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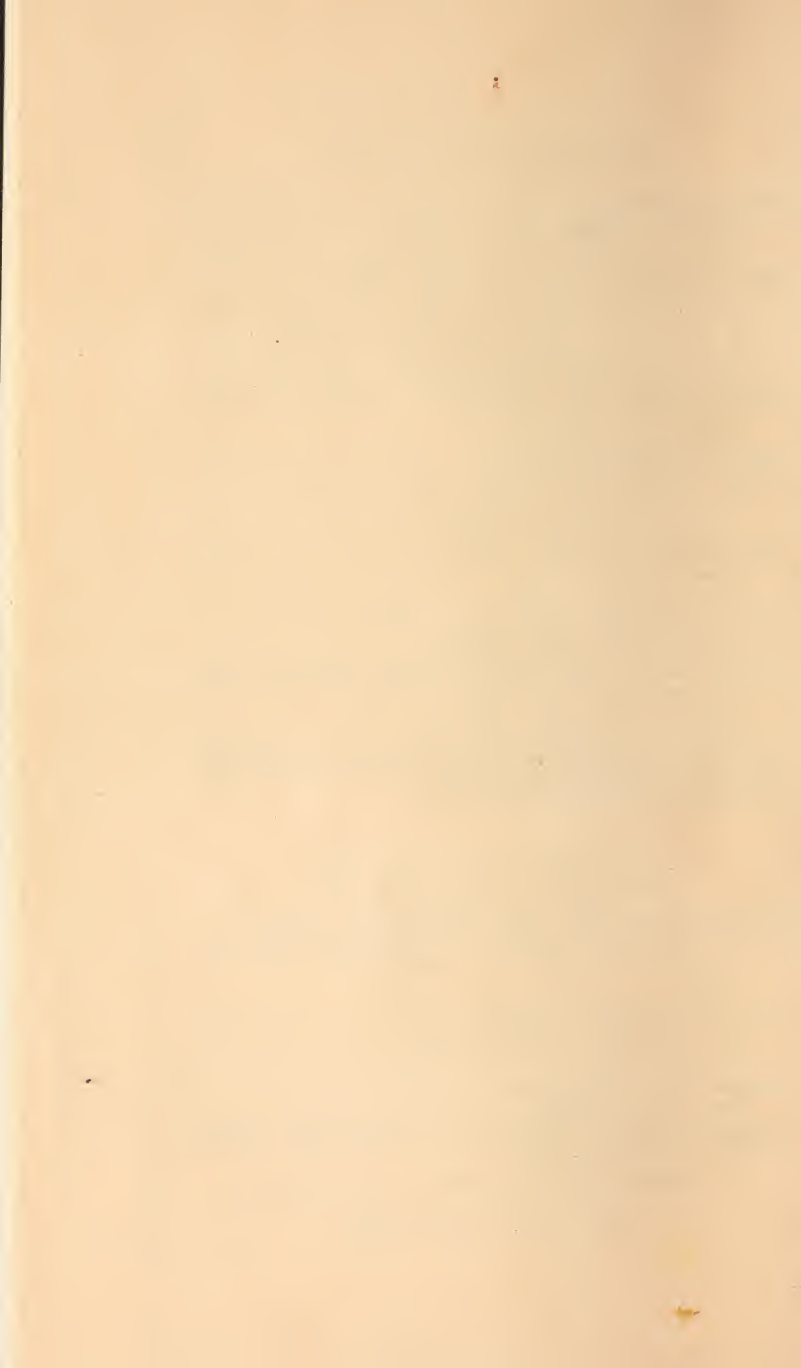
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THE
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OF
S O P H O C L E S .

THE GREEK TEXT REVISED AND CORRECTED,

WITH AN

INTRODUCTION, AND CRITICAL AND EXPLANATORY NOTES,

FOR THE USE OF ACADEMIES AND COLLEGES.

BY

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P R E F A C E .

IN my Notes to the First Philippic of Demosthenes, p. 119, I wrote as follows concerning the ancient religious festival of the Dionysia :

“It was here that the simple song, which was sung in the festive processions, rose by degrees to the dignity of dramatic poetry, and Thespis’ introduction of a special actor to fill up the pauses in the chorus led the way to the grandest development known in the history of the human mind.”

Adopting this uncontroverted truth as a point of departure, I have, in the following Introduction, grouped together such notices as I could collect from ancient writers and modern authorities, to show that the Greek Theatre was essentially a religious institution, and besides, that there is good ground to conclude that the national belief and worship constituted the basis of all pure literary and art culture in Greece ; consequently, that all sound criticism of a Greek tragedy, which is the highest work of art, must proceed

from that stand-point, and that the distinctive excellences and peculiarities of Æschylus or Sophocles cannot be judged by any modern literary standard, nor indeed by any standard outside of themselves. With this conviction, and in this view, I have treated the *Antigone* as mainly a religious poem. To the end of bringing out the religious motive and tendency more clearly, I have presented the fate-legend, of which it is a part, both in its primitive epic and later tragic form. Lastly, by a careful analysis of the drama and its characters I have sought to show how consistently and logically the idea is carried out by the artist, and how, in this ancient life-picture of contending forces, the political element is but secondary, and only serves to heighten the splendor of the dominant religious one by placing the latter in a stronger light. This ruling thought has been made duly prominent also in the notes, in which, while aiming to explain all the difficulties of syntax and poetical diction, I have endeavored to supply that aid to the *cognitio rerum*, which is requisite for the full appreciation of the argument, and which, as I conceive, deserves to be considered the true aim of classical study.

ATHENS, GA., *January*, 1870.

INTRODUCTION.

I.—THE CULTUS.

THE Greek Drama, in its origin and growth, was a part of the worship of Dionysos (Bacchus). Its germ lay in the choral hymns and dances performed around the sacrifice burning upon the altar of the god, who was always imagined to be present in the mystic symbols and to take delight in the honors thus offered to him. From this primitive inception, in which the rustic villagers of Bœotia sought to express their joy and thankfulness for the gifts of the vine-god, to its fullest development in the great national theatres, the drama was always deemed an essential requisite of the public service of that divinity, and contributed largely to the splendor of his festivals.

The drama attained its most perfect form in the hands of Sophocles at Athens, which city had long since become the chief seat of the Dionysian cultus. The national theatre there—that in which, at the three principal festivals of the Dionysia, provided for at the expense of the state (see *Demos.*, ii. *Phil.*, and my note, p. 119), all the masterpieces of the great dramatists were first brought out—was built on the grounds of the Temple of Bacchus on the southern declivity of the Acropolis. That edifice, which was uncovered, and large enough to seat thirty thousand persons, had for its

central point the traditional square altar, ascended by steps, on which libations were yet offered to the divinity (Plutarch, Cim. 8); the circular space around it was called the *orchestra* (i. e., dancing-place, from ὀρχέομαι, *dance*), in which, as of yore, the cyclic chorus sang their antiphonal dithyrambics to rhythmical dances, accompanied by the ancient Phrygian flute-music; the customary Bacchus festal-costume was, with a slight change, worn alike by actors and chorus (K. O. Müller, *Æsch. Eum.*, pp. 109, 110); the ceremonies were presided over by a priest of Bacchus (Schol. Aristoph., *Ran.*, v. 297); all the externals of the Attic drama prove conclusively its religious purpose and its identity with the ancient Bacchus-worship.

While, now, it may be said that all the productions of the Greek stage bear evident marks, particularly in the lyric portions, of having been produced to serve this general purpose—embodying and illustrating, as they do, the religious views and moral sentiments of the nation—yet in none of the preserved tragedies is the design so apparent as in the *Antigone* of Sophocles. In the hope of aiding the student in obtaining, to some extent, an inner viewpoint whence he may observe more nearly the elements employed, and Sophocles' masterly use of them in this play, I offer here a brief notice (though necessarily an imperfect one) of the cultus of the dramatic Bacchus.

This cultus was not an independent system of religion, but, like that of Apollo, Minerva, Ceres, etc., a subordinate one, forming part of the general system of Hellenic belief and worship. The Hellenes acknowledged one self-existent, supreme divinity—Zeus (*Ζήν*), who is the beginning, middle, and end of all things; who, conformably to his nature, ever moves forward in his own straight course;* who

* Compare the ancient doctrine (ὁ παλαιὸς λόγος), cited by Plato, *de Legg.*, p. 128, Tauch. "Plato," says Grou, "drew this sublime idea of Deity from the verses of Orpheus, quoted by Theodoret in his second discourse on Therapeutics. Orpheus," adds that learned bishop, "had

always sees all and governs all; * who is constantly attended by *Δίκη*, *Right*, his associate and minister, by whom he has fixed the moral order of the world, † and through whom he is the executor and vindicator of his own laws, which are as unchangeable as himself. ‡

In the gradations of rank assigned by popular belief to the older and superior gods upon the summit of Mount Olympus, with Zeus at the apex, and the others ranked according to their relation to the Father of gods, or the fancied importance of their spheres of action, § while the inferior divinities—sons or daughters of Jove—were, in a descending scale, arranged on the sides and at the foot of the mountain, we perceive the ideal of the pyramidal statuary group so characteristic of religious art in Greece. For art, among the ancients, was the handmaid of religion; and not only so, it was itself the highest expression of the divine in man, and was employed to symbolize the highest truths. The Olympian heaven itself was but a sublime symbol, significant of the subordinate unity of all the known powers of the world—those of physical nature being subservient to the moral, these to the celestial, and all subject to, and embraced by one omnipotent father and god. || Eminent antiquaries have thought that the sacred group, which always adorned the triangular pediment of a Grecian temple, was intended to give the houses of the gods an impressive grandeur in contrast with the low, flat-roofed dwellings of

learned it from the Egyptians, and they had received it from the Hebrews."

* Soph. Antig., 184.

† Antig., 451. Plat. Legg., 128.

‡ Æsch. Prom., 403. Compare the beautiful passage of Soph., R., 865 ff.

§ When Homer represents the gods as partaking together of the banquet, he doubtless had in mind a court-feast of an Oriental king, where, in the assignment of places, careful attention was paid to the rank of the guests.

|| Aristot. Metaph., xi., 8, περιέχει τὸ θεῖον τὴν ὅλην φύσιν.

men (*Herm.*, *Relig. Antiq.*, p. 81). It seems probable that it had a far greater significance: that, inasmuch as every part of sacred architecture was highly symbolical (*Herm.*, *ibid.*), the delta-formed gable, with its figures of gods and their retinue—technically called the *eagle*, ἀετὸς (*Aristoph.*, *Av.* 1109)—was typical of the subordinate god-unity of the Greek Cosmos.

It is well known that the reverence of the powers of Nature was the earliest form of Grecian religion; and the matured and enlightened minds of after-ages, so far from discarding, as puerile superstitions, the crude notions of their simple ancestors, ratified and established them as the religion of the state, judging, as Plato says (*Philebus*, 16), that “the primitive men were better than themselves, and lived nearer to the gods,” sharing with them a common table (*Aratus Phœnom.*, 91. Compare *Wachsmuth*, *Gr. Antiq.*, p. 40).

One of the many forms of religious worship that grew out of the adoration of elemental Nature (*Plat. Crat.*, 397, C.) was this of the wine-god Bacchus. The ancients conceived him, as well as their other divinities, anthropomorphically, i. e., as being of human form, as having parentage, birth, growth, and history; all these were carefully transmitted in the so-called god-mythus, in connection with the worship. The mythus of Bacchus was twofold, or rather the younger mythus was an offshoot of the elder, showing that there had been a schism in the sect. The older, beginning with the mysterious birth of Zagreus,* commonly called Iacchus, son of Zeus and Demeter, or her daughter Persephone (*Schol. Ar.*, *Ran.*, 324), with whom he was associated in the celebrated Eleusinian mysteries. The myth had its origin, probably, in India, at an incalculably remote period. Stripped of its excessive mysticism and Asiatic verbiage,

* The chief seat of his worship was in the island of Crete, where, in an annual festival, his acts, sufferings, and death, were enacted with appropriate solemnities.—(*Herm.*, p. 353.)

it meant, according to Welcker's interpretation, that Jupiter had, in profound secrecy, breathed his own spirit* into the noblest gift of earth, the child of lovely Autumn—Wine, who, then brave and daring, sprung up to his father's throne and hurled the lightnings. The character of this sect was priestly and mystical, and its whole ritual bore the symbolical stamp of the early times (Herod., viii., 65). The mystics held their worship of choral singing and dancing at night by torchlight, in meadows, on account of the flowers (Schol., Aristoph., Ran., 326). The worship of Bacchus was brought into Greece by the Pelasgi (Wachsmuth, *Antiq.*, i., pp. 37-40).

On this old sect was grafted the younger and more Grecian cultus of Dionysos, son of Zeus and Semele, the daughter of the Tyrian Cadmus. His semi-human lineage and the Phrygian music, always used in his worship, point to Phœnice as the cradle of the new faith (comp. Eurip. Bacch., 86). As "the high-priesthood was associated with the princely office" (Wachsm., i., 118), we may presume that Cadmus himself introduced it in planting and organizing his colony of Thebes.† The Greeks, says Herodotus (2. 146), reckoned the birth of Dionysos from the time that he became known as a god; and the same author states (2. 145) that, from that time to his own, it was 1060 years. Putting the birth of the historian at 484 B. C. (*Oxford Hist. Tab.*, p. 32), it follows that this worship was first known in Greece about 1544 B. C. There is reason to believe that for a long time it made but little progress among the surrounding Pelasgi, who were slow to recognize the new divinity. Euripides, in his *Bacchæ*, gives a picture of the

* We see in this primeval belief a vague notion of the union of spirit with matter.

† Hence the chorus in Soph. *Œd.*, R. 210, invokes him as the special divinity of Thebes: *τᾶσδ' ἐπώννημον γᾶς, οἰνῶπα Βακχον εὖιον*. This passage proves that, at a very early period, Dionysos was known by the name of the "Theban Bacchus."

deadly opposition shown to him and his supporters; in which tragedy occurs the striking passage proclaiming his godhood: *παῖδα θεὸν θεοῦ Διόνυσον* (v. 84), cf. *Il. vi.*, 135. Meantime his worship spread into Egypt, where, affiliating with that of Osiris, it soon became universal. From that country it was brought back by Melampus (*Herod.*, 2, 49), who instructed the Greeks in its symbols and ritual.

The Hellenes by whom the cultus was now received, had become the dominant race in Greece (*Wachsmuth*, i., p. 53); they were an impulsive, energetic, chivalrous people, gay and enthusiastic, fond of dress and show, and delighting in splendid armor and military pageantry. These people accorded to the wandering and persecuted Dionysos a cordial welcome and congenial home. To them he appeared a *joy to men*—*χάρμα βροτοῖσιν* (*Il.*, xiv., 325), the inspirer of a noble enthusiasm, and the nourisher of genius. They adopted his worship, however, not merely because it suited their nature, but from patriotic vanity; they considered that, in glorifying the offspring of the ancient Theban Cadmeans, interwoven as these were with the genealogy of the Hellenic heroes (*Eur. Bacch.*, 336), they were exalting themselves as well (*Wachs.*, i., 37). Here no such barriers existed to change and progress as were found in the foreign sacerdotal organizations; consequently, instead of being a religion imposed from without, it required only to be developed from within, as the supposed inspiration dictated, to modify it to the wants of their nature. It was under the immediate teaching and guidance of the gods and muses, as Plato claims (*de Legg.*, ii., 40 and 41, *Tauch.*), that the system of choral worship was perfected, which formed the basis of Grecian education and culture. The religion of Dionysos was an *art* religion; in creed and ritual it was the full recognition and manifestation of the divine spirit in the human being. It was, consequently, an important step above and beyond the early materialism.

Its religious and moral teachings did not essentially differ from those of other forms of worship. It may be said that particular stress was laid upon *right*, founded upon the moral sense and consecrated by custom; *truth* in its high, general sense; religious and political *wisdom*; *reverence* of the gods and obedience to the laws established by them; filial *piety*, and *veneration of the dead*. These last are prominent motives of action in the *Antigone*; for which reason it may be useful to state somewhat in full the doctrines held by the Greeks of the early ages touching the dead.

According to the Homeric belief, says Voelcker,* when a person departs this life, the $\psi\upsilon\chi\eta$ leaves the body, and it is that which survives in the lower world. The word $\psi\upsilon\chi\eta$ in Homer signifies merely *breath* and *life*; never, as in later usage, the soul, or spirit. It is never said of $\theta\upsilon\mu\delta\varsigma$, the *heart*, $\nu\omicron\delta\varsigma$, the *understanding*, and $\mu\acute{\epsilon}\nu\omicron\varsigma$, *force* of mind, that they go into Hades; they cease with the body. The spirit is not recognized as a thing of independent existence, which lives on separate from the body. It is conceived as dependent on the life of the body, and so materially identified with it that the dead in Hades possess no mental powers, because they have no body; yet, by drinking the blood of the sacrifice poured into the trench, they receive the needful bodily vigor. The belief in a future existence rested upon sensible perception. When a man died a natural death, the breath that left the body appeared to the observer to be the cause of life and death; by its departure the man *expired*. That only had gone, and, being itself the source and ground of life, it would continue to live. The state and manner of that continuance is denoted by the word $\epsilon\acute{\iota}\delta\omega\lambda\omicron\nu$, signifying *apparition*, image, or likeness—an airy, shadowy shape, in feature and form just as the deceased had appeared in life. The $\epsilon\acute{\iota}\delta\omega\lambda\omicron\nu$ is then the reflex of the impression left on the memory of survivors. The early Hellenes could not con-

* Cited by Nitzsch, *Odyss.*, vol. iii., p. 188.

ceive of a future life otherwise than as a continuance of all the conditions of the present. The nether world is the counterpart of the upper world, and the dead carry their characters with them. This belief was based upon the appearance of the departed in dreams, as we find described in Patroclus's appearance to Achilles (Iliad, xxiii., 65, seqq. Comp. Æsch. Agam., 116). For as, in our dreams, others act and speak merely as our imaginations conceive them as doing, so the dead heroes in Homer's nether world have a consistent but unreal existence—as if it were a shadowy projection of their previous life. In this sense it is conceivable that the *ψυχῆ*—*εἶδωλον* in Hades—may have a *θυμὸς* and be of the same dispositions as before death: Ajax may hate on, Orion can follow the chase, Hercules bend his bow, etc. It is an apparent exception to the general principle of belief when some are described as suffering punishments: Sisyphos as rolling the stone, and Tantalos tortured with hunger and thirst, while the fruit and water ever recede before his opened mouth.* But the older myths, from which Homer drew, mentioned a circumstance significant for the proper understanding of the poet, viz., that those personages had in their lifetime been signally chastised by Zeus for their insolent behavior. Their peculiar punishments, become notorious and incorporated into the marvellous traditions, were still associated, in the popular mind, with the sufferers in the abode of apparitions (comp. Nitzsch, Odyss., iii., 320-3). As reflected forms, the *εἶδωλα* are not and cannot be tormented (ibid., p. 182).

These ethereal semblances, while bereft of all save a negative being, were yet fondly imagined by the "too superstitious" Greeks as vaguely conscious, and pleased with tributes of affection on the part of living friends. The libations (*χοαί*) and other offerings poured or laid on the graves of the departed, the funeral pyres overlaid with costly

* Comp. Hor. Sat., i., 68.

things,* and even the institution of annual games in their honor, can scarcely be regarded in any other sense than as tokens of love that served to freshen the mutual attachment that death had not quite severed. The pouring of blood, with incantations expressing desire, was thought especially effectual for bringing the loved one near. With time, the idea of presence ripened to a belief, which led to invocation and worship.† The rare instances of apotheosis, where a mortal, for signal benefactions to his race, like Esculapius, or Hercules, or Pan, was invested with godlike powers (having in life possessed kindred endowments), was honored with a regular priesthood, and worshipped with propitiatory sacrifices, are of course exceptions to the general rule. Another exception hardly less remarkable is celebrated by Homer (Od., xi., 95): it is the case of Teiresias, the blind seer (comp. Antig., 942, seqq.), whom Persephone, as a special favor, allowed to retain his divine gift of prophetic vision; by virtue of which, says Voss, he had been a god among mortals, and therefore could not sink so low as the other dead (Nitzsch, Od., iii., p. 151). Yet even his $\psi\upsilon\chi\eta$, though in the possession of $\nu\acute{o}\omicron\varsigma$ and $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$, cannot recover the use of its powers until it has drunk of the blood of the sacrifice. It appears that the breath and blood were believed to be the two essentials of vitality, and that, until blood was supplied to the $\psi\upsilon\chi\alpha\acute{\iota}$ in Hades, these were only a phantasm, a nonentity.

Hence there was not, and could not be, in their belief, any such thing as a place of punishment for sin in the nether world. The Homeric poems, which give such ample delineations of the heroic age, are silent on this point, thus affording the clearest evidence that the Grecian mind had not yet recognized a *future* reckoning—a point not reached

* Nitzsch, Od., iii., pp. 163-4.

† Compare the words of Hesiod, quoted by Plato, Rep. v., p. 191, Tauch.

till long afterward.* Was there then no moral control over human conduct, no divine sanctions? Assuredly: the moral restraints were neither less numerous nor less weighty with the masses than those which curb men's passions now; for the Greek had literally the fear of the gods before his eyes. His religion taught him to dread nothing beyond the present life; to believe that the Olympian gods, who alone bear rule over the living, punish offences committed against them by misfortunes in life, or even by death, that is, by annihilation. Zeus, the especial guardian of right, took cognizance of all wrong done by man to his fellow-man, while above and beyond all lay that gloomy, inscrutable might called fate, or destiny, which even the gods could not withstand, and before which ephemeral mortals were as chaff. The duty which the gods first demanded of man was submission to their will, acknowledgment of their superior power, and of his own proper limit, and refraining from all acts and words of overbearing pride (Nitzsch, *Od.*, p. 183). The fear of destiny, as a moral necessity, was a dark cloud that saddened the otherwise gladsome Hellenic nature. It hemmed in and shackled its daring spirit. It was an ever-raised rod, admonishing to modesty and humility, and these were not Greek virtues. On the contrary, *ὑβρις*, *arrogance*, was the easily-besetting sin, the great offence which most readily roused the divine wrath. "Pride, and arrogancy, and the evil way, and the froward mouth," † were the hateful things which, in the Oriental belief, were with fatal certainty followed by a fall.

The Hellenic doctrine of destiny was a long stride in advance of the blind fatalism of Asia. Indeed, the Grecian mind, at a very early period, emancipated itself from the intellectual bondage of the East, and, by inaugurating free-

* The belief in a future judgment is distinctly stated by Plato, *de Legg.*, p. 460., Tauch., *ψυχῆν-δύσοντα λόγον.*

† *Prov.* viii. 13. See *Antig.*, 126, 135. *Æsch. Pers.*, 827. The doctrine is forcibly stated by Plato *de Legg.*, p. 128, T.

dom of thought and will, not only laid the foundation of its own greatness, but gave its character to Western civilization. It has been said that the power of destiny on the one hand, and the freedom of the human will on the other, constitute the opposite poles of tragedy. It is because this antagonism existed in the ancient belief, and, we may say, in the ancient life, for that belief was the sum and result of all previous human experience. The ancient Greeks, with whom life was so largely outward and objective, judged that the gods, from jealousy, had prescribed a limit to human aspirations; which limit was a sort of moral deadline, of the transgression of which they alone were the guard, judges, and executioners. All great calamities and reverses were ascribed to the workings of this law, which appeared the more terrible because it was so variable. (Nitzsch, *Od.*, i., p. 11. *Comp. Soph. Antig.*, 615-625.) The national traditions contained numerous instances of flagrant wrong committed by men in high positions, who, being beyond the reach of human justice, were overtaken by fearful retributions, and whom vengeance suffered not to live. The sin itself, pictured by conscience as a malicious demon, pursued and bewildered the culprit until his own acts invited his destruction.

In a worship whose professed aim was to produce spiritual ecstasy and enthusiasm in the worshippers, it was to be expected that all proper means should be employed. The principal of these means (whatever may be insinuated about the free use of wine) was the admission and development of the principle of beauty. To say that a sense of the beautiful was a marked feature of the Grecian mind would but faintly characterize its idolatrous devotion to whatever was lovely to the eye, harmonious to the ear, graceful in movement, symmetrical in form, noble in sentiment, and dignified in action. When that young, emotional people conceived their darling divinity as a man in the bloom of youth, of almost feminine beauty, with bright-

blue eyes and blond hair falling to his shoulders (Boeckh, Lect. Gr. Lit.), a nimble and vigorous dancer and powerful singer (*βρόμιος*),* does it all signify nothing? To my view it signifies that the apotheosized Dionysos was the representative ideal of Grecian manhood, with all its powers in progressive, harmonious development—that his *εἶδωλον*, projected into the skies, had become the *εἰκῶν*, the express image, of whatever was lovely in a handsome and gifted race. His cultus in the early centuries was the consistent expression of this youthful beauty (for the god was identified with his worship), and in later times it was the same beauty, only more mature and perfect—the serener illustration of religious wisdom and truth (Ath., *διὰ τούτων τηρῆται τὸ καλὸν καὶ σοφρονικὸν ἡμῶν*).

It was in Sicyon, a few miles from Corinth, that the Dionysian festivals were first regularly celebrated; and it is noteworthy that the same city was the cradle of painting and sculpture.† We shall notice in another place the principles common to these arts and the drama, the rise and history of which now claim our attention.

The better to form an idea of the Dionysian ritual, let us imagine ourselves in attendance upon one of the three annual festivals at Sicyon, previous to the time of Thespis. It is a general holiday: the ordinary avocations are suspended, so as to allow all classes to observe the feast. The women are released from their accustomed seclusion; the maidens are even permitted to engage in the choral contest (*ἀγὼν μουσικός*). The children are dismissed from their exercises; and the slaves, while waiting on their masters, take their full share in the general rejoicings (Herm. Rel. Antiq., § 43). Early in the morning the whole community from town and country assemble in the consecrated grove. Upon the square altar in the middle a fire is burning. The

* Comp. Hom. Hymn to Bac.: *εἰμὲ δ' ἐγὼ Διόνυσος ἐρίβρομος*.

† Wachsmuth, Hist. Antiq., i., p. 102.

priest, standing before it, first proceeds to the ceremony of purification. He does this by copiously sprinkling all present with holy water, which he has consecrated by plunging into it a burning brand from the altar. While his attendants are leading up the victim, which is a fatted goat, decked with garlands, the dithyrambic chorus of fifty take their places on each side of the altar. One-half of these are maidens (*ἡμιχόριον*), but all are clad alike: all wear the gay-colored Dionysian festal costume, which consists of a long robe (*στολή*) falling in broad folds to the feet, of brilliant colors upon a white or saffron ground (*Herm.*, p. 137), fastened by a broad girdle, setting high upon the breast, and richly embroidered. All have likewise their heads crowned with wreaths of ivy (*Eurip. Bacch.*, 81. *K. O. Müller, Æsch. Eum.*, p. 109).

The priest is ready to begin the sacrifice. Having first admonished all present to preserve a reverential silence, he sprinkles some parched barleycorns on the neck of the animal, and cuts off from its forehead a tuft of hair, which he throws into the fire. The victim is then felled to the ground by a club, whereat the women utter aloud pious ejaculations. The priest then bends upward the face of the animal and cuts its throat with the sacrificial knife, holding a bowl to receive the blood, with which he sprinkles the altar. The animal is then skinned and its body cut in pieces; only the thigh-bones, wrapped around with fat and some of the viscera, fall to the share of the god; the remainder is reserved for the banquet. The priest and his acolytes now take their stand before the altar; the former, pouring the *σπονδαί* thrice upon the altar, raises his hands to heaven and chants the hymn of praise and prayer, composed in slow, spondaic metre, in which he is joined by his assistants, and accompanied by one of them upon the lute (*cithara*). This ended, the priest lays the sacrifice upon the fire, and, while the flames rise from it, the chorus sings and

dances the dithyrambic ode.* This is a glorification of Dionysos, touching upon the circumstances of his birth, upon his persecutions and sufferings, now upon the joys of his worship, the blessedness of banishing cares and banqueting at the table of the gods, † and anon interspersing reflections of sober wisdom embodying the profoundest human experiences, and finally celebrating the triumphs and extensive sway of the god, when the ode rises to the wildest exultation, and ends with an air-rending shout, “*Iacche!*” Mark we now the manner of its execution. It is a contest—a goat (τράγος) the prize of victory. For many weeks the *choreutae*, chosen for their choral proficiency, have been under the training of the poet himself, who is the composer, not only of the ode, but also of the music (Plat. de Legg., p. 107) and appropriate dances. The hemichor of youths, formed in three parallel lines of eight (or four of six) each, with their leader at their head, perform the first strophe, or turn round the altar. The singing is accompanied by the inspiriting Phrygian flute. Observe now the exquisite artistic fulness of the dance, which, no less than the language, is made the vehicle of religious sentiment. Far from being merely a rhythmical motion of the *feet* in marking the measure, the choral dance calls every member of the body into harmonious action, ‡ so that, by means of an ex-

* Originally χορὸς was only a *dance* (Herm., p. 135). Plato (de Legg., p. 41) derives it from χαρὰ, *joy*, but says it embraced both singing and dancing.

† The festival rites, says Hermann (Rel. Antiq., p. 126), had essentially the character of a banquet which man gave to the divinity, and at the same time shared it with him.

‡ Servius ad Virg. Ecl.: *sane ut in religionibus saltaretur, haec ratio est, quod nullam majores nostri partem corporis esse voluerunt quae non sentiret religionem.* That dancing was often the expression of religious joy in the East, not only among the Gentiles, but the Hebrews, compare Exod. xv. 20, 2 Sam. vi. 14, 1 Chron. xv. 29, Judg. xi. 34, 1 Sam. xviii. 6, and xxi. 11, Ps. cxlix. 3, Jer. xxxi. 4–13, Lam. v. 15. The reason is explained by Plato (de Legg., p. 263), concluding: διὸ μίμησις τῶν λεγο-

pressive, graceful pantomime, there is produced, so to speak, a visible music reflecting the audible (see Plat. de Legg., vii., p. 233, T.)—both constituting a faithful interpretation of the inward ecstasy—that dancing of the heart which is ascribed to the direct power of the god. In dancing, the chorus makes a progressive circular movement around the altar, while individuals move from the front outward toward the rear, and others pass from the rear to the front, always describing the arc of a circle (see K. O. Müller, Eumen., diagrams), as if imitating the apparently progressive and retrograde motion of the stars revolving harmoniously about a common centre. The hemichor of maidens executes the antistrophe in like manner, but in a contrary direction, and so on, alternating with that of the youths to the end. The dancing, like the poetry and music which it imitates, has every variety of movement, sometimes becoming an impetuous run, in keeping with the wild flight of thought and fantasy, yet always beautiful both to the eye and the ear (Boeckh, Lect. Gr. Lit.).

Next comes a contest of a different order. A rhapsodist, magnificently dressed (Plat. Ion., init.), with a crown of gold on his head and a baton in his hand, mounts an elevated platform, and, after an elegant preface of his own (*προοίμιον*), pronounces several episodes from Homer, or some other epic legend, in a finely-modulated, declamatory chant, in which he is accompanied by the lyre. With minutely-imitative gesticulation, he labors to render his story with the utmost dramatic effect. He has scarcely ended, when a second rhapsodist rises to compete for the favor of the audience by a similar performance. The contest is, who shall most effectually entrance the assembly by his recital, most vividly depict the great passions and fatal errors of

μένων σχήμασι γενομένη τὴν ὀρχηστικὴν ἐξειργάσατο τέχνην ἅπασαν. Similarly, Ath. 1, 27: *καὶ ἐστὶν ἡ τοιαύτη ὀρχησις μίμησις τῶν ὑπὸ τῆς λέξεως ἐρμηνευμένων πραγμάτων.*

the old heroic families, the descent from which is their highest glory.

The intermission which follows, allows the unbending of all minds and loosening of all tongues. The sober simplicity of Grecian life all at once gives way to frolic and mirth. Humorous sparring, pungent raillery, followed by the witty retort in prose or verse—the more ridiculous, the better—and loud explosions of laughter, are not only proper to the occasion, but are thought pleasing to the festive divinity. The dignitaries of the city, and even the gods, are taken off with burlesque mockery. Spontaneous as it all seems, there is method in it, so that we may well suspect it was concocted beforehand, particularly as the town wit is not entirely concealed by the rustic drollery. A part of this diversion is the phallic procession and song, a relic of rude Pelasgian symbol-worship, retained by the Sicyonians (Ath. xiv., 15. Compare also Aristot. Poet., iv., 14. Herm. Rel. Ant., § 279).

Our attention is now called to the entrance of a second chorus, a grotesque masquerade. Its members present fanciful imitations of Sileni, satyrs, Bacchantes, naiads, nymphs, fauns—in short, the whole fabled retinue of Bacchus, roughly disguised in the hairy skins of animals and appropriate masks, or with faces smeared with wine-lees. Their songs and dances are coarse caricatures of the festival performances of untutored rustics, clumsily acting scenes from mythology. Last on the programme is the banquet, at which all sit. The meal is preceded and followed by a song of praise and thanksgiving to the gods, for all their gifts. We will not follow the postprandial worshippers in their mystic service by torchlight, but proceed to notice the development of the drama out of the elements of the Dionysian festival.

It will be seen that the long interval between the sacrifice and banquet was divided into four parts, and as many services or entertainments. From these sprang the three

principal kinds of dramatic composition,* tragedy, comedy, and the satyr drama. Tragedy was formed by a gradual mingling of the first two—the dithyrambic chorus and the epic rhapsody; † comedy, which treated the important concerns of life as petty and ridiculous, ‡ grew out of the third part; and the satyric drama, § which was a parody of tragedy, arose from the fourth, or the masquerade chorus.

In early times there existed imitative *lyric plays*, which were called tragedy and comedy; these were not dramatic (Boeckh), but they served as a basis for the drama. Epigenes of Sicyon, who introduced an action by way of interlude, is mentioned as the originator of the drama. Herodotus has left on record || that the first important innovation in the choral-worship was made by the Sicyonians, who, in the tragic choruses, celebrated the sufferings of the hero Adrastus, King of Argos, thus honoring him above Dionysus. About the same time he says that Clisthenes, the tyrant of Sicyon, retaining the Dionysian choruses, devoted the remainder of the festival to Melanippus, a Theban prince. Hence, it appears that the rhapsodist, or poet, was required to select his episodes for the action from the ancient Theban Epos, and that the earliest dramatic pieces, formed by the union of the graceful lyric poetry with the manly epic, had for their subject the thrilling fate-legends

* Boeckh, Lect. on Gr. Lit. : *Das Drama diente dem Cultus ausschliesslich des Bacchus. Der Chor ist das erste gewesen aus dem es entstanden ist ; der wurde später durch eine Handlung unterbrochen. (The drama served exclusively for the worship of Bacchus. It first originated from the chorus, which was afterward interrupted by an action.)*—A. Witschel : Die attische Tragödie, eine Festfeier des Dionysos.

† Boeckh, Lect. Gr. Lit.

‡ Aristot. Poet., iv., 14 : *ἡ δὲ ἀπὸ τῶν τὰ φαλλικά [ἐξαρχόντων].*

§ Boeckh, *ibid.* : Eine dritte Mischgattung ist das Satyr-drama, wo das Sinnliche in einer grossen tragischen Composition dargestellt wird, gleichsam eine Parodie der Tragödie.

|| Book v., 67.

of the house of Cadmus, to which the story of Œdipus and his heroic daughter belongs.

About the year 535 B. C., Thespis, an Attic poet of the village of Icaria, made an improvement in the representation of such value as to cause him to be regarded as the inventor of tragedy. We think we have shown that he was not really so. His improvement consisted mainly in a skilful arrangement of the choral and epic elements of the cultus which lay ready to his hand. Instead of throwing in his interludes, as foreign matter, at convenient parts of the dithyrambic ode, he conceived the happy idea of interweaving them so as to form a connected chain of incidents and reflections. For this purpose he introduced one actor (that was himself) upon the platform; addressing himself to the chorus, he announced the occurrence of events of deep interest to them, the leader answering or questioning him so as to carry forward the plot, and he retiring at intervals, when the chorus resumed their song. By means of masks changed during his absence from the scene, Thespis is said to have personated several characters, and so to have greatly intensified the interest of the whole. For, in this religion of ecstasy,* intension of feeling in serious things was ever the aim of the tragic poet, as joyous transport was of the comic; and herein, doubtless, is to be sought the chief motive of all innovations in the festival worship. Still, for a long period, the action was regarded as of minor consideration, being intended for the cultivation of the people, while the dithyrambic chorus, containing more the elements of worship, maintained its ascendancy, and occupied much the larger part of every piece. Even in Æschylus, who greatly

* This predominant idea was embodied in the Greek verb *βακχεύειν*, *bacchari*. Plato, speaking of the sublime truths taught in the mysteries (*Phædo*), says that but few are susceptible of that intense religious emotion. Those truths had reference to the blessedness of the future life in store for the good and pure.

enlarged the sphere of the action by adding a second actor, we sometimes find more than half assigned to the chorus.

The idea of a contest (*ἀγών*) was always a prominent one in the drama. Hence an actor was called an *agonistes*; and when Æschylus employed two actors, the chief was called the *protagonistes*, and the second the *deuteragonistes*. The former personated the most tragic characters, while the latter, offering a marked contrast with the other, was often made to appear as the author of his antagonist's sufferings and fate, and so excited less pity when retribution befell himself.* Before the catastrophe, both firmly believe themselves in the right, and cling to their positions with an iron tenacity that is daunted by no perils nor sufferings, and, just for the want of calm consideration and insight, they are hurried into the act which makes their punishment inevitable. In many instances the heroes themselves, being obliged to bend before the higher power, at last come to the conviction that their chastisement is but the needful vindication of the divine law; and it is just in this recognition that the moral purifying force of tragedy lies. For while those heroes, impelled by a high motive, strive after a noble aim, and, through our common frailty, fall into unlooked-for calamities, they awaken the liveliest concern in their fate, and, at the same time, awe and dread of the invisible righting power.

As, according to cosmical propriety, the scene of action could not be changed, Sophocles, for the purpose of still further enlarging its sphere, added a third actor (*tritagonistes*), who, in the character of watchman, servant, or messenger, narrated what had taken place elsewhere, and thus furnished motives for further action. This improvement was received with so much favor that it was adopted by Æschylus himself, and thereafter remained the rule for all

* In the *Antigone*, for example, the *protagonistes* had the rôle of *Antigone*, the most pathetic character, while that of Creon fell to the *deuteragonistes*.

the tragic writers. But, in enlarging the plot, Sophocles found it necessary to reduce the lyric portions of the drama. The result was that these songs became subordinate to the action ; instead of preceding, they followed each successive episode and generally embodied such feelings and reflections as the action upon the stage naturally suggested, at the same time observing such happy measure and proportion as to form a whole of surpassing harmony and beauty.

In respect to stage costume, there was, according to ancient grammarians, a general uniform dress—the tragic *stola*, which was the gay-colored festal robe before mentioned, somewhat amplified, yet very little changed for different *rôles*. Over this, in the case of heroes and royal personages, was thrown a mantle of purple with a gold border and other similar trimmings ; add to this the character-mask, the lofty head-dress of hair crowned with the festive wreath, and the deep-soled cothurnus, and we have an idea of the stately tragic king, whose mighty voice could be heard and understood by thirty thousand spectators. This general costume being borne in mind, it can be understood how the performance of all the parts of a drama by a few actors was practicable, more than three characters never speaking in the same scene ; also, we shall feel less inclined to wonder at the repugnance of the ancients to increase the number of actors, rather permitting different and often very unlike *rôles* to be played by one. For this, two reasons may be given : the histrionic art in Athens required both uncommon natural endowments and incessant practice, and even with these but few were able to satisfy the high demands of an Athenian public. Great *agonists* were nearly as rare as great poets ; and, as the success of a drama depended very much upon its rendition, the author was most careful not to risk it in any but the most approved hands. The names of three, to whom Sophocles was largely indebted for the adequate representation of his characters, have been handed down to us : Kleidemides, Tlepolemos, and

Kallipides.* Besides these, Timotheus of Zacynthos distinguished himself in the character of Ajax.† In the second place, there was no need of the studied disguise and complete change of costume which the principles and taste of modern times would render necessary. We demand illusion from the outset; the ancients, requiring little more than a change of character-mask, were always self-conscious, and wished to remain self-conscious, that all was only a Dionysian festival (K. O. Müller, *Æsch. Eumen.*, p. 110).

Grecian art—including the dramatic as well as the sister arts of painting, sculpture, poetry, music, and architecture—though generally called imitative, aimed at something more than imitation. It was an effort to fix in concrete form the noblest and purest, that is to say, the religious ideas and emotions of highly-gifted men. These ideas and emotions were ascribed to the immediate inspiration of some divine being—more remotely to Zeus himself—and, being communicated for the benefit of mortals through human media, they were, of necessity, humanly expressed. The Greek artist was not therefore the imitator of the outward or actual in life; he was no accurate copyist of any thing that existed, or that ever had existed, except as an imaginary perfection in æsthetical minds. Every form of art was an outgrowth of religion—which is evident from the fact that every higher gift, and all higher culture, were piously referred to the favor of the Muses, the lovely daughters of Zeus, dwelling in celestial mansions (*Hom. Il.*, ii., 484–491). Also the vital importance attached to the products of art in all public worship, as aids to devotional feeling, admits no doubt of their high religious significance.‡

* Schneidewin, *Allgemeine Einleit.*, p. 22.

† *Idem.*, *Einleit.*, zum *Ajas*, p. 19.

‡ Ramshorn: *adhuc sola paene religio, artis fingendi quasi mater etatrix*. Compare Hermann, *Relig. Antiq.*, § 6: *Wohl fehlten es nicht an Culten, die zur Ausschmückung ihrer Tempel und zur Verherrlichung ihrer Götter die gesteigerten Mittel der Architectur und Plastik in Auspruch nahmen, und in ihren Hymnen und musicalischen Weisen wie in der ganzen*

Hence, so far as art was an imitation, it was an imitation of exquisite conceptions, images of the mind, in which the essentials of truth and beauty remain, while the accidentals, seen in real life, are discarded. Now, while it is clear that there can be no adequate expression of thought without matter, it is equally clear that that is the highest effort of art in which the largest proportion of spirit has been infused into the material employed. The form of native strength is simplicity, while imitation seeks adventitious ornaments, which distract the attention and weaken the impression. In the latter case, it is the cunning skill of the artist that seeks admiration; in the former, it is the poetical (creative) thought that fills the soul. Through this, the work becomes ideal and symbolical. The brilliant image expressed in the first line of the second book of Ovid's *Metamorphoses*—

“*Regia solis erat sublimibus alta columnis*”—

was doubtless borrowed from a Grecian temple; but he who first conceived the admirable proportions of such a temple must have had his mind impregnated with reverent and great thoughts of the sublime abodes of the gods. What a contrast with the low, flat-roofed dwellings of men, then universal; and how infinitely more did the poet-architect effect for the promotion of religious reverence among an emotional people than thousands of didactic discourses could have done!

A less yet similar discrepancy was observed between actual life and the art-groups of sculpture and painting. The placing together of a number of figures does not make a work of art, however beautiful and perfect each may be. It is only when they are subordinated, by posture and expression, to one central figure, that is, when the individual

sonstigen Ausstattung ihres Gottesdienstes mit der Entwicklung des Kunstgeschmackes gleichen Schritt zu halten suchten, der selbst an dieser Arbeit FÜR DAS RELIGIÖSE BEDÜRFNISSE SEINE WESENTLICHSTE NAHRUNGSQUELLE FAND.

thoughts and emotions expressed by each converge to and intensify the central thought, that they are replete with a higher meaning, and, as if in concert, reveal the godlike idea of the artist. If the sculptor or painter had composed merely for artistic effect, it is not probable that he would have ranged his figures in a straight line, but he appears to have been influenced by a feeling of religious decorum that required a full delineation of each. Something of the principle of antique representation is observable in Raphael's celebrated vision of the Madonna del Sisto, at Dresden, whose serene, celestial beauty no one, whatever be his faith, can contemplate without having his religious sensibilities profoundly moved.

