445 — 1463.

1464.      ↓ ○ ○ ○ ○ ○ ○ ○ — — — —  
 1465.      x — ↓ ○ ○ — — — —  
 1466. ○ — — — ↓ — — — — —

Anapæsts 1467 — 1475.

Anapæsts 1483 — 1492.

EXODOS.

1493 — 1564. Iambic Trim. Acat.

1565 — 1589. Trochaic Tetram. Catal.















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OR  
LATE CARD**