The unity required of every work of art was kept in view also in poetry—unity of action in the epic, of feeling in the lyric poem and the music to which it was sung, the details being subordinated to singleness of aim, which culminated in a high general truth. But, strictly speaking, the old Epos could not, from its nature, be a work of art, being indeed merely a chronicle, in which truth and romance were treated as of equal value. Formed by successive accretions from age to age, it was the only treasury of historical and religious knowledge possessed by the Greeks, until the time of the Logographers, who preceded Herodotus. The Epos, with its episodes, may be likened to a long vine, whose roots reached back even to the fabled union of Uranus and Gaea, and whose countless branches, extending into every province, continued to grow down to the age of written history. Being the continuous production of the national mind, though extremely rich and varied in the forms of its development, it possessed great homogeneousness in belief, sentiment, and language, and consequently a great degree of unity. I take occasion to remark in this connection, that, to the reverent Greek, the man of heart still unperverted by the atheistical speculations of the sophists (and such we must suppose the mass of the nation to have been), the old

Epos was the sacred Word, containing the divine oracles, and the mind of the gods revealed through inspired men. It was composed in poetical form, as every thing was in the early time, even to the physician's prescriptions; but it would be a great mistake to assume, as has been often done, that the ancient religion was a figment of the poets, and had no foundation in the popular heart. That the exact contrary was the case, is proved by the entire remains of ancient monuments and literature, and particularly by the writings of Plato, whose pages abound with respectful references to the time-sanctioned rites and doctrines of their forefathers, though he thought that the republic would be better off without the epic poets than with them (Rep., 11, p. 72, seqq.), for he said they tampered with the traditions, and misled the people by their corruptions of the faith.

The wonderful power exerted by the Attic drama over the audience was, in a great measure, the effect of its concentration. Its ideal character not only permitted but required its material form to be compressed, and its spirit and feeling to be intensified. There was no change of scene to break the connection (unity of place); the events of days, or even of years, were contracted into a few hours (unity of time); and the dramatic situations were successively the natural sequence of one *motive* (unity of action). Besides these three, there was another unity, that of thought. In order that the plot might be poetic, it was necessary that the ground-thought should have a comprehensive, symbolical meaning, for therein consisted its high general truth, which is the soul of a work of art. The combined result of these several unities was a compact oneness, in which its simple grandeur consisted. Thus the clearly-defined characters, presented in successive scenes, resembled a series of *tableaux vivants* without their stiffness, and approximated the unity of a plastic group, which, from the nature of its material, is fixed to one moment of time.*

*"Tout est symbolique dans les arts, et la nature se montre sous mille

The plots (*fabulae*) of tragedy were all, with a single exception (*Æsch. Persæ*), taken from the old Epos above mentioned—a vast storehouse of legendary poetry, which was the common property of Greece, and from which, as later researches have shown, the author (or authors) of the *Iliad* and *Odyssey* drew like modern compilers (see *Welcker, Der Epische Cyclos*, who is sustained by *Boeckh, Schneidewin* and others). But a slight change was made by the tragic poets in the metre: instead of the heroic hexameter, they employed the iambic trimeter, which, says *Aristotle*, is the metre best adapted to dialogue.

Tragedy sought to present action and feeling in union, so that the latter should pervade the former, as the soul the body, at each moment. The feeling, more properly expressed in the lyric parts, rises, in moments of anguish, to pathos in the action, when they coalesce in impassioned song. The story was enacted with life-like earnestness—*quasi agatur*—as *Cicero* says; hence the drama imitated life far more perfectly than either epic or lyric poetry, since it imitated not merely its outward appearance, but its inner being (*Boeckh*). Tragedy represented man in the critical moments of his existence, in his highest struggles for individual freedom against the divine control. While he eagerly pursues his object, all-important to him, he is wont to over-estimate his own powers. Headstrong in purpose, nothing can turn him; remonstrances and warnings are alike spurned: a deluding spirit makes the right appear wrong, and the wrong right; the man is doomed. With impious daring he strides to his goal; gains his point, but loses all besides. He enjoys a brief success, but the sorrow that follows guilt is not far off; the avenging *Erinnyes* are upon his track; calamities thicken, blow upon blow crushes his proud heart.

apparences diverses dans ces statues, dans ces tableaux, dans ces poésies, où l'immobilité doit indiquer le mouvement, où l'extérieur doit révéler le fond de l'âme, où l'existence d'un instant doit être éternisée."—*MAD. DE STAËL*.

“So fond are mortal men,
 Fallen into wrath divine,
 As their own ruin on themselves to invite,
 Insensate left, or to sense reprobate,
 And with blindness internal struck.”

—MILTON, *Samson Agonistes*.

Tragedy demonstrated the real littleness of man and the vanity of his endeavors. It laid open his motives, frailties, passions, and temptations, to the eye of the spectator. It showed that man at his best estate is most liable to that self-trust and self-exaltation which, in all ages, have been thought to provoke God's anger and correction. It exhibited the sobs of agony wrung from the rebellious heart, gradually subsiding, under chastisement, to a sublime resignation to the divine decrees. The end of the tragic hero is not always sad. The design of punishment is the vindication of divine justice. When that end is answered, Prometheus is unchained from his rock,* Orestes is absolved from his guilt of matricide, and Œdipus, though the evil he has done may be entailed upon his children, is permitted to descend to his grave in peace.

II.—THE MYTHUS.

THE Œdipus-mythus is one of the oldest of the fables of Greece. It is one of the sacred legends, embalmed in the ancient Epos, which illustrated the stern dealings of

* Æschylus composed three dramas upon the god-mythus of Prometheus, distinguished by the names of *Prom. Ignifer*, *Vinctus*, and *Solutus*. In the last, according to Hyginus, Æschylus represented the culprit divinity as released from his confinement on Mount Caucasus, where he had been bound, standing upright, for thirty thousand years, no longer proud and contemptuous, but meek and submissive, after his long torture.

the gods with presumptuous and self-willed men, and the sad heritage of woes entailed upon families by the indulgence of lawless passions. The pathetic interest of the story secured for it, from the earliest times, a large place in the poetical traditions of the nation, and its eventful character peculiarly fitted it for dramatic representation. Probably no tale, or *saga*, ever struck such deep root in the affections, or so long possessed the power to stir the sympathies of a people. This alone is sufficient proof that the legend was no fiction, but, like the language with which it was nearly coeval, a genuine, living outgrowth of the Grecian spirit. No other mythus supplied the theme for so many dramas, for, says Ahrens, all the tragic poets tried their powers upon it. Yet, of nine* founded upon it by Æschylus, only one—the “Seven against Thebes”—remains to us. Three of Sophocles, the three most prized by the ancients of all his works, “*Œdipus Rex*,” “*Œdipus at Colonos*,” and the “*Antigone*,” are still extant. There were also three by Euripides from the same legend, only one of which, the “*Phœnissæ*,” has survived.

We find in the Homeric poems various allusions to the Theban traditions of the house of Cadmus, furnishing evidence that, previous to the Trojan war, the calamities of Œdipus were widely known and celebrated in popular song. The principal passage is contained in the *Nekyia* (*Odyss.*, xi., 271), in which Ulysses speaks of the heroic women whom he saw in Hades :

“I saw there also Œdipus’ mother, fair Epicaste, who, from blindness of mind, committed a great deed by marrying her son, who had slain and robbed his father. But the gods soon made it a common rumor among men. He still reigned over the Cadmeans, in beloved Thebes, suffering torments by the cruel counsels of the gods, while she went down to Orcus, the mighty janitor below, tying the noose high up

* Divided, according to Welcker, into three trilogies:—1. *Laius*, *Sphinx*, *Œdipus*; 2. *Nemea*, *Septem ad Thebas*, *Eleusiniæ*; 3. *Epigoni*, *Argivi*, *Phœnissæ*.

to the lofty beam, seized with despair; but to him she left a legacy of manifold woes, as many as a mother's curse-furies produce."

Though we cannot now trace the complete early mythus, as it swept before the mind of the poet, yet we must suppose the lines above rendered to contain, at least, its most salient features. They show conclusively that the primitive ballad narrative was quite different from the luxuriance and artful complications of the tragedy of later ages. The poet of the *Odyssey* knew nothing of any children sprung from the incestuous marriage; at all events, the word ἄφαρ, *forthwith*, precludes the assumption that *Œdipus* and *Jocaste* remained a long time in error. On the contrary, we must understand that the gods quickly intervened to sever the shocking union by her suicide. Hence, all that relates to their children, as well as to *Œdipus*' self-blinding, maltreatment by his sons, and flight or banishment from *Thebes*, must be regarded as later accretions. These particulars were unknown to *Homer* or his age. And so, according to the tradition then current, *Œdipus* reigned on in adversity and trouble, wrought by the spirit of evil conjured up by his mother's curses, until his sudden death in *Thebes*, where funeral-games were instituted in his memory. It is mentioned in the *Iliad* (xxiii., 679) that King *Mecisteus*

(ὄς) ποτε Θήβαςδ' ἦλθε δεδουπότος Οἰδιπόδαο
ἐς τάφον· ἐνθα δὲ πάντας ἐνίκα Καδμείωνας.

once travelled to *Thebes* to attend the funeral anniversary (games) of fallen *Œdipus*, in which he overcame all the *Cadmeans* (*Thebans*). In this passage δεδουπότος is a significant word, describing the manner of *Œdipus*' death. In epic poetry, as was long ago observed by *Aristarchus*, Δούπησε πεσών, *fragorem edidit cadens*, was used to describe the fall of a warrior in armor on the field;* falling at full length, he made a heavy sound as he struck the earth.

* Schol. to *Il.*, xvi., 822. Compare *Il.*, xiii., 426, δούπησαι, *fragorem edere*.

So Œdipus, the heroic king, fell dead; and the word *δεδουπότος* graphically paints him as at last, after a long life of struggles, sinking under the blows of fate to the earth.* Welcker connects thus: *δεδουπότος ἐς τάφον*, *fallen into the grave*, which has been condemned as inadmissible by Nitzsch and Schneidewin. Well, for the interpretation of the whole sentence, his construction would be manifestly incongruous; but the words by themselves give a most striking poetical image, which Sophocles has not failed to take advantage of in describing the last moments of Œdipus at the brazen steps. (Comp. Œd. Col., 1590–1666.) And not only this scene of thrilling tenderness—it may not be too much to say that the whole sublime tragedy (having the end of Œdipus for its culminating point) was the poetical development of this seed-kernel of thought.

The above example may serve to illustrate the ideal expansion of the whole early mythus, of which we here trace the probable general outline:

Œdipus' father (Laius), having begotten a son in disobedience to the divine oracle, sought to evade his threatened fate by exposing the infant to die. Being miraculously preserved, the son, when a man, met and killed his father on the road, not knowing who he was. Arriving then at Thebes, he solved the riddle of the Sphinx, and received the kingdom, together with the hand of the widowed queen Epicaste (Jocaste); who, soon after discovering that she had married her own son, hung herself in despair, after uttering fearful imprecations against him. Œdipus, however, continued to reign to old age, but the spirit of vengeance, evoked by his dying mother's curses, ever beset him with plagues until, broken with years and griefs, he fell and was buried in Thebes, where his memory was greatly revered.

* Sophocles, in his last tragedy (Œd. Col., 1656, ff.), says that he died from no sickness, but that he passed, with a step, from life into the grave.

This conclusion touching the death-place of *Œdipus*, drawn from the above passage of the *Iliad*, is confirmed by a fragment of the *Bœotian Hesiod* (Goettling, Fr. 152): *ἐν Θήβαις αὐτοῦ ἀποθανόντος κτλ.*, *Œdipus having died in Thebes, Argeia, the daughter of Adrastus, went to his funeral services.* Consequently, in the whole older Epos, down to 850 B. C., there is no trace of an exiled or wandering *Œdipus*; his unintentional crimes do not appear to have rendered him unworthy of his kingly office, or detracted aught from his personal honor. The religious sentiment that shaped the legend, pictured him as the necessary victim of a merciless fate, which his parents' sins had entailed upon him; so that his singular temptations, transgressions, and sufferings, were alike misfortunes—a web both to ensnare and punish. That he was, from his birth, hated and persecuted by the gods, only gave him a stronger claim to the sympathy and reverence of men.

In the following age appeared an epic poem known as the cyclic "*Thebais*," which treated of the Theban traditions, and obtained great celebrity. It was composed so near the times of Homer that it was, by many of the ancients, attributed to him. The *Inscriptio Borgiana* ascribes it to Arctinus of Miletus. Of the 9,100 verses which it contained, only a few fragments remain; but these are sufficient to show that the domestic woes of *Œdipus* were handled at great length. From all that is known of it, we may conjecture that it was a purely legendary poem, the growth of time and product of many hands, and that isolated episodes of it existed when the *Odyssey* was composed.

The next poem of any note, which developed this mythus, was the cyclic *Oidipodia*, an epic of 5,600 verses. The age of its composition is placed by Schneidewin as early as the third Olympiad, 764 B. C., and by Nitzsch * not later than the 10th Olymp., 736 B. C. The *Inscriptio Borgiana*, cited

* Zu Hom. *Odyssee*, 111, p. 238.

above, gives Cinæthon, of Sparta, as its author; but the Scholiast to Eurip. Phœnissæ, 1760, recognises it as the work of several writers: Οἱ τὴν Οἰδιποδίαν γράφοντες.* The precious little that remains of it gives no indication of how the legend was told, except that it spoke of the destruction of life caused by the Sphinx, which finally devoured Creon's lovely son Hæmon:

Ἄλλ' ἐτι κάλλιστόν τε καὶ ἡμερόεστατον ἄλλων,
παῖδα φίλον Κρείοντος ἀμήμονος, Αἴμονα δῖον.

This is believed to be the only genuine fragment of the Oidipodia now in existence. But Pausanias cites with approval the substance of a passage in it, stating that *Œdipus' four children were not by Jocaste, but by his second wife, Euryganeia*; which was the version handed down in epic poetry. These two poems seem to have been the principal channels through which the mythus was transmitted to the hands of the dramatists. For the logographers, Pherecydes and Apollodorus, who wrote in prose, selected their stories (λόγοι) from the epic poems most in vogue; the work of the latter, still extant, is a meagre hand-book of mythology. Its bare, fragmentary stories suggest the idea that they were written from notes taken of episodes, as these were recited at religious festivals by the rhapsodists, who, though allowing themselves an interpolation here and there, in the main adhered to the text. So far, then, as his dead and colorless narratives go, no doubt Apollodorus gives the epic version of them.

* Mad. de Staël echoes the opinion of very many of the classical scholars of Germany when she says ("De l'Allemagne," p. 163): "*Un poëme épique n'est presque jamais l'ouvrage d'un homme, et les siècles mêmes, pour ainsi dire, y travaillent: le patriotisme, la religion, enfin la totalité de l'existence d'un peuple, ne peut être mise en action que par quelques-uns de ces événements immenses que le poëte ne crée pas, mais qui lui paraissent agrandis par la nuit des temps: les personnages du poëme épique doivent représenter le caractère primitif de la nation. Il faut trouver en eux le moule indestructible dont est sortie l'histoire.*"

Very different was the course pursued by the dramatic poets. These, in elaborating the same episodes for scenic representation, used the utmost liberty both in alteration and embellishment, reverently preserving the spirit of the ancient traditions while creating for it a fresh and beautiful form. .

The following imperfect sketch may serve to give the student some idea of the later development of the mythus; especially as it was handled by Æschylus and Sophocles:

Laius, son of Labdacus, King of Thebes about 1350 B. C., the first link in the tragic chain, was a man of fierce character and ungovernable passions, by which he was betrayed into heinous crimes, and so brought guilt and woe upon his house. He basely repaid the hospitality of Pelops by abducting and shamefully abusing his son Chrysippus, a youth of rare beauty, who, in consequence of the outrage, put himself to death. Pelops, exasperated by the irreparable injury done to his son, followed Laius with fearful execrations, praying that he might be killed by his own son if he ever had one. Laius married Jocaste, the daughter of Menœceus and sister of Creon, and being a long time without children he became anxious for a son to be the heir of his throne. His anxiety was shared by his wife and courtiers, who persuaded him to consult the Delphic oracle on the subject; he received the following response: "Laius, son of Labdacus, thou desirest the boon of children—a son will I give thee; yet it is decreed by fate that thou shalt die by his hands. This hath Zeus confirmed, moved thereto by Pelops' vengeful imprecations,* because thou hast rav-

* Among all the Eastern nations there existed a belief that curses, for a sufficient cause (i. e., odious crimes, that only the divine judgments could adequately punish), were the prayers most certain to be answered. Many instances of such belief are recorded in the Old Testament: notice particularly Gen. ix. 25., Numb. xxii. 6., Judg. ix. 20, 57; and, as to the effects of curses, see Deut. xxvii. 15 ff., and xxviii. 16 ff. The ancient Greeks stood in great awe of curses, which were solemn appeals to the powers of evil to punish abuses of power. The injury provoked the *ara*,

ished his son, he has brought all this upon thee." After the lapse of years, however, the warning of the oracle was forgotten or disregarded until the birth of the fatal son, when Laius, now seriously alarmed for his life, sought to nullify the prediction by destroying the child. He durst not, however, commit the unnatural deed himself; a servant must do it. The babe was scarcely three days old when, with his wife Jocaste's consent, he delivered it to the intended murderer, with its ankle-joints pierced and bound together with a thong, charging him to carry it up to the wild recesses of Mount Cithæron and there expose it to die. This man was one of the king's herdsmen, who kept his master's flock on that mountain, and on returning there with the child, whose sufferings moved his pity, instead of throwing him into the woods as he had been charged, he gave the boy to a neighboring herdsman, the servant of Polybus, King of Corinth, concealing his parentage. The servant carried him to Corinth and gave him to his master Polybus, who, having no children, placed him in care of his wife Merope, and raised him as his own son. The young Œdipus (i. e., swell-foot,* a name given him from the cause above mentioned) grew up to be a young man of rare intelligence, beloved by his royal foster-parents, honored as a prince by the citizens, and never doubting that he was the rightful heir to the throne of Corinth, until one day at a feast a drunken comrade taunted him with being a foundling. Though stung by the reproach, he suppressed his resentment for the time, but on the following day he questioned his supposed parents as to the truth of it. The king

the verbal curse, the spirit of which then became an independent demoniacal existence (Erinys), which dogged the steps of the guilty man and spun around him a web of ill-luck. The imprecations of a father or mother were thought particularly blasting; comp. Odyss., ii., 135; xi., 279; Il., ix., 454 and 571. The epithets employed by Sophocles (Elect. 488f.) are most graphic: *καὶ πολύπους καὶ πολύχειρ χαλκόπους Ἐρινύς*, *multipes, multimanus, acripes Erinys*.

* Comp. Aristoph., Ran., 1192, *οἰδῶν τὰ πόδε*.

and queen were deeply incensed at the affront, yet their answers failed to reassure the young prince in regard to his birth. He resolved to end his suspense by consulting the oracle of Apollo, and secretly leaving Corinth he set out alone and on foot for Delphi. Arriving there, an unknown wanderer, he inquired of the oracle who was his father. The Pythia's response, so far from solving his doubts, filled him with horror and alarm, predicting that he should be the murderer of his own father, should be married to his mother, and become the father of a race intolerable to mankind. The heart of Œdipus revolted at the thought of the crimes and disgraces with which *necessity* beset his path, and he determined to escape them, if possible, by not returning to Corinth and never again seeing his parents, Polybus and Merope. Impelled by this feeling, he took the opposite road, that leading from Delphi to the east toward the city of Daulis.* A short distance from it the road descended into a narrow ravine where three roads met (*σχιστή ὁδός*, Soph. Œd., R. 733).† By fatal chance he turned into the right-hand fork, which was the road to Thebes. The dell here became so narrow as to allow but one wagon-track, with a creek on one side and a precipitous hill-side on the other. Œdipus was descending this narrow defile when he was met by a two-horse chariot, in which rode an elderly man and one attendant. In a peremptory tone the driver ordered the young man to yield the road. The stalwart Œdipus, already smarting with the feeling that he was now a homeless wanderer without any fault of his, was not in a mood to brook the rude, and, to him, quite unwonted command. He firmly stood his ground. The driver attempted to drive on him and force him from the way. Œdipus felled him to the ground with a blow of his staff. In doing this he approached nearer the carriage, observing which the old man thrust him twice in

* Œdip. Rex, 734.

† See Kiepert's Atlas von Hellas, map 12.

the head with his pointed goad. Blinded with passion he dealt the old man a blow from which the latter fell backward dead out of his chariot. He also killed, as he supposed, all his attendants, who ran up to the defence of their master. One of them, however, as was afterward disclosed, made his escape to the woods, and returning to Thebes he reported to Queen Jocaste that his lord had been set upon and murdered by robbers; whereupon she and her nobles went for his body and buried it in Thebes with kingly honors. Meanwhile Œdipus, justifying his deed on the ground of self-defence, and far from suspecting that he had already fulfilled one part of the oracle, pursued his journey eastward into Bœotia, travelling by night and guiding his course by the stars, with the aim of getting the farthest possible from Corinth and his (supposed) father Polybus.

King Laius, who had met his predicted fate, as above described, was on his way to consult the oracle. Various motives have been assigned for the journey. One version was that, at the same time that Œdipus left Corinth for Delphi to learn whose son he was, Laius had a frightful dream about his abandoned child, and was going in great distress to the same oracle to inquire whether his son were dead or alive. But, whatever was the trouble that impelled him to seek relief from the god of light, the destiny imprecated by Pelops awaited him in the narrow defile of Phocis. Laius having, as was supposed, left no heir to the throne, Creon, the brother of Jocaste, was invested with the power of regent. But he was not permitted to possess the government long in tranquillity. Whether as a punishment to the land for the sins of its late rulers, or to furnish occasion for the accomplishment of the fates, it pleased the gods to send a grievous scourge upon Thebes. This was the Sphinx, a terrible monster, having the head and shoulders of a maiden, with the body and paws of a lioness. The creature came from Ethiopia. She prowled about the gates of the city seeking her prey, but had her lair upon a steep hill close

by, which thenceforward was called the Sphinx-mountain. Her manner of proceeding was to place herself before the selected victim and propound to him a riddle, and, when he failed to solve it, to devour him. So, many citizens perished, and finally a son of Creon himself. The consternation and anguish caused by the inexorable singer who was continually exacting a tribute of human beings (*Œd. R.*, 36) now reached its height. Creon was forced to yield to the pressure; he issued a proclamation offering the hand of Queen Jocaste and the crown of Thebes to whomsoever should deliver the city from the fell destroyer. Attracted by the brilliant reward, *Œdipus* left his seclusion and went to Thebes. Without asking any questions about the Sphinx or her riddle, and unterrified by the danger, he ascended to her rocky retreat. He found her crouching on a ledge of rock, and calmly presented himself before her. She then in a singing voice propounded the following enigma: "There is on the earth a being, two-footed, four-footed, and three-footed, whose voice is one; it alters its form only as it moves its creeping limbs upon the ground, through the air, and in the sea. But when it goes on the most feet, it makes the slowest speed with its members." *Œdipus* readily gave the following answer:

"Listen, albeit unwillingly, ill-omened Muse of the dead! Hear this word of mine involving thy perdition. The being thou hast darkly portrayed is *man*; when he creeps on the ground he is a babe on all fours, just from the lap; and when old, for a third foot he leans on his staff, with his neck bowed and burdened with years."

The Sphinx, upon hearing this true solution of her enigma, plunged into the rocky abyss and perished.* *Œdipus*

* The obscure allegory of the Sphinx—the human brute, overcome by the sagacity of *Œdipus*—conveyed, doubtless, to those who understood it, a significant historical truth. At this day it needs another *Œdipus* to furnish a rational interpretation. The fable seems to intimate how, with shrewd cunning, rather than by force, the hero subdued the savage fero-

was now revered by the people of Thebes as a man inspired with divine wisdom to be their deliverer, and announcing himself to be the son of Polybus, King of Corinth, he married the queen and received the kingdom. He now ruled for many years happily and prosperously over Thebes, honored by all as a brave and wise king, and the kind father of his people; living also in loving concord with his wife Jocaste, who bore him four children; in good understanding with his brother-in-law Creon, and with the venerable seer Teiresias. After a long interval of signal well-being, during which Œdipus and his queen became old, and their children, Polynices, Eteocles, Antigone, and Ismene, grew up to be men and women, Thebes was visited with a famine, accompanied by a fearful pestilence which carried off men and animals. In the plagues that desolated the land, both king and people did not fail to perceive the judgments of the gods, but how either had incurred their displeasure none could tell. Perplexed and hopeless of human aid, Œdipus concluded to send his trusted counsellor Creon to the Pythian oracle to sue for deliverance. As, meanwhile, the distress increased, a solemn procession, composed of old and young, with a priest of Jupiter at their head, came, carrying olive-branches, and prostrated themselves before the palace of the king, supplicating him to find a relief from their sufferings. He received them with kindly sympathy, and told them of Creon's mission to Delphi to ascertain the cause and remedy of the prevailing plagues, and that he was anxiously awaiting his return, at the same time promising to fulfil Apollo's behests, whatever they might be. Creon soon arrives, and, at Œdipus' desire, announces the response of the god in the presence of the

city of the neighboring peoples and brought them within the pale of civilization. For, those who in the remote periods are called heroes, and are represented as vanquishing the monsters of the forest, made it their chief task to civilize their countries, and to remove the perils which threatened society in its infancy, by taming the lawless passions of men.

assembled crowd ; saying it was Apollo's command to put away the pollution that contaminated and now troubled the country, by killing or banishing the murderer of Laius the late king. The investigation of the crime, its shocking disclosures and fatal consequences, form the argument of Sophocles' "Œdipus Rex." The king prosecutes the search after the criminal with unfeigned zeal. He questions Creon in relation to the circumstances of the murder ; he learns from Queen Jocaste when and where it was committed, and what was the personal appearance of Laius, and who accompanied him on that journey ; and, hearing at last that one of his body-servants had escaped and was yet living, he orders him to be sent for. Meantime an aged envoy from Corinth arrives, who announces that King Polybus was dead, and that the Corinthians had chosen Œdipus to succeed him. From him Œdipus learns that Polybus was not his real father. The old man relates how he himself had taken Œdipus when a babe from another herdsman on Mount Cithæron, and had carried him to his childless master, who had raised him as his own son. The servant of Laius, previously sent for, now arrives, and, being identified as the man who gave him the infant with bored ankles, he cannot deny the fact. The chain of evidence is unbroken, the conclusion irresistible. Jocaste rushes to her chamber, and, after the manner of heroic women, hangs herself. Œdipus, hearing the screams of the servants, hastens into the palace, and, as if impelled by a presentiment of calamity, forces open the folding-doors of the queen's chamber, where, seeing Jocaste suspended over the marriage-bed, he loosens the rope and lays her down, already dead, while loud groans burst from his heart. Then, seized with a wild despair, he snatches out the golden brooch-pins, with which her mantle was fastened, and drives them repeatedly into his eyeballs, exclaiming that they should never look upon the evils he suffered and committed, nor again behold the children they ought never to have seen. Then, with his

cheeks streaming with blood, he goes forth to show himself to his subjects as the confessed murderer of his father, and husband of his mother; bemoaning his acute physical and mental sufferings, cursing the man who had preserved his life, and bitterly regretting the whole chain of causes which had brought him to this unspeakable shame and misery, he entreats them to hide him from sight far away from Thebes, or cast him into the sea. The elders of the city, to whom the agonized king addresses this entreaty, decline taking any responsibility, and refer him to Creon, who, by Œdipus' self-disqualification, becomes sole guardian in his stead. To him then he makes the same request, not only on his account, but on Creon's, to send him out of the country; and, in order to remove Creon's scruples, he appeals to the express words of the oracle, that the parricide must be put out of the way. His particular desire is to be carried to Mount Cithæron, that he may perish where his father and mother first sent him to die. In retiring from the government, Œdipus is followed by the sorrowing love and gratitude of his former almost idolizing subjects.

The banishment of Œdipus did not, however, directly follow his deposition from the throne. After the violence of his grief and pain had spent itself, and calm reflection had returned to rectify his judgment of the past, he no more so bitterly accused himself, but felt that his punishment was greater than his unintentional offences deserved. He would now have preferred to remain in Thebes, but, being regarded by Creon and his counsellors as a man accursed of the gods and pernicious to the country, he was at length ignominiously driven from the city. His own sons met his entreaties with scorn and ill-treatment, and not only made no effort to save him, but helped to cast him out to become a homeless beggar. Incensed by their cruelly unfilial conduct, he poured out upon them the most solemn curses, which were afterward fulfilled.

Œdipus was now a wandering exile, blind and indigent,

and, after the luxurious gratifications of royalty, little fitted to bear the wearisome journeys and bitter destitution which he had yet for many years to endure. His eldest daughter, Antigone, clung to him no less resolutely than tenderly when he was deserted by all others; without repining she shared his hardships and privations; her arm supported him and guided his steps; her hands alone ministered to his necessities.* Though in time their clothing decayed to rags which scarcely afforded either decent or comfortable protection; though they had to walk barefooted through wild forests and mountains, exposed to sun and storm, they bore their lot alike bravely and without complaint. At last, worn and exhausted, Œdipus arrived at Colonos, a village in the vicinity of Athens. Unable to proceed, he sits down to rest upon a rock by the side of a wood; but soon a citizen of the place, passing by, orders him off, and warns him that the grove is the dread abode of the Eumenides, the all-seeing daughters of Earth and Erebus, whose precincts it is not lawful for man to tread. Yet these demons of evil have no more terrors for him who has drunk out the dregs of his cup of suffering; he feels, not without satisfaction, that his checkered career is drawing to its close, for he knows, through a previous intimation of Apollo, that his grief-worn life will end as soon as he shall reach the seat of the *σεμναὶ θεαί*, the august Erinyes. The stranger runs to inform his townsmen of Œdipus' violation of their sanctuary. They come to eject him from the country, and, especially after they have learned that he is the curse-hunted Œdipus, they positively insist upon his going. Antigone, however, joins her prayers to those of her father, until at length the men of Colonos consent to refer the matter to Theseus the king, residing in Athens. Ismene, Œdipus' youngest daughter, comes, bringing sad news from Thebes; stating that her two brothers, Polynices and Eteocles, had at first agreed to

* Comp. Œd. Col., 345 ff.

leave the throne to Creon, that the city might not be polluted by the old family taint, but that soon an insane frenzy for reigning had seized them both; that Eteocles and his party had deposed Polynices from the throne and expelled him from the country, and it was commonly reported that the latter had gone to Argos to solicit aid to conquer Thebes. Ismene also relates that, during these civil convulsions, an envoy, sent to the Delphian oracle, had brought back a response that they had to seek for Œdipus dead or alive, for that in him lay their power; and that Creon will soon be there to carry him home, with the base intention of holding him confined near the Theban frontier till his death, in order to make sure of the ultimate dominion promised by the oracle. Œdipus resolves that they shall never have him in their power again, and the timely arrival and gracious reception of King Theseus afford him the desired opportunity of asking the latter's protection against the designs of those who threatened to take him from Attica by force. Theseus readily gives his word, and tells him to have no fear; for which kindness Œdipus prophetically promises him the future predominance of Athens over Thebes, which had inhumanly thrust him out to perish.

Theseus, having enjoined upon the villagers to stand by their venerable guest in case of need, takes his departure. Shortly afterward, as was expected, Creon arrives from Thebes. With honeyed words he first tries to persuade Œdipus to return with him; but, failing in this, he resorts to threats, and at last to violence. He orders his followers to seize the two daughters, one after the other, and bear them away, so as to leave the blind old man completely helpless; and, when the latter still firmly refuses, he lays hands on him to drag him away. Œdipus cries out for help, whereupon the people come to his rescue, and Theseus himself, attracted by the general outcry, comes and compels Creon to restore the maidens, and quit the country. With a

similar design of securing the possession of the banished king, Polynices comes from Argos, to throw himself, with assumed humility, at his father's feet; he represents himself as living in miserable exile, and implores him to relent in his anger and revoke his curse, which is the cause of all his misfortunes. He tries to entice Œdipus by the promise of a triumphant restoration to all his former dignity, and tells him of the powerful Argive captains who, with their troops, are even now investing the plain of Thebes to restore him to his rightful throne. They are waiting for his concurrence. The only reply which Œdipus vouchsafes his recreant son is bitter reproaches for his base and unnatural conduct in expelling his own father from home, to be a houseless vagabond, and, in his helpless condition, but for his devoted daughters, to die of hunger. These things he cannot forgive; on the contrary, denouncing Polynices as the vilest of the vile, and treating his offers with withering contempt, he adds to his former curses another yet more awful, praying that he and his brother Eteocles may fall by each other's hands. Antigone, with sisterly affection and apprehension, attempts to dissuade Polynices from this unholy war against his native land, but without avail. He takes a last farewell of his sisters, adjuring them, in the event of his falling, to perform the last offices for his dead body.

Œdipus' presentiment of his approaching end is verified. A terrific storm of hail and wind, lightning and thunder, making the earth tremble and the people shriek and pray in mortal terror, is the manifest token, as he has been forewarned by Apollo, that his hour has come. The last moments of this wonderful personage (whom, in the tragical development of the legend, we must regard as the ideal fate-man) are accompanied by prodigies. Theseus having been hurriedly sent for, Œdipus, in return for his friendly hospitality, earnestly prays that he, and his land and subjects, may be blessed with perpetual success and prosperity.

Then, no longer needing a guide, he walks alone before them to the brazen steps—the threshold of Hades. There he and his daughters embrace each other for the last time, with many tears and loving farewells, when a loud peal of thunder is heard, followed by a voice so terrible as to make the hair stand with fear, calling to *Œdipus* and bidding him hasten his tardy steps. Then, having obtained from *Theseus* a pledge that he would befriend his daughters, and requested these to withdraw, he suddenly sinks from sight, as if the earth opened her dark bosom to give him a safe refuge from the storms of his evil fortune. The first violence of grief being over, *Antigone's* thoughts revert to her brothers, and, hoping that she may yet prevent a fatal meeting between them, she begs *Theseus* to send her and her sister home to *Thebes*.

Antigone and *Ismene* are again in the palace of their fathers. *Eteocles* is King of *Thebes*, and manfully defending its walls against *Polynices* and his *Argive* confederates. The latter, in seven divisions, each commanded by a distinguished leader, are arrayed before the seven gates of the city. *Eteocles* makes a similar division of his forces, selecting six of his bravest captains to oppose the six *Argive* leaders, while, at the seventh gate, he determines to meet his hated brother in person. The besiegers make a combined, simultaneous attack upon the gates; some have even succeeded in scaling the wall with torches to fire the towers. The *Thebans*, fighting with the bravery of desperation, at length beat off their assailants and pursue them across the plain with great slaughter. Beyond the gate, a short distance from the city, the hostile brothers meet and engage hand to hand. Inflamed with unquenchable hatred, each, less careful of himself, is intent upon destroying the other, and so they fall pierced by each other's spears.* Their base cruelty to their father thus meets its

* *Comp.* *Æsch.*, "Seven against *Thebes*," 811, 961, ff.

due reward, and the curses of the latter are literally fulfilled (Sept. contra Thebas, 831, ff.).

Antigone and Ismene, not having been able to prevent the fatal meeting of their brothers, go out to the field where their lifeless bodies lie, to bewail their strange and untimely death. It belongs to them, as the next of kin, to give them the honors of burial; but, while they are considering how they shall perform this duty, a herald from the Theban senate appears upon the field, to announce an order issued in regard to the two brothers: that Eteocles, on account of his faithful love to his native land, his irreproachable piety, and his glorious death in repulsing the enemy, shall be honorably interred in the soil of his grateful country; but that his brother Polynices shall be thrown out unburied, a prey for dogs, since, but for the timely interposition of the gods, he would have devastated the Cadmean's land; that, for this impious treason to his paternal city and gods, he shall have an ignominious burial in the maws of birds and beasts as his reward, debarred from all funeral honors and the lamentations of friends. Against this vindictive order Antigone revolts; she answers it with her solemn declaration that, if no one will help her bury her dead brother, she will do it herself, risking the danger, and not fearing shame from such disobedience to the will of the people. (See *Æsch.*, Sept. contra Thebas, 1005-1030.)

This admirable passage of *Æschylus*, displaying the sublime heroism of love and duty in a feeble maiden, suggested to *Sophocles*, beyond doubt, the prime motive for his "Antigone." But, in this tragedy, which begins where the "Seven against Thebes" ends, and may be regarded as a sequel to it, the prohibition to bury the body of Polynices is not the decree of the Theban senate; *Sophocles* represents it as the arbitrary order of Creon, who has, in this imminent peril, been suddenly raised to the supreme power, and who thereby shocks the public sense of right, and needlessly provokes the ensuing tragic conflict.

Our drama makes it necessary to assume that, after the death of the brothers, the fight continued for a time, during which Creon, their uncle, having been made commander-in-chief, ordered Eteocles to be buried with the honors befitting his rank, while the body of Polynices remained within the enemy's lines. Only after the flight of the Argives, which took place the night before the action of this play begins, could Creon make any disposition of the dead they had left behind. In the same night, then, that he returned from their pursuit, elated with victory, and his thirst for revenge still unsated, he issued the proclamation that the corpse of Polynices should be cast out, unburied and unwept, to be devoured by beasts and birds of prey, and that any person violating the order should be stoned to death. Antigone has heard of the proclamation, and at once determined to fulfil her duty to her beloved brother—still sacredly hers—and abide the consequences.

PROLOGUE.—In the twilight of the following morning she leads her sister Ismene, the natural sharer of her griefs, to the open square before the royal palace upon the Cadmeia. First reminding her of the manifold evils they had been called to endure, she communicates with deep indignation the revolting command of Creon, and demands to know if she will aid her in the execution of her plan—that of burying their brother. Ismene, however, is weak and timid, and shrinks with terror from such a bold undertaking. She in her turn reminds Antigone of the dreadful fate of their father and mother, of their two brothers' mutual slaughter, and of their own lonely situation, and warns her of the awful death which such a braving of the king's authority would inevitably bring upon them. They should recollect, she says, that they are women, and as such bound to submit to the rule of the stronger sex. For her own part, since she is constrained by force, she will obey the civil power, which it were folly to resist.

None of these things, however, move the brave and pious Antigone. She denies Creon's right to debar her from her own; she will not be found betraying her own brother, but will bury him; nor would she, now that she knows her sister's want of proper feeling, accept her assistance if it were offered. Death incurred in the performance of this holy duty will be glorious, and endear her to the beloved brother with whom she is to lie; and besides, the interests of this brief life are of little moment in comparison with those of that world where she must abide forever. Her sister's prudent timidity and respect for the civil power she treats as a dissembled contempt of that which, in the eyes of the gods, is esteemed worthy of honor. Ismene avers that she does not dishonor divine things, but she is incapable of acting contrary to the will of the state. Finding that Antigone is not to be turned from her course, she advises her to act in secrecy and silence; but her affectionate solicitude is answered with rudeness and contempt. Antigone disdains her sympathy as well as her advice, and desires to be permitted to suffer the punishment she thinks so terrible. "For," she adds, "I shall suffer nothing so dreadful as not to die nobly."

PARODOS.—The sisters having left the stage, the chorus of elders, representing the Theban senate, enters the orchestra, singing the entrance ode. They hail with joy the rising sun, which now pours its gladdening beams upon the city, delivered at last from the calamities of war. They look back exultingly upon the dangers they have escaped, the burnings and slaughters vainly threatened by their insolent and blood-thirsty enemy. "After prowling around our seven gates with his murderous lances, he went off ere he had gorged his cheeks with our blood, and ere the pitchy flame had seized upon our coronal of towers." But the honor of victory is given to the gods; the greater the danger has been, the more fervent is their gratitude to Zeus, who with

his fiery thunder-bolt struck the blustering Capaneus from the wall, and to Ares, who, like a mighty war-horse, led on the Theban war-chariot to victory. Touching lightly upon the fate of the miserable brothers, the Chorus proposes, now that Victory has smiled upon Thebes, to banish these painful remembrances, and to visit the temples of their deliverers in joyful processions. But the approach of Creon, their new king, from his palace, reminds them that they are convened to meet him on some special affair of state.

FIRST EPISODE.—Creon inaugurates his reign by an address to the venerable councillors of the kingdom. Duly acknowledging their fidelity to the preceding dynasty, to whose power he, as the next male heir, rightfully succeeds, he proceeds to lay down the principles of government by which he will be guided; he will adopt the counsels which are most conducive to the general good of the country, unbiassed by fear or favor, seeing that it is only by maintaining the ship of state upright that public and private prosperity can be secured. With this aim in view, and in accordance with these maxims, he has made a proclamation concerning the sons of Œdipus: ordering all due honors to be paid to the one who had fallen in the city's defence, and inflicting the extreme of infamy upon the other, who, returning from banishment, had wished to ravage his native land with fire and sword, and involve both gods and people in one common ruin. For this cause shall Polynices be left unburied, and given up to be eaten by dogs and birds of prey.

The Chorus meekly bows to the monarch's will, and admits his right to make what disposition he pleases of friends and enemies, of the dead as well as the living. This ready submission on the part of the citizens is only a trait of the exaggerated homage still customary in the Eastern despotisms; it is no evidence of their hearty approval of the novel edict. Creon takes them at their word, how-

ever, and requires their coöperation in securing the observance of his commands. Thinking that he wants them to guard the body, they decline it on account of their age, and request him to assign the task to younger men. Creon corrects this impression by saying that watchmen have already been appointed, and that he wishes the elders not to countenance those who may disobey. They do not promise even this much, which they certainly would do if they approved the king's measure; they merely observe that "no one was fool enough to court death." The Chorus has not heard the prologue, and knows nothing of Antigone's purpose; it does not occur to them that one of those weak orphan maidens may do it. Creon answers that "the hope of gain has caused the ruin of many a man," intimating that some would run the risk for a bribe. He has evidently not the remotest idea that there might be a higher motive for it than those which govern worldly relations and interests. But the same moral obliquity which had made him overlook the wickedness of his edict, now makes him suspect only sordid motives in others for the transgression of it.

The conversation is here interrupted by the entrance of a watchman, who, with many circumlocutions, characteristic of the general class of messengers in tragedy, informs his master that somebody has buried the corpse of Polynices, and gone without leaving a trace that could afford a clue to his discovery. The man stands in mortal dread of the king's anger, and narrates the most minute circumstances of the affair, in order to exculpate himself and his fellow-watchmen, who had offered to endure the most painful tortures in proof of their innocence.

The Chorus, having heard that the body was covered by some unknown hand, ventures to suggest that it was the work of the gods. This produces an outburst of passion from Creon, who is now fully convinced that the watchmen have been bribed to do it by his secret enemies, and de-

clares with an oath that they shall suffer, not only death, but tortures, if they do not produce the author of this insult to his authority. With this threat the enraged monarch returns to his palace, while the watchman, rejoicing that he has got off this time with a whole skin, contrary to his expectation, promises himself never to come back again.

SECOND STASIMON.—The theme of this ode is suggested by the preceding act—the wonderful audacity and cunning of the unknown transgressor. The Chorus contemplates with amazement the might and craft of man; the being who subdues the sea and the land, who captures and tames all animals for his use, who finds out all knowledge and all arts, who, never failing in resources, devises a protection against all physical ills but death, which alone he cannot escape. But he uses his surprising ability, not only for good, but also for evil, “subverting the laws of the land and the sworn justice of the gods.” For such daring contemners of law, human and divine, the Chorus expresses its abhorrence, and will have no fellowship with them. A part of this severe blame is plainly intended for the king, who, in forbidding the consecrated rites of burial to his dead relative, has violated the divine justice (see note on v. 451). This song is scarcely ended before the Chorus is struck with amazement and sorrow at seeing the same watchman return, leading Antigone as a prisoner.

SECOND EPISODE.—The watchman triumphantly leads in the maiden as the perpetrator of the crime, and asks for Creon. The king appears and inquires what is the matter. The watchman says he has come to bring this maiden, whom he has caught in the very act of burying the body of Poly-nices. When questioned by Creon concerning the manner of her arrest, the man describes how he and his comrades had removed the dust from the body and taken their position to watch it; how in the heat of the day a violent wind

had suddenly risen, filling the air with dust, and forcing them to shut their eyes; then, after the storm had subsided, they had seen the maiden casting dust again upon the corpse and pouring the customary libations for the dead, whereupon they had seized her, and, as she had not attempted to deny the facts, he had brought her to the king for trial.

Creon demands of Antigone if she has done it, and, further, if she knew his proclamation forbidding it. She acknowledges both. The king asks her how she has dared, then, to transgress the law. Antigone justifies her act by asserting the paramount force of those laws established by the gods for the government of the world. She did not consider his proclamations so mighty as to supersede the unwritten and unchangeable laws of the gods, which were not of to-day or yesterday, but existed from time immemorial. She would not, from fear of any man, suffer the penalty of neglecting them in another world. She knew she must die, even without his warning, and to one who, like herself, lived in manifold afflictions, an early death was gain. The pain of this lot was nothing in comparison to the grief of suffering her own mother's son to lie unburied. "But," she proudly adds, "if I seem to you to have acted foolishly, I am taxed with folly by one almost a fool."

The Chorus observes that the obdurate temper of the father is revealed in that of the child, who knows not how to yield to misfortune.

Creon sees in her bearing and language nothing but impudence and defiance. Swelling with rage, and confident of his power to crush the helpless woman who has dared to oppose his will, he declares that if her spirit is too hard to bend it must break; that she, not he, would be a man if this double insult were to pass unpunished; that were she ever so nearly related to him, both she and her sister shall not escape the worst death. For he charges Ismene also with complicity in the burial; the violent agitation he has

lately observed in her is evidence of a guilty conscience; wherefore, he commands her to be brought before him. What he loathes, however, is for a person to be caught in a crime, and then to seek to make it glorious.

Antigone calmly asks if he wants any thing more than her death. "No," says the tyrant; "having that I have all." She tells him to kill her at once, then, as their views can never be reconciled; she can obtain no nobler fame than by burying her own dear brother, and she believes that all her fellow-citizens would approve it if fear did not shut their mouths. "But tyranny," she says, "has this advantage, among others, that it can say and do whatever it pleases."

In the sharp altercation that follows, the antagonism between Creon and Antigone is exhibited with increasing force; the latter appealing to the rights of the dead sanctioned by Nature and religion, the former condemning her for honoring the open enemy of the state. Antigone appears as the affectionate sister, who sees in Polynices only the fallen brother; Creon, the callous politician, regards him only as a traitor, and as such deserving to be pursued with irreconcilable hatred even in death. Antigone will say nothing of his political offences, but maintains that death demands equal rights, and utters the truly feminine and noble sentiment, that she is born, not to hate with those that hate, but to love with those that love. "Go, then," cries the enraged monarch, "and, if you must love, love the dead below, for while I live a woman shall not rule."

Ismene is now led in, convulsed with weeping. Creon addresses her in a brutal tone, calling her an adder that had stealthily crept upon him in his house and sucked his blood, and demanding to know whether she was an accomplice in the burial. The young girl, who was before too timid to join her sister in the performance of a sacred duty, has now the courage and strength to wish to die with her. She declares that she has done the deed and shares the guilt, if An-

Antigone consents. Antigone replies that justice will not permit this, as she had not been willing to act with her. Ismene tenderly begs to be permitted to share her fate. Antigone coldly refuses: she does not love a friend who is so merely in professions; she shall not die with her, nor claim the merits of an act not her own; she had chosen to live, but she herself to die. Be it so; she does not envy her escape. Ismene, finding her entreaties of no avail, at length turns to Creon, who, wholly incapable of comprehending the sisters, thinks them both deranged. She tries to touch a chord in the king's heart by asking if he will put to death the betrothed of his own son. As Antigone had scorned to make any attempt to soften Creon, this family tie had hitherto been disregarded. But her question provokes a coarse retort from Creon, who adds that he wants no bad women for his sons. Antigone cannot help exclaiming, "O dearest Hæmon, how thy father disgraces thee!"—"You vex me too much," says the king, "you and your marriage, which death shall break off." Creon then signifies his determination that Antigone shall die, and orders both the maidens to be led into the house, and guarded.

SECOND STASIMON.—In the unexpected arrest of Antigone, her proud language, and final condemnation, the Chorus sees a continuation of the family malediction, and breaks forth into a mournful yet sublime song, in which it contemplates the origin and baneful workings of the *ἄτη*, i. e., guilt, that first produces delusion and is afterward expiated by calamity. When this demon of mischief has once seized upon a family she never quits it, but springs up anew in each succeeding generation, and ends only with the utter extinction of the race. So the unfortunate legacy of blinding passion, entailed by the son of Labdacus upon his posterity, has lopped one scion after another, until now the last of the children of Œdipus is cut down through unthinking folly and infatuation of mind. Suddenly changing its tone,

the Chorus celebrates the ever-enduring might of the ruler of bright Olympus, whose eternal law is felt by the inevitable retribution which overtakes the transgressor. The prolific source of mischief is the indulgence of light-minded, ambitious desires, which warp the judgment, making evil appear good and enticing to guilty acts; soon, then, follows the *ἄτη*. As the first part of the song is suggested by the downfall of Antigone, so the remaining portion refers to the wicked presumption of Creon, whose approaching punishment is, in the mirror of the past, dimly foreseen. This time the poet retains the king upon the stage, that his aged councillors may utter a solemn warning in his ears.

THIRD EPISODE.—Hæmon, the king's only surviving son, appears. Creon inquires whether he comes in anger at hearing the final condemnation of his intended bride. Hæmon's reply is couched in language of filial respect, intimating that he values his father's wise guidance above any marriage. Creon is pleased with such proper sentiments: he says the obedience of children is the source of the highest gratification to a father, while their insubordination is a plague to him, and a cause of laughter to his enemies. He exhorts his son not to give up his reason for the sake of a bad wife, who can only prove a grievous ulcer to his happiness. He justifies his course in regard to Antigone by narrow reasonings, laying it down as an axiom that a man of justice must begin with keeping his own household in order; otherwise, he cannot make his authority respected in the state, the consequence of which would be general anarchy and ruin. He paints insubordination as the prolific mother of evils, contrasts with it the blessings that spring from obedience, and concludes with the necessity of supporting the legitimate authority, whether right or wrong. In his closing remark, that it is most disgraceful to succumb to a woman, he betrays his secret bitterness, and shows us that his severity is dictated no less by personal resentment than by his sense of justice.

Hæmon is not satisfied. With due respect for his father's opinions, which he will not undertake to confute, he suggests that a just view might also be taken on the other side. He reminds Creon that his position as king prevents him from learning the real sentiments of his subjects, who are restrained by fear from telling unpleasant truths; but that he, by mingling with the people, has heard how they complained in secret of Antigone's unmerited punishment, lamenting that she, for the most pious and praiseworthy action, must suffer a most cruel death. Hæmon hopes more from representing to his father the state of public opinion than from a direct defence of his beloved, which would be attributed to a selfish motive. He assures him that nothing is more precious to him than his father's prosperity; for his interest, therefore, he implores him not to hold fast to the one idea that he alone is in the right, and no one but himself is wise, but to recede from his resolution and relent, lest by too great a tenacity he may work his own destruction.

The Chorus judges that both have well spoken, and that each may properly learn of the other. This is sufficient to explode the king's gathering wrath. What! shall he at his age be taught wisdom by such a stripling? "Nothing that is not just," Hæmon replies; "you should not look at my age, but the business in hand." Creon asks indignantly if it is his business to honor the transgressors of the laws. Shall the city dictate to him what he must ordain? The state belongs to the ruler, he thinks, and he is entitled to govern it for his own benefit, and according to his own pleasure. Hæmon answers in a tone of calm good sense, till Creon's taunts and reproaches exhaust his forbearance; then he charges his father with injustice and impiety, and at length plainly hints that he has lost his reason, whereupon the king, losing all self-control, gives orders for Antigone to be brought in and slain before her lover's eyes. Hæmon exclaims: "No, never shall she die by my side,

nor shall you ever behold me again," and rushes in despair from his father's presence. Wrought up to frenzy by this stormy colloquy, the tyrant devises an unheard-of cruelty: he determines to bury Antigone alive in the vault of her ancestors, with just food enough to ward off pollution from the city. Finally, as if to stifle the murmurings of conscience, he indulges in a bitter sneer at the unhappy maiden and her vain veneration of the gods below.

THIRD STASIMON.—Deeply impressed by the angry strife between father and son, and particularly by the circumstance that their estrangement has been produced by Hæmon's love to Antigone, the Chorus sings the all-conquering power of Eros (love). Over all the world that power is felt; neither the immortal gods nor ephemeral men can escape his infatuating influence. He warps the minds of the just to wrong, and in a conflict of duties he maintains his place among the great principles and laws of human action. In seeing Antigone now led out on her way to her sepulchral bride-chamber, the Chorus yields to undue emotion, and sheds tears of pity over her sad fate.

FOURTH EPISODE.—This act is composed chiefly in the lyrical form, as best adapted for the expression of high-wrought feelings. Antigone does not resign life with indifference; she casts a longing, lingering look upon the bright world she is leaving, and laments in pathetic strains the necessity of renouncing the felicities of an earthly marriage for the cold embrace of the grave. The haughty spirit that lately contemned and braved the civil power, now quails before the horrors of a living burial. The Chorus, recognizing the nobleness of her conduct, seeks to console her with the unique fame she acquires by voluntarily descending alive into Hades. When she, however, compares her lot to that of Niobe, encased in stone, she is rebuked for her presumption in likening herself to a god-

dess; still it is a great glory to share a godlike fate. This seems an empty mockery to Antigone, who, in accents of despair, calls the city and its inhabitants, the groves and streams, to witness what an iniquitous sentence she is going to suffer. The Chorus reminds her of the grave offence she has committed: she has, with reckless audacity, assailed the high throne of justice; she is fighting out, however, the ancestral combat with Fate. This last observation reminds her of the sad calamities which had befallen her whole race, and of that long chain of fatal circumstances which is the occasion of her own destruction. The Chorus, perceiving that Antigone attributes too much to the evil destiny of her house, plainly tells her that, though the honoring of the dead is a pious action, yet that the violation of the rightful authority is wholly unjustifiable. Not Fate, therefore, but her own headstrong passion, has destroyed her. These words are significant as expressing the judgment of the people, and of the poet himself, concerning the merits and tendency of Antigone's action. The heroine, feeling that her magnanimity is not appreciated by the elders, does not vouchsafe them another word, but complains that she is led away unwept and forsaken by all her friends.

Creon becomes impatient at the delay, and sternly commands the guards to carry her away at once and confine her in the vaulted tomb. As she turns to go, she expresses the confident hope that she will descend to the abode of the dead, dear to her parents and her brother Eteocles, since she has duly rendered them the last services of burial. But now, for a like service to Polynices, she reaps this reward. Yet she has honored him for the judgment of the wise and just: in Creon's eyes she has committed an enormity. Her dutiful action is distorted into a crime. If this judgment is approved by the gods, she will after death see and confess her error; but if these her adversaries are in the wrong, she wishes they may suffer no greater evils than they iniquitously inflict upon her. Finally, as she is dragged

away to death, she solemnly calls men and gods to witness that she suffers for conscience' sake. While she is leaving the stage, the Chorus sings.

FOURTH STASIMON.—Citing several examples from mythology of persons similarly confined, the poet's pervading thought is, that all must succumb to the power of Fate, whether innocent, as Danae, Cleopatra and her blinded sons, or guilty, as Lycurgus, who, for his wanton insults to Bacchus, was shut up by him in a rocky prison, and left to vent his impotent rage. The example of his offence and punishment may have been selected as a warning to Creon, who has now filled up the measure of his wickedness.

FIFTH EPISODE.—Teiresias, the venerable priest of the gods, comes to try the power of religion upon Creon's hardened heart. He describes the ill-boding signs which he has observed in augury and sacrifice; he announces that all the altars are contaminated by the putrid food brought by birds and dogs from the carcass of Polynices; that the gods no longer accept either prayers or offerings, and that the city sickens in consequence of the king's edict. The seer urges him to reflect upon these grave circumstances, to give up his error, and cease persecuting the dead. "What prowess," he exclaims, "to slay a dead man over again!" But these friendly admonitions and counsels are lost upon the king. He looks upon all he has heard as jugglery and priestcraft, whose tricks have been practised upon him already. But he is no longer to be imposed upon; he charges Teiresias with mercenary motives, and playing upon his credulity. He does not even shrink from blasphemy, declaring that the body shall not be interred even though Jove's eagles should bear it as their food into their master's throne, and affecting to believe the gods too elevated to be profaned by man.

Provoked by Creon's repeated insults and scoffs, Teire-

sias solemnly predicts the retribution that awaits him. For daring to thrust down to the grave a living soul, and to retain above-ground an unsanctified corpse, he shall give up his own child, the dead for the dead, and be involved in like evils. Soon will his house be filled with lamentations, and the surrounding towns, whose altars are polluted by the impure stench brought by birds and beasts, be all stirred up to hostility. After these denunciations he sharply reproves Creon for his disrespect to himself, and abruptly leaves him, with the advice to keep a more respectful tongue and a better temper. The king stands amazed. The painful silence is broken by the leader of the Chorus, who calls Creon's attention to the terrible prophecies of the seer, and to the fact that he had never been heard to predict a falsehood. Creon admits it, and confesses his apprehensions; it is painful, he says, to yield, but still more so to draw a calamity upon himself by resisting. What is to be done? The Chorus advises him to go first and free Antigone from the vault, and then to bury the exposed corpse. When Creon still hesitates, the Chorus urges the utmost haste, lest he may be overtaken by the swift-footed ministers of divine vengeance. Creon at length yields, but against his will, and only to necessity. In his confusion he orders his servants to attend to the burial first; he himself will release the maiden. His views are changed, and he fears it may be best always to preserve the established laws.

The FIFTH STASIMON is a hymn to Bacchus, the special patron of Thebes. The Chorus, hoping it may not yet be too late to avert the impending evils, magnifies the glory of the god, and fervently implores him to appear and save his beloved city.

EXODUS.—A messenger, an attendant of Creon, appears for the purpose of announcing the sudden and grievous misfortune which has befallen his master. "Hæmon has

perished by his own hands, but the living are the cause of his death." While he is yet speaking, Eurydice, the wife of Creon, is seen at the door of the palace, going forth to the temple of Pallas to pray. She has caught some of the messenger's words, and desires to know the whole truth. The messenger narrates what he had witnessed: he had accompanied her husband to the place where the body of Polynices lay; his remains having been burned and buried with customary rites, they had gone toward the vault where the maiden had been immured, but on approaching the spot their ears had been pierced by a cry of distress. Creon recognized it as the voice of his son. When they came to the tomb they saw Antigone hanging by the neck, and Hæmon clasping her body, while he loudly lamented his father's acts and her untimely fate. Creon now entered and entreated him to come out; but Hæmon, with a look of anger and disgust, drew his sword upon his father, who by a sudden retreat escaped the blow. Then the unfortunate youth, angry at himself, plunged the weapon into his side, and breathed out his life with his blood, still embracing the maiden, to whom he is at length united in the grave.

Eurydice returns to the palace without uttering a word. This silence seems ominous of evil, and the messenger follows her, to see whether she is not meditating some dark purpose. Meanwhile Creon arrives with his attendants, bearing the lifeless Hæmon. Bitterly does he now reproach himself with his obstinate wrong-headedness, and lament the early death of his son, caused by his folly. Some demon, he thinks, has smitten him on the head and impelled him into wild and cruel courses. While he thus bewails his errors, a domestic comes to announce another calamity: his wife, Eurydice, has put an end to her life. The king is crushed to the earth by this second blow; he cannot realize it until (by means of a stage-machine) the unhappy mother is exposed to his view. The cup of affliction seems

now drained to the bottom; not yet! the bitter dregs remain. The unsparing messenger tells him how, with her expiring breath, she had lamented the fate of her two sons, and finally uttered fearful maledictions upon him—the murderer of her children. Remorse and terror drive him to the verge of distraction; he calls for some one to plunge a sword through his heart; he feels that the guilt is all his own, and implores death to relieve him from his intolerable anguish. Admonished by the Chorus that now is no time for prayer, since it would bring no escape from fated calamity, he piteously begs to be carried away from the sight of those he had unwillingly slain. As he is led away, the poet permits us to see that his mind wanders: the loss of reason is the finishing stroke of woe.

In the pithy reflections which close the drama, the Chorus enunciates the moral lessons that have been so strikingly exemplified in the action: wisdom is the chief requisite for happiness; no one should impiously set at naught the divine ordinances; overweening pride draws upon itself a heavy retribution, which teaches moderation when it is too late.

These are the conclusions to which the poet would lead the intelligent and impartial spectator in witnessing the action of the "Antigone." They express, in fact, the fundamental thought, underlying every part of the drama; shaping each tragic character and situation, and binding them together into an harmonious whole. This main idea is exhibited in the collision of two leading characters, who defend opposite interests with unyielding obstinacy. One is the champion of man's moral and religious rights, grounded in our common humanity and sanctioned by universal usage; the other is the assertor of the "principle of authority," as it is understood in semi-Asiatic monarchies. It is no part of the author's design to show that these two principles are in themselves antagonistic; but to show that, when the religious and the civil rights are maintained by short-sighted, fallible beings, and by them dragged down

into the wild and stormy arena of human passion, they tend to assume an attitude of irreconcilable hostility, and lead to a fatal issue.

In the instance here chosen, an unlimited civil power becomes suddenly and unexpectedly vested in a selfish, narrow-minded, obstinate man, who sets out with the conviction that sovereignty confers complete wisdom and an unerring judgment—with the belief, in short, that the king can do no wrong. Elated by his new dignity, and blinded by resentment toward a fallen foe, Creon transcends the province of the civil authority, and, while setting at naught the religious usages of his country, encroaches upon the private family rights of Antigone. She, on the other hand, though inspired by the purest sentiments, and endowed with the most elevated virtues that natural religion can produce, is yet the high-tempered child of a high-tempered father; her proud spirit revolts at Creon's high-handed wrong, and she takes her redress into her own hands. An uncompromising hatred is engendered between the parties, and thus an apparent conflict of principles degenerates into a contest of passions. The action is, therefore, justly calculated to inculcate that moderation which becomes us men in all things, and to teach what pitiable sufferings may fall to the lot of one who passionately and obstinately follows his own path, regardless of the rights and interests of those who stand in his way. Antigone and Creon are both, though not alike, guilty. Antigone, by setting her private rights above the supreme civil authority, strikes at the existence of the government, and her life must be the forfeit. But, according to Grecian notions, the matter could not end here. Hence, Creon, who at first has arrogantly contemned the divine laws, and trampled upon the holiest family rights, who has afterward executed the victim of his injustice in an inhuman manner, is reserved for woes from which death itself were a welcome refuge. As he has sinned against the sacred

family rights, in like manner now blow upon blow strikes down his own family around him. Also in his late recognition of justice, his remorse and despair, the divine laws receive an ample vindication.

“No drama of antiquity,” says Bernhardt, “can be compared with the *Antigone* in the harmony and perfect balance of all its powers. Its excellences lie in the beautiful symmetry of its plot, its characters, and its form, and finally of the fundamental thought that runs through these materials and organizes them to a faultless whole, which at the present day may pass for the canon of antique tragedy.” The plot is constructed with admirable simplicity: its course is developed directly from the opposition announced at the outset, and advances steadily through a series of struggles toward its goal with such undeviating persistence, that the long chain of events and resolutions appears as the natural and necessary effect of a single cause. Each scene is closely linked with another, successively bringing the controversy nearer to its decision; each scene rises to its own acme of pathos while serving as a step to a higher, until the opposing forces are broken by a final shock, and the fierce gusts of passion die away in the moanings of despair.

If we now turn our attention more particularly to the characters, we shall find them adapted, by their elevation and their diversity, to sustain a part in such a plan. If the plot is, as before observed, a free expansion of the ancient mythos, and wholly due to the creative genius of Sophocles, so the characters, especially those of the chief persons, *Antigone* and *Creon*, are modelled to be, at the same time, the worthy representatives of the two great principles that constitute the basis of human society—religion and government—and of the faults and errors to which an exaggerated view of these naturally tends.

In the works of the greatest poets there breathes often the spirit of another art. In the drama particularly we

perceive a striving to realize upon the scenic platform the pictorial groupings of the painter or the sculptor. This is perhaps nowhere more evident than in the "Antigone." The characters rise by well-defined gradations from the level of common men, animated by vulgar motives, to an ideal standard of humanity, in which the earthly dross appears refined by suffering, and the spiritual predominates over the material.

As the highest expression of moral greatness, Sophocles has chosen a poor, weak woman, a child of sorrow, whom a cruel destiny has bereft of all her natural protectors, and of all the worldly advantages which, as the daughter of a great king, she had once, in their fullest extent, enjoyed. In her proud, unbending disposition she is her father's child—rude and severe to all who are not equally high-minded, and do not act with the same decision as herself; and she is the more sensitive and vulnerable, the more painful and humiliating had been the trials through which she had been made to pass. Self-abnegation, at first a necessity, has by years of suffering become a habit and a principle. By her sad experience of the vanity of this world, she has been led to rest her only hopes of happiness upon the next; hence her ardent and inflexible devotion to what she conceives to be her holiest duty, and her dread of proving recreant to it; hence her reverence for the claims of religion and eternal justice, approved and sanctioned by the Hellenic race from immemorial time; hence also, when Creon's impious command imposes on her the necessity of choosing between civil punishment and the anger of the gods, and of a brother shut out of Hades, she does not hesitate to follow the course dictated by her conscience, and approved, she doubts not, by all just men (v. 904). In the presence of her angry judge she fearlessly asserts the principle, long afterward proclaimed and acted upon by the Christian apostles, that she "ought to obey God rather than men." Such is

the spirit, if I mistake not, and such the motives that animate Antigone in this decisive moment of her life; judged from her own point of view, she is the type of conscience—in the ancient Grecian sense.

Antigone appears at first hard and stiff, with that abstract fixedness which marks the ethical characters of ancient tragedy. This arises from her peculiar exaltation of soul, justified by Creon's proclamation, and demanded for the performance of an action whose consequence is a certain and terrible death. Sophocles wished to represent her as great and self-reliant, rather than as an ideal of female loveliness. She even spurns the dependent spirit of her sex in the person of her gentle sister, and renounces both it and her. She is weaned from the world: to use her own thought, she is already dead to the claims of this life, so that she may serve her dead brother, by securing to his shade a peaceful rest below. She is Hæmon's betrothed; yet so wrapped up is she in her duty and affection to the unhappy dead, that all thought of love is banished from her mind. But when that sacred obligation is fulfilled, and she is bidding farewell to life, her pathetic regrets at failing in her proper mission as a wife and mother reveal the tenderness of her woman's nature. Under the stroke of misfortune the exalted ideal becomes more concrete, more human, and awakens, by the greatness of her anguish, the deepest sympathy of the spectator. For a moment she is assailed by doubts and apprehensions that even the gods in whom she puts her trust have forsaken her; but hope finally prevails, and she goes to her fate in the firm belief that the justice of her cause will be recognized in the next world, if not in this. That the poet makes her end her life by suicide, is to be judged of according to the Greek religion and the ancient manner of thinking, rather than our own. Regarded from the Christian stand-point, Antigone would have loaded herself with a far deeper guilt than that of breaking a mere human statute; in the Grecian view,

while she releases herself from protracted misery, she converts what the tyrant intends as an ignominious punishment into a triumph of that divine law which she has served, by voluntarily dying for it. This was wanting to complete her self-sacrifice, and perhaps it is not too much to say that she dies a martyr to her faith.

The next most tragic person in the drama is Creon. He is the type of worldly majesty and unlimited kingly power, whose command requires unconditional obedience from all the members of the state. He does not seem to have been naturally tyrannical, or to have brought to his high office any unusual share of human depravity, except perhaps that deadening of the moral feelings which the long habit of political strife tends to produce. He had formerly supported the claims of Eteocles to the throne of his father Œdipus, and from his position, as first adviser of that prince, he had doubtless aided in procuring the banishment of Polynices. Toward the latter, it may be presumed, he had entertained a deep-seated animosity, which was greatly enhanced by Polynices' recent treason in heading a hostile invasion of his native land. Having been suddenly raised by the death of the brothers to the supreme power, he thinks only of establishing his authority by at once crushing all disaffection. For this, an example of extreme severity is needed. In the same night in which the Argives had fled, with unseemly haste, and taking counsel of none, he issues a proclamation, denouncing Polynices as an enemy of the state, and forbidding to bury him. He adopts this measure, as it appears, inconsiderately, and with no intention to violate the family rights of Antigone and Ismene; he overlooks them entirely. In a question of state policy, the opinions and feelings of women could have no weight with him. His ostensible object is the welfare of the state, which, he says, outweighs every other consideration; but as he conceives the state to be the property of the ruler, who is to govern for his own benefit, it is

not difficult to see that his real aim is to strengthen his own power rather than to secure the happiness of his subjects. Hence, when his law is violated, he deems the act an insult to himself, and immediately suspects his political opponents to have been at the bottom of it. He suspects secret foes in all who approach him: Antigone and her sister are the subverters of his throne; his son is the ally and slave of the woman who has dared to thwart his will; the aged priest, to whose aid he is indebted for his kingdom, is the hired tool sent to scare him from his purposes. The maxims of government, by which he seeks to justify his acts, are in themselves right, and he carries them out fearlessly and with an iron logic. The error lies in using them to defend a measure utterly at war with the religious traditions of his country—a violation of a right which lies beyond the jurisdiction of an earthly king. Creon, though not a professed atheist, is a practical unbeliever in divine things; and hence, when the divine laws stand in the way of his will, he ignores or scoffs at them. Only the threatenings of impending wrath can trouble his fancied security; and, even when he is convinced of his error, it is a painful struggle for him to abandon it and do what is right. He yields not to conviction, but to sheer necessity.

Creon is excessively proud, arrogant, choleric, suspicious, cruel, impious; not a trace of kindly feeling is there to temper his sternness and engage our sympathy. If we pity him in his unmitigated misery, it is with that pity with which we regard a criminal who suffers the just penalty of his revolting crimes.

Two quite opposite estimates have been formed by scholars of the character of Creon: one, that he is from the outset an unqualified and odious tyrant, by the exhibition of whose arbitrary acts the poet intended to confirm the prejudices of his countrymen against absolutism; the other, that he is the type of heroism in a king, whose highest and all-absorbing thought is the state, to which all

other interests must succumb; whose severity proceeds from an honest conviction of right—a strict sense of justice that spares not even the nearest kindred when these are found violating the laws; that his intentions are good, and that his faults are only the consequence of a blinded understanding. This is to judge either from Antigone's point of view or from Creon's. Both of them, however, are one-sided, special pleaders. The truth lies undoubtedly between, but not midway between, the two: it lies nearer to Antigone, whose faults lean to the side of humanity and virtue. That is the stand-point assumed by the poet himself, and which he assigns to the Chorus, who reproves both, but Creon more. The former is sustained and consoled by the consciousness of having done her duty, while the latter is left without a shadow of right or a ray of hope. On the first day of his new power his whole domestic happiness is crushed, and he is tortured by remorse until his reason totters under his load of misery.

Lower in the tragic scale stand Ismene and Hæmon. Ismene is gentle and affectionate, but weak and timid. She, like her sister, feels and acknowledges the sacred claims of piety to the dead and to the gods, but she cannot summon the courage to step out of her womanly sphere and brave the anger of the ruler. Still, she looks up with admiration to her high-souled sister, and, when the latter is overtaken by misfortune, she forgets her harshness, forgets her own weakness, and lovingly begs to be the companion of her suffering. Her shrinking, yet in itself noble, womanly character affords a standard for measuring the sublime heroism of Antigone. This purpose being served, she is dismissed by the poet without further notice.

Hæmon's character is skilfully drawn for developing the main thought of the drama, and, by the contrast of a calm, reflecting, and well-balanced mind, placing his father's passionateness in a stronger light. We see in him the image of filial respect, in which devotion to his father's

interests is tempered by a high sense of justice, and by independent, liberal views of state policy. He is the personification of that good sense and moderation which he pleads for, and which is wanting in Creon; hence little or no room is left for tragic feeling. With all his excellence, he does not reach to the height of his betrothed. If he perishes, he does so less in consequence of any guilt of his own, or even of his love for Antigone, than as a victim and at the same time a chastisement of Creon's guilt.

Teiresias, the venerable priest and seer, appears like a being of another world. Old and blind, afflicted and helpless, his intercourse is much less with mortals than with the gods whom he serves. His vision is dimmed, that he may the more clearly perceive the divine purposes. His body is decrepit with age, but his mind is endued with supernatural vigor and intelligence. He is cold and crabbed, and quick to resent an insult to the religion which he represents. All other means having failed to move the king from the fiendish purpose which he has finally accomplished by walling up Antigone alive, the prophet comes to announce to him the anger of the gods, and to warn him to desist. Provoked beyond endurance by Creon's scoffs and impiety, he at length unwillingly yet sternly predicts the inevitable and speedy approach of the divine vengeance.

The watchman who reports the important part of the action that lies beyond the scene is a long-winded, captious, saucy fellow of the lower class, and hence of common, servile views. He is the base instrument of the monarch's power; he chuckles over his success in detecting Antigone in the very act, since by that means he escapes the merciless tortures which his master had threatened. His single expression of sorrow at bringing the maiden to punishment is the only trait that redeems his character from utter selfishness. Of still less dramatic significance are the messenger and house-servant, whose apathy for the afflictions of the royal house places them lowermost in the scale.

They stand but little above the company of supernumeraries that compose the king's retinue.

In Eurydice we see an innocent victim of Creon's domestic tyranny; her death serves merely to aggravate his punishment.

The Chorus is an ideal company of spectators within the piece itself. Its office is to express the reflections which the action is calculated to excite. It is composed of hoary-headed men, representing the nobility of Thebes. We see in them the subjects of an hereditary despotism, who, through three reigns, have proved themselves faithful and obedient to their rulers, and quiet under the yoke. They have no idea of acting otherwise toward the new king; on the contrary, when he communicates to them his proclamation, they humbly acquiesce without questioning his right to dispose of everybody, whether living or dead. This they do from education and force of habit, as the Orientals of the present day prostrate themselves before their sovereigns in token of submission. But neither in this, nor in their replies afterward, is there a word to show that they approve the law itself, or that they are willing to take any part in its execution. From the same principle of deference to the supreme power, they condemn the act of Antigone as an audacious crime, so far as it is a transgression of the rightful authority of the state, while they praise her self-sacrifice and commend her piety. Whether the measure, which is the cause of the conflict between her and Creon, is morally right, or is demanded by the interest of the state, they do not presume to decide. This question lies not in their province, and they await the judgment of a higher power. When, however, the divine disapprobation has been emphatically uttered by the mouth of the venerated priest, their indecision vanishes, and they take a bold stand against Creon. The conduct of the Chorus, regarded in this light, is by no means so servile and vacillating as it is generally judged to be. A fair and

intelligent judgment concerning this, as well as all the other points of the drama, can only be obtained by transferring ourselves into the midst of ancient Grecian life. The choral songs, which contemplate each step of the action from an elevated and general point of view, are rich in grand thoughts and beautiful images, and brilliant by a masterly harmony of language. The pure wisdom of the poet himself speaks in them. Here he emancipates himself from the trammels of prejudice; with bold freedom he glances over the summits of human affairs, measures life and its concerns, looks before and after, and deduces those universal truths and precepts which are most useful for the instruction of his fellow-men. He sings the might, the daring, and the delusions of mankind; he adores the heavenly power that with severe chastisements intervenes in human affairs; and finally, in view of the manifold evils produced by ungoverned passions, whose baneful influences extend to succeeding generations, he presses home the lesson that sober-mindedness, with reverence to the Deity, is the surest safeguard of happiness. It is not improbable that Milton had in mind this most perfect drama of antiquity, when he wrote those striking lines in his "Paradise Regained:"

"Thence what the lofty grave tragedians taught
In chorus or iambic, teachers best
Of moral prudence, with delight received
In brief sententious precepts, while they treat
Of fate, and chance, and change in human life,
High actions, and high passions best describing."

ΣΟΦΟΚΛΕΟΥΣ

A N T I Γ O N H.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

Protagonist: Antigone, Teiresias, Angelos, and Exangelos.

Deuteragonist: Creon.

Tritagonist: Ismene, Phylax, Hæmon, Eurydice.

ΑΝΤΙΓΟΝΗ.

ΑΝΤΙΓΟΝΗ.

ὦ κοινὸν αὐτάδελφον Ἴσμήνης κάρα,
 ἄρ' οἶσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν
 ὁποῖον οὐχὶ νῶν ἔτι ζῶσαιν τελεῖ ; *
 οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ,
 οὔτ' αἰσχρὸν οὔτ' ἄτιμον ἔσθ', ὁποῖον οὐ 5
 τῶν σῶν τε κάμῶν οὐκ ὅπωπ' ἐγὼ κακῶν ·
 καὶ νῦν τι τοῦτ' αὖ φασι πανδήμῳ πόλει
 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως ;
 ἔχεις τι κείσηκουσας ; ἢ σε λανθάνει
 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά ; 10

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
 οὔθ' ἠδὺς οὔτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου
 δυοῖν ἀδελφοῖν ἔστερήθημεν δύο,
 μιᾷ θανόντων ἡμέρα διπλῆ χερί·
 ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς 15
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
 οὔτ' εὐτυχοῦσα μᾶλλον οὔτ' ἀτωμένη.

* τελεῖν expresses the notion of acting, together with that of completing.—WACHSMUTH, i., 468.

ΑΝΤΙΓΟΝΗ.

ἤδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὔνεκ' ἐξέπεμπου, ὡς μόνῃ κλύοις.

ΙΣΜΗΝΗ.

20 τί δ' ἔστι ; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῶν τῶν κασιγνήτω Κρέων
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει ;
'Ετεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη
χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς
25 ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς ·
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
ἔαν δ' ἄκλαυτον ἄταφον, οἰωνοῖς γλυκὺν
30 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς.
τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντά σοι
κάμοι, λέγω γὰρ κάμῃ, κηρύξαντ' ἔχειν,
καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
35 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὃς ἂν τούτων τι δρᾷ,
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
οὕτως ἔχει σοι ταῦτα, καὶ δείξεις ταχα,
εἴτ' εὐγενῆς πέφυκας εἴτ' ἐσθλῶν κακῆ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαίφρον, εἰ τὰδ' ἐν τούτοις, ἐγὼ
40 λύουσ' ἂν εἴθ' ἄπτουσα προσθείμην πλέον ;

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα ; ποῦ γνώμης ποτ' εἶ ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῆδε κουφιεῖς χερί.

ΙΣΜΗΝΗ.

ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἦν σὺ μὴ θέλῃς, 45
ἀδελφόν· οὐ γὰρ δὴ προδοῦσ' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκότος ;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν μέτα.

ΙΣΜΗΝΗ.

οἴμοι· φρόνησον, ὦ κασιγνήτη, πατῆρ
ὡς νῶν ἀπεχθῆς δυσκλεῆς τ' ἀπώλετο, 50
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
τρίτον δ' ἀδελφῶ δυο μίαν καθ' ἡμέραν 55
αὐτοκτονοῦντε τὸ ταλαιπώρω μόρον
κοινὸν κατειργάσαντ' ἐπ' ἀλλήλοιιν χεροῖν.
νῦν δ' αὖ μόνα δὴ νῶ λειμμένα σκόπει
ὄσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία
ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60
ἀλλ' ἐννοεῖν χρῆ τοῦτο μὲν, γυναῖχ' ὅτι
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·
ἔπειτα δ', οὔνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν κάτι τῶνδ' ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65
ξύγγνοιαν ἴσχειν, ὡς βιάζομαι τάδε,

τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὔτ' ἂν κελεύσαιμ', οὔτ' ἂν, εἰ θελοῖς ἔτι
70 πράσσειν, ἐμοῦ γ' ἂν ἠδέως δρῶντος μέτα.
ἀλλ' ἴσθ' ὅποια σοι δοκεῖ, κείνον δ' ἐγὼ
θάψω. καλον μοι τοῦτο ποιούσῃ θανεῖν.
φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργησασ' · ἐπεὶ πλείων χρόνος,
75 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
ἐκεῖ γὰρ αἰὲ κείσομαι · σοὶ δ' εἰ δοκεῖ,
τὰ τῶν θεῶν ἔντιμ' ἀτιμάσασ' ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιούμαι, τὸ δὲ
βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

80 σὺ μὲν τάδ' ἂν προύχοι' · ἐγὼ δὲ δὴ τάφον
χώσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.

ΙΣΜΗΝΗ.

οἴμοι ταλαίνης, ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μὴ 'μοῦ προτάρβει · τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
85 τοῦργον, κρυφῆ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἴμοι · καταύδα. πολλὸν ἐχθίων ἔσει
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

Θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἄλλ' οἶδ' ἀρέσκουσ' οἷς μάλιστ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γ'· ἄλλ' ἀμηχάνων ἐράῳ.

90

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρόπει τὰμήχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
ἄλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν, ὥστε μὴ οὐ καλῶς θανεῖν.

95

ΙΣΜΗΝΗ.

ἄλλ' εἰ δοκεῖ σοι, στεῖχε· τοῦτο δ' ἴσθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

ΧΟΡΟΣ.

Στροφή α'.

Ἄκτις ἀελίου, τὸ κάλλιστον ἐπταπύλω φανέν 100

Θήβα τῶν προτέρων φάος,

ἐφάνθησ ποτ', ὦ χρυσέας ἀμέρας βλέφαρον,

Διρκαίων ὑπὲρ ῥεέθρων μολούσα, 105

τὸν λεύκασπιν Ἀργεῖον φῶτα βάντα πανσαγία,
φυγάδα πρόδρομον ὄξυτέρω κινήσασα χαλινῶ·

Σύστημα α'.

ὅς ἐφ' ἡμετέρα γὰ Πολυνείκους 110

ἀρθεῖς νεικέων ἐξ ἀμφιλόγων

- ὄξέα κλάζων
 αἰετὸς εἰς γᾶν ὑπερέπτα,
 λευκῆς χιόνος πτέρυγι στεγανός,
 115 πολλῶν μεθ' ὄπλων
 ξύν θ' ἵπποκόμοις κορύθεσσιν.

Ἄντιστροφὴ α'.

- στὰς δ' ὑπὲρ μελάθρων δαφουναῖσιν ἀμφιχανὼν κύκλω
 λόγχαις ἐπτάπυλον στόμα
 120 ἔβα, πρὶν ποθ' ἀμετέρων αἱμάτων γένυσι
 πλησθῆναι τε καὶ στεφάνωμα πύργων
 πευκάενθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη
 125 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δρακοντι.

Ἄντισύστημα α'.

- Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν
 πολλῷ ρεύματι προσνισσομένους
 130 χρυσοῦ καναχῆ θ' ὑπερόπτας,
 παλτῷ ρίπτει πυρὶ βαλβίδων
 ἐπ' ἄκρων ἤδη
 νίκην ὀρμώντ' ἀλαλάξαι,

Στροφὴ β'.

- ἀντιτύπα δ' ἐπὶ γᾶ πέσε ταυταλωθεῖς
 135 πυρφόρος, ὅς τότε μαινομένα ξύν ὄρμᾳ
 βακχεύων ἐπέπνει
 ῥιπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μὲν,
 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης
 140 δεξιόσειρος.

Σύστημα β'.

- ἐπτά λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
 πλὴν τοῖν στυγεροῖν, ᾧ πατρὸς ἐνὸς
 145 μητρός τε μιᾶς φύντε καθ' αὐτοῖν

δικρατεῖς λόγγας στήσαντ' ἔχετον
κοινοῦ θανάτου μέρος ἄμφω.

Ἀντιστροφή β'.

ἀλλὰ γὰρ ἅ μεγαλῶνυμος ἦλθε Νίκα
τῆ πολυαρμάτων ἀντιχαρεῖσα Θήβα,
ἐκ μὲν δὴ πολέμων 150
τῶν νῦν θέσθε λησμοσύναν,
θεῶν δὲ ναοὺς χοροῖς
παννυχιοῖς πάντας ἐπέλωμεν, ὁ Θήβας δ' ἐλελίχθων
Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, 155
Κρέων ὁ Μειοικέως,
νεοχμοῖσι θεῶν ἐπὶ συντυχίαις
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,
ὅτι σύγκλητον τήνδε γεροντων
προὔθετο λέσχην, 160
κοινῶ κηρύγματι πέμψας ;

ΚΡΕΩΝ.

Ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί,
πολλῶ σάλῳ σείσαντες, ὤρθωσαν πάλιν·
ὕμᾱς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖου 165
σέβοντας εἰδὼς εὐ θρόνων αἰεὶ κράτη,
τοῦτ' αὔθις, ἠνίκ' Οἰδίπους ὄρθου πόλιν,
κάπεῖ διώλετ', ἀμφὶ τοὺς κεινων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.
ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μιαν 170
καθ' ἡμέραν ὄλοντο παίσαντές τε καὶ
πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν

- ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῆ.
 ἐμοὶ γὰρ, ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
 180 ἀλλ' ἐκ φόβου του γλώσσαν ἐγκλήσας ἔχει,
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γὰρ, ἴστω Ζεὺς ὁ πάνθ' ὀρών ἀεὶ,
 185 οὐτ' ἂν σιωπήσαιμι, τὴν ἄτην ὀρών
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
 θείμην ἐμαντῶ, τοῦτο γιγνώσκων, ὅτι
 ἦδ' ἐστὶν ἡ σφῶζουσα, καὶ ταύτης ἐπι
 190 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα.
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν·
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 195 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι,
 ἂ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς,
 200 φυγὰς κατελθὼν, ἠθέλησε μὲν πυρὶ
 πρῆσαι κατάκρας ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῆδ' ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 205 εἴαν δ' ἄθαρπτον, καὶ πρὸς οἰωνῶν δέμας
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἐκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὖνους τῆδε τῆ πόλει, θανῶν
 210 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται.

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μεινοικέως Κρέων,
τὸν τῆδε δύσνουν καὶ τὸν εὐμενῆ πόλει.
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

ὡς ἂν σκοποὶ νῦν ἦτε τῶν εἰρημένων.

215

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόφες.

ΚΡΕΩΝ.

ἀλλ' εἴς' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλῳ τοῦτ' ἐπεντέλλοις ἔτι ;

ΚΡΕΩΝ.

τὸ μὴ ἵπιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.

220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω κοῦφον ἐξάρας πόδα.
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,

225

ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφῆν.

ψυχὴ γὰρ ἠῦδα πολλά μοι μυθουμένη·

“τάλας, τί χωρεῖς οἱ μολῶν δώσεις δίκην ;

τλήμων, μενεῖς αὖ ; καὶ τὰδ εἴσεται Κρέων

ἄλλου παρ' ἀνδρός ; πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ ;” 230

τοιαῦθ' ἐλίσσω ἠνυτον σχολῇ ταχύς,

χούτως ὁδὸς βραχεῖα γίγνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν,
 σοί, κεί τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
 235 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' ἐστίν, ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν ;

ΦΥΛΑΞ.

φράσαι θέλω σοι πρῶτα τὰ μαυτοῦ. τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ', οὐτ' εἶδον ὅστις ἦν ὁ δρῶν ·
 240 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.

ΚΡΕΩΝ.

εὖ γε στοχάζει κάποφράγνυσαι κύκλω
 τὸ πρᾶγμα. δηλοῖς δ' ὡς τι σημαίνων νέον.

ΦΥΛΑΞ.

τὰ δεινὰ γάρ τοι προστίθῃσ' ὄκνον πολύν.

ΚΡΕΩΝ.

οὔκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεῖς ἄπει ;

ΦΥΛΑΞ.

245 καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως
 θάψας βέβηκε, κάπλι χρωτὶ διψίαν
 κόβειν παλύνας κάφαμιστεύσας ἅ χρή.

ΚΡΕΩΝ.

τί φῆς ; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε ;

ΦΥΛΑΞ.

οὐκ οἶδ' · ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 250 πλήγμ', οὐ δικέλλης ἐκβολή · στύφλος δὲ γῆ
 καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἦμιν ἡμεροσκόπος

- δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρήν.
 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,
 λεπτή δ', ἄγος φεύγοντος ὡς, ἐπὶ κόνις. 255
 σημεῖα δ' οὔτε θηρός, οὔτε του κυνῶν
 ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 φύλαξ ἐλέγχων φύλακα, κὰν ἐγίγνετο 260
 πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρήν.
 εἷς γὰρ τις ἦν ἕκαστος οὐξειργασμένος,
 κοῦδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
 ἦμεν δ' ἔτοιμοι καὶ μύδρους αἴρειν χεροῖν,
 καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν, 265
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι
 τὸ πρᾶγμα βουλευσάντι, μήτ' εἰργασμένῳ.
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνώσιν πλέον,
 λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα
 νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἴχομεν 270
 οὔτ' ἀντιφωνεῖν, οὔθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῦθος, ὡς ἀνοιστέον
 σοὶ τοῦργον εἶη τοῦτο, κοῦχλὶ κρυπτέον.
 καὶ ταῦτ' ἐνίκα, κὰμὲ τὸν δυσδαίμονα
 πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275
 πάρειμι δ' ἄκων οὐχ ἑκούσιν, οἶδ' ὅτι.
 στέργει γὰρ οὐδεις ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἔμοί τοι, μή τι καὶ θεήλατον
 τοῦργον τόδ', ἢ ξύννοια βουλεύει πάλαι.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων, 280
 μὴ φευρεθῆς ἄνους τε καὶ γέρον' ἅμα.
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην

- 285 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας
 ναοὺς πυρώσων ἦλθε κἀναθήματα,
 καὶ γῆν ἐκείνων καὶ νόμους διασκεδῶν ;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοῦς ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
- 290 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,
 κρυφῆ κἀρα σείοντες· οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
- 295 οὐδὲν γὰρ ἀνθρώποισιν, οἷον ἄργυρος,
 κακὸν νόμισμ' ἐβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχυρὰ πράγμαθ' ἴστασθαι βροτῶν·
- 300 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν,
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναί.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
 ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
- 305 εὖ τοῦτ' ἐπίστασ', ὄρκιος δέ σοι λέγω,
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
 οὐχ ὑμῖν Ἄιδης μῦθος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
- 310 ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον,
 τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ', ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἂν ἢ σεσφωμένους.

ΦΥΛΑΞ.

- 315 εἰπεῖν δὲ δώσεις ; ἢ στραφεῖς οὕτως ἴω ;

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις ;

ΦΥΛΑΞ.

ἐν τοῖσιν ὡσὶν ἢ 'πὶ τῇ ψυχῇ δάκνει ;

ΚΡΕΩΝ.

τί δέ ; ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου :

ΦΥΛΑΞ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

ΚΡΕΩΝ.

οἴμ' ὡς ἄλημα δῆλον ἐκπεφυκὸς εἶ.

320

ΦΥΛΑΞ.

οὔκουν τό γ' ἔργου τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρω γε τὴν ψυχὴν προδοῦς.

ΦΥΛΑΞ.

φεῦ •

ἦ δεινὸν, ᾧ δοκεῖ γε καὶ ψευδῆ δοκεῖν.

ΚΡΕΩΝ.

κόμψευε νῦν τὴν δόξαν • εἰ δὲ ταῦτα μὴ
φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ', ὅτι
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

325

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστ' • εἴαν δέ τοι
ληφθῆ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

330

ΧΟΡΟΣ.

Στροφὴ α'.

Πολλὰ τὰ δεινὰ, κοῦδὲν ἀνθρώπου δεινότερον πέλει •
τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ
χωρεῖ, περιβρυχίοισιν

335

περῶν ὑπ' οἴδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρύεται,
 340 εἰλομένων ἀρότρων ἔτος εἰς ἔτος, ἵππειῶ γένοι πολεύων.

Ἀντιστροφή α'.

343 κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει
 345 καὶ θηρῶν ἀγρίων ἔθνη, πόντου τ' εἰναλίαν φύσιν
 σπείραισι δικτυοκλώστοις,
 περιφραδῆς ἀνήρ·
 κρατεῖ δὲ μηχαναῖς ἀγραύλου
 350 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'
 353 ἵππιον ἄξεται ἀμφὶ λόφον ζυγὸν οὐρείον τ' ἀκμήτα
 ταῦρον.

Στροφή β'.

καὶ φθέγμα καὶ ἠνεμόεν φρόνημα, καὶ ἀστυνόμους
 355 ὀργὰς ἐδιδάξατο καὶ δυσαύλων
 πάγων ὑπαίθρεια καὶ
 δύσομβρα φεύγειν βέλη,
 360 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται
 τὸ μέλλον· "Αἶδα μόνον
 φεῦξιν οὐκ ἐπάξεται·
 νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

Ἀντιστροφή β'.

365 σοφόν τι τὸ μηχανόεν τέχνας ὑπὲρ ἐλπίδ' ἔχων
 ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει·
 νόμους παρείρων χθονὸς
 θεῶν τ' ἔνορκον δίκαν,
 370 ὑψίπολις· ἀπολις, ὅτῳ τὸ μὴ καλὸν
 ξύνεστι, τόλμας χάριν.
 μήτ' ἐμοὶ παρέστιος
 375 γένοιτο μήτ' ἴσον φρονῶν ὃς τάδ' ἔρδει.

ἐς δαιμόνιον τέρας ἀμφινοῶ
 τόδε, πῶς εἰδὼς ἀντιλογήσω

τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην.
 ὦ δύστηνος
 καὶ δυστήνου πατρὸς Οἰδιπόδα, 380
 τί ποτ' ; οὐ δὴ που σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοις ἀπάγουσι νόμοις
 καὶ ἐν ἀφροσύνῃ καθελόντες ;

ΦΥΛΑΞ.

Ἴδ' ἔστ' ἐκείνη τοῦργον ἢ ἔχειργασμένη·
 τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων ; 385

ΧΟΡΟΣ.

ὄδ' ἐκ δόμων ἄψορβός εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι ; ποία ξύμμετρος προὔβην τύχη ;

ΦΥΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.
 ψεύδει γὰρ ἢ πίνοια τὴν γνώμην· ἐπεὶ
 σχολῇ ποθ' ἤξιεν δεῦρ' ἂν ἐξηύχουν ἐγώ, 390
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.
 ἀλλ' ἢ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλη μῆκος οὐδὲν ἠδονῆ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἢ καθευρέθῃ τάφου 395
 κοσμοῦσα. κληῖρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὡς θέλεις, λαβὼν
 καὶ κρῖνε κάξέλεγχ'· ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβῶν ;

ΦΥΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι.

ΚΡΕΩΝ.

ἦ καὶ ξυνίεις καὶ λέγεις ὀρθῶς ἅ φῆς ;

ΦΥΛΑΞ.

ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
405 ἀπείπας. ἄρ' ἔνδηλα καὶ σαφῆ λέγω ;

ΚΡΕΩΝ.

καὶ πῶς ὀράται κάπῆληπτος ἠρέθη ;

ΦΥΛΑΞ.

τοιούτου ἦν τὸ πρᾶγμ', ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δειν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραυτες, ἣ κατεῖχε τὸν
410 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
ὄσμην ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
415 χρόνον τὰδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος,
καὶ καῦμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς
τυφῶς αἰέρας σκηπτὸν, οὐράνιον ἄχος,
πίμπλησι πεδίου, πᾶσαν αἰκίζων φόβην
420 ὕλης πεδιάδος, ἐν δ' ἐμεστῶθι μέγας
αἰθήρ· μύσαντες δ' εἶχομεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
ἣ παῖς ὀράται, κάνακωκύει πικρᾶς
ὄρνιθος ὄξυν φθόγγον, ὡς ὅταν κενῆς
425 εὐνής νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαῦτη, ψιλὸν ὡς ὀρᾶ νέκυν,
γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
ἠρᾶτο τοῖσι τοῦργον ἐξειργασμένοις.
καὶ χερσὶν εὐθὺς διψῆαν φέρει κόνιν,
430 ἐκ τ' εὐκροτήτου χαλκείας ἄρδην πρόχου

χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην ·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἠλέγχομεν
 πράξεις · ἄπαρνος δ' οὐδενὸς καθίστατο, 435
 ἅμ' ἠδέως ἔμοιγε κάλγεινῶς ἅμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἠδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἤσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440

ΚΡΕΩΝ.

σέ δῆ, σέ τὴν νεύουσαν εἰς πέδον κᾶρα,
 φῆς, ἢ καταρνεῖ μὴ δεδρακέναι τάδε ;

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δράσαι, κοῦ καταρνοῦμαι τὸ μῆ.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἂν σεαυτὸν ἢ θέλεις
 ἔξω βαρείας αἰτίας ἐλεύθερον · 445
 σὺ δ', εἶπέ μοι, μὴ μῆκος, ἀλλὰ συντόμως,
 ἦδης τὰ κηρυχθέντα μὴ πράσσειν τάδε ;

ΑΝΤΙΓΟΝΗ.

ἦδη. τί δ' οὐκ ἔμελλον ; ἐμφανῆ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τοὺςδ' ὑπερβαίνειν νόμους ;

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε, 450
 οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
 οἷ τοὺςδ' ἐν ἀνθρώποισιν ὤρισαν νόμους ·
 οὐδὲ σθένειν τοσοῦτον ῥόμην τὰ σὰ
 κηρύγμαθ', ὡς τᾶγραπτα κάσφαλῆ θεῶν
 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν. 455

- οὐ γάρ τι νῦν γε κάχθῃς, ἀλλ' αἰεί ποτε
 ζῆ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου φάνη.
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
 460 δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ ;
 κεῖ μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.
 ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγὼ, κακοῖς
 ζῆ, πῶς ὄδ' οὐχὶ κατθανῶν κέρδος φέρει ;
 465 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαρπτον ἠνσχόμην νέκυν,
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
 470 σχεδόν τι μῶρω μωρίαν ὀφλισκάνω.

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὦμον ἐξ ὠμοῦ πατρὸς
 τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡΕΩΝ.

- ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
 475 σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῆ
 θραυσθέντα καὶ ῥαγέντα πλείστ' ἂν εἰσίδοις.
 σμικρῶ χαλινῶ δ' οἶδα τοὺς θυμουμένους
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ', ὅστις δούλός ἐστι τῶν πέλας.
 480 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο,
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὑβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
 τούτοις ἐπαυχεῖν, καὶ δεδρακυῖαν γελᾶν.
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ,
 485 εἰ ταῦτ' ἀνατὶ τῆδε κείσεται κράτη.
 ἀλλ' εἴτ' ἀδελφῆς, εἴθ' ὀμαιμονεστέρα

τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,
 αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
 ἐπαιτιῶμαι τοῦδε βουλευσαί τάφου. 490
 καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
 λυσσῶσαν αὐτήν, οὐδ' ἐπήβολον φρενῶν.
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἠρήσθαι κλοπεὺς
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
 μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις 495
 ἀλοῦς, ἔπειτα τοῦτο καλλυνεῖν θέλη.

ΑΝΤΙΓΟΝΗ.

Θέλεις τι μείζον, ἢ κατακτεῖναί μ' ἐλών ;

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων, ἅπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις ; ὡς ἐμοὶ τῶν σῶν λόγων
 ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ· 500
 οὔτω δὲ καὶ σοὶ τὰ μ' ἀφανδάνοντ' ἔφν.
 καιτοὶ πόθεν κλέος γ' ἂν εὐκλεέστερον
 κατέσχον, ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθείσα ; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 λεγοῖτ' ἂν, εἰ μὴ γλῶσσαν εγκλείσοι φόβος. 505
 ἀλλ' ἢ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,
 κᾶξεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὀράς.

ΑΝΤΙΓΟΝΗ.

ὀρώσι χούτοι· σοὶ δ' ὑπείλουσι στόμα.

ΚΡΕΩΝ.

σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς ; 510

ΑΝΤΙΓΟΝΗ.

οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχθους σέβειν.

ΚΡΕΩΝ.

οὐκουν ὄμαιμος χῶ καταντῖον θανῶν ;

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνω δυσσεβῆ τιμᾶς χάριν ;

ΑΝΤΙΓΟΝΗ.

515 οὐ μαρτυρήσει ταύτ' ὁ κατθανῶν νέκυς.

ΚΡΕΩΝ.

εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.

ΚΡΕΩΝ.

πορθῶν δὲ τήνδε γῆν, ὁ δ' ἀντιστὰς ὑπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὃ γ' "Αἰδῆς τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

520 ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος.

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν, εἰ κάτωθεν εὐαγῆ τάδε ;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνῃ, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθουσ', εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή. 525

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' εἰβομένη·
νεφέλη δ' ὀφρύων ὑπερ αἱματόεν
ρέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρεϊάν. 530

ΚΡΕΩΝ.

σὺ δ', ἦ κατ' οἴκους, ὡς ἔχιδν', ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δὺ' ἅτα κάπαναστάσεις θρόνων,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἢ ἕξομει τὸ μὴ εἰδέναι ; 535

ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἴπερ ἦδ' ὀμορρόθει,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἔασει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἠθέλησας, οὔτ' ἐγὼ κοινωσάμην.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξυμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη. 540

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον Ἄιδης χοὶ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὖ
θανεῖν τε σὺν σοὶ, τὸν θανόντα θ' ἀγνίσαι. 545

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδ' ἂ μὴ θίγεις
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

550 τι ταῦτ' ἀνιᾶς μ', οὐδὲν ὠφελουμένη ;

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου ;

ΑΝΤΙΓΟΝΗ.

555 σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἐστὶν ἡ ἕξαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει. σὺ μὲν ζῆς, ἢ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν.

560

ΚΡΕΩΝ.

τὸν παῖδέ φημι τώδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάβστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὄθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον ;

ΚΡΕΩΝ.

ἀλλ' " ἦδε " μέντοι μὴ λέγ' · οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου ;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χιτῆρων εἰσὶν γυῖα.

ΙΣΜΗΝΗ.

οὐχ ὥς γ' ἐκείνω τῆδέ τ' ἦν ἡρμοσμένα.

570

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.

ΑΝΤΙΓΟΝΗ.

ὦ φίλταθ' Αἴμων, ὥς σ' ἀτιμάζει πατήρ !

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον ;

ΚΡΕΩΝ.

575 "Αιδης ὁ παύσων τούσδε τοὺς γάμους ἔφυ.

ΧΟΡΟΣ.

δεδογμέν', ὡς ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νιν
κομίζετ' εἴσω, δμῶες · ἐκ δὲ τοῦδε χρῆ
γυναῖκας εἶναι τάσδε, μηδ' ἀνειμένας.

580 φεύγουσι γὰρ τοι χοῖ θρασεῖς, ὅταν πέλας
ἤδη τὸν "Αιδην εἰσορώσι τοῦ βίου.

ΧΟΡΟΣ.

Στροφὴ α'.

Εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.

οἷς γὰρ ἂν σεισθῆ θεόθεν δόμος, ἅτας

585 οὐδὲν ἐλλείπει γενεᾶς ἐπὶ πλήθος ἔρπον ·

ὅμοιον ὥστε πόντιον

οἶδμα, δυσπνόοις ὅταν

Θρήσσαισιν ἔρεβος ὑφαλον ἐπιδράμη πνοαῖς,

590 κυλίνδει βυσσόθεν κελαινὰν θῖνα καὶ δυσανεμον,
στόνω βρέμουσιν ἀντιπλήγες ἀκταί.

Ἀντιστροφὴ α'.

593 ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι

595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτουτ',

οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει

θεῶν τις, οὐδ' ἔχει λύσιν.

νῦν γὰρ ἐσχάτας ὑπὲρ

600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις.

κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων ἀμᾶ κόνις,

λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

Στροφὴ β'.

τεὰν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι,
 τὰν οὔθ' ὕπνος αἶρεῖ ποθ' ὁ παντογῆρως
 οὔτε θεῶν ἄκματοι
 μῆνες, ἀγῆρως δὲ χρόνῳ δυνάστας
 κατέχεις Ὀλύμπου
 μαρμαρόεσσαν αἴγλαν·
 τό τ' ἔπειτα καὶ τὸ μέλλον·
 καὶ τὸ πρὶν ἐπαρκέσει
 νόμος ὄδ'· οὐδὲν ἔρπει
 θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας.

610

Ἀντιστροφὴ β'.

ἅ γὰρ δὴ πολὺπλαγκτος ἐλπίς πολλοῖς μὲν ὄνησις
 ἀνδρῶν,
 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
 εἰδότι δ' οὐδὲν ἔρπει,
 πρὶν πυρὶ θερμῷ πόδα τις προσαιση.
 σοφία γὰρ ἔκ του
 κλεινὸν ἔπος πέφανται,
 “τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷ δ' ἔμμεν ὅτῳ φρένας
 θεὸς ἄγει πρὸς ἄταν.”
 πράσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς ἄτας.

615

620

625

ὄδε μὴν Αἴμων, παίδων τῶν σῶν
 νέατον γέννημ'· ἄρ' ἀχνύμενος
 τῆς μελλογάμου
 τάλιδος ἤκει μόρον Ἀντιγόνης,
 ἀπάτας λεχέων ὑπεραλγῶν ;

ΚΡΕΩΝ.

Τάχ' εἰσομεσθα μάντεων ὑπέρτερον.
 ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων

τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει ;
ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι ;

ΑΙΜΩΝ.

635 πάτερ, σός εἰμι · καὶ σύ μοι γνώμας ἔχων
χρηστὰς, ἀπορροῖς, αἷς ἔγωγ' ἐφέψομαι.
ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος
μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὕτω γὰρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
640 γνώμης πατρώας πάντ' ὀπισθρεν ἐστάναι.
τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γούνας
κατηκόους φύσαντες ἐν δόμοις ἔχειν,
ὡς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,
καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
645 ὅστις δ' ἀνωφέλητα φιτύει τέκνα,
τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους
φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων ;
μή νῦν ποτ', ὦ παῖ, τὰς φρένας ὑφ' ἡδονῆς
γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
650 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
γένοιτ' ἂν ἔλκος μείζον ἢ φίλος κακός ;
ἀλλὰ πτύσας ὡσεὶ τε δυσμενῆ μέθες
τὴν παῖδ' ἐν Ἄιδου τήνδε νυμφεύειν τινί.
655 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
ψευδῆ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
ξύναιμον. εἰ γὰρ δὴ τά γ' ἐγγενῆ φύσει
660 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.
ἐν τοῖς γὰρ οἰκειοῖσιν ὅστις ἔστ' ἀνήρ
χρηστὸς, φανεῖται κὰν πόλει δίκαιος ὢν.
ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,

ἢ τοῦπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ,
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665
 ἀλλ' ὄν πόλις στήσειε, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ καὶ δίκαια, καὶ τάναντία.
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
 μένειν δίκαιον κάγαθὸν παραστάτην.
 ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλυσι, ἢ δ' ἀναστάτους
 οἴκους τίθησι· ἢδε σὺν μάχῃ δορὸς
 τροπὰς καταρρήγνυσι· τῶν δ' ὀρθουμένων 675
 σφύζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρείσσον γὰρ, εἶπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,
 κοῦκ ἂν γυναικῶν ἡσσοιες καλοῖμεθ' ἄν. 680

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσι ἀνθρώποις φρένας
 πάντων ὅσ' ἐστὶ χρημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σύ μὴ λέγεις ὀρθῶς τάδε, 685
 οὔτ' ἂν δυναίμην, μήτ' ἐπισταίμην λέγειν·
 γένοιτο μέντ' ἂν χιτῆρ' ἄτερ' ἔχον.
 σὺ δ' οὐ πέφυκας πάντα προσκοπεῖν ὅσα
 λέγει τις, ἢ πράσσει τις, ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690
 λόγοις τοιοῦτοις, οἷς σὺ μὴ τέρψει κλύων·
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,

- πασῶν γυναικῶν ὡς ἀναξιωτάτη
 695 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·
 “ ἦ τις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθραπτον μήθ' ὑπ' ὠμηστῶν κυνῶν
 εἶασ' ὀλέσθαι, μήθ' ὑπ' οἰωνῶν τινός·
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν; ”
 700 τοιάδ' ἐρεμνὴ σὺν' ἐπέρχεται φάτις.
 ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;
- 705 μὴ νῦν ἐν ἡθῶς μῦνον ἐν σαυτῷ φόρει,
 ὡς φῆς σύ, κούδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλωσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὔτοι διαπτυχθέντες ὠφθησαν κενοί.
- 710 ἀλλ' ἄνδρα, κεῖ τις ἦ σοφός, τὸ μανθάνειν
 πόλλ' αἰσχροὺς οὐδὲν, καὶ τὸ μὴ τείνειν ἄγαν.
 ὀρᾶς παρὰ ρείθροισι χειμάρροισι ὅσα
 δένδρων ὑπεῖκει, κλῶνας ὡς ἐκσφύζεται·
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
- 715 αὐτῶς δὲ ναὸς ὅστις ἐγκρατῆ πόδα
 τεινας ὑπεῖκει μηδὲν, ὑπτίοις κάτω
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
 ἀλλ' εἶκε θυμοῦ καὶ μετάστασιν δίδου.
 γνωμὴ γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου
- 720 πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟΡΟΣ.

- ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
 725 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῆ.

ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν ;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον · εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τὰργα σκοπεῖν.

ΚΡΕΩΝ.

ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας σέβειν ; 730

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιαῦδ' ἐπέιληπται νόσῳ ;

ΑΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ ;

ΑΙΜΩΝ.

ὀρᾶς τόδ' ὡς εἶρηκας ὡς ἄγαν νέος ; 735

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ 'μοὶ χρὴ με τῆσδ' ἄρχειν χθονός ;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἢ πόλις νομίζεται ;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις ἄλλος.

ΚΡΕΩΝ.

ὄδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ. 740

ΑΙΜΩΝ.

εἶπερ γυνὴ σύ· σοῦ γὰρ οὖν προκῆδομαι.

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί;

ΑΙΜΩΝ.

οὐ γὰρ δίκαιά σ' ἔξαμαρτάνουθ' ὄρω.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙΜΩΝ.

745 οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

ΑΙΜΩΝ.

οὐκ ἂν δ' ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

ΚΡΕΩΝ.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὄδε.

ΑΙΜΩΝ.

καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

ΚΡΕΩΝ.

750 ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.

ΑΙΜΩΝ.

ἦδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά.

ΚΡΕΩΝ.

ἦ κάπαπειλῶν ᾧδ' ἐπεξέρχει θρασύς;

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλή πρὸς κενὰς γνώμας λέγειν;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.

ΑΙΜΩΝ.

εἰ μὴ πατήρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν. 755

ΚΡΕΩΝ.

γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν ;

ΚΡΕΩΝ.

ἄληθες ; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δεινάσεις ἐμέ.

ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα 760
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
οὔθ' ἦδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοῦμόν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὄρων,
ὡς τοῖς θέλουσι τῶν φίλων μαίνη ξυνών. 765

ΧΟΡΟΣ.

ἄνῆρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μείζον ἢ κατ' ἄνδρ' ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς ; 770

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρω δὲ ποίω καὶ σφε βουλεύει κτανεῖν ;

ΚΡΕΩΝ.

ἄγων ἔρημος ἔνθ' ἂν ἧ βροτῶν στίβος,
 κρύψω πετρώδει ζῶσαν ἐν κατωρυχι,
 775 φορβῆς τοσοῦτον, ὡς ἄγος, μόνου προθραϊς,
 ὅπως μίασμα πᾶσ' ὑπεκφύγη πόλις.
 κἀκεῖ τὸν "Αἰδην, ὃν μόνου σέβει θεῶν,
 αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
 ἧ γινώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι
 780 πόνος περισσός ἐστι τᾶν "Αἰδου σέβειν.

ΧΟΡΟΣ.

Στροφή.

"Ερως ἀνίκατε μάχαν,
 "Ερως, ὃς ἐν κτήμασι πίπτεις,
 ὅς τ' ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις·
 785 φοιτᾶς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς,
 καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
 790 οὔθ' ἀμερίων ἐπ' ἀνθρώπων, ὁ δ' ἔχων μέμνηεν.

Ἀντιστροφή.

σὺ καὶ δικαίων ἀδίκους
 φρένας παρασπᾶς ἐπὶ λώβᾳ,
 σὺ καὶ τότε νεῖκος ἀνδρῶν ξύναιμον ἔχεις ταραξᾶς·
 795 νικᾶ δ' ἐναργῆς βλεφάρων ἵμερος εὐλέκτρον
 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
 800 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη ἴγὼ καυτὸς θεσμῶν
 ἔξω φέρομαι τὰδ' ὀρώων, ἴσχειν δ'
 οὐκέτι πηγὰς δύναμαι δακρύων,
 τὸν παγκοίταν ὄθ' ὀρῶ θάλαμον
 805 τήνδ' Ἀντιγόνην ἀνύτουσαν.

ΑΝΤΙΓΟΝΗ.

Στροφὴ α΄.

Ὅρᾶτ' ἔμ', ὦ γᾶς πατρίας πολῖται,
 τὰν νεάταν ὁδὸν
 στείχουσιν, νεάτον δὲ φέγγος λεύσσουσαν ἀελίου,
 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγκοίτας Ἄιδας ζῶσαν
 ἄγει 810
 τὰν Ἀχέροντος
 ἀκτὰν, οὔθ' ὑμεναίων
 ἔγκληρον, οὔτ' ἐπινύμφειός πώ μέ τις ὕμνος 815
 ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ΧΟΡΟΣ.

[οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
 ἐς τὸδ' ἀπέρχει κεῦθος νεκύων,]
 οὔτε φθινάσιν πληγείσα νόσοις
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ', 820
 ἀλλ' αὐτόνομος, ζῶσα μόνη δὴ
 θνατῶν Ἄϊδαν καταβήσει.

ΑΝΤΙΓΟΝΗ.

Ἀντιστροφὴ α΄.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι
 τὰν Φρυγίαν ξέναν 824
 Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενὴς
 πετραία βλάστα δάμασεν, καὶ νιν ὄμβροι τακομέναν,
 ὡς φάτις ἀνδρῶν,
 χιών τ' οὐδαμὰ λείπει, 830
 τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοις δειράδας· ἃ με
 δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννής,
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835

καίτοι φθιμένω τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

ΑΝΤΙΓΟΝΗ.

Σ τ ρ ο φ ῆ β'.

οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων,
840 οὐκ ὀλλυμέναν ὑβρίζεις,
ἀλλ' ἐπίφαντον ;
ὦ πόλις, ὦ πόλεως
πολυκτῆμονες ἄνδρες·
ἰὼ Διρκαῖαι κρῆναι Θήβας τ'
845 εὐαρμάτου ἄλσος, ἔμπας
ξυμμάρτυρας ὑμῶν ἐπικτῶμαι,
οἷα φίλων ἀκλαυτος, οἷοις νόμοις
πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταινίου·
850 ἰὼ δύστανος,
οὔτ' ἐν βροτοῖς οὔτ' ἐν νεκροῖσιν
μέτοικος, οὐ ζῶσιν, οὐ θανούσιν.

ΧΟΡΟΣ.

προβᾶσ' ἐπ' ἔσχατον θράσους
ὑψηλὸν ἐς Δίκας βάθρον
855 προσέπεσες, ὦ τέκνον, πολὺ
πατρῶον δ' ἐκτίνεις τιν' ἄθλον.

ΑΝΤΙΓΟΝΗ.

Ἀ ν τ ι ὄ τ ρ ο φ ῆ β'.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας
πατρὸς τριπόλιστον οἴκτου,
τοῦ τε πρόπαντος
860 ἀμετέρου πότμου
κλεινοῖς Λαβδακίδαισιν.
ἰὼ ματρῶαι λέκτρων ἄται
κοιμήματά τ' αὐτογέννητ'

ἐμῶ πατρὶ δυσμόρῳ ματρός,
 οἴων ἐγὼ ποῖ' ἂ ταλαίφρων ἔφυν·
 πρὸς οὓς ἀραίος, ἄγαμος, ἄδ' ἐγὼ μέτοικος ἔρχομαι.
 ἰὼ δυσπότημων
 κασίγνητε γάμων κυρήσας,
 θανὼν ἔτ' οὔσαν κατήναρές με.

ΧΟΡΟΣ.

σέβειν μὲν εὐσέβειά τις.
 κράτος δ' ὄτω κράτος μέλει
 παραβατὸν οὐδαμῇ πέλει·
 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

ΑΝΤΙΓΟΝΗ.

Ἐ π φ δ ὄ σ.

ἄκλαυτος, ἄφιλος, ἀνυμέναιος
 ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν.
 οὐκέτι μοι τόδε λαμπάδος ἱερὸν ὄμμα θέμις ὄραν
 ταλαίνα,
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στενάζει.

ΚΡΕΩΝ.

ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
 ὡς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεῖη λέγειν ;
 οὐκ ἄξεθ' ὡς τάχιστα, καὶ κατηρεφεῖ
 τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγὼ,
 ἄφετε μόνην ἔρημον, εἴτε χρῆθ' ἰθὺς θανεῖν,
 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
 ἡμεῖς γὰρ ἀγνοῖ τοῦπὶ τήνδε τὴν κόρην·
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 οἴκησις αἰέλφρουρος, οἷ πορεύομαι
 πρὸς τοὺς ἐμαυτῆς, ὦν ἀριθμὸν ἐν νεκροῖς
 πλείστον δέδεκται Φερσέφασσ' ὀλωλότων·

- 895 ὦν λαισθία ἄγω καὶ κάκιστα δὴ μακρῷ
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.
 ἔλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἤξειν πατρὶ, προσφιλῆς δὲ σοί,
 μήτηρ, φίλη δὲ σοί, κασίγνητον κἄρα ·
- 900 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
 ἔλουσα κἀκόσμησα κἀπιτυμβίους
 χοὰς ἔδωκα · νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνημαι.
 καίτοι σ' ἐγὼ ἴμνησα τοῖς φρονοῦσιν εὖ.
- 905 [οὐ γάρ ποτ' οὔτ' ἂν εἰ τέκνων μήτηρ ἔφην
 οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνου.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω ;
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ἦν,
- 910 καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδ' ἠμπλακον,
 μητρὸς δ' ἐν Ἄιδου καὶ πατρὸς κεκευθότοι
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῶδε μέντοι σ' ἐκπροτιμήσασ' ἐγὼ
 νόμῳ,] Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
- 915 καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κἄρα.
 καὶ νῦν ἄγει με διὰ χερῶν οὔτω λαβῶν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς.
 ἀλλ' ὦδ' ἔρημος πρὸς φίλων ἢ δύσμορος
- 920 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφᾶς ·
 ποῖαν παρεξελθοῦσα δαιμόνων δίκην ;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι
 βλέπειν ; τίν' αὐδᾶν ξυμμάχων ; ἐπεὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην.
- 925 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
 παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες ·
 εἰ δ' οἶδ' ἀμαρτάνουσι, μὴ πλείω κακὰ
 πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.

930

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ.

ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τοῦπος ἀφίικται.

ΧΟΡΟΣ.

θαρσεῖν οὐδὲν παραμυθούμαι
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

935

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστυ πατρῶων
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κούκέτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλίδα μούνην λοιπήν,
οἷα πρὸς οἴων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

940

ΧΟΡΟΣ.

Στροφὴ α'.

Ἔτλα καὶ Δαναας οὐράνιον φῶς
ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς ·

945

κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη ·
καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ, παῖ,
καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορῦτους.

950

ἀλλ' ἂ μοιριδία τις δύνασις δεινὰ ·
οὔτ' ἂν νιν ὄλβος οὔτ' Ἄρης, οὐ πύργος, οὐχ ἀλί-
κτυποὶ
κέλαιναὶ νᾶες ἐκφύγοιεν.

Ἄντιστροφὴ α΄.

- 955 ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος,
 Ἴδωνῶν βασιλεὺς, κερτομίοις ὀργαῖς,
 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῶ.
 οὕτω τὰς μανίας δεινὸν ἀποστάζει
- 960 ἀνθηρὸν τε μένος. κείνος ἐπέγνω μανίαις
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους γυναικας εὐϊόν τε πῦρ,
- 965 φιλαύλους τ' ἠρέθιζε Μούσας.

Στροφὴ β΄.

- παρὰ δὲ Κυανεῖαν πελαγέων διδύμων πετρᾶν
 ἀκταὶ Βοσπόριαι ἰδ' ὁ Θρηκῶν ἄξενος
- 970 Σαλμυδησὸς, ἴν' ἀγχιπόλις Ἄρης δισσοῖσι Φινεΐδαις
 εἶδεν ἀρατὸν ἔλκος
 ἀραχθὲν ἐξ ἀγρίας δάμαρτος
 ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις
- 975 ἄτερθ' ἐγχείων, ὑφ' αἵματηραῖς
 χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

Ἄντιστροφὴ β΄.

- κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν
- 980 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν·
 ἅ δὲ σπέρμα μὲν ἀρχαιογόνων ἄντασ' Ἐρεχθεῖδᾶν,
 τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρῷαις
- 985 Βορεᾶς ἄμιππος ὀρθόποδος ὑπὲρ πάγου
 θεῶν παῖς· ἀλλὰ κάπ' ἐκείνα
 Μοῖραι μακραίωνες ἔσχον, ὧ παῖ.

ΤΕΙΡΕΣΙΑΣ.

- Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν
 δύ' ἐξ ἐνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
- 990 αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστιν, ὧ γεραιὲ Τειρεσία, νέον;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω · καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὔκουν πάρος γε σῆς ἀπεστάτου φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

995

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν ; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
 ἴζων, ἔν' ἦν μοι παντὸς οἰωνοῦ λιμήν,
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ
 κλάζοντας οἴστρω καὶ βεβαρβαρωμένῳ ·
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
 ἔγνω· πτερῶν γὰρ ροῖβδος οὐκ ἄσημος ἦν.
 εὐθὺς δὲ δείσας ἐμπύρων ἐγευόμην
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 Ἕφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ
 μυδῶσα κηκὶς μηρίων ἐτήκετο
 κάτυφε κἀνέπτυε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρῥυεῖς
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα,
 φθίνοντ' ἀσήμων ὀργίων μαντεύματα ·
 ἐμοὶ γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.

1000

1005

1010

1015

- βωμοὶ γὰρ ἡμῖν ἐσχάται τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
 κατ' οὐ δέχονται θυστάδας λιτὰς ἔτι
 1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρώτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστι τούξαμαρτάνειν·
 1025 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνήρ
 ἄβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκείται μηδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
 ἀλλ' εἶκε τῷ θανόντι μηδ' ὀλωλότα
 1030 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν ;
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡΕΩΝ.

- ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
 τοξεύετ' ἀνδρὸς τοῦδε, κοῦδὲ μαντικῆς
 1035 ἄπρακτος ὑμῖν εἶμι, τῶν δ' ὑπαὶ γένους
 ἐξημπόλημαι κάκπεφόρτισμαι πάλαι.
 κερδαινετ', ἐμπολάτε τὸν πρὸς Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
 χρυσόν· τάφῳ δ' ἐκείνον οὐχὶ κρύψετε,
 1040 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 οὐδ' ὡς μίασμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κείνον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μαινεῖν οὔτις ἀνθρώπων σθένει.
 1045 πίπτουσι δ', ὦ γεραιὲ Τειρεσία, βροτῶν
 χοὶ πολλὰ δεινοὶ πτώματ' αἴσχυρ', ὅταν λόγους
 αἰσχυροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ·

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται, . . .

ΚΡΕΩΝ.

τί χρῆμα ; ποῖον τοῦτο πάγκοινων λέγεις ;

ΤΕΙΡΕΣΙΑΣ.

ὄσῳ κράτιστον κτημάτων εὐβουλία ; 1050

ΚΡΕΩΝ.

ὄσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055

ΤΕΙΡΕΣΙΑΣ

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγοὺς ὄντας ἀν λέγῃς λέγων ;

ΤΕΙΡΕΣΙΑΣ.

οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σῶσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι. 1060

ΚΡΕΩΝ.

κίνει, μόνου δὲ μὴ ἔπι κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ ἔμπολήσω ἴσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

- ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
 1065 τροχοὺς ἀμιλλητήρας ἡλίου τελῶν,
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἕνα
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,
 ἀνδ' ὧν ἔχεις μὲν τῶν ἄνω βαλῶν κάτω,
 ψυχὴν ἀτίμως ἐν τάφῳ κατοικισας·
 1070 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὐ θεῶν
 ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λωβητήρες ὑστεροφθόροι
 1075 λοχῶσιν Ἄιδου καὶ θεῶν Ἐρινύες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος
 λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβή,
 ἀνδρῶν, γυναικῶν σοῖς δόμοις κωκύματα.
 1080 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις
 ὅσων σπαράγματ' ἢ κύνες καθήγισαν,
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνὸς, φέρων
 ἀνόσιον ὄσμην ἐστιοῦχον ἐς πόλιν.
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 1085 ἀφήκα θυμῷ καρδίας τοξεύματα
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφή,

καὶ γυνῶ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
τὸν νοῦν τ' ἀμείνω τῶν φρενῶν, ἣ νῦν φέρει. 1090

ΧΟΡΟΣ.

ἄνῆρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μὴ πῶ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγνωκα καὐτὸς καὶ ταρασσομαι φρένας. 1095
τό τ' εἰκαθεῖν γὰρ δεινόν· ἀντιστάντα δὲ
ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοικέως Κρέον.

ΚΡΕΩΝ.

τί δήτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

ἔλθῶν κόρην μὲν ἐκ κατώρυχος στέγης 1100
ἄνες· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν;

ΧΟΡΟΣ.

ὅσον γ', ἄναξ, τάχιστα. συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡΕΩΝ.

οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νῦν τὰδ' ἐλθῶν, μηδ' ἐπ' ἄλλοισιν τρέπε.

ΚΡΕΩΝ.

ὦδ' ὡς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ' ὀπάουες

- οἷ τ' ὄντες οἷ τ' ἀπόντες, ἀξίνας χεροῖν
 1110 ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον.
 ἐγὼ δ', ἐπειδὴ δόξα τῆδ' ἐπεστράφη,
 αὐτός τ' ἔδησα καὶ παρῶν ἐκλύσομαι.
 δέδοικα γάρ, μὴ τοὺς καθεστῶτας νόμους
 ἄριστον ἢ σῶζοντα τὸν βίον τελεῖν.

ΧΟΡΟΣ.

Στροφή α'.

- 1115 Πολυώνυμε, Καδμείας Νύμφας ἄγαλμα,
 καὶ Διὸς βαρυβρεμέτα γένος, κλυτὰν ὅς ἀμφέπεις
 1120 Ἴταλίαν, μέδεις δὲ
 παγκοίνοις Ἐλευσινίας
 Δηοῦς ἐν κόλποις,
 ὦ Βακχεῦ, Βακχᾶν ματρόπολιν Θήβαν
 ναιετῶν παρ' ὑγρῶν
 Ἴσμηνοῦ ρείθρων, ἀγρίου τ'
 1125 ἐπὶ σπορᾷ δράκοντος·

Ἀντιστροφή α'.

- σὲ δ' ὑπὲρ διλόφοιο πέτρας στέροψ ὄπωπε
 λιγνύς, ἔνθα Κωρύκiai Νύμφαι στίχουσι Βακχίδες,
 Κασταλίας τε νᾶμα·
 1130 καὶ σε Νυσαίων ὀρέων
 κισσῆρεις ὄχθαι
 χλωρά τ' ἀκτὰ πολυστάφυλος πέμπει
 1135 ἀμβρότων ἐπέων
 εὐαζόντων Θεβαίας
 ἐπισκοποῦντ' ἀγνιάς·

Στροφή β'.

- τὰν ἔκπαγλα τιμᾶς ὑπὲρ πασᾶν πόλεων
 ματρί σὺν κεραυνία·
 1140 καὶ νῦν, ὡς βιαίας
 ἔχεται πάνδαμος ἀμὰ πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν
 1145 ὑπὲρ κλιτὺν, ἢ στονόεντα πορθμόν.

Ἄντιστροφὴ β'.

ἰὼ πῦρ πνεόντων χοράγ' ἄστρον, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Ζηνὸς γένεθλον,
 προφάνηθι Ναξίαις σαῖς ἅμα περιπόλοις 1150
 Θυίαισιν, αἴ σε μαινόμεναι πάννουχοι
 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος, 1155
 οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
 τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰέ·
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς. 1160
 Κρέων γὰρ ἦν ζηλωτὸς, ὡς ἐμοὶ, ποτέ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
 λαβὼν τε χώρας παντελεῖ μοναρχίαν
 εὐθυνη, θάλλων εὐγενεῖ τέκνων σπορᾶ·
 καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς 1165
 ὅταν προδῶσιν ἄνδρες, οὐ τίθηνμ' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῆ
 τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς 1170
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἤκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθνήασιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓΓΕΛΟΣ.

1175 Αἴμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότερα πατρώας, ἢ πρὸς οἰκείας χερός ;

ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μνηίσας φόνου.

ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὄρθον ἤνυσας.

ΑΓΓΕΛΟΣ.

ὡς ὦδ' ἐχόντων τᾶλλα βουλεύειν πάρα.

ΧΟΡΟΣ.

1180 καὶ μὴν ὄρῳ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἦτοι κλύουσα παιδὸς ἢ τύχη πάρα.

ΕΥΡΥΔΙΚΕ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπησθόμη
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς1185 ὅπως ἰκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καί με φθογγος οἰκείου κακοῦ
βάλλει δι' ὤτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.1190 ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε·
κακῶν γὰρ οὐκ ἄπειρος οὔσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγὼ, φίλη δέσποινα, καὶ παρὼν ἐρῶ,
κοῦδὲν παρήσω τῆς ἀληθείας ἔπος.1195 τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον
ψεῦσται φανούμεθ' ; ὄρθον ἀλήθει' αἰεί.
ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει

- πεδίου ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεές
 κυνοσπάρακτον σῶμα Πολυνείκουσ' ἔτι·
 καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν
 Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν, 1200
 λούσαντες ἀγνὸν λουτρὸν, ἐν νεοσπάσιν
 θαλλοῖσ' ὃ δὴ λέλειπτο συγκατήφομεν,
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
 χῶσαντες αὐτῆσ' πρὸς λιθόστρωτον κόρης
 νυμφεῖον "Αἰδοῦ κοῖλον εἰσεβαίνομεν. 1205
 φωνῆσ' δ' ἄπωθεν ὀρθίῳ κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότη Κρέοντι σημαίνει μολῶν·
 τῷ δ' ἀθλίῃσ' ἄσημα περιβαίνει βοῆσ'
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξασ' δ' ἔπος 1210
 ἴησι δυσθρήνητον, "ὦ τάλασ' ἐγώ,
 ἄρ' εἰμὶ μάντις ; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν ;
 παιδὸς με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
 ἴτ' ἄσσον ὠκεῖσ', καὶ παραστάντες τάφῳ 1215
 ἀθρήσαθ', ἀρμὸν χώματος λιθοσπαδῆ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι."
 τάδ' ἐξ ἀθύμου δεσπότη κελεύσμασιν
 ἠθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι 1220
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μιτώδει σινδόνης καθημμένην,
 τὸν δ' ἀμφὶ μέσση περιπετὴ προσκείμενον,
 εὐνῆσ' ἀποιμώζοντα τῆσ' κάτω φθορὰν
 καὶ πατρὸσ' ἔργα καὶ τὸ δύστηνον λέχος. 1225
 ὃ δ' ὡσ' ὀρθῶ σφε, στυγνὸν οἰμῶξασ' ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσασ' καλεῖ,
 "ὦ τλήμον, οἷον ἔργον εἴργασαι ; τίνα
 νοῦν ἔσχεσ' ; ἐν τῷ ξυμφορᾶσ' διεφθάρησ' ;
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι." 1230

- τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κούδεν ἀντειπὼν, ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὄρμωμένου
 πατρὸς φυγαῖσιν ἤμπλακ'· εἶδ' ὁ δύσμορος
 1235 αὐτῷ χολωθεῖς, ὥσπερ εἶχ', ἐπενταθεῖς
 ἤρεισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἔμφρων παρθένω πρὸςπτύσσεται·
 καὶ φυσιῶν ὀξείαν ἐκβάλλει πνοήν
 λευκῆ παρειᾷ φοινίου σταλάγματος.
- 1240 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
 τέλη λαχὼν δείλαιος εἶν' Αἰδοῦ δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὄσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

- τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
 1245 φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΓΓΕΛΟΣ.

- καυτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι,
 ἄχῃ τέκνου κλύουσαν ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
 δμωαῖς προθήσειν πένθος οἰκείου στένειν.
 1250 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

- ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
 κρυφῆ καλύπτει καρδίᾳ θυμουμένη,
 1255 δόμους παραστεύχοντες. εὖ γὰρ οὖν λέγεις.
 καὶ τῆς ἄγαν γάρ ἐστὶ που σιγῆς βάρος.

ΧΟΡΟΣ.

καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφήκει
 μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,

εἰ θεῖμις εἰπεῖν, οὐκ ἀλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν. 1260

ΚΡΕΩΝ.

Στρωφή α'.

Ἴὼ φρενῶν δυσφρόνων ἀμαρτήματα
στερεὰ θανατόεντ'.
ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίου.
ὦμοι ἐμῶν ἀνολβα βουλευμάτων. 1265
ἰὼ παῖ, νέος νέω ξὺν μόρω,
αἰαῖ αἰαῖ,
ἔθανες, ἀπελύθης,
ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

ΧΟΡΟΣ.

οἴμ' ὡς ἔοικας ὄψε τὴν δίκην ἰδεῖν. 1270

ΚΡΕΩΝ.

Στρωφή β'.

οἴμοι,
ἔχω μαθὼν δειλῆαιος· ἐν δ' ἐμῷ κᾶρα
θεὸς τότ' ἄρα τότε μέγα βᾶρος μ' ἔχων
ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
οἴμοι λακπάτητον ἀντρέπων χαράν. 1275
φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἤκειν καὶ τάχ' ὄψεσθαι κακά. 1280

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον, ἢ κακῶν ἔτι ;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ΚΡΕΩΝ.

Ἀντιστροφή α'.

- ἰὼ ἰὼ δυσκάθαρτος Ἴδου λιμῆν,
 1285 τί μ' ἄρα τί μ' ὀλέκεις ;
 ὦ κακάγγελτά μοι
 προπέμψας ἄχην, τίνα θροεῖς λόγον ;
 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.
 τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέον,
 1290 αἰαῖ αἰαῖ,
 σφάγιον ἐπ' ὀλέθρῳ
 γυναικεῖον ἀμφικεῖσθαι μόρον ;

ΧΟΡΟΣ.

ὄραν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

Ἀντιστροφή β'.

- οἴμοι,
 1295 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.
 τίς ἄρα, τίς με πότμος ἔτι περιμένει ;
 ἔχω μὲν ἐν χεῖρεσσιν ἄρτίως τέκνον,
 τάλας, τὸν δ' ἔναντα προςβλέπω νεκρόν.
 1300 φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνον.

ΕΞΑΓΓΕΛΟΣ.

- ἦ δ' ὀξύθηκτος ἦδε βωμία πέριξ
 λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 1305 πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

ΚΡΕΩΝ.

Στροφή γ'.

αἰαῖ αἰαῖ,
 ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
 ἔπαισέν τις ἀμφιθήκτῳ ξίφει ;

δειλαιος ἐγὼ, φεῦ φεῦ,
 1310
 δειλαία δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων
 πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποίῳ δὲ καπελύσατ' ἐν φοναῖς τρόπῳ ;

ΕΞΑΓΓΕΛΟΣ.

παίσασ' ὑφ' ἠπαρ αὐτόχειρ αὐτήν, ὅπως
 1315
 παιδὸς τόδ' ἦσθετ' ὀξυκώκυτον πάθος.

ΚΡΕΩΝ.

Στροφὴ δ'.

ὦμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,
 ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόςπολοι,
 1320
 ἀπάγετέ μ' ὅτι τάχος, ἀγετέ μ' ἐκποδῶν,
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. 1325

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς ·
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ΚΡΕΩΝ.

Ἀντιστροφὴ γ'.

ἴτω ἴτω,
 φανήτω μόρων ὁ κάλλιστ' ἐμῶν
 1330
 ἐμοὶ τερμίαν ἄγων ἀμέραν
 ὑπατος · ἴτω ἴτω,
 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρῆ
 πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλει. 1335

ΚΡΕΩΝ.

ἀλλ' ὦν ἐρώμαι, ταῦτα συγκατηξάμην.

ΧΟΡΟΣ.

μή νῦν προσεύχου μηδέν· ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῆ.

ΚΡΕΩΝ.

Ἄντιστροφὴ δ'.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
1340 ὃς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκανον,
σέ τ' αὖ τάνδ'. ὦμοι μέλεος, οὐδ' ἔχω
ὅπα πρὸς πότερον ἴδω· πάντα γὰρ
1345 λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι
πότμος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῶ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρῆ δὲ τά γ' εἰς θεοὺς
1350 μηδέν ἀσεπτεῖν· μεγάλοι δὲ λόγοι
μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτίσαντες
γῆραι τὸ φρονεῖν ἐδίδαξαν.

METRES OF THE LYRICAL PARTS.

Parodos.

Στροφή α' 100—109. 117—126.

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Στροφή β' 134—140. 140—154.

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First Stasimon.

Στροφή α' 332—342. 343—353.

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Στροφή β' 354—364. 365—375.

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Second Stasimon.

Στροφή α' 582—592. 593—603.

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Στροφή β' 604—614. 615—625.

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Third Stasimon.

Στροφή 781—790. 791—800.

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Στροφή α' 806—816. 823—833.

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Στροφή β' 838—852. 857—871.

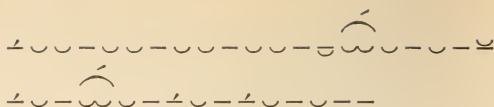
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Χορός 853—856. 872—875.

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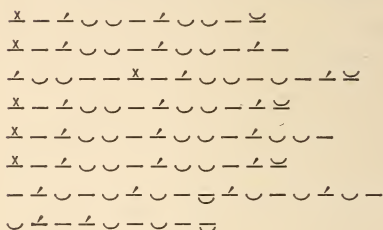
Ἐπφδός 876—882.

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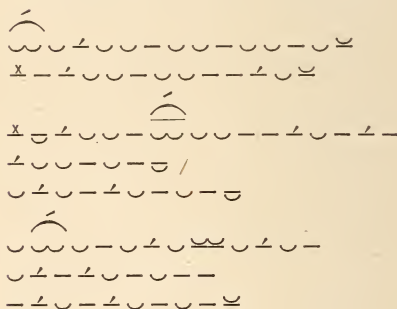


Fourth Stasimon.

Στροφή α' 944—954. 955—965.

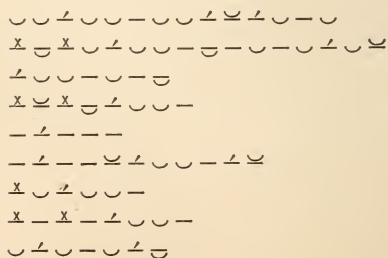


Στροφή β'. 966—976. 977—987.



Fifth (Pseudo-) Stasimon.

Στροφή α' 1115—1125. 1126—1136.



Στροφή β' 1137—1145. 1146—1154.

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Στροφή α' 1261—1269. 1284—1292.

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Στροφή β' 1271—1277. 1294—1300.

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Στροφή γ' 1306—1311. 1328—1333.

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Στροφή δ' 1317—1325. 1339—1347.

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N O T E S.



N O T E S.

THE Argive besiegers had made their last assault upon Thebes. At six gates the Theban heroes had been victorious; at the seventh the hostile brothers, Eteocles and Polynices, had met, and fallen by each other's hand. Creon, their uncle, who had succeeded to the command of the Theban troops, had chased his enemies from the country, and returned flushed with victory to the city, where he had issued a proclamation forbidding the burial of Polynices under pain of death.

Early on the morning succeeding the flight of the Argives, our drama begins. In the open space before the royal palace Antigone meets her sister Ismene; in language betraying strong excitement she communicates to her the cruel decree, and asks her assistance in burying their unfortunate brother. Antigone sees in this disgrace a continuation of those woes which had long pursued the doomed family of Œdipus.

1. ὦ κοινὸν ἀντάδελφον . . . *Oh, my own dear sister Ismene.* A direct and tender appeal to the feeling of relationship, as if she could confidently count upon her sisterly affection for sympathy and coöperation in the present trial, as she had done in many before.—κοινὸν, sprung from the same parents, and hence inheriting the same legacy of sorrows. Also in Æschylus, Sept. contra Thebas, 1031, Antigone is impelled by the same powerful motive to bury Polynices, declaring:

Δεινὸν τὸ κοινὸν σπλάγχθρον, οὐ πέφύκαμεν,
μητρὸς ταλαίνης καὶ δυστήνου πατρὸς—

which Ahrens renders: *Magnam habet vim communis sanguis unde pro-nati sumus, matris miseræ atque infelicis patris.* Cf. also Æsch., Eumen., 89: σὺ δ' ἀντάδελφον αἷμα καὶ κοινοῦ πατρὸς.—Ἴσμήνης κάρη = Ἴσμήνη, an expression of endearment, like the Homeric φίλη κεφαλή. Cf. v. 899.

2. οἷσθ' ὅτι. It is scarcely probable that ὅτι and δποῖον were both intended to be indirect interrogatives in this sentence. The particle ὅτι is frequently used by the Attic writers with this verb (οἷδ' ὅτι, ἕσθ' ὅτι, οἷσθ' ὅτι), so nearly pleonastic that it does not affect the construction. Comp. 276, 758, and Demosth., Phil., iii. : πάντων εἰ οἷδ' ὅτι φησάντων γ' ἄν. Aristoph., Aves, 1246 : ἄρ' οἷσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα.—τῶν ἀπ' Οἷδ. κακῶν. The gen. depends upon δποῖον. She means the calamities of which Œdipus was, directly or indirectly, the author. Cf. v. 49 ff. It may be rendered : *Know'st thou what sort of evils Jupiter is not visiting upon us two during our lives?* intimating that scarcely any evil could be thought of which they had not already experienced.—δποῖον, *any kind—*which. Cf. 1156. The verb τελεῖν conveys the idea of bringing a work to completion.

3. νῶν ἔτι ζῶσαιν may be either gen. or dat. ; the latter is perhaps to be preferred, since it is evident from the connection that Antigone speaks of the evils that had befallen the family, particularly as affecting herself and her sister.

4. In a negative sentence οὔτε—οὔτε are commonly equivalent to ἢ—ἢ, *either—or*.—ἄτης ἄτερ. This is the ancient reading, authenticated by the best MSS., but the words have been a stumbling-block to the critics from Didymus to the present time. The ἄτη is a baleful, seducing spirit of mischief, engendered by guilt, luring to crime, and punishing with misfortune. The connection requires this sense : *for there is nothing either distressing, or unfortunate* (i. e., not unconnected with the family ill-fortune), *or shameful, or dishonorable, that I have not seen in your and my evils*. Ullrich says οὐδὲν ἄτης ἄτερ is equivalent to ἀτηρόν, which is approved by Hartung, who amends the line ἀτηρόν ᾧδ'. Boeckh denies that any emendation is necessary, and interprets ἄτης ἄτερ as a parenthesis, *des Unheils nicht zu gedenken, apart from the calamity*, or family curse. But why Antigone should exclude the ἄτη, which, in the economy of the play, is the source of all their miseries, it is not easy to understand. Besides, the particle γὰρ serves to specify the very evils entailed by Œdipus upon his children. It is evident that Sophocles thinks there is such an ἄτη in the family of Œdipus, by which one generation after another is involved in misfortune. Compare 596, 622 ff. Of the two classes of ills mentioned in this passage, the *painful* and the *shameful*, the former alludes to her mother's suicide, her father's self-blinding, downfall, exile, and sufferings from want until his wretched end ; the latter, to the incestuous union of her parents, the treason of Polynices, and the unnatural feud of her brothers, which ended in their death. Comp. Œd. Rex. 1284 :

στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν
ὅσ' ἔστι πάντων ὀνόματ', οὐδὲν ἔστ' ἄπόν.

6. κακῶν is a partitive gen. depending on ὁποῖον. Matthiae, Gr., § 321. Comp. Œd. Col., 694.—The negative οὐκ is not grammatically necessary, and must be taken as a rhetorical repetition. Such a strengthened negation is not unusual; comp. Elect., 1238, Æsch., Agam., 1634. Hartung rejects οὐ in v. 5, and substitutes ὄν, which he deems necessary for the government of κακῶν.

7. πανδήμῳ πόλει. *The entire population of the city.* The Scholiast: πάσῃ τῇ πόλει, including ourselves.

8. στρατηγόν. Creon, who, after the death of Eteocles, became commander-in-chief of the army, but has not yet entered upon the kingly office.—

9. ἔχεις, *cognitum habes, nōsti.* Ita nonnunquam ἔχειν usurpatur. Wunder.

10. φίλους, viz., Polynices. The pl. used poetically for the sing. The words τῶν ἐχθρῶν are usually applied to Creon, now regarded as an enemy. But I prefer to interpret τῶν ἐκθρ. κακά as signifying the evils usually inflicted on enemies, i. e., that their corpses are left unburied. So Erfurdt: mala quae hostis ab hoste perpeti solet (insepultum feris objici).

11. μῦθος, *tidings*, as in Œd. Col., 357, with gen. See Matth., 341.—Ἀντιγόνη is an anapest, which the older tragedy permitted in the fifth foot, but only in proper names. Cf. 198.

14. θανόντων. For the agreement of a pl. participle or verb with a dual subst., see Kühner's Gr., 241.—διπλῇ χερσί, *by a double stroke*, by each other's hand. Schol.: τῇ ὑπ' ἀλλήλων. Boeckh remarks that there is a sort of *wit in anguish* in the idea of two sisters having lost two brothers by one another's hand.

15. ἐπει, of time, *since* = ἀφ' οὗ.—ἐν ἑσπερίῳ τῇ ἡμέρῃ, *during this last night.* This conversation is supposed to be held early in the morning. Cf. 100.

17. εὐτυχοῦσα agrees with the subject of οἶδα. *Nihil, inquit, amplius novi, nec feliciorem [me factam esse], neque infeliciorem.* Hermann.—ὑπέροπρον used adverbially.

18. ἀλείων πυλῶν signifies the double door of the principal entrance.

19. ἐξέπευπον. The Scholiast says this verb is used for μετεπεμψόμεν, *I sent for you.* Boeckh supposes "she had herself brought her out for greater secrecy." But that the former interpretation is correct is shown by a similar passage in Œd. Tyrannus, 951, where the king asks Jocaste, who has sent a servant for him:

τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμαίων;

20. *What is the matter? for you are evidently flushed about some communication; you appear disturbed about something.*—δηλω intrans. with

a part. is equivalent to the expressions δῆλός, φανερός εἰμι, and, like these, may be rendered adverbially.—καλχαίνουσα, from κάλχη, the purple muscle-shell, contains in some degree the notion of its primitive, being used to denote the heightened color produced by violent agitation. The construction with the acc. is very unusual; indeed, this is probably the only instance. “Videtur autem accusativus aptus esse ex notione *agitandi* sive *volvendi*, quae in verbo *καλχαίνειν* inclusa tenetur.” Wunder.

21. γὰρ assigns the reason of her indignation: *for has not Creon honored one of our brothers with burial and disgraced the other?* The gen. τάφου depends on both προτίσας and ἀτιμάσας, which are employed like ἀξιώσας and οὐκ ἀξιώσας, though in a much stronger contrast. Seidler says, τάφου προτίσας = τάφου ἀξιώσας πρὸ τοῦ ἀδελφοῦ. But see Matth., 337.—τῷ κασιγνήτῳ. The poet at first had the notion of the brothers together, and divides them in the following line, τὸν μὲν, τὸν δέ. Comp. a similar construction, infra, 561 f. The accusatives κασιγνήτῳ and παῖδες are used instead of the partitive genitive. Matth., 288, 8.

23. ὡς λέγουσι. There is reason to believe that this passage has been corrupted by the grammarians. Schneidewin has shown an inconsistency between this and v. 900; here Antigone mentions the burial of Eteocles upon hearsay, while there she is represented as saying that she had herself performed for him the last offices, such as washing, decking, and pouring tomb-libations. Some reject v. 24 altogether, partly on account of the anomalous construction χρῆσθεις σὺν δικαίᾳ δίκῃ, and partly because the sense is complete without it. Boeckh, who defends the common reading, sees a peculiar beauty in the expression σὺν δικαίᾳ δίκῃ, *mit rechtem Recht, in accordance with just right*. “For,” he remarks, “there is also an unjust right, an unlawful right, as Euripides calls it.”—χρῆσθεις for the aor. mid. χρῆσάμενος, with αὐτῷ understood. The sense: *treating him in accordance with righteous justice and established custom*, etc.

25. ἐντιμον νεκροῖς (so as to be), *honored among the dead below*. The ancients believed that a person who was left unburied, or who did not receive the customary honors, was regarded with contempt among the dead, being excluded from Hades, and compelled to wander a hundred years. Hence in the Iliad, xxiii., 71, the shade of Patroclus entreats Achilles: *θάπτε με ὅτι τάχιστα, πύλας Ἀΐδαο περήσω*. Virg., *Æn.*, xi., 23: *qui solus honos Acheronte sub imo est*. Ibid., vi., 329.

26. Πολ. νέκυν for Πολυνείκη.—θανόντα, a pleonasm common in the poets. Cf. Eurip., *Troades*, 91: *πολλῶν θανόντων σώμαθ' ἔξουσιν νεκρῶν*. Iliad, xxiv., 180.

27. ἐκκεκρηρῶχθαι. The composite verb conveys the notion of greater publicity.—τὸ refers to the whole contents of the edict.

29. *οἰωνοῖς*, birds of prey (from *οἶος*), such as fly alone.

30. *εἰσρωῶσι* finely depicts the searching glance of such birds watching for their booty.—*πρὸς χάριν* in the sense of *ένεκα*, as inf., 908.

31. *τὸν ἀγαθὸν Κρέοντα*, ironically, *the excellent Creon*. She and her sister had doubtless often applied this term to their uncle in earnest. When young they had been confided to his care by their father (Œd. Tyr., 1503 ff.), had grown up under his guardianship, and still continued to live in the royal palace under his protection, v. 531.—*σοὶ κάμοι*. Antigone considers the edict aimed especially at themselves, as the persons most likely to murmur at and disobey it.

32. *λέγω γὰρ κάμῃ*. *I say even to me*, implying that he little knew her character. *κάμοι* would have been more natural, but *μέ* is better suited to the metre. *γὰρ* strengthens the disdainful expression. Boeckh.

33. *νεῖσθαι*. Schol.: *πορεύεσθαι*. The particle *μὴ* should coalesce with *ει*, so as to form one syllable. It conveys the idea of contingency: *to those who (may) not know it*.

34. *ἄγειν* the Scholiast properly explains by *ἡγείσθαι*. The sense: *and that he does not regard the matter as a trifle*.—*παρ' οὐδὲν*, of no importance, occurs again, 466, *παρ' οὐδὲν ἄλγος*. Schol.: *οὐχ ὡς οὐδὲν, ἀλλὰ μέγα*.

35. *τούτων* refers to the words *τάφῳ καλῦψαι μ. κωκῦσαι*, v. 28. *But that whoever does any of these, death by public stoning in the city is laid upon him as a penalty*. The acc. *φόνον* with inf. depends upon *φασι*, v. 31, but these words formed no doubt a part of the proclamation. After *προκεισθαι* understand *τούτῳ*.—In the heroic age the usual manner of inflicting death, either by the furious multitude or by the sentence of kings, was the *φόνος δημόλευστος*, Schneidewin ad Ajac., 254. We find the custom prevailing, to some extent, as late as the Apostles' times, Acts vii. 58; xiv. 19.—Æschylus represents the decree regarding the two brothers as emanating from the Theban senate, Sept. c. Theb., 1006–1025.

37. *οὕτως ἔχει*. See Matth., 612. *So stands the case for you*, i. e., for your decision as to what course you will take.

38. *πέφυκας*, intrans., with the signification of the present.—*ἐσθλῶν* is the synonyme of *εὐγενῶν*. The sense: *and you will quickly show whether you are born noble-hearted, or are the degenerate offspring of noble parents*.—*πέφυκας* to be repeated with *ἐσθλῶν*. Cf. Eurip., Iphig. ad Taur., 4: *τοῦ δ' ἔφυν ἐγὼ*. Antigone hopes, by reminding Ismene of the heroic virtues of their parents, to induce her to adopt a resolution worthy of her birth.

39. Ismene's reply shows her utter want of decision.—*εἰ ταδ' ἐν τοῦτοις* in the same sense as *οὕτως ἔχει*, *if matters are in that condition*. The Schol. explains: *εἰ ταῦτα Κρέων ἐκέλευσεν*.—Construct: *τί πλέον προσδέιμην ἂν*; *what advantage could I procure? what good could I do?*

40. λούουσ' ἢ 'φάπτουσα, *loosing or binding*, that is, by obeying or disobeying. Boeckh has shown from several phrases, such as κάθαμμα λύνειν, οὐχ ἄμμα λύσεις, κάθαπτα λύεις, δύσλυτα ἄμματα, etc., that Ismene here uses a proverbial expression, which is interpreted by the Scholiast: λούουσα τὸν νόμον ἢ βεβαιούσα αὐτόν. For whoever acts contrary to a command weakens it, and he who follows it strengthens it. Hermann rejects the common text, which is supported by the best MSS., and substitutes: λούουσ' ἂν ἢ δάπτουσα, *quid proficerem si lavarem vel sepelirem?* which Ismene could hardly have said, as no proposition had yet been made to bury Polynices, nor would she have expressed such amazement afterward when Antigone announces her purpose, v. 43 f.

42. ποῦ γνώμης ποτ' εἶ; *num mentis tuae compos es?* Herm. Comp. Ajax, 102: ποῦ τύχης. Instead of ποτ' εἶ, Hartung reads φέρει, as in Elect., 922: ὅποι γνώμης φέρει;

43. εἶ. The force of σκοπεῖ continues.—ξὺν τῇδε χερσί, i. e., *with me.*—κουφιεῖς, Attic fut. The expression κουφίζεῖν νεκρὸν is used by the poets in the same sense as ἀναιρεῖσθαι by prose writers. Wunder.

44. σφε, poet. for αὐτόν.—ἀπόρρητον is neuter acc. abs., referring to the preceding words: *quum sit interdictum sive vetitum.* See Matth., 564.—γάρ, *nam*, used interrogatively.

45. τὸν ἐμὸν κ. τὸν σόν is spoken as if they had a separate though equal share in their deceased brother. Antigone will at least do her duty, and Ismene's too, if she declines. Wunder rejects the following verse. Didymus says it was regarded as spurious by the ancient commentators, merely, as Hermann thinks, because Antigone replies in two lines instead of one, thereby interrupting the *stichomythia*.—προδοῦσ', *recrueant*. In the spirit of the ancient belief, Antigone speaks as if her dead brother was a witness of her conduct, and she is unwilling to forfeit his esteem by deserting his body to his foes.

48. *But he has no right to debar me from what is mine.* The dat. αὐτῷ depends on μετα, which is used for μέτεστι. Comp. Elect., 536: ἀλλ' οὐ μετῆν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν.

50. ὡς ἀπεχθῆς δυσκλεῆς τε, *how hated (by men) and infamous our father perished.*—ὡς is understood after ἔπειτα and τρίτον.

51. πρὸς, *from*, i. e., on account of. Comp. Œd. Tyr., 1236: πρὸς τίνος ποτ' αἰτίας;—αὐτοφώρων, brought to light by his own investigations; *self-detected*. Dicuntur flagitia Œdipi ab ipso detecta fuisse, ut oculos sibi effoderet. Wunder. He discovered that he had killed his father and married his mother.

53. διπλοῦν ἔπος = διπλοῦν ὄνομα, *a twofold title*, i. e., mother and wife in one person. In like manner in Œd. T., 459, Œdipus is called *ὕδης καὶ πόσις* of Jocaste.

54. λωβᾶται βίον, *ignobly ended her life*.—ἀρτάναισι = ἀγχόναισι.

56. μόρον—ἐπ' ἀλλήλοιν, *wrought upon each other a common death*.—ἐπί denotes hostile intention.—χεροῖν, lit. *with their two hands*, is used in the same sense as διπλῆ χερί, v. 14. For the pl. κατειργάσαντο, see the same, note.

59. κάκιστ' ὀλοόμεθ', *we shall suffer a most awful death*, in the manner mentioned in the proclamation, v. 36.—νόμου βία, *contrary to the law*, in defiance of it. Cf. 79, βία πολιτῶν. Æsch., Sept. c. Theb., 612: φρενῶν βία, *animo invito*, contrary to his judgment.

60. τυράννων, a poet. pl., as frequently.—παρέξιμεν takes a future signification: *if we shall transgress the king's ordinance, or authority*.

61. τοῦτο μέν, *in the first place*; followed in the second member by ἔπειτα δ' instead of τοῦτο δέ. See Matth., 287, obs. 2.

62. ἔφυμεν, intrans., as a present.—ὡς, like ὥστε, denotes a consequence; its force will appear in a literal translation: *we are formed women, so as not to contend against men* = we are women, and therefore not made to contend with men. The fut. part. μαχομένα, instead of the infinitive. Brunck: *haud viris certare pares*. Comp. Elect., 997: γυνή μὲν οὐδ' ἀνὴρ ἔφυσ, Σθένεις δ' ἔλασων τῶν ἐναντίων χερί. Ismene, in marked contrast with her heroic sister, meekly accepts the position which her sex imposes upon her.

63. The full construction would be: ἔπειτα δέ (sc. ἐννοεῖν χρῆ), ὅτι, οὐνεκα ἀρχόμεσθα ἐκ κρεισσόνων, χρῆ ἡμᾶς ἀκούειν καὶ ταῦτα καὶ ἔτι ἀλγίονα τῶνδε. The sense is: *and then we must consider that, since we are ruled by the stronger, we must obey both these commands, and what is yet more grievous than these*. Schneidewin would govern the inf. ἀκούειν by ἔφυμεν, but that seems to confuse the constructions of two distinct propositions, which depend on ἐννοεῖν; just as above (49 ff.), three are dependent on φρόνησον.

65. τοὺς ὑπὸ χθονός. The manes of Polynices are particularly meant, see at 46, though she may also include the χθόνιοι θεοί, who are displeased at being so long deprived of his body. 1015 ff., 1070 ff.

66. βιάζομαι τάδε, *I am constrained in this matter*. Comp. 1073. The expression implies that she yields unwillingly to necessity.

67. τοῖς ἐν τέλει. βεβῶσι = βασιλεῖ, i. e., Creon.—οἱ ἐν τῷ τέλει, *qui magistratu funguntur*, principes. Viger, p. 144. βεβῶσι, the perf. βέβηκα was poetically used as a present, *stay or continue* in a situation. Cf. 996; Œd. C., 52; Bernh. Gr. Synt., 378: οἱ ἐν τέλει, *those in office*. Wachsmuth.

68. περισσὰ πράσσειν . . . *to commit extravagances has no sense*, is foolish.—περισσὰ, like τὰμήχανα, 92, *impracticable*.

69. *I would not urge you further, nor, if you were now willing to act,*

should you help me, at least with my consent.—*ἔτι* to be joined also with *κελεύσαιμι*. With *ἠδέως* understand *ἐμοί*. Brunck: *neque lubens te ular adjutrice*. Ismene's prudent counsels, and especially her determination to obey Creon's order, have no other effect than to excite her sister's contempt. Antigone regards her as taking part with her enemies, and coldly casts her off.

71. *ἴσθι*, imperat. of *εἰμί*, *be what you please*; that is, be a weak, submissive woman; said in answer to Ismene's words, sup. 61 f. Schneidewin and Wunder derive *ἴσθι* from *οἶδα*, following the Scholiast in a singular interpretation: *γίγνωσκε ὅποια σὺ θέλεις, τὸ πείθεσθαι τοῖς τυράννοις, ἢ τοιαύτη γενοῦ, ὅποια καὶ βούλει*. The latter is undoubtedly the true interpretation; and, besides, *ἴσθι* never means the same as *γίγνωσκε*.

72. *θάψω*. It is unusual to bring a word over to the beginning of a verse, though here it lends to the expression a marked energy and decision. Similarly in Æsch., Sept. con. Theb., 1028, Antigone declares: *ἐγὼ σφε θάψω*.

74. *ὄσια πανουργήσασα*, *having perpetrated a pious act*, that is, having fulfilled a holy duty (*ὄσια*) in violation of human law. Camerarius: *in sancto facinore, uti honestum furtum et piam fraudem et hujusmodi alia dicere consuevimus*.

75. *τῶν ἐνθάδε*. The strict construction requires the dative *τοῖς ἐνθάδε*. Wunder paraphrases: *ἐπεὶ πλείονα χρόνον δεῖ μ' ἀρέσκειν τοῖς κάτω ἢ τοῖς ἐνθάδε*.

77. *ἀτιμάσασ' ἔχε*. This form of expression properly denotes a persistent continuance of the action signified by the participle. It may be rendered: *keep on dishonoring what is honored of the gods*, i. e., by the gods. The sacred duty of burying the dead, which Ismene does not honor by observing, she is said to dishonor by neglecting. For the gen. depending on *ἔντιμα*, see Matth., Gr. § 344.

78. *ἄτιμα ποιοῦμαι* = *ἀτιμάζω*, Matth., 421, n. 2.—*τὸ δρᾶν ἀμήχανος* is a poetical construction in which the article *τὸ* appears to be superfluous, Matth., 543. But Bernhardt (Gr. Synt., 356) thinks that *τὸ* with the object infinitive was designed to render the object more specific, *such or this acting*. For *ἔφην* cf. 62.—*ἀμηχανος*, *incapable, nicht stark genug*. Schneidewin.

80. *προῦχοιο*, a metaphor taken from a shield which a person presents for the purpose of defence. Hesychius explains by *προφασίζοιο*, *you may offer this as a pretext*. Boeckh: *vorschützen*. Schol.: *σὺ ταῦτα προβάλλου*.

82. *οἴμοι ταλαίνης, ὡς κ. τ. λ.*, *alas for thee wretched, how I fear for thee!*—*οἴμοι*, the ordinary exclamation of sorrow, is often followed by a gen. Viger, Gr. id., p. 427. Matth., § 370.

83. *πότμον*. Some MSS., *βίον*, which Hartung adopts, and renders

thus: *deinen Zustand bessere nur; only amend your own condition.* But the usual interpretation is: *care for your own lot, destiny, and leave me to mine.* Cf. infr., 95, 546.—*ἐξόρθου, straighten, reform;* said, because Ismene, from motives of expediency, had swerved from the course of rectitude and duty. For the sacred obligations by which relatives were bound to perform the last offices, see K. F. Hermann, *Greek Domestic Antiquities*, p. 204.

85. *σὺν δ' αἴτως ἐγώ.* In full: *σὺν σοὶ δ' αἴτως ἐγὼ κεύσω. I will do so too.*

86. *καταύδα, publish it.* As in Œd. Tyr., 93: *Ἐς πάντας αὔδα.* Antigone indignantly repels the idea of concealing her pious action as a crime. For the acc. *πολλῶν*, s. Matth., 425, 1.

87. *ἐὰν μὴ.* You would expect *ἢ πᾶσι κηρύσσουσα τάδε;* but, instead of completing the comparison, the poet proceeds as if *σιγῶσα* had not been used.

88. *θερμὴν—ἐχεις.* *You have an ardent heart for chilling undertakings;* i. e., for deeds that make others shudder. It is a sarcastic reproof of the ill-directed warmth of her sister.

89. *ἀρέσκουσα* agrees with the subject of *οἶδα.* Matth., 548. In this common idiom the part. in the nominative, though apparently equivalent to the object of the verb, is, in reality, the predicate of a dependent clause, and hence is often used for the infinitive.—*οἷς* relates to *τούτοις* understood, cf. 75: *whom it most behooves me to please.*

90. *εἰ καὶ δ. γ'* intimates a doubt of her success: *if you are only able [to execute your purpose], but you are fond of impracticable things;* a remark which applies to Antigone's temperament in general. Wex cites Lucian, D., viii.: *πλὴν οἶδα, ὅτι ἀδυνάτων ἐρᾷς.* Eurip., Herc. Furens, 317: *ἀδυνάτων ἔοικ' ἐρᾷν.*

91. *οὐκοῦν, then, proinde.* *Then if I am too weak I will give it up, desist altogether.*—*πεπαύσομαι* differs from the simple fut. only in denoting a future condition as permanent. Rost, Schulgram., p. 363. Matth., 498.

92. *ἀρχὴν est statim ab initio.* Herm. With negative propositions, *not at all.* Ismene means, she should not attempt what cannot be carried out. Suidas mentions *θηρᾷς ἀδύνατα* as a proverb; and Stobæus cites, as one of the sayings of Chilo: *μὴ ἐπιθύμει ἀδύνατα.*

94. *προσκέσει* is used to denote Ismene's relations to her brother after death. *And you will rest justly hated by the dead.*—*δίκη* as adv. *δικαίως.*

95. *ἐξ ἐμοῦ*, equivalent to *ἐμήν*, as 1265. *ἐμῶν βουλευμάτων.* Cf. 1269. *ἐκ* and *ἀπὸ* are often used by poets for no other reason than to fill the measure. Cf. 193, 150.—*ἐμοῦ* is properly the genetic genitive (gen. auctoris), which is usually expressed without a preposition. The English

expression of *mine* is sometimes employed in the same way.—*δυσβουλίαν* ironically for *βούλευμα*.

96. τὸ δεινὸν τοῦτο, *that awful thing*, viz., as it seems to you; spoken in answer to Ismene's words, 59: *κάκισθ' ἰδούμεθ'*.

97. *τοσοῦτον* is equivalent to *οὕτω δεινόν*, or, as the Scholiast paraphrases: *οὐδὲν τηλικούτον κακὸν πείσομαι*. *I shall suffer nothing so dreadful as not to die nobly*.—*μὴ οὐ*. When the antecedent of a relative sentence is indefinite, the proper negative is *μή*, which then denotes a logical consequence, or effect. *οὐ* seems to be added for the purpose of making the negation more decided and complete. Thus *μὴ οὐ* become equivalent to the French *ne—point*, and the inf. aor. *θανεῖν* acquires the certainty of the future: *I shall suffer nothing so dreadful that I shall not die honorably*. Cf. Ajax, 728.

98. *ἀλλὰ* with an imperative has the force of an exhortation, equivalent to *δή*. Viger, Gr. Id., p. 477. The sense is: *well, then, go on if you think proper*. Cf. Æsch., Sept. cont. Theb., 1053.

99. *ἄνους μὲν ἔρχει* . . . *though you are going upon a foolhardy adventure, yet you are truly devoted to your friends* (kindred). The Schol. renders *ἄνους* by the adverbs *ἀνοήτως* and *φιλοκινδύνης*.—*μὲν—δὲ*, *quamvis—tamen*. Viger, 532. Cf. Soph., Trachin., 62: *ἴδε γὰρ γυνή δούλη μὲν, εἴρηκεν δ' ἐλεύθερον λόγον*; *haec enim mulier, quamvis serva, liberam tamen sermonem locuta est*.—*φίλη* in the active sense of *φίλια*, *loving, devoted*. Cf. Eurip., Iph. Taur., 614. Ismene cannot help doing honor to her motives, and admiring her self-sacrificing devotion.

As Antigone departs to execute her purpose, and Ismene retires into the palace, the Chorus, consisting of aged citizens of Thebes, makes its entrance into the orchestra on the western side (toward the city), singing to a measured step the following *πάροδος*, or entrance-song. Summoned to appear before the new sovereign, the elders arrive before his court in time to hail the first beams of the morning sun, which, after the gloomy and anxious period of the siege, seems to rise with unexampled majesty. After the first expressions of joy, their minds naturally revert to the events of the fearful struggle through which their city has just passed.

100. *Ἄκτις ἀελίου τὸ κάλλιστον* . . . All the MSS. agree in this reading. Some editors, following the edition of Aldus and Laur. A., by a second hand, prefer *ἀελίοιο κάλλιστον*, thus throwing out the objectionable article *τὸ* with the vocative. But the neuter article is sometimes joined with the vocative; for ex., Ajax, 856: *σὲ δ', ὦ φαεινῆς ἡμέρας τὸ νῦν σέλας*, and *ibid.*, 861, 862. The Scholiast has the right interpretation: *τὸ* is to be joined with *φανέν* = *ὃ ἐφάνη*. The order is: *Ἄκτις ἀελίου, φᾶος τὸ φάνεν ἐπταπύλῳ Θήβη κάλλιστον τῶν προτέρων*

(φανέντων).—*κάλλιστον, far more beautiful.* Concerning this poetical use of the superlative, instead of the strengthened comparative, s. Matth., 464, Herm. Viger, Greek Id., p. 67. Cf. 1212 of this play. A somewhat remarkable imitation of it is found in Milton's *Paradise Lost*, book iv., 233: "Adam, the goodliest man of men since born his sons; the fairest of her daughters, Eve."

102. *ἐφάνθησ ποτ'*, *at length thou hast risen.* φαίνομαι is the word usually employed to denote the rising of the heavenly bodies.—βλέφαρον taken for the eye itself = ὀφθαλμός, as if the sun winked or peeped upon the earth. Boeckh. So in Eurip., Phœniss., 553, *νυκτός βλέφαρον* is the moon. Æschylus has the same figure, Sept. c. Theb., 390: *νυκτός ὀφθαλμός, noctis oculus.*

105. *Διρκαίων ὑπ. ῥεέθρων.* Δίρκη is the name of a fountain and river on the west of Thebes; but, as the routed Argives fled toward the southwest, and the action of the play is represented as taking place in mid-summer, when the sun rises toward the northeast, it appeared to them to come over the Dircean stream. Comp. 416 ff.

106. *λεύκασπιν.* Sophocles follows Æschylus, who, in Sept. c. Theb., 90, describes the Argive host: *ὁ λεύκασπις λαός, exercitus albis scutis instructus.* Cf. Eurip., Phœniss., 1115: *λεύκασπιν Ἀργείων στρατόν.*—Ἀργέϊον is Boeckh's emendation of Ἀργόθεν, which, though supported by the MSS., is defective in metre. Dindorf follows Hermann's conjecture, Ἀργόθεν ἐκ. Ἀπιόθεν, as proposed by Ahrens, is not sufficiently significant.

107. *φῶτα*, sc. Adrastus, as the representative of the army under his command.—*πανσαγία* = *σὺν πανοπλία*, Schol.—*βάντα* describes the slow movement of the Argives to Thebes in contrast with the hurry of their retreat.

109. *κινήσασα* agrees with *ἀκτίς.* The approach of day impelled the fugitives to a more rapid flight, because there was then greater danger of being overtaken.—*ἄξυτέρῳ χαλινῷ*, *with tighter rein.* The Argives fought upon war-chariots. Cf. Æsch., Sept. c. Theb., 50, 204.

110. *ὅς*—*Πολυνείκους.* This reading, from the conjecture of Scaliger, has been approved by several of the recent editors. The common text has *ὄν*—*Πολυνείκης*; but, apart from the difficulty of supplying a suitable word to govern the acc. *ὄν*, it should be observed that, in the following simile of the eagle, the words *λευκῆς χιόνος πτ. στεγανός* necessarily apply to the whole Argive army, and are by no means to be referred to Polyneices alone. The latter's quarrel for the throne is touched upon with reserve, and simply for the purpose of indicating the origin of the hostile invasion. The principal theme of the Chorus is the conduct and movements of the besieging army, which it likens first to an eagle, which, with

the aim of seizing his booty, flies over into the land (*εἰς γᾶν*), and afterward to a dragon prowling around the walls.

111. ἀρθεῖς, *raised, excited*. In *νεικέων* there is an allusion to the signification of the name Πολυνείκης (*πολὸν νεῖκος, multa rixa*), noticed by Æschylus, Sept. c. Theb., 577, 658, 830. Likewise Eurip., Phœn., 646, calls this name *νεικέων ἐπώνυμον*.

112. ὀξέα κλάζων, *shrill screaming*. Said in reference to the insulting boasts and vociferations of the Argive leaders, for which comp. Æsch., Sept. c. Theb., 381, 425. The same poet uses a similar figure in reference to the Atrides advancing against Troy, Agam., 48: *μέγαν ἐκ θυμοῦ κλάζοντες Ἄρη τρόπον αἰγυπιῶν*. Comp. Hom., Il., xii., 125: *ὀξέα κεκλήγοντες*.

113. αἰετὸς εἰς γᾶν ὑπερέπτα, *flew like an eagle over into our land*, i. e., flew over and lit upon our city.—*ὑπερέπτα*, Dor. for *ὑπερέπτῃ*, aor. of ἵπταμαι.

114. λευκῆς χιόνος, gen. of material, Matth., 378. Schol.: *τοῦτο ἀλληγορικῶς φησιν, ὡς ἐπὶ ἀετοῦ*. The allusion is to the white shield which covered the warrior, as wings the bird of prey. Cf. 106.

117. στας, *standing*, i. e., upon the wall, higher than the houses. The subj. of this part. is *ὄς*, referring to the Argive man, who had scaled the walls, but was repulsed by the bravery of the Thebans. Instead of continuing the metaphor of the eagle, as the Scholiast thinks, the poet uses terms appropriate to a beast of prey gorging himself with blood, until finally in *δράκοντι* he gives the image a clear and definite form.—*δαφοναῖσιν*, *dripping or reeking with blood*. The MSS. *φοναῖσιν*, emended by Ritschl. Boeckh, *φονώσαισιν*.

119. ἐπτάπυλον στόμα = τὰς ἐπτὰ πύλας. Cf. Eurip., Suppl., 403: Ἐπεοκλέους θανόντος ἀμφ' ἐπταστόμους πύλας; and Phœn., 294: ἐπτάστομον πύργωμα.

120. Construct: *ἔβα πρὶν ποθ' (αὐτὸν) πλησθῆναι ἀμετέρων αἱμάτων γένυσίν τε καὶ πυκνάεντα Ἥφαιστον ἐλείν στεφάνωμα πύργων*. The sense: *he went away, ere he was glutted with our blood within his cheeks, and the pine-torch had caught the coronal of towers*.—*γένυσιν* is the dat. of place.—*στεφάν. πύργων*, the circle of towers surrounding the city. Cf. Hom., Il., xix., 99: *ἔϋστεφάνω ἐνὶ Θήβῃ*.

123. πευκάενθ' Ἥφ. Cf. Virg., Æn., xi., 768, *pineus ardor*; and infra, 1007. It means, properly, *the pitch-pine flame*.

124. τοῖος—ἐτάδη, *such a din of battle was made about his back*; that is, such a furious onset was made upon the besiegers that they were compelled to turn their backs.—*ἀμφὶ νῶτα* is poetically used in anticipation of the effect of the onset; it implies that the enemy were already on their flight.—*ἐτάδη (τείνω)*, lit., *was strained*, denoting the intensity of the charge.

126. *An overmatch for the opposing dragon, viz., the enemy.*—*δυσχέρωμα*, in appos. with *πάταγος*, is used in the sense of an adj., *irresistible*. The ancient commentators will have it that *δράκοντι* refers to the Thebans, because, according to the fable, they were *δρακοντογενεῖς*, sprung from the dragon's teeth sown by Cadmus. But we learn from Eurip., Phœn., 1151 ff., that the dragon was the symbol of the Argives (*Ἀργεῖον αὐχημα*), and that the shield of Adrastus, their leader, had upon it, besides adders and hydras, dragons represented dragging the children of the Cadmeans from the walls. Cf. also Æsch., Sept. c. Theb., 495.

127. *μεγάλης γλώσσης κόμπους, the boastings of a proud tongue.* The poet here assigns the cause for which Zeus overthrew the Argive host, and punished their insolence in the person of their most insolent captain. The overweening pride of the Argive leaders, here slightly alluded to, was generally known from Æschylus's Septem cont. Theb., 421 ff.; the boast of the giant Capaneus, whose fate is described in the following verses, is particularly remarkable, v. 425 ff.:

ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ·
θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν
καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς
Ἔριν πέδῳ σκήψασαν ἐκποδῶν σχεθεῖν—

which Ahrens renders: "Superbia autem ejus ultra hominem sese extollit. Deo enim volente urbem se eversurum et nolente praedicat, neque Jovis aemulantem iram (fulmen) in terram demissam sibi impedimento futuram." The sentiment prevailed generally among the ancient nations that the Deity abhorred and punished human pride. Cf. Proverbs, vi., 17: "The Lord hateth a proud look." Herod., vii., 10: *φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦειν.* Æsch., Pers., 827, and v. 1350 of this play.

129. *πολλῷ βέυματι.* This dat., according to Schneidewin, is dependent on the adj. *ὑπερόπτας*, used in the sense of *ὑπέρφρονος*: *elated by the mighty stream* (of their army) *and by the rattling of their gold*, i. e., arms ornamented with gold. So Æsch. in Pers., 410: *βέυμα Περσικοῦ στρατοῦ*, and Eurip., Iph. Taur., 1448.—*χρυσοῦ καναχῆ θ'*. . . Wunder: *Armorum aureorum stridore superbientes.* Boeckh retains the vulg. *καναχῆς*, but gives a very obscure interpretation: *im gewaltigen Strom des Uebermuths des Gold-gerausches* (*in the mighty stream of the pride of the rattling of gold*).—According to Æschylus the arms, as well as the language of the Argives, were pompous and insolent. Sept. c. Th., 391, 540.

131. *ῥιπτεῖ.* Capaneus is meant, see above at 127. The words of Euripides in Phœn., 1196, may serve as a commentary to this passage: *ἦδη δ' ὑπερβαίνοντα γείσα τειχέων βάλλει κεραυνῷ Ζεὺς νιν. ἐκτύπησε δ' χθδῶν, ὥστε δεῖσαι πάντας.* In this passage, he is just climbing upon the

escarpment of the wall, when he is struck down from the ladder by the fatal thunder-bolt; in Sophocles, he is *already on the lofty goal*, βαλβίδων ἐπ' ἄκρων ἤδη, i. e., the battlements, *starting to shout victory*.—The manner of Capaneus's death is the literal fulfilment of the hope of Eteocles, Æsch., Sept. c. Th., 444: Πέποιδα δ' ἀντῶ ξὺν δίκη τὸν πυρφόρον ἕξειν κεραυνὸν, "I trust that the fiery thunder will deservedly fall upon him," and of the Chorus, 629: πύργων δ' ἔκτοθεν βαλὼν Ζεὺς σφε κἀνοι κεραυνῶ, "and that Jupiter, striking them off the towers, may destroy them with his thunder."

133. ὀρμῶντα. This participle means, here, *one who is preparing, is on the point of doing something*.

134. ἀντιτύπα is Porson's emendation of the usual adv. form ἀντίτυπα, and has been adopted by Dindorf, Hartung, and Wunder. The idea is that Capaneus fell with such force that he rebounded, as it were, by the *counter-blow* of the earth. One of the Scholiasts explains it in the same sense: ἄνωθεν δὲ τυπεῖς ὑπὸ τοῦ κεραυνοῦ κάτωθεν δὲ ὑπὸ τῆς γῆς, "struck from above by the thunder-bolt, and from below by the earth." Brunck interprets: *quassatus in terram a qua repercussus est, cecidit ignifer*.—*ταυταλωθεῖς*, hurled, launched. The word expresses a quivering motion, as when a spear is thrown. The Schol. explains by διασεισθεῖς, shaken or moved violently, not "shattered to pieces," as Woolsey understands it, though that view suits Euripides' description of this event, Phœniss., 1199 ff.: ἐκ δὲ κλιμάκων ἐσφενδονᾶτο χωρὶς ἀλλήλων μέλη, κόμαι μὲν εἰς Ὀλυμπον, αἶμα δ' εἰς χθόνα, χεῖρες δὲ καὶ κῶλ', ὡς κύκλωμ' Ἴξίονος εἰλίσσεται.

135. πυρφόρος, *fire-bearer*, so called because he carried a blazing torch. Æschylus (Sept. c. Th., 432) describes him as bearing a shield whereon was the device of a naked man holding in his hand a lighted torch, and uttering, in words of golden letters, "πρήσω πόλιν," *I will burn the city*. Cf. Œd. Col., 1319.

137. ἐπέπνει, sc. ἐπὶ τὴν πόλιν, *who, storming with frantic rage, blew upon the city with the blasts of fiercest winds*; a metaphor drawn from a hurricane. Similarly the charge of Mars is described, Æsch., Sept. c. Th., 343: μαινόμενος δ' ἐπιπνεῖ λαοδάμας Ἄρης. Comp. infra., 929.

138. εἶχε δ' ἄλλα τὰ μὲν. *So verhielt sich's an einem Ort (Thus it happened in one place)*, Boeckh. The idea is, that such a lot befell him, while to the other leaders Mars assigned a different death, i. e., they were slain in the fight. Æsch., Th., 340.—εἶχε τὰ μὲν, cf. 37.—ἄλλα, Dor. for ἄλλη.

140. δεξιόσειρος, *mighty, victorious*. An epithet borrowed from the race with the quadriga, or four-horse chariot. The horse on the right, being on the outside, in turning round the meta had to make the largest turn in the same time, and hence was obliged to be the strongest and

fleetest. As Mars, the ancient protector of the country, had now aided in chasing away the enemy from his well-beloved city (*Æsch.*, Sept., 107: "Thebes abounding in chariots"), the Chorus, by a natural and beautiful image, term him their δεξιόσειρος, who had brought out the Theban war-chariot victorious. The Schol. renders by γενναῖος.

141. γὰρ introduces the explanation of the words ἄλλα—ἐπενώμα, showing what fates Mars allotted to the other captains.

142. ἴσοι πρὸς ἴσους. *Æschylus*, in his "*Seven against Thebes*," represents King Eteocles appointing chosen warriors to oppose the Argive leaders at each of the seven gates, reserving for himself the seventh, at which his brother Polynices was posted. Hence Apollodorus says (lib. iii.): Ἐπεικλῆς καταστήσας ἡγεμόνας ἴσους ἴσοις ἔταξε. Comp. Eurip., *Phœn.*, 761: ἴσους ἴσοισι πολεμίοισι ἀντιθεῖς. Herod., ix., 48.

143. *Left to Troopæan Jupiter their brazen gifts.* The armor stripped from their bodies and built up in the form of a trophy is ironically called offerings to Jupiter, the arbiter of battles; τροπαῖω, awarding defeat to one and victory to the other.—The word τέλος is sometimes used to denote gifts to the gods.

144. πλὴν τοῖν στυγ., *except the wretched pair*, etc. "Though they also fell," says Triclinius, "yet their arms were not offered to the gods because their victory was not decided." In the following verses the Chorus dwells with great emphasis upon the sameness of their origin and fate, in order to exhibit their unnatural conduct in the strongest light.—αὐτοῖν = ἀλλήλοιν.—δικρατεῖς, *doubly victorious*, because causing death to both. Aristophanes, in fragm. 471, says they were twins (διπύχω κόρω), and instituted the single combat.

148. ἀλλὰ γὰρ. These particles have each a distinct office. ἀλλὰ serves to mark an abrupt transition, and should be connected with the imper. θέσθε, while γὰρ points to the reason of the exhortation. The general sense is: *But let us now forget these combats, for glorious Victory has come smiling upon Thebes rich in chariots.* Hence it will be seen that γὰρ is here placed before the clause of which it assigns the reason, and answers to our *since, as, inasmuch as*, etc. Comp. a similar use in *Œd. Col.*, 624.

149. ἀντιχαρεῖσα conveys the notion of reciprocity. The Goddess of Victory has graciously met the Thebans half-way, and rejoices in their joy. The expression is similar to our *congratulating*. Hermann: *mutuum ridens*. The dat. Θήβῃ depends upon ἦλθε.

150. ἐκ may be considered redundant, as πολέμων may equally be governed by λησμοσύναν. Comp. supra, 95 and note. *Æsch.*, Choeph., 422: ἄσαντος ἐκ ματρὸς ἐστὶ θυμός, *matris ira est implacabilis*. The Chorus desires to banish all painful remembrances which can sadden their triumph, and to offer to all the gods thanksgivings for deliverance.

151. *δέσδε* *ληγμοσύναν* is nearly equivalent to *λαδέσδαι*. *τῶν νῦν* must not be separated from *πολέμων*, the adv. *νῦν* being used as in v. 16: *ἐν νυκτὶ τῇ νῦν*, referring to something just ended.

153. Construct: *ὁ Θήβας Βάκχιος ἄρχοι ἐλελίχθων*, and let the Theban Bacchus be our leader, shaking the ground. The god is called *ἐλελίχθων*, because, in dancing, he causes the earth to tremble under his feet; *pede terram quatit*. It is a general cognomen of Bacchus, who was the particular patron of Thebes. The gen. *Θήβας* is dependent on *Βάκχιος*. Hartung remarks that, "with every Bacchic chorus, the god himself is present and leads the dance. For it has ever been the case that, where several persons were assembled in the name of a divinity, he was in their midst."

155 ff. The Corypheus here gives notice of the approach of Creon, who presents himself for the first time in the character of king. He has ordered a special meeting of the senators (here composing the Chorus), who question what object he can have in issuing this extraordinary summons.

155. The demonstrative pron. *ὅδε* is used in the sense of an adverb, *here, there* (Matth., 471), and should be connected with *χωρεῖ*.—*γάρ* intimates a reason why the proposed visit to the temples of the gods cannot now be carried out. The sense is: *but hold, for here comes Creon*, etc. *Κρέων* is pronounced as one syllable, and *Μενουκίεως* as only three, by synzesis.

157. *νεοχμοῖσι θεῶν*. This is Dindorf's emendation of the vulg. *νεοχμὸς νεαραῖσι θεῶν*. The passage is thus happily cleared of a word unnecessary to the sense, and which was probably introduced by an ancient grammarian in order to make this anapestic system correspond exactly with the preceding one. Many suppose that there is a gap in the text, but Dindorf justly remarks that an exact correspondence is nowhere found where the Corypheus announces the entrance of any one. The sense is: *here comes Creon, son of Menoeceus, now king of the land by the recent ordinances of the gods*.—*συντυχίαις θεῶν* signify events brought about by the will of the gods. Cf. *Æd. T.*, 34: *δαιμόνων ξυναλλαγῆς*. *Philoct.*, 1116: *πότμος δαιμόνων*. The event particularly alluded to, is the fatal combat of Eteocles and Polynices, by whose death Creon succeeded to the throne.

158. *τίνα*—*ἐρέσσω*, *what purpose revolving, that*, etc. The Schol. explains *ἐρέσσω*: *ἐν ἑαυτῷ κινῶν καὶ μεριμνῶν*.—*τίνα*. Dindorf reads *τινὰ*, but the interrogative is more animated and more suited to the circumstances, particularly as Creon's answer follows directly.

159. *ὅτι*—*λέσχην*, *that he has appointed this special meeting of the council of the elders*, or *γερούσια*.—*σύγκλητον*, the Attic expression for an

extraordinary or called meeting of the people; *προὔθετο*, mid. voice, because the absolute ruler merely wishes to make known his will to his subjects. Schneidewin.

161. *πέμψας*, simple for the compound *μεταπέμψας*, *having summoned, or sent for*. Schol. *μεταστειλόμενος*.

162. Creon, in the opening of what may be termed his inaugural speech, likens the Theban state to a ship which has been rocked and tossed by a heavy sea, but which has now been safely righted again.

190.—*πολλῶ σάλῳ*. The Scholiast: *τροπικῶς, ὡς ἐπὶ νέως*. Similarly Œd. Tyr., 22. Brunck cites Plutarch's *Vita Fab.*, 27: *τὴν ἡγεμονίαν ὡς ἀληθῶς πολλῶ σάλῳ σεισθεῖσαν ὠρῶσε πάλιν*.

164. *ὕμᾱς*, with emphasis, *you*, as the representatives of the city. See note to 155.—*ἐκ πάντων δίχα*, *apart from all the citizens*; or, as the Schol. understands it, *you especially of all*.—*πομποῖσιν*, dat. instr. See Matth., 395. Schol.: *διὰ πομπῶν*.

165. *τοῦτο μὲν*, followed by *τοῦτ' αὖθις* instead of *τοῦτο δὲ*. Cf. supra, 61. Render, *in the first place—and then afterward*. Creon praises their faithful loyalty to Laius and his descendants, in order to conciliate their good feelings toward himself, and thus secure their hearty support. The passage intimates that the Chorus of Elders were of such advanced age that they had been in the councils of Laius.

166. *σέβοντας* instead of *σέβειν*, which would here have a preterit signification.—*εἶ* to be joined with *σέβοντας* in the sense of *zealously, or faithfully*.—*θρόνων*, a poetical pl. for the sing. Cf. Œd. Col., 375.

167. *ὠρθοῦ πόλιν*. Creon refers to Œdipus's liberation of the city from the distress occasioned by the ravages of the Sphinx, and to his prosperous reign up to the time of the pestilence. Comp. Œd. Tyr., 36 ff.

168. *ἀμφὶ τοὺς κείνων . . . and that you have still stood firmly by their offspring with steadfast loyalty*.—*ἀμφὶ*, which denotes a close attachment, is used by the tragic writers instead of *περί*, which is preferred by good prose authors. See Bernhardt, *Gr. Synt.*, p. 245.—*παῖδας*, Lat. *prolem*, viz., Eteocles and Polynices—children of one, and grandchildren of the other.—*μένοντας*, part. instead of the inf. *μένειν*. As frequently in poets, the simple is used for the compound, *ἐμμένειν*. Hom., *Il.*, xvii., 434: *ᾧστε στήλη μένει ἔμπεδον*.

172. *αὐτόχειρι σὺν μιάσματι*, *with fratricidal guilt*. Wunder: *mutuae caedis nefario scelere*. The epithet *αὐτόχειρ* could be used in regard to violence committed by the hand of a relative. Comp. 1175, note; also Œd. Col., 1387: *συγγενεῖ χερὶ*, 1374. Eurip., *Phœn.*, 894.

173. *κράτη καὶ θρόνους ἔχω*. An expression denoting the ruler's absolute power. Comp. Œd. Tyr., 237: *ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω*.

174. Construct: κατ' ἀγχιστεῖα γένους τῶν ὀλωλότων. The sense: *by virtue of my near relationship to the deceased*. The gen. ὀλωλότων depends upon ἀγχιστεῖα γένους, which form one idea. It is evident that it was so understood by the Scholiast, who interprets κατ' οἰκειότητα, κατ' συγγένειαν. Comp. a similar instance of a double genitive, 1184 f., and examples collected by Bernhardy, Gr. Syntax, p. 162.

175. ἐκμαθεῖν, *to find out, to know thoroughly*.—παντὸς ἀνδρὸς, as we say, *of any and every man*. Lat.: *cujusque, cujusvis, of any man whatever*. ἀμήχανον, *subaud.* ἐστί.

176. ψυχὴν τε καὶ φρόνημα καὶ γνώμην. These words comprise the whole spiritual man: ψυχὴν, the *heart*, or natural disposition; γνώμην, the *understanding*, or *intelligence* (Ritschl.'s Rhein. Mus., No. 2, p. 259); φρόνημα, *views, principles*, as the results of thought. Comp. 354.

177. πρὶν ἂν—φανῆ, *before he has shown them by being practically tested in the administration of government and in legislation*. The poet appears to have had in mind an apothegm of one of the ancient wise men: ἀρχὴ ἀνδρα δείκνυσι. See Harpocrat., under the word ἀρχή. In Œd. Tyr., 614, the proverb is modified: χρόνος δίκαιον ἀνδρα δείκνυσιν μόνος.

178. ἐμοὶ γὰρ, etc. From the general remark that a man can only be fairly judged by his official acts, Creon makes a somewhat abrupt transition to himself, who is precisely in this situation. It is difficult to say what is the exact force of γὰρ here, but, as this particle serves to introduce the speaker's convictions, it seems to imply some such connecting thought as this: *As to myself, though as yet untried, I intend to govern for the benefit of the whole, without fear or partiality; for it has long been my conviction that he who*, etc. Previous to the death of the two brothers, who were both claimants of the throne, Thebes had been rent by violent party feuds, and the evils arising from these dissensions were doubtless the cause that Creon declares, at the outset, that he will rule independent of party.

180. ἐκ φόβου του (= τινός), *from fear of any*. Boeckh: *aus Menschenfurcht*.—γλωσσαν ἐγκ. ἔχει, *keeps his mouth closed*. Cf. 505: εἰ μὴ γλωσσαν ἐγκλήσοι φόβος. Concerning the force of ἔχω with a part., see note to 77. Creon seems to refer to a particular instance, viz., the edict forbidding the burial of Polynices, which he had fearlessly proclaimed. He strives to justify the act on the principle of public expediency, but his former antagonism to that prince might justify the suspicion that he had been moved to it by personal hostility.

181. νῦν τε καὶ πάλαι. Comp. Elect., 676. Concerning the present tense δοκεῖ, cf. Demosth., Phil., iii., § 12, and my note.

182. μείζον' ἀντλ. The preposition is redundant. See Matth., 450, 1.

183. οὐδαμοῦ λέγω, sc. εἶναι, *in nullo honoris loco esse dico*. Erfurdt.

It is an expression of contempt, like οὐδενὸς ἄξιον ἡγοῦμαι, ἐν οὐδενὶ ποιούμεαι λόγῳ.

184. Ἰστω Ζεὺς, βε Jupiter my witness! a solemn oath.

186. στείχουσαν, viz., by the act of friends or kindred, referring to the traitorous conduct of Polynices in bringing a hostile army against the country. Creon means that he would disregard the claims of relationship and act simply for the public weal.—σωτηρίας. Wunder erroneously considers this to mean his personal welfare: *ut ipse salvus sim*.

187. φίλον . . . θείμην ξμαντῶ. The sense is: *Nor would I ever make my personal friend a man who was my country's foe*.—χθονὸς = πάτρας.

189. ἡδ' referring to χθονός. *It is she who saves us*, etc. The idea is, that the welfare of individuals is dependent on that of the state, just as the safety of the mariner is identified with that of a ship; that safety is only to be found in keeping her upright—governing her rightly and maintaining her laws—by doing which we shall make true friends. The same figure is employed by Cicero, ad Fam., xii., 25: *una navis est jam bonorum omnium; quam quidem nos damus operam ut rectam teneamus*. Comp. a similar sentiment of Pericles, in Thuc., 11, 60. Demosthenes, Phil., iii., 69.

191. *Upon such principles I will exalt this city*; that is, by securing good order, I shall promote the well-being of the state. The present tense ἀξῶ is used, because, by his measures, he has already entered upon the intended reform. The blessings flowing from obedience, and the pernicious consequences of insubordination, he develops more fully, 663–680.

192. ἀδελφὰ τῶνδε, *things akin to these*. Br.: *affinia horum*. The idea is: "I have made a proclamation in keeping, and on a par, with these principles." Creon, as the representative of military absolutism, rests the whole salvation of the state upon unconditional submission to legitimate authority. The edict concerning the sons of Œdipus was framed with the view of securing such submission, from the outset of his reign. Its manifest design was to teach his subjects a salutary lesson by conferring the highest honors upon the one who had fallen in defence of the sovereign power (cf. 25), and inflicting upon the rebel the most dreaded of all penalties.

195. πάντ' ἀριστεύσας δορί, *far the bravest with the spear*. Comp. Trachin., 488; Ajax, 435.

196. τὰ πάντ' ἐφαγνίσαι, *to pay all the honors*, in addition to interment, ἀγνίσαι ἐπὶ τῷ τάφῳ. The expression alludes to the ceremony of placing around the dead a variety of instruments, utensils, and clay images; the burning of favorite animals, garments, ornaments, and food, and the pouring of libations upon the grave. See K. F. Hermann's *Domestic Antiq.*

of the Greeks, pp. 199, 205. As the ancients imagined that their departed friends were still conscious of what was passing in the upper world, they took care to surround them with affectionate remembrances of their former life.

197. *ἔρχεται κάτω*, *descend to*. Brunck: *quae strenuorum virorum Manibus demittuntur*. It was an ancient belief that libations and other honors reached the dead to whom they were offered. Woolsey cites Musgrave: "Credebantur libamina sub terram et ad mortuorum usque sedem penetrare." Cicero, *de Amicit.*, iv., refers to this tenet of the ancients: "Qui mortuis tam religiosa jura tribuerunt; quod non fecissent profecto, si nihil ad eos pertinere arbitrarentur."

198. Creon now states the reasons why he had adopted a different course toward Polynices. Attributing to him all the blood-thirstiness and savage purposes of the allies he had associated with him, the monarch sternly judges that the rebel has forfeited the common rights of a human being; and so, breaking loose from the restraints of religion, he falls back to the position of unenlightened, i. e., barbarous, justice.

199. *θεοὺς τ. ἐγγενεῖς*, *deos indigenas*; that is, their images and temples. Cf. 285. *Æsch.*, Sept. cont. Theb., 582: *πόλιν πατρίαν καὶ θεοὺς τοὺς ἐγγενεῖς πορθεῖν*.

200. *φυγὰς κατελθὼν*, *a returning exile*. In *Œd. Col.*, 1292, we are told that he had been banished from Thebes by his brother Eteocles, with the concurrence of the citizens.

201. *αἵματος κοινῷ πάσασθαι*, *to taste a kindred* (i. e., a brother's) *blood*.—*κοινῷ*, comp. v. 1. The Schol.: *ἀντὶ τοῦ ἐμφύλιου· ἢ τοῦ ἀδελφικοῦ αἵματος*. He paints Polynices as a blood-thirsty savage, in order to justify his own inhumanity toward him.—*τοὺς δε* (sc. *πολίτας*) *δουλ. ἄγειν*, *and to carry the citizens away captive*. Concerning the particle *δέ* repeated after a single *μέν*, see *Herm.*, Vig., p. 535.

203. *ἐκκεκήρυκται*. Most of the recent editors have adopted this conjecture of Musgrave, instead of *ἐκκεκηρῦχθαι*, which is found in the MSS., but which Boeckh admits to have no proper construction. The verb is synonymous with *κηρύξας ἔχω*, 192, and appears to be inserted merely to avoid the obscurity occasioned by dwelling so long upon Polynices' crimes.

205. The order of construction: *ἐὰν δ' ἄθαρτον καὶ αἰκισθεντ' ἰδεῖν δέμας ἐδεσπὸν πρὸς οἰωνῶν καὶ πρὸς κυνῶν*, *but to leave him unburied and disfigured to behold, with his body mangled by dogs and birds of prey*.—*δέμας*, acc. of limitation.—*ἰδεῖν*, gov. by the part., is similar to the Lat. supine *aspectu*. Comp. *Æsch.*, Sept. c. Theb., 644: *τευχιστὴν ἰδεῖν*, *belatorem aspectu*. A similar thought, Ajax, 830.

207. *φρόνημα*, *determination*. Cf. 176.

208. *προέξουσι*. A hyperbolic expression, as if the good were deprived of their due by receiving only equal honor with the bad. If traitors are treated with like honor, it is equivalent to a reward offered to treason. Hermann, from Cod. August., reads *προέξουσ'*: "Sensus causa. Neque enim de praeferendo Eteocli Polynice, sed de aequando sermo est."

211. The Chorus answers with reserve, implying that it is not convinced by Creon's specious reasoning, but that it has its own opinion about the matter, which it may not be prudent to express. With a master possessing absolute power, it feels that remonstrance is useless.

212. *δύσνονν*—*εὐμενῆ*. Boeckh prefers to govern these accusatives by *κατὰ* understood. Dindorf substitutes *κὰς* instead of *καί*, the preposition *ἐς* governing both, as in 1176. Others understand *δρασῶι* or *ποιεῖν*.

213. *πού γ' ἔνεστί σοι*, *certainly it is in your power*, etc. The particle *γε* is somewhat sarcastic, intimating that, however he might abuse his power, his subjects must needs submit. Their acquiescence is merely formal and such as his position requires. There is no fawning servility; for, while they do not question his right to legislate, they do not profess approbation of an act which their consciences condemn.—The Scholiast explains the verse correctly: *ἔξεστί σοι ὅπως θέλεις νομοθετεῖν*.

215. (It is my will) *that you should now be observers of what has been ordained*.—*ὡς*, with *ἂν* followed by the subjunctive, is so clearly an intimation of *purpose, intention*, that, to a Grecian ear, an appropriate leading verb naturally presented itself. With military brevity the monarch signifies his will by a particle. We may understand *κελεύω* or *θέλω*. All the finer modifications of Greek particles are to be referred to ellipses, which by long use in common life ceased to be noticed, and therefore did not need to be supplied. See Bernhardt, *Gr. Synt.*, pp. 352 f., 400.

216. The word *σκοποί*, used by Creon in the sense of *observers*, or rather of a vigilance committee of our day, is misunderstood by the Chorus, who answers: *Lay this charge upon a younger man to bear*, i. e., the duty of watching the corpse.

217. *ἀλλὰ*—*γε* are used to correct the misapprehension of the Chorus: *nay but there are already watchers of the corpse*. See Herm., Viger, 471.

218. *τί δῆτα*—*τοῦτ'* is similar to the common phrase *τί οὖν τοῦτο*; *quid igitur hoc?*—*δῆτα*, in questions, is often used for *δῆ* or *οὖν*, *then, therefore*. Cf. Aristoph., *Wasps.*, 1177: *τίνα δῆτ' ἂν λέγοις*; "what would you say, then?"—*ἄλλῳ*. Some MSS. have *ἄλλο*, which Schneidewin prefers. But we cannot well dispense with *ἄλλῳ*, since Creon does not rely upon the watchmen alone to execute his commands, while *ἔτι* makes *ἄλλο* superfluous. The sense of the question is: *what, then, is this which you*

would enjoin further upon another? that is, upon us. The additional command is contained in Creon's answer; *not to countenance those who disobey this order.*—ἀπιστεῖν = ἀπειθεῖν. Cf. 381, 656.

220. οὐτω—ὄς. The relative with a finite verb after οὐτω has the sense of ὥστε, *as to*, with the inf. Matth., 479, 1. With ἔστιν supply τῆς. The Chorus does not imagine it possible that any one will be willing to incur certain death by violating the royal decree.

221. καὶ μὴν—γε, *at saltem, at vero, certainly.*—ὕπο ἐλπίδων κέρδος, *gain by expectation*, a poetical expression for *the hope of gain, spes lucri*. Creon intimates that Polynices' partisans might bribe some person to bury the corpse. The poet delicately reveals the low suspicion that is inseparable from tyranny.

223. The watchman presents himself agitated and gasping for breath, which is the effect of terror rather than of haste.—ὑπο τάχους δύσπνοος. The Scholiast explains: μετὰ σπουδῆς ἀσθμαίνων, *panting with haste*.

225. φροντίδων ἐπιστάσεις, *stoppages for deliberation*, pauses of anxious thought.

226. ὁδοῖς, *by the way*, dat. of place.—εἰς ἀναστροφήν, *for the purpose of returning, zur Rückkehr*. Boeckh.

227. μυθουμένη, *saying*. Such participles are often added. Ajax, 757: ἔφη λέγων. Æsch., Agam., 205: ἀναξ εἶπε φωνῶν, *dixit locutus*.

228 f. τάλας and τλήμων are to be regarded as exclamations, and as such are put in the nominative. Matth., 310. Adjectives so used have somewhat the nature of predicates: *miserable man that you are!* There is therefore, no necessity to substitute, with Dindorf and others, the voc. τλήμον, contrary to the authority of the MSS.

228. οἶ, *where*, implies its antecedent ἐκεῖσε. Woolsey.—διδόναι δίκην, a judicial phrase answering to the Lat. *dare poenas, suffer punishment*.

229. καὶ. Wunder has κεί, from Cod. Laur. A., placing only a comma after ἀνδρός. But the short, broken sentences more naturally express the indecision of the watchman, who is a man of the lower class.

230. δῆτ'. See supra, at 218. *How, then, will you not smart?*—ἀलगυνεῖ intimates that he fears a flogging, or some other corporal punishment for neglect of duty. Schol.: οὐ τιμωρηθήση.

231. ἤνυτον, *I made my way, I came.*—σχολῆ ταχύς is the reading preserved by the Scholiast, and generally adopted in place of βραδύς, found in the MSS. The phrase, however, does not mean, as Woolsey has it, "*leisurely fast*," and Brunck: "*cum tarditate celer*;" for σχολῆ, in the tragic writers, means *hardly, or scarcely*. Comp. inf., 388; Æd. Tyr., 434. See Hermann's Vig., p. 57. It has the force of a negation, and σχολῆ ταχύς, in keeping with v. 223 f., means *by no means swift*, that is,

βραδύς. This is evidently the view taken by Erfurdt cited by Hermann : "Vulgo βραδύς, quo vocabulo verba σχολῆ ταχύς exposita fuisse videntur."

233. ἐνίκησεν, in the absolute sense of *potius fuit, prevailed*, takes the words δευρ' μόλειν σοί for its subject. The verb denotes the decision of the mental struggle. See Nitsch ad Odyss., x., 46. Comp. 274. Demosth., Phil., i., § 51. The sense is: the counsel *to come hither to thee prevailed*.

234. μηδὲν, *nothing of consequence or value*; not being able to say who is the perpetrator.

235. δεδραγμένους (δράσσομαι), *clinging to*. Dindorf prefers πεφαργμένους, *fortified*, L. *munitus*, with which the gen. would not be admissible. The vulg. is confirmed by the interpretation of the Scholiast: ἀντειλημμένος τῆς ἐλπίδος ἐλήλυθα, *laying hold of this trust*, etc.

236. παθεῖν. This inf. depends on ἐλπίδος, as if it were written ἐλπίζων. The art. τὸ is superfluous, as in v. 78. Matth., 543, 2.—ἄν lends the verb a highly potential signification: *that I cannot possibly suffer any thing else than what is fated*. See Vig., Gr. Id., p. 481. The simple trust of the watchman, that nothing can befall him but what is allotted by destiny, is a genuine trait of popular fatalism. Cf. Æsch., Sept. c. Theb., 263: *πέισομαι τὸ μόριμον*. It remains the same to this day among Oriental peoples.

238. φράσαι—τάμαντου. *I wish to tell you first what concerns myself*, i. e., my own share in the matter.

240. δικάως, *deservedly*.

241. εἶ γε στοχάζει, *you are very guarded certainly*. The common meaning of στοχάζεσθαι, *to aim*, is clearly unsuitable, there being no conceivable object to aim at. The king uses sarcastically a verb which expresses the watchman's anxiety to stave off a charge which has not yet been made. Στοχάζεσθαι is related to στοιχίζειν, a hunting term originally signifying to plant posts, with nets attached, around the haunts of wild beasts; and, in a military sense, to plant palisades for defence. It thus acquires a meaning nearly akin to ἀποφράγνυσαι, as concinnity requires.

242. τὸ πρᾶγμα: a repetition of the watchman's words. Creon does not yet know what has happened.—δηλοῖς = δηλός εἶ.

243. γάρ refers to the first part of Creon's remark, that he was anxious to clear himself. The sense is: I do, *for danger inspires great apprehension*.

244. An interrogation having the force of a command. *Speak, then make haste and be off*. Matth., 511, 4. Comp. 885.—ἀπαλλαχθεῖς in an absolute sense, *having done*.

245. The soldier is at length forced to speak: *I'll tell you at once—* καὶ δὴ, *continuo, jamjam.* Herm., Vig., 528.

247. ἐφαγιστεύσας ἃ χρῆ, *having performed the needful rites.*

248. τίς ἀνδρῶν; *who in the world?* The expression shows that Creon has as yet no suspicion of the real culprit.

249. The γενηῖς was an instrument like a pickaxe or grubbing-hoe, Lat. *ligo*. δικέλλη was an ordinary spade, and pressed into the ground by the aid of the foot.

250. στύφλος δὲ γῆ, *but the ground was firm and dry, unbroken and unmarked by wheels.—οὐδ' ἐπημαξευμένη τροχοῖσιν, nec plaustrī sulcata rotis.* Brunck. The watchman verbosely brings in all imaginable means of stirring the ground, in order to deny the appearance of every tracé.

252. τις gives the substantive a vague and indefinite character. It may be rendered: *the doer, whoever he was, was without trace.* See Witzschel ad Œd. Tyr., 107. Bernhardy, Gr. S., 441.

253. *The first day-watchman.* Antigone had finished the act in the early twilight.

254. πᾶσι—παρῆν, *omnibus triste miraculum visum est.* Brunck.—δυσχερῆς conveys the idea of *embarrassing, painful*, because the discovery put the guard in fear for their own safety.

255. ὁ μὲν, sc. the corpse of Polynices.—*τυμβήρης μὲν οὐ, not indeed buried in a grave.*

256. λεπτή—κόβις, *but a thin covering of sand lay over it, as if some person shunned the curse.—φεύγοντος* is a gen. abs. with *τινός*. Comp. Ajax., 998: ὡς θεοῦ τινός. "Whoever," says the Schol., "saw an unburied corpse, and did not cast some dust upon it, was deemed accursed (ἐναγής) until he made expiation." This article of ancient belief is alluded to by Horace, Od., i., 28, 30: *Injuncto ter pulvere curras.*

257. του (sc. τινός) κυνῶν, *of any sort of dog.*—τίς with a substantive often denotes a kind or class, for which see Bernhardy, Gr. Synt., 441. Comp. 698: οἰωνῶν τινός.

258. σπάσαντος, usually interpreted *gnawing* or *lacerating* the corpse, is perhaps better explained by the Scholiast, who finds in this word a reference to the habit of wolves, bears, dogs, etc., which, when they have partly eaten their prey, scratch the dust over it to keep it for another visit. The possible supposition that the body was so covered was not confirmed by any trace.

259. ἐν ἀλλήλοισιν, *inter nos*, is not used very strictly. The idea is, that recriminations and abuse were mutually exchanged. *Angry speeches were uttered in regard to each other*

260. φύλαξ ἐλέγχων φύλ. is a *constructio ad sensum*, as if ἐρρόθοδμεν had preceded. In Bernhardy's Gr. Syntax it is termed a syntactic apposition, of which numerous examples are found in the poets. Cf. a parallel passage in Æsch., Prom., 200: στάσις τ' ἐν ἀλλήλοισιν ὠροῦντο, οἱ μὲν θέλοντες . . . οἱ δὲ σπεύδοντες, and inf. 1002.

261. τελευτῶσ' as adv. *finally*. Matth., 558.—οὐδ' ὁ κωλύσων παρῆν, *nor was any one by to prevent it*. The article ὁ here has the nature of an indefinite pronoun, signifying some person of superior authority or power. Comp. Aristoph., Pac., 614: οὐκέτ' ἦν οὐδεὶς ὁ παύσων, *non amplius erat quisquam, qui haec sedaret*. Bernhardy, 318. Soph., Elect., 1197: οὐδ' ὁ κωλύσων πάρα.

262. εἰς τις ἕκαστος, *each and every one*. The sense of the passage is: *each was suspected by the others of being the perpetrator, and neither evident, that is, there was no evidence against any one*.

263. ἀλλ' ἔφευγε μὴ εἰδέναι, supply the subject ἕκαστός τις, *but each one shunned the knowledge of it, denied knowing any thing about it*.—φύγειν, like verbs of fearing, with which it is classed by Kühner (Gr., § 306), takes μὴ after it pleonastically. A like construction is found in Eurip., Heraclidae, 507: φευξόμεσθα μὴ θανεῖν. The MSS. have a superfluous art. τὸ after ἔφευγε.

264. Each one, in proof of his innocence, offers to undergo the ordeal by fire, and to take a solemn oath. Brunck and others find in this passage a trace of the superstition which so long prevailed among the northern nations, especially the Germanic peoples of the middle ages. The devices by which the accused sought to establish their innocence, though varying in form, were comprised under the common name, *Judicium Dei*; Germ., *Gottes Gericht*. Boeckh cites Val. Maximus, 8, 9. There is no proof, however, that these tests were ever legally recognized among the Greeks or Romans.

268. ὅτ' οὐδὲν ἦν (ἡμῖν) ἐρ. πλέον. The sense: *when nothing was effected by our investigations*. See Matth., 390, 1.

269. λέγει τις εἷς, *some one makes a proposition, viz., to report the matter to you*. Before stating what the proposition was (ὡς ἀνοιστέον σοὶ τοῦργον), the watchman describes its startling effect upon the company.

271. οὐδ' (εἰπεῖν) ὅπως δρῶντες, etc. The sense is: *nor say by what course of action we should come off well, i. e., get out of the difficulty*. Comp. Eurip., Phoen., 926: ἃ δρῶντες ἂν σώσαιτε Καδμείων πόλιν.—ὅπως δρῶντες, in the sense of ὅτῳ τρόπῳ πράττοντες, and καλῶς πράξαμεν = εὐτυχῆσαιμεν. Cf. Stallbaum ad Plat., Crit., v. D.

274. καὶ ταῦτ' ἐνίκα, *and this sentiment prevailed*. Comp. 233.

275. καθαιρεῖ, *condemns*, a judicial term. Pollux, viii., 15. Eurip.,

Orest., 853: καθεῖλον ἡμᾶς, κάπεκέρωσαν θανεῖν.—τοῦτο τὰγαθὸν is said ironically.

278. μή τι, *nonne, whether—not*, an indirect *interrogation*. Cf. 1253. Herm. ad Vig., p. 808.

280. λέγων agrees in case with σύ, the subject of παῦσαι, and of the infin. μεστῶσαι. Graeci enim, ubi participium vel adjectivum infinitivo jungunt, casum, qui praecesserat, ad quemque illud pertinet, servare solent. Erfurdt. See Matth., 536.—ὀργῆς καί, *with anger even*, implying that he already felt contempt for the superstitious weakness which could imagine that such an act could be performed without human agency.

281. *Lest you be found both old and silly at once*, although age is commonly said to bring wisdom. Cf. Œd. Col., 930 f. The Scholiast remarks: ἐναντίον γὰρ ἡ ἄνοια τῷ γῆρα.

284. ὑπερτιμῶντες, *unduly honoring*, i. e., honoring him above his deserts, mistaking an enemy for a benefactor.

285. ὅστις, in addition to its office as a relative, conveys some notion of generality, *a man who came to burn*, etc. Comp. Ajax., 474.

286. Temples and offerings are regarded as things of like nature, being both dedicated to the gods.

287. γῆν ἐκείνων. Cf. Thuc., 11, 74. In the ancient Grecian religion those divinities were regarded as the rightful possessors of a country, in whom the moral idea of the people was embodied, and whose worship, therefore, being inseparably interwoven and blended with all their social and political institutions, was an essential condition of national existence. Thus the civil and religious institutions, standing upon the same basis and united into one system, were equally invested with divine authority. Consequently, when Polynices brought a hostile force to aid him in deposing his brother Eteocles, he was denounced as the enemy of the gods.—γῆν is used in the sense of πόλιν. Plato frequently connects πόλις and νόμοι. διασκεδῶν poetically for ἀπολέσων. Notice that Creon artfully attributes to the gods his own incensed feelings and unworthy motives.

288. The particle ἤ in the second member of the question, for which see Matth., § 619, is used for putting the same question in a stronger and more general form, to which there can be but one answer.—οὐκ ἔστιν, *impossible*.

289. ταῦτα, the object of φέροντες, refers to the odious edict.—καὶ πάλαι, *jam pridem*. Comp. Trachin., 87; Philoct., 966.—πόλεως ἄνδρες = πολιτῶν τινές. Wunder interprets: *sed haec* (i. e., edictum de Polynice non sepeliendo) *dudum cives nonnulli aegre ferentes obmurmurarunt mihi*.

292. δικαίως, *duly*, i. e., submissively. Hermann cites Eustathius on this passage: οὐδ' ὑπὸ ζυγῷ νῶτον εὐλόφως εἶχον. The metaphor, says the Schol., is drawn from ill-broken oxen.—ὡς στέργειν ἐμέ, *so as to like*

me, i. e., to have a loyal attachment to my government.—ὤς, like ὤστε, denotes the result. Comp. infra, 303: ὤς δοῦναι δίκην.

293. τούτους, *these watchmen*.—παρηγμένους. Schol.: ἡπατημένους, *corrupted*.

295. Construct: γὰρ οὐδὲν νόμισμ' ἔβλαστε κακὸν ἀνθρώποισιν οἷον ἄργυρος. The sense: *for no institution has existed as pernicious to mankind as money*.—Νόμισμα est institutum. Herm. Compare Felton's "Clouds," p. 126.

296. τοῦτο, though assimilated in gender to νόμισμα, refers to ἄργυρος.—καὶ πόλεις, *even whole states*.

298. In this sentence ἐκδιδάσκει is the chief verb, on which the inf. ἴστασθαι depends. The order of construction: τόδε παραλλάσσει χρηστὰς φρένας βροτῶν καὶ ἐκδιδάσκει [αὐτάς] ἴστασθαι πρὸς αἰσχρὰ πράγματα.—ἴστασθαι πρὸς, *to incline toward*. Thuc., vi., 34: τῶν δὲ ἀνθρώπων πρὸς τὰ λεγόμενα αἱ γνῶμαι ἴστανται. Id., iv., 34.

300. ἔδειξεν. The Greeks often use the aorist ind. to express a general truth derived from experience or observation. Grammarians distinguish it as the *frequentative aorist*, because it represents a fact as occurring frequently, or habitually. It must be translated as a present. See Kühner's Gr. Gr., § 256, 4; Bernhardt, Gr. Syntax, p. 382; and Felton's learned exposition of this idiom in his notes to Aristoph., "Clouds," p. 157 ff.—ἔχειν may be taken in the sense of ἀσκεῖν, *to practise*. It shows men how to practise knavish tricks.

301. δυσέβειαν εἰδέναί, *to be versed in the wickedness*, etc. "Das Wissen aber," says Boeckh, "ist ein thätiges Wissen." It is a practical knowledge. In the same way, Homer says of the Cyclops, Odys., ix., 189: ἀθεμίστια ἤδη; and Eurip., Helen., 932: δίκαια μὴ εἰδέναί. Notice the gradation in vice: αἰσχρὰ, πανουργίας, δυσέβειαν.

302. After these general reflections upon the evils caused by the lust of gain, Creon reverts to the thought expressed in 294, that the perpetrators were hired by his secret enemies: *but those who have done this thing for pay have at last effected that they (the instigators) should suffer punishment*, that is, have rendered them amenable to justice. For, as Wunder observes, the words χρόνῳ ποτ' seems to refer to καὶ πάλαι, v. 289. Schneidewin takes the same view: "Kreon legt in seine Worte den Sinn: die Thäter haben bewirkt dass die Anstifter gestraft werden können." For, if Creon thinks to punish only the actual doers, it is difficult to see a reason for using the words χρόνῳ ποτ', *postremo*.

305. εἶ τοῦτ' ἐπίστασο, *be assured of this*. Cf. Herod., 7, 39.

306. αὐτόχειρα, *the actual perpetrator*.

307. εὐρόντες ἐκφανεῖτ', expressed in English by two verbs: *find and produce*.

308. οὐχ ὑμῖν . . . ἀρκέσει, *mere death shall not be a sufficient punishment for you.*—πρὶν ἂν. Before these words there is an ellipsis, which may be supplied by οὐ πρότερον θανεῖσθε, or some equivalent expression.

309. ζῶντες κρεμαστοί, i. e., suspended or tied up with a rope to a pillar or ladder, to be flayed alive, a species of torture often inflicted upon slaves, either as a punishment, or for the purpose of extorting a confession. Cf. Aristoph., "Frogs," 618: ἐν κλίμακι δήσας κρεμάσας ὑστρίχιδι μαστιγῶν, δερῶν, στρεβλῶν. Hom., Od., 175 ff. Ajax, 108.—ὑβριν, the offence is put for *the person who committed the offence.*

310. It is a bitter mockery in Creon to give warning to the guards for the time when they will be no more. Comp. Ajax, 100: θανόντες ἤδη τὰμ' ἀφαιρείσθων ὄπλα.

311. ἀρπάζητε, supply ἐκεῖ. The present tense is employed because τὸ λοιπὸν implies a continuation of their present evil practice.

313. τοὺς πλείους. The article with πολλύς, or the compar. πλείους. has the signification of a superlative. Matth., 265. The sense: *for you will find far more people ruined than preserved by ill-gotten gains.*

315. εἰπεῖν δὲ δώσεις. This reading of MS. Laur. is adopted by Boeckh and Schneidewin; vulg. τι δώσεις. The Schol. correctly interprets: ἐπιτρέψεις καὶ ἐμοὶ εἰπεῖν, ἢ ἀπέλθω; The sense: *but will you permit me to speak, or shall I go so?* that is, without further explanation. Cf. Philoct., 1067: ἀλλ' οὕτως ἄπει;

316. καὶ νῦν refers to the preceding question, which appears disrespectful. *Do you not see how offensively you talk even now?* The Schol.: καὶ νῦν γὰρ λέγων ἀνιάρως μοι εἶ.

317. δάκνει is taken as active by the Scholiast: δάκνει σε τὸ πραχθέν. But ὁ λόγος ἐμοῦ is the subject, if any is to be supplied. Ajax, 1119: τὰ σκληρὰ γὰρ τοί, κἂν ὑπέρδικ' ᾗ, δάκνει.

318. ῥυθμίσεις, *do you sound*, i. e., explore, *where my pain is?* The verb signifies here an attempt to find out the real locality of the pain, whether at the surface or internal.—ὅπου, sc. ἐστί.

320. οἶμ' ὡς ἄλημα, *ah, how evidently you are a thorough-bred knave!*—ἄλημα in the sense of πανούργος. Cf. Ajax, 381, 389.

321. οὐκουν, *non igitur, non vero.* Herm., Vig., 450. The sense is: *yet I have not done this deed at least.*—οὐκουν—γε seems to concede the truth of Creon's charge, that he is a cunning scamp, while it is an emphatic denial of the present charge.—ποιήσας, sc. εἰμι. Schneidewin renders: *mag sein, diese That aber habe ich wenigstens nicht gethan.*

322. This verse is a continuation of 320. Creon reaffirms his opinion that he is the hired tool of others.

323. The watchman thinks that Creon wilfully persists in believing

him guilty. The sense is: *it is really dreadful, when a man is determined at any rate to believe what is false.* Such is, in substance, the interpretation of Boeckh: "O wahrlich schlimm, wem gut dünkt dass ihm Falsches dünke, d. h., schlimm wenn Jemand beschlossen hat, Falsches zu glauben." Brunck renders in nearly the same sense: *Vah! malum est profecto, si quis apud se constituit falsa constituere.*—ξ̄ in the general sense of ὄτω. Cf. Eurip., Ion., 501.

324. κόμψευε νῦν τῆν δόξαν is sarcastic: *refine now upon this opinion*; that is, bring out some pretty phrases about the danger of false impressions. The Scholiast explains κόμψευε by σεμνολόγει, *talk gravely.*—δόξαν in the sense of the preceding δοκεῖν.—ταῦτα, obj. of δρῶντας.

325. ἐξερειῖθ'—ἐργάζεται, *you shall acknowledge that base gains work out trouble.*—"τὰ δειλὰ κέρδη dicit, quia ignavi est lucri causa clam illicita facere." Wunder. After these words the king retires from the stage.

327. εὔρεθείη, sc. ὁ δρῶν. For the opt. expressing a wish, see Matth., 513, 4.—μάλιστα μὲν, followed by εἰ δὲ μὴ, signifies *by all means—but if not.* Lat.: *ante omnia—sin minus.* Herm., Viger, p. 416. In this passage, instead of the simple alternative expressed by εἰ δὲ μὴ in the second member, we have a larger combination of particles, denoting a double condition. εἴαν—τε καί are put for εἴαν τε—εἴαν τε, *utrum an.* Herm., ad Vig., 832. The passage may be rendered: *I wish, certainly, that he may be detected by all means, but whether he is caught or not, etc.*

328. τοῦτο—κρινεῖ is parenthetical, *for fortune will determine that*; i. e., his detection will depend upon chance, owing to the entire want of evidence against any one.

329. οὐκ ἔσθ' ὅπως is an adv. phrase, *in no wise.* German: *auf keine Weise.* Rost, Parallelgram. der Gr. und Lat. Spr., p. 467. Herm., Vig., 235. Matth., 482, 2.

332. Creon and the watchman have left the stage. The astounding fact announced by the latter, that some person had had the audacity to brave the tyrant's authority, and the adroitness to avoid detection, suggests the theme of the following ode. The Chorus, which remains grouped upon and around the thyme, sings the incredible daring and craftiness of man, as exhibited in his triumphs over the natural elements and the brute creation, and in the cunning inventions by which he has meliorated his own condition. But he is powerful for evil as well as for good, and abuses his intelligence by perverting justice and the laws. The man who is guilty of such acts, though the chief of the state, is a traitor; with such avoid all fellowship.

Πολλὰ τὰ δεινὰ. *There are many mighty things, and none mightier than man, i. e., man is the mightiest of all.* The adj. δεινότερον is to be under-

stood in its largest sense—mighty for good and also for mischief; for the entire ode is taken up in developing this main thought. Comp. a similar sentiment in Æsch., Choeph., 585 ff: πολλὰ μὲν γὰ τρέφει δεινὰ δειμάτων ἄχη, . . . ἀλλ' ὑπέρολμον ἀνδρὸς φρόνημα τίς λέγει;

334. τοῦτο, viz., τὸ γένος τῶν ἀνθρώπων. Schol. The pronoun is assimilated in gender to οὐδὲν—δεινότερον, and more poetical than οὗτος, as it suggests a comparison between the human being and the inferior orders of animals. It retains, however, a masculine signification, for which reason the participles περῶν and πολεύων are used in their natural gender.—πολιοῦ πέραν πόντου—χωρεῖ, *traverses the sea whitened* (i. e., lashed into foam) *by the storm-wind*, when navigation is most dangerous.—πολιοῦ alludes to the crests of the waves, commonly called *white caps*. Comp. Æsch., Pers., 110. The expression *dunkle Flut des Meeres*, employed by Boeckh and Hartung, is inappropriate. Compare the language of Horace describing the daring of the first navigator, Odes, i., 3, 9:

Illi robur et aes triplex
 Circa pectus erat, qui fragilem truci
 Commisit pelago ratem
 Primus; nec timuit praecipitem Africum
 Decertantem Aquilonibus,
 Nec tristes Hyadas, nec rabiem Noti.

Upon this passage Cardinal Desprez remarks: “Sophocles in Antigone ait multa quidem cerni stupenda, at nihil magis quam quod homo fluctus tumidos navicula tamen subire non formidet.”

336. περῶν ὑπο περιβρυχίοισιν οἴδμασιν, *ploughing under the surging waves*. These words mark the moments of greatest danger, when heavy seas *break over* the ship, and threaten to engulf her. The Scholiast says that a vessel entirely submerged is termed ὑποβρύχιον, and a wave passing over it is περιβρύχιον.

338. When καί—τε are used in coördinate sentences, the weaker particle τε serves to connect something of less significance. It means here that reducing the land to subjection is a less wonderful exhibition of human power than the conquest of the sea.—ὑπερτάταν, *supremam*, an epithet applied to Γᾶ, *Terra*, because she is the mother and nourisher of all creatures, and hence worthy to be held in the highest veneration. Solon, 28, 3, cited by Schneidewin, calls her μεγίστη δαιμόνων Ὀλυμπίων; and Virgil, Æn., vii., 136, *primamque Deorum Tellurem*. Cf. Hesiod, Theog., 117. The Chorus in Philoct., 392, apostrophizes her as παμβῶτι Γᾶ, *μάτηρ αὐτοῦ Διὸς, nutrix omnium Rhea, mater ipsius Jovis*.

339. ἀποτρύεται, *vexes, harasses*, viz., by the wounds inflicted in cultivation. Comp. Ov., Metam., ii., 286: *adunci vulnera aratri rastrorumque*

fero, totoque exerceor anno. The passage presents a graphic picture of man's restless labors in making the ground subservient to his advantage.

340. *εἰλομένων ἀρότρων* (others, *ἰλλομένων*), *while the plough turns from year to year.* The part. *εἰλομένων* is probably intended to signify the revolving motion of the plough around what is technically called the *land*. Comp. Buttman, Lexil., ii., p. 156. Some have considered it to mean *turning over the clods*; but the shape of the ancient *ἀρότρον* (*aratrum*), which was little else than a straight pointed piece of wood, was not adapted to turning over the soil like the curved ploughshare of modern times. Ploughing then must have consisted in simply tearing or scratching the surface, which is here denoted by *πολεύων*. The neut. *πολεῖον* is retained by Hermann.—*ἰππείῳ γένει*, *with the equine race*, including horses and mules. Schol.: *ταῖς ἡμίοναῖς*. The latter were used for this service in preference to oxen. Cf. Hom., II., x., 352.

343. *κουφονόων*, *light-minded*. Comp. Theognis, 582: *σμικρῆς ὄρνιδος κούφον ἔχουσα νόον*.—*ἀμφιβαλὼν ἄγει*, *carries away captive by ensnaring*; to be connected with *σπεύρασι δικτ*.

345. *εἰναλίαν φύσιν*, *marinum genus*. So Virgil calls the fish *aequoreum genus*. Cf. Cæd. Tyr., 869: *φύσις ἀνέρων*, *genus hominum*. Lucretius, i., 16: *natura animantium*. The lordship which man is here said to exercise over the lower creation is beautifully illustrated in Ps. viii. 6 ff.

347. *περιφραδῆς ἀνήρ*. These words placed at the end seem to express the Chorus's admiration of man's superior intelligence: *inventive man!* Theocritus, xv., 83, says: *σοφὸν τοι χρῆμ' ἀνδρωπος*. Hermann prefers *ἀριφραδῆς*.

349. *κρατεῖ*, *reduces to subjection*, tames and domesticates for his service. The Schol. explains: *οὐ γὰρ μόνον κρατῆσαι δυνατός, ἀλλὰ καὶ τιθασσεῖσθαι*.

350. *ὄρεσσιβάτα*, Dor. gen. Sheep and goats are especially alluded to.

351. *ἵππιον ἄζεται ἀμφὶ λόφον*. The MSS. have *ἵππον*, which, as the metre requires a dactyle, Boeckh changed into the adj. *ἵππιον* = *ἵππον*. Woolsey adopts Brunck's emendation, *ἵππον ὑπάζεται*. The fut. denotes customary action, and is used instead of a present. Matth., 503. The sense is: *and he brings (or binds) the yoke upon the shaggy-maned horse's neck, and upon the untiring mountain bull*. The Scholiast explains in a similar sense: *περιβαλὼν αὐτῷ ζυγὸν περὶ τὸν λόφον, ὑπάγει*. The passage is manifestly corrupt, but, though it has come down to us sadly mended and patched, yet enough remains of the original to show the poet's general meaning.

STROPHE 2.—Passing from man's conquests over inanimate and ani-

mated Nature, the poet next considers the improvement and cultivation of man himself. Having noticed navigation (including commerce) and agriculture under the former head, he now contemplates the human being in a more advanced stage of development. He has invented language, science, civil government, house and clothing to protect him against cold and storm, and remedies against diseases. He is prepared for every exigency but death; from this alone he is unable to escape.

352. φθέγμα, *facultus dicendi, eloquentia*. Wunder. It means language in a refined and cultivated form, in which poetry, and perhaps music, may be included. The Schol.: τὴν ἀνθρωπίνην διίλεξιν.—ἡνεμόεν φρόνημα. The definition of the Scholiast; τὴν περὶ τῶν μετεώρων φιλοσοφίαν, is probably too limited; φρόνημα denotes here the results of thought, and comprises all abstract *science*. For it is manifest that the terms here employed to designate the acquisitions of the human mind are to be understood in a pregnant sense. The epithet ἡνεμόεν is thought to allude to the air, that is, the breath, as the vehicle of expression. Boeckh explains it, "*die luftige Weisheit, wie sie im Hauch ausgesprochen wird.*" It may also refer to the subtle nature of philosophical speculations. From philosophy the poet comes naturally to civil government.—ἀστυνόμους ὄργας, *political tastes and habits*, considered by some the offspring of philosophy. Cic., *Tusc.*, v., 2: O vitae Philosophia dux, . . . tu urbes peperisti, tu dissipatos homines in societatem vitae convocasti, tu eos litterarum et vocum communione junxisti . . . tu inventrix legum, etc. Brunck: *civiles mores*.

355. ἐδιδάξατο. Moschopulus, in Att. dict., explains by ἐφεύρε, *invented*. Coray: αὐτὸς ἑαυτὸν ἐδίδαξε, the pronoun being taken collectively. The mid. voice has here a strictly reciprocal meaning, *mankind have taught one another*; for language, science, and civil polity, are regarded as the united product of the human mind in the course of its gradual development. Sophocles favors the doctrine of Pythagoras and the Eleatic philosophers, that language was not innate, but conventionally established. Comp. Cic., *Tusc.*, i., 25. Hor., *Sat.*, i., 3, 102:

Donec verba, quibus voces sensusque notarent,
Nominaque invenêre.

357. φεύγειν, inf. obj. of ἐδιδάξατο. Construct: καὶ φεύγειν ὑπαίθρεια (βέλη) δυσάλων πάγων καὶ δύσομβρα βέλη. The sense: *and to escape the rigors of the night-frosts and the shafts of the storm*. The MSS. have αἰθρία, which Boeckh, for the sake of the metre, emended to ὑπαίθρεια, according to Æsch., *Agam.*, 335: ὑπαίθριων πάγων. Helmke: ἐναίθρεια.

360. παντοπόρος, *full of resources*. Brunck: *ad omnia ingeniosus*;

consilii inops ad nihil quod est futurum, accedit.—παντοπόρος, at the close of the sentence, like περιφραδῆς ἀνὴρ (348), expresses the admiration of the Chorus. Constr.: ἔρχεται ἐπ' οὐδὲν τὸ μέλλον ἄπορος. The sense: *he ventures upon no contingency without resource.*

361. Ἄϊδα, Dor. gen., dependent on φεῦξιν, which takes the same construction as φυγή. Cf. Æsch., Choeph., 254: φυγὴν δόμων. The Schol.: θανάτου μόνον οὐχ εἶδεν ἴαμα (*remedy*). The verb ἐπάξεται is to be regarded as an ethical future, denoting *ability*. Bernh., Gr. Synt., 377. *He will not be able to find an escape from death, because it is impossible.*

364. ξυμπέφρασται, p. pass. for mid. Matth., Gr., § 493. The sense: *but he has devised remedies of desperate diseases.*

ΑΝΤΙΣΤΡΟΦΗ 2.—Man endowed with surprising powers sometimes ventures upon wrong and injustice. Here we find a direct allusion to the action of the play: to Creon's arbitrary edict in contravention of the divine law, and to Antigone's violation of it in maintaining the divine law. Both were in the wrong. Witschel justly remarks: "The Chorus speaks of an improper application of human and divine laws, by which the shrewd and clever man, especially when he is high in the state (ὑψίπολις), will seek to justify himself and his acts. Creon, while fixing his eye only upon human law, and intent upon securing its observance, was guilty of passionately violating the divine right; Antigone, on the other hand, appealing to the divine law, transgressed the king's command, and was guilty of disobedience to the sovereign power and the state."

365. σοφόν τι . . . ἔχων, *possessing a cunning craftiness of art beyond his expectations.* τέχνας, Dor. for τῆς τέχνης.—ὑπέρ ἐλπίδα. The powers of the civilized man, developed and trained by education, exceed what he could have even dreamed of in his ruder state.

366. ποτὲ μὲν ἐπὶ κακῶν . . . ἔρπει, *at one time pursues evil, etc.* This is here the chief thought, and therefore placed first.—ἔρπει = βαδίζει.

367. παρείρων, found in the MSS., has been rejected by some editors, as not suited to the context. Boeckh defends it. It signifies *inserting* and *incorporating* something foreign and incongruous, and hence *subverting*. The whole scope of the passage requires the sense of crime to be attached to the word; otherwise there would be no force in the concluding words: "May he who does such things not be my fireside companion!" The correct interpretation is given by Brunck: *leges evertens patriæ, deorumque sacrum fas* (as Creon has done).

370. ὑψίπολις. The Schol. explains: ὁ ἔστιν ἐν τῇ πόλει ὑψηλός, who is high in the state. Some punctuate after δίκαν.—ἄπολις is here *lawless*, a traitor to the state and deserving of banishment.—μὴ simply gives τὸ καλῶν a negative signification. τὸ μὴ καλῶν is equivalent to τὸ κακόν, *baseness, moral turpitude.* Hence Wunder renders: *indignus civitate si*

cui turpitude adhaeret audaciae gratia, i. e., si quis turpiter facit audaciae indulgens. Some MSS. have δὲ after ἀπολις.

374 f. The Chorus concludes with the wish to have no fellowship with such a bad citizen, either in public or private life.—*παρέστιος*, a *fireside companion*, a *personal friend*.—ἴσον φρονῶν signifies one of the same political sentiments or party. Cf. Dem., Phil., iii., 18, and infra, 510.

376. The Chorus now announces the entrance of Antigone, conducted by the watchman. The prep. ἐς (εις) may be rendered *in respect to*, *quod attinet ad*. See Matth., Gr., 578.—*τέρας*. A princess of the blood royal guarded like a common felon was a prodigy almost too wonderful to be believed.

377. Construct: πῶς ἀντιλογήσω τήνδε παῖδ' εἶναι οὐκ Ἀντιγόνην εἰδῶς (εἶναι).—οὐκ is here pleonastic.

381. οὐ δὴ που express incredulity.—σέ γε is emphatic, *surely not—you*.

382. ἀπάγουσι. Altered by Boeckh from the vulg. ἄγουσι. The former being the Attic term to signify bringing directly before a judge one taken in a criminal act.

383. καθελόντες may be rendered as ἀλοῦσαν, *caught*.

384. ὅδε. The demonstrative pron., ὅδε ἢ δε τόδε, is often used in an adv. sense, *here, there*, particularly in announcing the entrance of a character upon the stage. See Matth., 471.

386. εἰς δέον, as an adverb of time, *opportunately, seasonably*. CEd. T., 1416: ἐς δέον πάρεσθ' ὅδε. In the same sense the adj. ξύμμετρος.

388. ἀπώμοτον refers to his vow not to return, v. 329. Brunck: *nilhil est abjurandum*.—ἐπίνοια, *reflection*. Schol.: αἱ δεύτεραι φροντίδες, like our “sober second thought.”

390. ἐξήχουν (ἐξάχρω). Construct: ἐπεὶ ἐγὼ ἐξήχουν σχολῇ ποθ' ἂν ἤξειν δεῦρο. For ἂν with the fut. ἤξειν, Matth., Gr., 598, a.

391. ἀπειλαῖς, dat. of cause, Matth., 398. Render: *on account of those threats of yours by which I was then assailed*, alluding to 309.

392. ἐκτὸς καὶ παρά. Such a union of these prepositions is probably unexampled in Grecian literature. With ἐκτὸς understand ἐλπίδων. Cf. 330.—γὰρ, referred to ἤκω, assigns the reason parenthetically. Matthiae (Gr., 615) separates thus: ἀλλ'—ἡ γὰρ ἐκτὸς . . . ἡδονῇ—ἤκω, etc.

393. μῆκος, und. κατὰ, *in greatness*. The Schol. explains by εἰς τὸ μέγεθος.

394. δι' ὄρκων . . . ἀπώμοτος may be rendered: *notwithstanding my oath*, with particular allusion to 338. Schol.: *καίπερ ὁμωμοκῶς μὴ ἐλθεῖν*. The expression is not more pleonastic than the Homeric ὄρκον ὁμῶσαι

395. τάφον κοσμοῦσα, *while performing the burial-rites*, which, in the present case, consisted merely in covering the body with dust, and pouring the triple libation. Cf. 429 seqq.—ἐπάλλετο. The lots were usually placed in a helmet and shaken till one of them fell out. Allusion is made to 275.

397. δοῦρμαιον (τὸ ἔρμαιον). A treasure or prize found unexpectedly was supposed to be thrown in the finder's way by the favor of Hermes, and was named after that god. The word was used synonymously with εὐτύχημα, *good fortune*. They are found connected in Plato's Symposium, p. 217: ἔρμαιον ἡγησάμην εἶναι καὶ εὐτύχημα ἐμὸν θαυμαστόν. See Stallbaum ad. Plat. Gorg., p. 195.

399. κρῖνε κατέλεγε, *convict and judge her*, as in Æschylus, Eumen., 433: Ἄλλ' ἐξέλεγε, κρῖνε δ' εὐθείαν δίκην. Comp. also Soph., Ajax., 587.—ἐλεύθερος, *acquitted of the charge*, as inf., 445.

400. δικαίως εἰμι, *I deserve*; or it may be rendered impersonally, as if it were δίκαιόν ἐστιν ἐμὲ ἀπηλλάχθαι τῶνδε κακῶν, according to Matth., Gr § 296.—κακῶν means the *punishment* threatened, supra, 309.

401. τῷ (sc. τίνι) τρόπῳ πόθεν contains a double question, *how and where*, as in Aristoph., Plut., 335: πόθεν καὶ τίνι τρόπῳ, *unde et quomodo*. Hartung wrongly interprets τρόπῳ, *purpose*, for this was sufficiently explained in v. 395.—λαβών, *catching*.

402. The imperf. ἔθαπτε, *was burying*, answers to the question how and where, intimating that she was caught in the act. Cf. 404.

403. ξυνίεις. Some MSS. ξυνίης.

405. ἀπίπας. The order: τὸν νεκρὸν ὃν σὺ ἀπίπας [θάπτειν].

406. ὀρᾶται, in the sense of an aorist. See Kühner's Gr., § 255, 1. A similar connection of the present and aorist is found in Ajax, 31: φράζει τε καδῆλωσεν, "*retulit et indicavit*."—ἐπίληπτος = ἐπ' αὐτοφώρῳ ἀλοῦσα, *taken in the very act*, is somewhat redundant.

407. ἤκομεν. The king's threats (v. 309) included the whole company, hence the plural. Concerning the acc., τὰ δεινὰ ἐκεῖνα, see Matthiae, Gr., § 424, 2. Render: *menaced by you with those dreadful punishments*.

411. ἄκρων ἐκ πάγων, *upon the summit of the hill, from which they could observe the body*. Woolsey explains: "*καθήμεθ' ἐκ is a constructio praeognans; the sense is: sitting and watching from*." Matth., 596, 3.—ὕπηνεμοι does not necessarily mean *to the leeward* of the body, but *aversi vento*, with our backs to the wind. Schol.: οὐκ ἐναντίον τοῦ ἀνέμου, ἀλλ' ἐστραμμένοι ἀπὸ τοῦ ἀνέμου, ὅπως μὴ φέρῃ πρὸς ἡμᾶς τὴν ὄσμήν.

413 f. *Man sharply inciting man with harsh reproaches if any should neglect this task*.—ἀφειδήσοι = ἀμελήσοι. Comp. 259.—ἐπιβρόύοις. Schol.: λαιδύροις, ὑβριστικοῖς.—κακά as subst. *convicia*.

417. καῦμ' ἔθαπτε, *the heat was scorching*.—χθονὸς is the gen. of that

from which any thing proceeds, as in Philoct., 630: *νεὸς ἄγοντα*. Comp. several examples collected by Bernhardy, Gr. Synt., p. 137. Construct: *τυφῶς αἰέρας σκηπτὸν (ἀπὸ) χθονὸς—οὐρ. ἄχος, a whirlwind raising a storm* (sc., of dust) *from the earth, a heavenly disorder*, that is, one convulsing the heavens, as disease does the body. Boeckh interprets *οὐράνιον* as referring to the vastness of the storm, *ein himmelhohes Weh*. The view of the Scholiast is more poetical: *τὸ λυποῦν τὸν αἰθέρα, καθὸ παράσσει αὐτὸν*, and is confirmed by the words below, *θείαν νόσον*.

420. *ἐν δὲ, and at the same time*. For *ἐν* used adverbially, see Herm., ad Vig., p. 851.

421. *μύσαντες, shutting our eyes*. The watchman mentions this as an excuse why he and his companions did not observe Antigone's approach. This description of a storm, so violent as to make the hardy watchmen cower, exhibits the unshrinking devotion of the heroine in the strongest light.

422. *τοῦδ' (σκηπτοῦ), and this storm having subsided after a long time*.—*ἐν χρόνῳ μακρῷ, post longum tempus*. Br. as in Philoct., 235.

423. *ἀνακωκύει . . . φθόγγον, utters the shrill cry of a bird in distress*. Musgr.: *maestae volucris*. Comp. Œd. Col., 1610: *ἀκούει φθόγγον πικρὸν*. The expression *κενῆς εὐνῆς—λέχος* is overloaded. The sense: *as when she (the mother-bird) sees her empty nest-bed bereft of young ones*. With *ὡς* understand *πικρὰ ὕρμις ἀνακωκύει*. Cf. Hom., Od., xvi., 215 f. In the word *κενῆς* the consequence of *ὄρφανὸν νεοσσῶν* is anticipated, as in Virg., Æn., iv., 588: *vacuos sensit sine remige portus*.

427. *ἐκ—ἠράτο, and uttered dire imprecations*. A rare example of tmesis in an Attic writer.

430. *ἔρδην (akin to αἶρω), uplifted*. Schneidewin's supposition, that she carried the pitcher upon her head, is scarcely probable, when we consider the violence of the storm which she had passed through. Cf. Elect., 54: *ἠρμένοι χερσῶν*.

431. *χοαῖσι τρισπόνδοισι*. A triple libation composed of wine, milk, and honey (sometimes oil or water, Odys., xi., 26), was poured three times over the dead, either separately or mixed. Here Antigone brings them probably already mixed in the pitcher.—*στέφει, honorat*. Electra, 53. Schol.: *κοσμεῖ, περιβᾶλνει*.

432. *ιέμεσθα, we ran thither*. Sch.: *ὠρμῶεν*.—*σὸν* is separated by tmesis from its verb. Brunck: *irruimus eamque comprehendimus ilico*.—*οὐδὲν ἐκπεπληγμένην* is similar to our expression, *nothing daunted*.

434. *πρόσθεν—τε νῦν, the former and the present*, adv. used as adjectives. Herm., Vig., p. 376. The personal acc. *νῦν* to be supplied from the preceding. Matth., 421, 1.

436. *ἀμ' ἠδέως*. So Dindorf and others, instead of *ἀλλ' ἠδέως*, found

in MSS. Render: *to my joy, and, at the same time, to my sorrow.* Comp. Plat., Gorg., 496, 497.

438. τοὺς φίλους, because the watchmen were formerly house-servants of Œdipus. Schneidewin.

439. λαβεῖν, simple for the comp. ὑπολαβεῖν, *to take into account, consider.* Thucyd., vi., 27: τὸ πρᾶγμα μειζόνως ἐλάμβανον. Brunck renders: *Verum omnia ista prae mea salute minoris pendenda sunt.* The inf. is appended loosely, in the same way as in Elect., 1016: Προνοίας οὐδὲν ἀνθρώποις ἔφν κέρδος λαβεῖν ἄμεινον οὐδὲ νοῦ σοφοῦ. Comp. 520. λαχεῖν. 632, 699.—πέφυκε. Comp. 38.

441. σὲ δῆ. Supply λέγω or καλῶ, Matth., § 427, or, perhaps better, ἔρωτῶ. Antigone drops her head, not from fear, but from indignation at such rude treatment. Concerning μὴ redundant after verbs of denying, see Matth., Gr., § 533, 3.

443. καὶ strengthens the affirmation, *certainly I acknowledge.*—τὸ μὴ (sc. δρασαῖ). Cf. Ajax, 96: κόμπος πάρεστι κοῦκ ἀπαρνοῦμαι τὸ μὴ.

444. Spoken to the watchman.—κομίζοις ἂν σεαυτὸν, *you can take yourself off, you can go.*—ῆ = ὅποι.

445. The gen. αἰτίας depends on ἐλεύθερον. Bernhardt, Gr. S., 174.

446. μὴ μῆκος, said imperiously, *not at length*, i. e., not in a long speech. Concerning substantives used as adverbs, Matth., Gr., 425.—συντόμως is found in Cod., Laur. A.; other MSS.: σύντομα.

448. ἔμελλον supply εἶδέναι, a frequent ellipsis. See Herm., Vig., p. 261. Wunder: *cur non noverim.*

450. γάρ refers to a tacit affirmative, *certainly, for*, etc.—τι is to be joined with οὐ = οὔτι, denoting an emphatic denial.—τᾷδε refers to Creon's command, which he dignifies by the term νόμους. Antigone speaks of it with marked contempt, and intimates that it has no weight with her, since it conflicts with those eternal principles of right which supreme Wisdom and Justice have written in the human heart. In the teachings of the ancient philosophers and poets, Zeus was represented, not only as the "father, king, and master of all" (as in Plutarch., de Isid.: πατέρα καὶ βασιλέα καὶ κύριον πάντων; and Pindar, Isthm., iv., 53: Ζεὺς ὁ πάντων κύριος), but also as the fountain-head of Wisdom, by virtue of which, in union with Justice, he governs all things. Cleanthes, Fragm.: γνώμης, ἧ πίσυνος σὺ Δίκης μέτα πάντα κυβερνᾷς (see Rhein., Musaeum, 1853, p. 259). By these the moral government of the world was established. Antigone fearlessly asserts, by word and deed, the paramount authority of their laws, and is ready to sacrifice her life in defence of her faith. Comp. Œd. Tyr., 865 seqq.

451. Δίκη is here the associate of the powers below, because she protects the rights of the dead, and demands the fulfilment of those duties

toward them which all men in their turn require. Cf. Æsch., *Fragm.*, 47: *καὶ τοῦ θανόντος ἡ δίκη πράσσει κότον*. Ajax, 1365. She is also called the coadjutor of Jove. *Ed. Col.*, 1382: *Δίκη ξύνεδρος Ἰουὸς ἀρχαί-οις νόμοις*. Cicero, *Nat. Deo.*, i., 42: *est enim pietas justitia adversum Deos*. The funeral rites are hence termed *δίκαια, justa*.

452. *νόμους*, with particular allusion to the laws or consecrated usages concerning sepulture. Concerning the paramount sacredness of these observances, see Potter's *Gr. Antiq.*, vol. ii., p. 161.

453 ff. The sense: *nor did I imagine that your ordinances were so mighty, that you, a mortal, could overpower the unwritten and immutable laws of the gods.*—*ὑπερδραμεῖν (ὑπερτρέχω)*, to *outstrip, overrun*, is a term borrowed from the race-course. Observe the anacoluthon: instead of continuing the simple contrast between the validity of the laws of the gods and those of Creon, Antigone modifies the construction by introducing *θνητὸν ὄντα*, as if to exhibit his impotence still more forcibly. Supply the pron. *σέ* from the preceding *τὰ σὰ*. The conflict of authority expressed here, between the divine law and human enactments, is the hinge upon which the whole tragedy turns.

456. *οὐ—τι*, same as above, 450.—*γε* heightens the force of the sarcasm. The sense: for these are not just of to-day or yesterday (like yours), but have existed from everlasting. The present tense *ζῆ* is employed because those laws are still in force.—*νῦν κἀχθές*. This phrase, like *χθές καὶ πρώην, πρώην καὶ χθές*, was formed after the Homeric expression, *χθιζά τε καὶ πρώϊζα*; Lat.: *nudius tertius*. *Iliad*, ii., 303.

457. *ἐξ ὅτου (χρόνου)*, at *what time*, that is, how anciently, referring to the date of their origin.—*ἐφάνη*, were made known, i. e., were revealed. *φαίνεσθαι* was used to denote the manifestation of the divine will in sacrifices. Plutarch, *Arist.*, p. 329: *ἐφάνη τὰ ἱερά*.

458. *τούτων* refers to *νόμιμα*; the gen. depends on *δίκην*. The penalty of laws is the punishment inflicted for their violation. The sense is: *I did not intend to pay to the gods the penalty of (violating) these, from fearing the judgment of any man.*—*ἐν θεοῖσι*. The preposition is unnecessary, the simple dative being used in such constructions. *Comp. Elect.*, 538: *οὐκ ἔμελλε τῶνδ' ἐμοὶ δῶσειν δίκην*. Bernhardt, *Gr. Synt.*, p. 213.

461. *τοῦ χρόνου πρόσθεν*, before my time, i. e., prematurely. The explanation of the Schol., *τοῦ εἰμαρμένου δηλονότι*, is inadmissible, for, according to the ancient Grecian belief, to die before the time allotted by Fate was simply impossible. *Comp.* 236, 1338. Æsch., *Prom.*, 753.

462. *αὐτ'*, that, referring to the untimely death. Schneidewin, from *Laur. A.*, and *Par. A.*, edits: *ἀτ'*, on the contrary, which is unnatural.

463. *ἐν πολλ. κακοῖς ζῆ*, etc. So Io, in Æsch., *Prom.*, 750, desires to escape from the ills of life: *κρείσσον γὰρ εἰσάπαξ θανεῖν ἢ τὰς ἀπάσας ἡμέ-*

ρας πάσχειν κακῶς. Pr. (754): αὕτη γὰρ ἦν ἂν πημάτων ἀπαλλαγὴ.—φέρει, for the mid. φέρεται, receive.

466. παρ' οὐδὲν ἄλγος (ἐστί), is a grief of no moment. Schol.: οὐδεμία λύπη. Comp. at 35.

467. ἠνσχύομην (ἀνέχομαι), as in Par. A., is defended by Водянич; others have ἐσχύομην. The sense: if I had suffered the *corps* of my own mother's son (to remain) unburied, I should be distressed at that.—θανόντ' νέκυν. Cf. 26.

468. τοῖσδε δ' οὐκ ἄλγ. is an emphatic repetition of the thought of 465.

469. δρῶσα τυγχάνειν = δρᾶν, stulte facere.

470. σχεδόν τι, very nearly, or quite.—ὀφλισκάνω, I incur the charge of, am taxed with. The alliteration, μῶρα μῶρῳ μωρίαν, expresses bitter contempt.

471. τὸ γέννημα = ἡ φύσις, disposition, temper. The order: τὸ γέννημα τῆς παιδός δηλοῖ ὤμυν (ὄν).—δηλοῖ, is manifest, intrans., as in v. 20. The idea is, that Antigone has inherited her intractable temper from her father.

473. Creon's reply is elicited by the last words of the Chorus, that Ant. knows not how to yield: *But know that over-stubborn tempers fall soonest*, i. e., break rather than bend, by which he is naturally led to the following comparisons. Comp. Ajax, 649 seqq.

475. ὀπτὸν ἐκ πυρ. περισκελῆ, baked to excessive hardness, so as to be brittle. Wunder: ita coctum igne, ut sit durissimum.—θραυσθέντα κ. βαγέντα πλεῖστ', the easiest shivered and snapped. The opt. with ἄν, expressing a truth derived from experience, is a milder expression for the indicative. Comp. 314. Rost's Parallel-Gr., p. 367.

478. οὐ γὰρ ἐκπέλει. In the preceding examples, illustrating the possibility of breaking Antigone's proud spirit, Creon seems to have had in mind also the necessity of doing it; to this necessity γὰρ refers.—ἐκπέλει. Hesychius, ἕξεστι. The sense: for it does not befit him to be insolent, who is the slave of his neighbors. The expression is strongly indicative of the passion which Antigone's contempt of his authority had aroused. The term δούλος could not be employed concerning a princess of the blood, except in spite; but, if it was the design of the poet to hold up tyranny in the most odious light to his countrymen, as appears probable, no language could be more skilfully chosen.

480. αὕτη, that woman, not deigning even to address Antigone.—ὑβρίζειν, understand ἐμέ, for Creon considers her offence a personal insult. Comp. 309.—τότε is limited by ὑπερβαίνουσα = ὅτε ὑπερέβαινε.

483. δεδρακυῖαν γελᾶν, to exult at having done it, chuckle over it. Concerning this use of the participle, see Matth., 555. Hartung renders: zu höhnen ob der That.

484. ἦ νῦν. Schol. : ὑντως δῆ, *really now*.

485. ταῦτ' κράτη, *that arrogated power*, set up in opposition to, or over, the legal authority.—ἀνατὶ is explained by the Schol., ad Eurip., *Med.*, 1357 : ἀνευ ἄτης καὶ βλάβης. The sense : *if this presumption is to remain, so her unpunished*.

486. ἀδελφῆς, sc. παῖς. The reading ὀμαιμονεστέρα is approved by Hermann, Dindorf, and Boeckh : others, ὀμαιμονεστέρας. Creon speaks with the extravagance of passion : *but if she is my sister's child, or even nearer than all my kindred*. Hermann : "*sive sororis meae filia est sive tota mihi domo mea propinquior*."—παντὸς Ζηνὸς Ἐρκείου. The explanation of the Schol., πάντων τῶν οἰκείων, *the whole household, or family*, is admitted to be the true one. Also Eustathius : τοῦς ἐν οἴκῳ πάντας δηλοῖ. Zeus was especially adored as the protector of the family circle, and in this relation was termed θεὸς ἐφέστιος or ἐπίστιον and ἐρκείος. His altar stood in the open court. Comp. Eustath., ad *Odys.*, xxii., 335 : βωμὸς δὲ ἐρκείου Διὸς ἔξω που περὶ τὴν αὐλήν αἴθριος εἶναι δοκεῖ . . . ἐν ᾧ ἔθυσον Διὶ ἐφόρῳ τοῦ ἔρκους. This court, αὐλή, was the usual place for family gatherings. Comp. also Herod., vi., 68.

488. οὐκ ἀλύξετον, etc, *shall not escape the most terrible fate*. For the gen. with this verb, Matth., 352. Cf. Elect., 627 : θράσους τοῦδ' οὐκ ἀλύξεις.

489 f. Construct : ἴσον ἐπαιτιῶμαι κείνην (τὸ) βουλευσαί τοῦδε τάφου, *for I charge equally upon her the planning of this burial*.—βουλευσαί, verb. subst. is the acc. of the crime. Matth., 421. The article is often omitted, id., § 542. The position of the infinitive forbids us to consider it merely as exegetical of τοῦδε τάφου, as Schneidewin and others explain it.

491. Spoken to his attendants.—γὰρ εἶδον gives the reason why Creon believes Ismene the accomplice of her sister. We must suppose that she was aware of Antigone's detection, and was unable to conceal her anguish and despair on her account.

492. οὐδ' ἐπήβολον φρενῶν, *nec compotem mentis*. Comp. a similar tautology, Herod., iii., 25 : ἐμμανῆς τε ἔων καὶ οὐ φρενήρης. Æsch., *Prom.*, 444.

493. Constr. : ὁ θυμὸς τῶν τεχνημένων μηδὲν ὀρθῶς ἐν σκότῳ φιλεῖ πρόσθεν ἡρῆσθαι κλοπεύς, *the guilty conscience of persons secretly plotting something wrong is accustomed to betray itself beforehand*, i. e., before they are accused and convicted of it.—μηδὲν ὀρθῶς = τι μὴ ὀρθῶς. Schol. : τι κακόν.—κλοπεύς. Wunder explains : *auctor facinoris occulti*.

495. χῶταν (= καὶ ὅταν), *especially when any one detected in a crime afterward wants to gloss it over*, that is, justify it, as Antigone had done.

498. οὐδέν, understand θῆλω μείζον.

500. μηδ' ἀρεσθείη ποτέ, and may none ever become agreeable. For the neg. μή with a wish, see Matth., § 608, 4. Comp. v., 686. It is here equivalent to μηδέν. The verb ἀρέσκειν, especially the aor. ἀρέσαι (comp. the cognate ἄρσαι), has sometimes a causative signification, to make pleasant, Hom., II., ix., 120; hence the aor. pass. ἀρεσθῆναι may be rendered, to be made agreeable, or, simply, to please. Cf. Herod., vi., 128. Herm., Vig., 195.

503. ἀντάδελφον. Comp. v. 1.

504. τούτοις τοῦτο, etc. The sense is: *this act might be said to be approved by all these* (viz., the old citizens composing the Chorus), *if fear did not shut their mouths*, i. e., they would express their approbation if they were not afraid. The MSS., ἐγκλείσοι; Dindorf, ἐγκλήσοι.

506 f. These lines are thought by the Scholiast to be spoken ironically; they rather intimate that it is useless to contend with a tyrant, whose will settles every question.

508. Creon disregards the last reflection, and replies to Antigone's assertion that the burial of her brother was secretly approved by the citizens. He denies that the Thebans regard it as a praiseworthy act.—ὄρας, look upon it in that light.

509. σοὶ δ' ἐπέλλουσι στόμα (var. ἐπίλλουσιν). The sense: *they compress the mouth*, they truckle to you. It is a repetition of the thought expressed above, 505, γλῶσσαν ἐγκλείσοι φόβος, though in more contemptuous terms. This verb is properly used of an animal that cringingly drops its tail between its legs, as Euripides, in a fragment of his Œdipus, says of the conquered Sphinx: Οὐρὰν δ' ἐπέλλουσ' ὑπὸ λεοντόπουν βάσιν ἐκαδέζετο. Here it is to be figuratively understood of the submissive attitude of the citizens present, who crouch to their imperious master, and suppress their real sentiments. See Buttman's Lexilog., ii., p. 150. Hence the Schol. correctly: γιγνώσκουσι καὶ οὗτοι· διὰ δὲ σὲ τὸ στόμα συστέλλουσι καὶ σιωπῶσιν, ἢ στρέφουσι τοὺς διὰ τοῦ στόματος λόγους.

510. Creon, however, chooses to believe that their respect for his will is sincere: *but are you not ashamed of taking a stand different from them?*—φρονεῖς is probably to be understood in its political sense of assuming a position, holding an opinion. Comp. v. 375.—εἰ = ὅτι, that, after verbs denoting an affection of the mind, Herm., Vig., p. 504.

511. γὰρ refers to an implied Νο. οὐδ. αἰσχ., it is no shame.

512. ὁ καταντίον θανάων, referring to Eteocles. Supply ἐστὶ.—χω' = καὶ δ.

514. πῶς δῆτα . . . *how is it, then, that you render him* (Eteocles) *an impious respect?*—τιμᾶς (= τίσεις) governs χάριν as an acc. of kindred signification. Matth., § 408, 3. Cf. Ajax, 687: μοι τάδε τιμᾶτε, haec mihi honoris causa tribuite. Wunder cites Pindar, Pyth., iv., 480. Creon's

meaning is, that the respect shown to Polynices was a gross insult to his brother. He judges of it from his own political stand-point, 207 seqq.

515. οὐ μαρτυρήσει—νέκυσ. The sense: *the dead* (Eteocles) *will not confirm that*, i. e., he will disavow that sentiment.

516. εἴ τοί is elliptical. The full expression would be μαρτυρήσει μέν-τοι εἰ, etc. Render: *certainly he will, if you honor him only equally with the malefactor.*—τῷ δυσσεβεῖ. See note to 287. In Creon's eyes rebellion was tantamount to the blackest impiety.

517. οὐ—τι is a decided negative, like the Fr. *ne—point*; comp. 450.—γάρ implies a preceding σφε τιμῶ ἐξ ἴσου. Polynices was equally entitled to the royal dignity, and consequently to an honorable interment. His rebellion was not that of a slave against his master, but the prosecution of a rightful claim. Comp. *Æd. Col.*, 372 seqq.

518. πορθῶν with ὤλετο understood.

519. ὅμως, *nevertheless*. Antigone thinks that death settles all differences, and requires his laws to be equally observed under all circumstances. So Lucian (*Dial. Mort.*, xxv., 2): ἴσοτιμία γὰρ ἐν Ἄιδου καὶ ὅμοιοι ἅπαντες.—ἴσους. The MSS., except La.: τούτους, which Hermann retains. The Scholiast: γράφεται ἴσους. λέγει δὲ τὸ θάπτειν.

520. After λαχεῖν understand τοὺς νόμους. The inf. limits the adj. ἴσος, according to Matth., 534, b.—ἴσος, instead of the impersonal ἴσον ἐστί. Several MSS.: λαβεῖν ἴσον. Hermann explains: *Bonus, inquit, non par est malo ad consequendum ea, quae debita sibi poscunt mortui.* We invert the expression: it is not just that the bad should obtain them equally with the good.

521. *Who knows whether such principles are deemed pious in the world below?* i. e., whether this invidious distinction is justified in the world of spirits. κάτωθεν = κάτω, as in v. 1070: τῶν κάτωθεν θεῶν. Philoct., 28: ἄνωθεν ἢ κάτωθεν.—εὐαγῆ = εὐσεβῆ.

522. Creon believes in a continuation of the brothers' hostility after death, contrary to the popular belief, *Æd. Col.*, 954.

523. A master-stroke of truth and beauty, defining the proper sphere of woman amid the angry contentions of the sterner sex. The sense: *it is not my nature to hate with those that hate, but to love with those who love.* Concerning the inf. with ἔφυν, see Matth., § 531.

526. καὶ μὴν, *atqui.*—ἦδ' (sc. ἐστί), Comp. 384. Ismene is brought in at Creon's command, see v. 491.

527. εἰβομένη, instead of λειβομένη. Hom., *Od.*, xvi., 214: δάκρυα λειβῶν. Hartung adopts the emendation of Wex: δάκρυ λειβομένη. The sense: *weeping tears of sisterly affection.*

528. νεφέλη δ' . . . αἰσχύνει, *a cloud upon her brow disfigures her*

flushed countenance. Cf. Eurip., Hippol., 173: *στυγνὸν ὀφρύων νέφος.* Hor., Epist., i., 19, 94: *deme supercilio nubem.*—*αἱματόεν* denotes the effect of weeping, which causes the blood to rush into the face.—*ῥέθος* is an Æolic word for *πρόσωπον*, *vultum*. Eustath, 1090: *Αἰολεῖς δὲ μόνου κατὰ τοὺς παλαιούς τὸ πρόσωπον ῥέθος καλοῦσιν.*

530. *τέγγουσ' εὐῶπα παρειάν*, *bedewing her lovely cheek.* As a cloud upon the mountain-summit dims the landscape by the falling rain, so sorrow darkens Ismene's face, and sprinkles tears down her usually fair cheeks.—*τέγγουσ'*, frequently said of the dew. Eurip., Hippol., 127: *δρόσφ' τέγγουσα.* Ajax, 1207: *δρόσοις τεγγόμενος κόμας.* Æsch., Pers., 540: *δάκρυσι κόλπους τέγγουσ'*; of tears. Æsch., Prom., 402.

531. Creon turns to Ismene.—*σὺ δὲ* distinguishes her from her sister. *But you, who, lurking in my house, like an adder, have unobserved been sucking my blood.*—*ὑφειμένη* (*ὑφίημι*), in reference to her subdued and gentle manners. The Scholiast remarks that the adder, stealthily creeping up to the feet, sucks a person's blood.

532. *οὐδ' ἐμάνθανον*, etc., is loosely appended to the relative sentence. Boeckh remarks that the Greeks do not long continue the relative construction, but change to the *oratio recta*. See also Matth., Gr., § 469. Brunck renders: *atque adeo inscius geminas pascebam furias, regnique mei pestes.* Concerning the nom. part. agreeing with the subject of *ἐμάνθανον*, see Hermann, ad Vig., p. 769. Boeckh retains *δύ' ἅτας*, found in most MSS. Comp. Œd. Col., 530 f.: *δύ' ἐξ ἐμοῦ μὲν παῖδε, δύο δ' ἅτα.* The abstract for the concrete.

534. *καὶ σὺ—φῆσεις*, *will you also confess*, as Ant. had done, 443.—*ἔξομεῖ*. 2d sing. fut. of *ἐξόμνυμαι*. The sense: *or will you solemnly deny any knowledge of it.*—*μή*. Comp. 263.

536. *εἴπερ ἦδ' ὁμοῖοθεῖ*, *if she there agrees to it.* Ismene cannot tell a downright falsehood, and, not knowing whether Antigone has implicated her, she qualifies her declaration in such a manner as to show her desire to conciliate her sister, and to share her fate.

537. *φέρω*, the prefix *ξυμ* to be supplied. The gen. *τῆς αἰτίας* depends on *ξυμμετίσχω*.

538. *τοῦτο*, supply *ποιεῖν*. Allusion is made to vv. 67, 69.

541. *ζύμπλον*, a nautical term, means here *a sharer*. Schol.: *κοινωνόν*. The language suggests the image of a sea of suffering (*πέλαγος πάθους*) which Antigone was about to traverse. We may compare the Shakespearian expression, *a sea of troubles*. The figure is well known among the tragic poets. Œd. Col., 1746. Æsch., Prom., 746: *πέλαγος ἀτηρᾶς δύης*. Eurip., Herc. Fur., 1090: *κακῶν δὲ πέλαγος εἰς τόδ' ἤγαγες*. For the nom. part. with *αἰσχύνομαι*, see Herm., ad Vig., p. 769.

542. *ξυνίστορες* (*εἰσίσι*) = *συνίσασι*. The sense is: *Pluto and those in*

the nether world (including Polynices) *are aware whose act it is*. Antigone implies that that companionship is no longer possible, because the divinities of the other world, to whom the facts are known, would not accept the sacrifice.—*ἔν*, pl. for sing., as frequently.

543. *ἐγὼ* is emphatic, *I for my part*, and intimates that the gods below must also regard Ismene with aversion.

544. *μήτοι ἀτιμάσης*, etc., is an earnest entreaty. The sense is: *do not deem me too unworthy to die with you, and to honor the dead with burial rites*. The art. *τὸ* serves to specify the disgrace inflicted. Comp. Elect., 132: *οὐδ' ἐθέλω προλιπεῖν τόδε, μὴ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον*.—*μὴ οὐ* is a strengthened negative, the force of which will appear in a stricter translation: *do not inflict upon me the disgrace of not dying with you*, etc.—*ἀγνίσαι* has reference to the consecrated bath (*ἀγνὸν λουτρόν*) by which the dead were purified previous to interment. This office was usually performed by the nearest female relatives. Comp. Eurip., Phoeniss., 1339, 1681, and inf., 901. Ajax, before committing suicide, says (654): *εἶμι πρὸς λουτρὰ ὡς λύμαθ' ἀγνίσας ἐμὰ*, etc.

546. *κοινὰ* = *σὺν*.—*ποιοῦ σεαυτῆς*, *make your own*, i. e., assume as your own act.—*ἀρκέσω θνήσκουσ' ἐγὼ*, *my death will be sufficient*. Comp. Œd. T., 1061.

549. Antigone means: as you preferred Creon to me (cf. 47), he will tell you how to live without me.

550. *τί ταῦτ' ἀνίξῃς μ'*, *cur sic me enecas nulla cum utilitate tua?* Hermann.

551. *ἀλγοῦσα μὲν δῆτ'*, *I am just as much pained that I must laugh at you*, viz., for claiming now a share in this affair. The expression *γελῶ γέλωτα ἐν σοί* = *ἐγγελῶ σοί*, *irrideo tibi*. The prep. *ἐν* is redundant. Cf. Ajax, 957: *γελᾷ δὲ τοῖσδε ἄχρῃσιν πολλὸν γέλωτα*. Æschyl., Choeph., 222.

552. *ἀλλὰ νῦν*, *at least now*. Cf. Elect., 411: *Dicit hoc Ismena: si ante in sepeliendo fratre tibi adjutrix non fui, at certe nunc quomodo adjuvare te possim, dic quaeso*. Wunder. See Herm., Vig., p 471.

554. *ἀμπλάκω* signifies deprivation. Comp. 910. The sense: *must I even be excluded from sharing your death?*—*καί* belongs to the whole question. Boeckh: *auch theillos soll ich deines Todes seyn*.

556. *ἀλλ' οὐκ (εἰλόμην ζῆν) ἐπ' ἀρρήτοις*, etc. *But I did not choose it in my unspoken thoughts*, that is, in my heart I chose death with you. Antigone alludes to the choice made by Ismene in the Prologue, 66 seqq. Ismene in reply intimates that she had not acted in accordance with her secret convictions. She had obeyed the king's decree from force, not because she was really false to her duty. Comp. 78.

557. This is a much-disputed passage. Some, with the Schol., read:

μὲν σοὶ = σεαυτῇ. *You seemed to yourself to judge rightly, but I to others.* Hermann and Boeckh retain the vulg. τοῖς, and understand it as an ablative, referring to Ismene's reasons for submitting to the civil authority, making τοῖς δ' refer to Antigone's course in obeying the divine law. This is probably the best interpretation. We may construct the sentence thus: σὺ μὲν ἐδόκεις καλῶς φρονεῖν τοῖς σοῖς, ἐγὼ δὲ ἐδόκουν φρονεῖν τοῖς ἐμοῖς. *You thought you took the right ground by your way of reasoning, and I by mine; briefly, you thought you were in the right, and I thought I was.* See note to 510.

558. καὶ μὴν, *atque, and yet.* Matth., 621. Herm., ad Vig., 837. *Yet our error is equal, i. e., we are equally in the wrong, though in different ways.*

559. σὺ μὲν ζῆς, etc. Antigone means that the consequences are very different. *You live, while my heart has long since been dead, so that I might benefit the dead; that is, I have long since renounced life so that I might benefit my deceased brother.* See 71 ff. Schneidewin wrongly refers this to the time of her condemnation to death.

561. τῶ παῖδε. See note to 21. The acc. for the gen. dual, τοῶν παιδῶν, as in Œd. Col., 878.

562. ἀφ' οὗ τὰ πρῶτ' ἔφυ, *from the day of her birth.* Brunck: *alteram vero amentem natam esse.*

564. νοῦς, *sense,* refers to ἄνουν. *The sense that has grown up by nature does not abide with those in trouble, but is unseated, deserts them.* Hoc illa dicit, etiam qui ante recta mente usi sint, rebus adversis perturbatos prava consilia sequi. Hermann. Ismene makes this apology in her own behalf, in reply to Creon's charge that she has just gone crazy, and hopes thereby to appease his anger.

565. σοὶ γούν, sc. οὐκ ἔμενε.—σὺν κακοῖς, a poet. plural, meaning Antigone. For the thought, comp. Theogn., 35, cited by Xenophon (Mem., i., 2, 20): ἦν δὲ κακοῖσι συμμίσηγης, ἀπολεῖς καὶ τὸν ἐόντα νόον.

566. τί γὰρ—βιώσιμον is similar to v. 548. *What is life worth to me alone without her?* Ismene, in her agitation, involuntarily asks Creon the question that Antigone had sarcastically advised her to.—γὰρ has not its ordinary meaning in a question. The Greeks used it as an interrogatory particle, like the Lat. *nam* in *quisnam, ubinam*, etc. See my note to Dem., Phil., i., 10. Herm., ad Vig., p. 826, says it answers to the Germ. *denn, then.* Similarly the French use *donc.* For βιώσιμον, cf. Herod., iii., 109.

567. ἥδε is the object of λέγ', used *materialiter*, as it is termed, after the preceding τῆςδε. This demonstrative could properly be used only of present and living persons. Antigone is now regarded as already dead. See Matth., 279.

568. *νυμφεῖα* = *νύμφην*, *bride*. Antigone was betrothed to Hæmon, the only surviving son of Creon.

569. Creon's answer to this touching appeal is unfeeling and coarse. The cold statesman makes no account of the tender ties that bind two human hearts together, but regards marriage simply as the means of preserving the race. It is another offence against humanity for which he is made afterward to suffer. Comp. a similar metaphor, *Æd. Tyr.*, 1210.

570. *ἡρμοσμένα*, neut. pl. used impersonally. The sense: *there was no match so well-fitting to him and her*. No two persons harmonized so well in character and position.

572. *ᾧ φίλταθ' Αἴμων* . . . I follow Dindorf and Boeckh in assigning these words to Antigone. "A Greek maiden," says B., "could not say *φίλταθ'* of one to whom she was not affianced." In the MSS. this verse is generally attributed to Ismene. In the Aldine ed. it is spoken by Antigone, to whom only the following verse could properly be addressed.

573. *ἄγαν γε λυπεῖς*, etc., *nimis tu molesta mihi es cum nuptiis tuis*. Comp. *Ajax.*, 589, 1147.

574. This question of the Chorus reminds Creon that he cannot wreak his vengeance upon Antigone without at the same time blasting the happiness of his own son.

575. Instead of *ἔφν*, Cod. La. has *ἐμοί*.

576. *δεδογμέν'* for *δεδογμένον ἐστὶ*, *it is resolved*. Comp. 570. *Æd. Col.*, 1431.—*ὡς ἔοικε*, sc. *μοι*.

577. *καὶ σοί γε κάουί*. It is usual to govern these datives by *δεδογμένα*, supplied from the preceding verse. This appears to be a forced interpretation, inasmuch as the Chorus above (574) had decidedly intimated its disapprobation of this measure. *σοί γε δεδογμέν' ἐστὶ* would therefore not be true in respect to the Chorus. I prefer, with Wunder, to regard these words as spoken in answer to the half-query contained in *ὡς ἔοικε*, the same verb being understood: *it appears so to you, and to me too*, i. e., your impression is correct.—*μὴ τριβὰς ἔτι* is a stern command: *no more delays*. Supply *ποιεῖτε* or some similar verb. A frequent ellipsis: comp. *Aristoph.*, *Acharn.*, 345: *μὴ μοι πρόφασιν*. *Wasps*, 1179: *μὴ μοί γε μύθους*. *Demos.*, *Phil.*, i., 19: *μὴ μοι μυρίους ξένους*.—*νιν*, pl. instead of *αὐτάς*.

578. *ἐκ τοῦδε*, *henceforward*.

579. *γυναικας εἶναι*, *must be women*, that is, must be kept in their places, within-doors.—*μὴδ' ἀνειμένας* is added for greater clearness, *and not roaming at large*, lit. *let loose*. Cf. *Elect.*, 516. Musgrave justly remarks: "Sarcastica phrasis, qua significat eas indecore, nec pro honestarum mulierum more, extra aedes vagari." In the glimpse here afforded of the manners of the early Greeks, we perceive a trace of the Oriental

notion that seclusion is the best safeguard of female propriety. The proper sphere of woman was the house, and it was deemed unfeminine to cross even the threshold, except in case of necessity. Stobaeus Serm., 74, 61: ἴδια δὲ γυναικὸς τὸ οἰκουρεῖν καὶ ἔνδον μένειν, a rule which was yet more rigidly observed in the case of unmarried daughters. Cf. Œd. Col., 343, and particularly Eurip., Orest., 108: εἰς ὕχλον ἔρπειν παρθένοισιν οὐ καλόν.

580. Connect, πέλας τοῦ βίου. See Matth., § 338.—The sisters are led into the palace; Creon remains on the stage during the singing of the following stasimon.

582. STROPHE 1.—Moved by the calamity which has befallen the daughter of Œdipus, the Chorus reflects upon the origin and relentless power of the ἄτη among men. When this has once entered a family it never leaves it, but is renewed with each generation, until the whole race is exterminated. It is compared to a wave of the sea which increases in depth and extent till it stirs up the slimy bottom and breaks against the distant shores.—εὐδαίμονες—αἰών. *Happy they whose life is devoid of misfortune!* For ἄγευστος, with the gen., see Matth., 343. Wunder cites Plato de Rep., p. 576: ἐλευθερίας δὲ καὶ φιλίας ἀληθοῦς τυραννικὴ φύσις ἀεὶ ἄγευστος.

584. Constr.: γὰρ οὐδὲν ἄτας ἐλλείπει (τούτοις) οἷς δόμος ἂν σεισθῆι θεόθεν, *for no sort of calamity is wanting to those whose house has been shaken by divine power.* The divinity here alluded to is the evil demon of the family: ὠλεσιόκοις θεός, πατρὸς Ἐρινύς, παιδολέτωρ δ' ἔρις. Æsch., S. c. Th., 720–26. Comp. id., 324.—σεισθῆι. Comp. 163, note.

585. ἐπὶ πληθὸς γενεᾶς ἔρπον, *stealing upon the whole of the race, successively, equivalent to ἔρπον ἐκ γενεᾶς ἐς γενεάν.* The part. ἔρπον assimilates itself to οὐδὲν, not ἄτας, as we should expect. Cf. 296.

586. Construct: ὁμοιον ὥστε πόντιον οἶδμα κυλίνδει κελαινὰν καὶ δυσάνεμον θίνα βυσσόθεν, ὅταν δυσπνόοις Θρήσσαισιν πνοαῖς (αὐτὸ) ἐπιδράμη ὕφαλον ἔρεβος. It may be rendered: *like as a wave of the sea, when by violent Thracian blasts it penetrates the submarine depths, rolls up the dark and turbid sand from the bottom.* I adopt Schneidewin's emendation, πόντιον, instead of the vulg. ποντίαις, to avoid the overloading epithets.—Θρήσσαισιν. Thrace was anciently called the home of storms. Hom., Il., xxiii., 230. The Ægean sea is here meant, upon which the north winds were proverbially violent. For the expression κυλίνδει κελαινὰ θίνα, comp. Isaiah, lvii. 20: "The wicked are like the troubled sea, whose waters cast up mire and dirt." Virg., Georg., iii., 240: ima exaestuata unda, Vorticibus nigramque alte subvectat arenam.—δυσάνεμον is explained by the Schol.: τὴν ὑπὸ ἀνέμων παραχθεῖσαν.

591. ἀντιπληγες, *wave-beaten*, as in Œd. Col., 1240: κυματοπλήξ ἄκτά.

Observe the transition from the calm and solemn measure in the beginning to the more vehement one adapted to the sense.

ANTISTROPHE 1.—The general truth enunciated in the preceding strophe is now illustrated by the example of the house of Labdacus, in which woe follows woe without hope of release to the race, since now the last root of the stock is to perish by folly and infatuation.

593 f. *I see the ancient woes of the Labdacus family following after the woes of those who have perished.* Hermann: "Hoc ille dicit: *antiqua Labdacidarum gentis mala video defunctorum malis addita.* Resuscitari enim antiqua mala novis et primi sceleris poenas iterum iterumque renovari."—*πήματα ἐπὶ πήμασι* denotes a continued series (Matth., 402, n. 2), expressed, however, in an inverted order. He says, I see the old evils superadded to the present ones, instead of saying, I see the new succeeding to the old. Cf. Æsch., Sept. cont. Theb., 740: ὦ πρόνοι δόμων νέοι παλαιοῖσι συμμιγῆς κακοῖς. *O calamitates novae pristinis gentis malis admixtae.*—*φθιτῶν* is Hermann's emendation, instead of the vulg. *φθιμένων*. It is considered to refer directly to Eteocles and Polynices, and more remotely to Œdipus and Jocaste.

596. οὐδ' ἀπαλλάσσει γενεὰν γένος, *generation does not free generation*, i. e., one generation does not redeem another from similar miseries. Brunck correctly: "nec parentum aetas miserias exhaurit ut iis progenies libera sit."—*γενεὰν γένος*, different forms with the same signification, as in 1067: *νέκυν νεκρῶν*; 1330 f.: *ἀμέραν ἄμαρ*; Ajax 475: *παρ' ἡμαρ ἡμέρα.*—*ἀλλ' ἐρέπει θεῶν τις*, etc, *but some demoniacal power overthrows it, and grants no release.*—*ἔχει* is used in the sense of *δίδωσι*, as in the phrase *ἔχειν συγγνώμην τινι*. Cf. Herod., 155, which, according to Viger, Gr. Id. 252, is *alicui veniam dare = συγγιγνώσκειν*. The subject is *τις θεῶν*, having reference to 584, *θεόθεν*, where see note. Hermann without necessity supplies *τὰ κακὰ* as the subj. of *ἔχει*.—*λύσιν* is used for *ἐκλυσιν*, sc. *κακῶν*.

599. νῦν, *but now*, lately. Germ.: *so eben*, in the sense of *ἀρτίως*. Herm., Vig., 425.—*ὑπὲρ ἐσχάτας ρίζας*; a Dor. genitive, *over the last root*, meaning Antigone, by whose union with Hæmon it was hoped that the Labdacus dynasty might be restored. She calls herself, infra, 941, the last of the reigning family. Comp. 895. The Schol.: *ἐβλαστέν ἄνω τῆς ρίζης*.

600. φάος is the *light* of hope, promising deliverance from the hereditary evils. Similarly Eurip., Iphig. Taur., 855, speaks of Orestes as *φάος δόμοις*.—*ἐτέτατο*, *had streamed*, or spread.

601. *αἶ*, *now again*, expresses surprise at the sudden and unexpected blow. The particle has the force of a copula.—*κατ'—ἀμᾶ*, separated by tmesis, is interpreted by Hermann, *obruit*. The sense: *now again this*

(hope) the fatal dust of the infernal gods has cut off, or extinguished.—*κόπνις* is the reading of the MSS., and defended by B. and Herm. Many prefer *κοπίς*, as being better suited to the figure. But if *νιν* refers to *φάος*, as the construction seems to require, it might very properly be said that this light was extinguished by the dust which Antigone had thrown upon her brother's bloody corpse, and by the imprudent language and fatuity of mind which had sealed her doom. Comp. 480 seqq.

STROPHE 2.—Passing from the picture of hopeless ruin wrought by the *ἄτη* in the family of Œdipus, the Chorus adverts in general terms to the amazing audacity of the man who should aspire to grasp the power of Zeus, the invincible and eternal ruler of bright Olympus. The impotence of man is placed in strong contrast with the divine omnipotence, which reveals itself in the inevitable punishment inflicted upon the insolent transgressor. Such is the fixed law of all time. This portion of the ode is obviously pointed at Creon, and expresses a vague presentiment of the evils which his impiety is about to draw upon him.

605. *τεάν* for *σῆν*. The sense is: *thy power, O Jupiter, what mortal would presumptuously aim to grasp!* In an interrogative form the Chorus expresses its astonishment that any man could conceive such a wish. For the omission of *ἄν*, with the optative, see Matth., 514, note. The meaning of *κατάσχοι* may be judged of by a comparison with 455. Both passages refer to Creon's endeavor to *put down* or *set aside* the divine law, and to make his will supreme. Boeckh: *hemmen, hinder, restrain*.—*ὑπερβασία* is used adverbially, as the dative frequently. Matth., 399. Herm., Vig., 57.

606. *τὰν οὐδ' ὕπνος αἰρεῖ*, etc., *which sleep never overcomes, the all-conqueror*, i. e., which enervates every thing else. The Zeus of Sophocles is the all and ever seeing god. Cf. 184. In Œd. Col., 1086, he is addressed *παντόπτα Ζεῦ*. Homer (Il., xiv., 242) represents him as the only divinity who can resist sleep whenever he will.—*παντογήρως*, Par. A., *πανταγήρως*. The word implies that sleep, like old age, enfeebles and relaxes. In Hom., Il., xxiv., 5, it is termed *πανδαμάτωρ*, *the all-tamer*.

607. *οὐτ' ἀκάματοι θεῶν* is the reading of Cod. La., and approved by Hermann in his 3d ed. *The unwearied (never-ending) months of the gods*. Said in reference to the unceasing course which they run according to divinely-established order. So Addison says: "The unwearied sun from day to day," etc.—*μῆνες*, used in the general notion of time, which, like sleep, is said to subdue all things. Comp. Œd. Col., 609; Aj. 714.

608. *ἀγήρως* and *ἀγήρω* are both in good MSS. Homer uses *ἀγήρως* as a synonyme of *ἀθάνατος*. A scholium cited by Hermann makes it an epi-

thet of Jove: σὺ μὲν, ὦ Ζεῦ, ἀγήρως τε καὶ δυνάστας εἰς ἅπαντα τὸν χρόνον εἶ.—δυνάστας, Dor. for δυνάστης.

611. τὸ τ' ἐπειτα is usually understood to 'denote the immediate future, taken as present time, and τὸ μέλλον as the distant future. But these three expressions, which evidently embrace all time, seem to be placed inversely; the natural order is: τὸ τε πρὶν καὶ τὸ μέλλον καὶ τὸ ἐπειτα ὄδε νόμος ἐπαρκέσει.—τὸ μέλλον denotes something on the point of happening, impending, and may properly be regarded as a present. Thuc., i., 134: μέλλοντος αὐτοῦ ἀποψύχειν. So St. John, iv. 47: ἤμελλε ἀποθνήσκειν, at the point of death, *on the point of breathing his last*. It answers to the Lat. *instans tempus*. Lucret., i., 459: Tempus rebus ab ipsis Consequitur sensus, transactum quid sit aevo, Tum quae res instet, quid porro deinde sequatur. The fut. ἐπαρκέσει is used because the passage is intended to be a prophetic warning to Creon. *This law will stand fast*.

613. The close of the strophe is obscure and confessedly corrupt. The conjectures and emendations are too numerous to be cited. None of them have obtained any general approbation. The MSS. agree in the reading: οὐδὲν ἔρπει θνατῶν βίῳτι πάμπολις ἐκτὸς ἄτας. Par. A. has οὐδέν'. From a consideration of the general tone of the ode, which is an exposition of the leading doctrines of Grecian fatalism, and from the evident connection which exists between the close and the beginning of this strophe, it may be inferred that the eternal and universal law here mentioned is the law of retributive justice. In the ancient national belief, Jupiter was the supreme power who had established and still maintained the moral and physical order of the world. Any violation of this order was a crime, which, of necessity, drew after it the punishment of the gods. Then the ἄτη, the relentless daughter of Jove (Il., xix., 91: Πρέσβα Διὸς θυγάτηρ, Ἄτη—ἣ πάντας ἀᾶται, οὐλομένη), was sent to vindicate the divine law by the downfall, not only of the offender, but of his whole family. There was no escape from the hereditary doom. This, then, is the central thought in this most gloomy and solemn ode. In this second strophe the poet looks up from human wretchedness, and adoringly contemplates the Deity's *all-might*, which puny man audaciously tries to usurp. Here the main idea is δύνασις, infinite power, and the expression, τὸ τ' ἐπειτα—νόμος ὄδ', simply states a fact in regard to its operation upon human life. The adj. πάμπολις, *all-pervading*, agrees with the principal word, δύνασις, supplied from the above. Thus it explains the eternal law: Jove's power, *while being over all, intervenes not in the life of man without calamity*, i. e., except for punishment. For the ancients recognized the power of God chiefly in His punitive judgments.

ANTISTROPHE 2.—The Chorus then goes on to tell how men draw

the divine chastisements on themselves. With many, extravagant hope is the illusion that betrays into wickedness and blinds to danger. For, whom the divinity aims to destroy, he first robs of sound reason and the ability to discern good from evil. But the haughty spirit hastens to its fall.

615. ἄ (ἡ) γὰρ δὴ πολὺπλ., *for visionary hope is doubtless an advantage to many men*; it sustains them in difficulties and incites to exertion for the attainment of noble ends.

616. πολλοῖς obtains an increased force by repetition. Cf. 1096. The sense is: *to many more, however, it is the illusion of light and trivial desires*. It is an ignis fatuus, which misleads and beguiles a man to the commission of wrong, and thus involves him in calamity. Comp. a similar thought in Eurip., Iph. Taur., 415: φίλα γὰρ ἐλπὶς ἐξάγουσ' ἐπὶ πῆμασι βροτῶν . . . κεναὶ δόξαι. Creon's own words, 221, ὑπ' ἐλπίδων . . . διώλεσεν, are about to be verified in himself.

619. The subject of ἔρπει is ἐλπὶς. Brunck interprets: *nilhil sentienti obrepat* (spes fallaciter ad mala perpetranda impellens). This false hope is only another word for the ἄτη, which stealthily creeps upon its unconscious victim and deludes him to the accomplishment of his own ruin. Schneidewin cites a similar thought of Antiphon, 114, 27: οἱ ἐπιβουλευόμενοι οὐδὲν ἴσασι πρὶν ἐν αὐτῷ ὄσι τῷ κακῷ.

620. πυρὶ . . . προσαύση, *till he has scorched his foot in the hot embers*, a homely proverb, which, like ἐν πυρὶ βέβηκας, is said of those who heedlessly fall into unforeseen dangers. Seidler's emendation, προσαύρη, is unnecessary. The vulg. προσάουση is confirmed by Cod. La., and is appropriate to the sense. It is derived from the old root αὔω, *kindle*. Cf. Hom., Od., v., 490. In prose, ἐναύω. The comp. with προς = προσκαύση.

621. σοφίᾳ, as adv., *wisely, truly*.—πέφανται = ἀπεφάνθη, *has been expressed or uttered*. Cf. Trachin., 1: Λόγος μὲν ἔστ' ἀρχαῖος ἀνδρῶπων φανείς. The celebrated saying here quoted is, by some, attributed to Simonides, who abounds in such reflections. The Scholiast cites a similar one from an unknown poet:

Ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά,
τὸν νοῦν ἐβλάψῃ πρῶτον, ᾧ βουλευέται.

Lycurgus, Orat. adv. Leocr., § 92, quotes these words of Euripides:

ὅταν γὰρ ὀργὴ δαιμόνων βλάβητι τινά,
τοῦτ' αὐτὸ πρῶτον ἐξαφαιρέται φρενῶν
τὸν νοῦν τὸν ἐσθλόν, κτλ.

To these may be added the popular Latin adage, which is ancient in spirit, if not in form: *Quem vult deus perdere prius dementat*.

622. The Homeric heroes are often affected by such an hallucination

of mind, produced by some malevolent divinity, as Automedon, *Il.*, xvii., 469 :

Αὐτόμεδον, τίς τοί νυ θεῶν νηκερδέα βουλὴν
ἐν στήθεσσιν ἔθηκε, καὶ ἐξέλετο φρένας ἐσθλάς ;

And Agamemnon, apologizing to Achilles (*Il.*, xix., 87), says :

ἐγὼ δ' οὐκ αἰτιός εἰμι,
ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἡεροφοῖτις Ἐρινὺς,
οἴτε μοι εἰν ἀγορῇ φρεσὶν ἔμβalon ἄγριον ἄτην.

625. Brunck includes this verse in the quoted aphorism, and substitutes *πράσσειν* for *πράσσει* of the MSS. This criticism Hermann properly condemns: "perversissimum iudicium; ipsius haec chori verba sunt."—*ὀλιγοστὸν χρόνον*, a *very short time*.—*πράσσει*, gets along, proceeds, in the same sense as when coupled with an adverb, *εἶδ*, *εὐτυχῶς*, etc. Comp. 701. The place of the adv. is here supplied by *ἐκτὸς ἄτας*.

627. *νέατον*, poetical superlative of *νέος*, *last*, or *youngest*. Cf. 807 f.

629. *μόρον*, object of *ἀχνύμενος*. Verbs denoting strong feeling are joined with the accusative, which is at the same time the cause of the feeling. *Matth.*, 414. Comp. *Demos.*, de Fal. Leg., § 81, *Phil.*, i., 45.—*τάλιδος*. *τάλις* is a poetical term for a grown-up, blooming maiden. *Boeckh*: ein mannbares Mädchen. Comp. *Virgil's* expression: *puella matura viro*; and *Hor.*: *tempestiva viro*.

630. *ἀπάτας*, Dor. gen. The sense: *distressed at the frustration of his marriage*. The Schol. correctly: *ὑπὲρ τῆς τῶν λεχέων ἀποτυχίας ἀχθόμενος*. The last words of the Chorus are addressed to Creon, who, it is evident, has remained upon the stage. In announcing the entrance of Hæmon the Chorus forebodes the domestic troubles which are to result from Creon's inhumanity, and through which he is destined to receive his punishment.

631. *μάντεων ὑπέρτερον*, *better than seers*, that is, we shall know it with certainty. It was a proverbial expression.

632. *τελείαν ψῆφον*, *the final sentence*. Cf. 575. The interrogative particles *ἄρα μὴ* are used when a negative answer is expected. *Herm.*, ad *Viger*, p. 821. It may be rendered: *my son, you surely do not come enraged at your father, upon learning his final condemnation of your intended?*—*πάρει* = *ἦκεις*, expressing motion. Comp. 1182, 1172. The gen. *μελλονύμφου* depends on *ψῆφον*. See *Matth.*, Gr., § 341.

634. *πανταχῇ δρῶντες*, *taking whatever course I please*. Hermann explains: "*πανταχῇ est quocunque modo*. Hoc enim dicit Creon: *an me amas, quocunque modo de Antigona statuero?*" Comp. 271.—*σοὶ μὲν* is emphatic, *to thee at least*. *ἔσμεν* is understood. *Matth.*, 306.

635. *σός εἰμι*, *I am thine*, both as a dutiful son and subject.—*ἔχων* =

παρεχών = διδούς. Herm., Vig., 251. Comp. 597, note. The order is: *καὶ σὺ ἔχων χρηστὰς γνώμας μοι ἀπορροῖς (με), and you, by giving me good counsels, guide me aright.* Hæmon's language expresses a mental reservation: he intimates his willingness to follow his father's counsels, provided they are good.—ἀπορροῖς (indic.) = ὀρθῶς καθηγῆ, ἀπευδύνεις, Schol. Cf., infra, καλῶς ἡγουμένου.

637. ἀξίως, *properly*, i. e., justly considered. The sense: *for no alliance will justly be more important for me to obtain than your right guidance.* With σοῦ καλ. ἡγουμένου, comp. 701.—φέρεσθαι, *consequi*. Comp. this inf. with ἤσσω λαβεῖν, 439. Here, again, Hæmon makes his acquiescence in his father's wishes dependent on their rectitude. He afterward endeavors to show that Creon is taking the wrong course.

639. διὰ στέρνων ἔχειν, *to feel*, to be disposed in heart. This idiom is illustrated by numerous examples in Herm., Viger, Gr. Id., p. 585, Matth., 580. Hesych.: στέρνων, διάνοια, φρένες.

640. Constr.: πάντ' ἐστάναι ὑπισθεῖν πατρός γνώμης, *that every thing may stand subordinate to a father's judgment.* The perf. ἐστάναι is only used intransitively. The infinitive depends upon ὥστε understood, as correlative of the preceding οὕτω. Rost, Parallel-Gr., p. 516. Comp. 97. The Schol. interprets: οἶον τῆς πατρός γνώμης πάντα εἶναι δεύτερα.

643. ἀνταμύνονται, *requite*, instead of the more usual ἀνταμείβονται, as in Æsch., Choeph., 123: τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς. Cf. Thuc., i., 42: ἀξιούτω τοῖς ὁμοίοις ἡμᾶς ἀμύνεσθαι.

644. ἐξ ἴσου πατρί, *as much as the father does.*

646. πόνους, *troubles*, is the reading of the best MSS. Var.: πέδας. Comp. Œd. C., 460.

648. νῦν, *therefore*, used in argument, like Lat. *quare* or *igitur*. Herm., Vig., p. 425.—ὅφ' ἡδονῆς, *from lust*. The prep. denotes the cause or motive. Wunder: *prae voluptate, sive propter voluptatem.*

650. Hesiod ("Works and Days," 702) says, a man gets nothing better than a good wife, and nothing colder than a bad one.

653. πτύσας, *rejecting her with disgust*. Comp. 1232. Schol.: καταφρονήσας. Simplex pro composito ἀποπτύσας quod praebet August. b. et Ricc. Erfurdt.

654. ἐν Ἄιδου, sc. δόμῳ.—νυμφεῖν, La., others νυμφεύσειν, used intrans. of a woman, like the Lat. *nubere*. Comp., infra, 816.

657. ψευδῆ γ', etc., *I certainly am not going to belie myself.*

658. πρὸς ταῦτα—ξύναιμον. The sense is: *now let her appeal to Jupiter, the protector of relationship*, that is, let her invoke his aid against this disregard of my relation to her. Matthiae (Gr. 591) explains πρὸς ταῦτα as a formula of resignation resulting from a previously-expressed determination.

659. τὰ ἐγγενῆ φύσει, *those of my own family.*

660. ἄκοσμα, *disobedient, insubordinate.* The idea is, if I shall not keep in order the members of my own family, I certainly shall not those out of it. Those persons are called κόσμιοι, who observe τὸν κόσμον, i. e., who regulate their lives by the standard of the laws. See Stallbaum, ad Plat., Crito, p. 53, C. Comp. 730: ἀκοσμοῦντας = ἀπειθοῦντας. Schol.

662. χρηστὸς, here *strict* and upright in the government of his family. In the primitive Grecian family the eldest or chief exercised complete authority, not only over his children, but all his relations. Aristot., Polit., i., 1, 7: πᾶσα γὰρ οἰκία βασιλεύεται ὑπὸ τοῦ πρεσβυτάτου, ὥστε καὶ αἱ ἀποικίαι διὰ τὴν συγγένειαν.—ἐν πόλει, *in the state*, that is, in civil government. Comp. 177. Creon pretends that to spare Antigone, on the ground of her being a near relation, would be dangerous to his authority, and an encouragement to general insubordination. He proceeds to demonstrate the necessity of her punishment by commonplace reasonings based upon public expediency.

663. ὅστις δ' ὑπερβάς, *but whoever by insolent transgression*, etc., said in allusion to Antigone's contempt of the royal power. Comp. 481.

664. τὸ ἐπιτάσσειν, *to dictate.* See note to 485. Concerning the superfluous article, see Matth., 543.

666. ὃν πόλις στήσειε (sc. ἄρχοντα, βασιλῆα), *whomsoever the state has appointed as ruler.* Comp. (Ed. T., 940: τύραννον στήσουσιν. Herod., iii., 84, v. 42. The optative with the relative denotes an assumed fact which is at the same time one of general occurrence.—This expression, which appears rather forced in one who succeeded to the throne by inheritance, and not by the public choice, betrays the democratic Athenian, who intends it for the benefit of his countrymen. Similarly Demosthenes, concerning military discipline, Phil., i., 19: κὰν ὑμεῖς ἕνα κὰν πλείους, κὰν τὸν δεῖνα κὰν ὄντινούν χειροτονήσητε στρατηγόν, τούτῳ πείσεται καὶ ἀκολουθήσει.

667. καὶ σμικρὰ . . . τὰναντία, *both in things that are small and just, and their opposites.* This passage seems to be a modification of the Attic proverbial expression, οὔτε μέγα οὔτε σμικρὸν, illustrated in Herm., Viger, pp. 114, 724. Stallbaum, ad Plat., Apol. Soc., p. 19. Hence Brunck correctly: “τὰναντία notat καὶ μεγάλα καὶ ἄδिका. Seneca, Med., 195: aequum atque iniquum regis imperium feras.” The idea is, that absolute obedience is needful, even in things which appear hard and unjust.

668. τοῦτον τὸν ἄνδρα, etc. Some critics connect this with ἀνὴρ δίκαιος ὢν, 662, and place the five intervening verses after παραστάτην. But Matthiae (quoted by Hermann) has conclusively shown that no transposition is necessary. The explanation given by the Scholiast, τοῦτον τὸν τῷ βασιλεῖ πειδόμενον, is now generally admitted to be correct. Creon

means that a man, who is obedient to his chief in all things would himself make a good officer, and would acquit himself well in every position assigned to him. This accords with the words of Solon, in Diog. Laert., i., 2, 12: ἄρχε πρῶτον μαθὼν ἄρχεσθαι.

669. Constr.: ἂν θέλειν εἰ ἄρχεσθαι. Brunck: *et recte gubernet ac bene gubernari velit*, viz., by his superior in command. Comp. Plat., Crito, ch. 12, B.

670. Schol.: δορός, ἀντὶ τῆς μάχης.—προστεταγμένον, *posted in the ranks*. Musgrave: *jussum*, i. e., *ubi jussus est*. It may be rendered: *and in the storm of battle would remain at his post a true and brave coadjutor*.—*παραστάτην* = *σύμμαχον*. This passage is thought to have been imitated by Plato, Apol. Soc., ch. 16, E. See Stallbaum ad loc.

672. With the advantages arising from good discipline Creon presents in vivid contrast the evils of insubordination, ἀναρχία, which is the fruitful mother of calamities both to states and armies.

673. Comp. 296 f.—ἦδ', in the sense of a conjunction, though more forcible; hence the propriety of retaining τ' after πόλεις, which is found in the best MSS. Compare the Epic: τε—ἦδὲ.—ἀναστάτους τίθησιν = ἐξανίστησιν, 297. The idea is, that it drives families into exile. The ruin of states involves that of families, of which it is composed.

674. σὺν μάχῃ. La.: *συμμάχη*, whence Bothe conjectures *συμμάχου*, which is received by Hartung and Schneidewin. Bernhardy, Gr. Synt., p. 214, recognizes *σὺν μάχῃ* as correct, and cites a similar construction in Æsch., Pers., 470: ἀκόσμφ σὺν φυγῇ. Boeckh makes *σὺν* = *ἐν*: but *σὺν μάχῃ* *δορός* is not the same as *ἐν χειμῶνι δορός*. The idea conveyed by *σὺν* is, that insubordination, *coöperating with the onset of the enemy*, causes our own ranks to break. With *δορός* understand *πολεμίου*.

675. τροπὰς καταρρήγνυσι, *breaks into flight*, i. e., causes flight by breaking up the ranks.—*τῶν ὀρθουμένων*, *of those who are kept straight*, i. e., who keep the places assigned them in the line, and present a united front. The salutary effects of good discipline are similarly set forth by Menelaus in Ajax, 1079 seqq.

676. πειθαρχία, *discipline*. Comp. Æsch., Sept. c. Theb., 224: *πειθαρχία γὰρ ἐστὶ τῆς εὐπραξίας μήτηρ*, "discipline is the mother of success."—*σώμαθ'*, figur. for *lives*. Herm., Vig., 144. Comp. Xen., Cyrop., iii., 3, 45: *οἱ μὲν νικῶντες σώζονται, οἱ δὲ φεύγοντες ἀποθνήσκουσι μᾶλλον τῶν μερόντων*.

677. οὕτως ἀμυντέ', etc. The sense is: *in the same manner we ought to support the (civil) ordinances*, what is ordered by the ruler for the public good. The same subordination is required to preserve a state as an army. In the verbals ἀμυντέα and ἡσσητέα, the pl. for sing., as above, 576, *δεδογμένα*. Matth., 443.

678. *And by no means must we yield to a woman*, since that would be the subversion of order. No sort of *feminine* government was tolerated in Greece, nor any interference in political matters, which devolved exclusively upon the men. Æschylus, Sept. c. Th., 200:

Μέλει γὰρ ἀνδρὶ, μὴ γυνὴ βουλευέτω,
τᾶξωθεν ἔνδον δ' οὔσα μὴ βλάβην τίθει.

Comp. Hom., Il., vi., 490 seqq. Unmarried women remained in a life-long tutelage, and were obliged to have guardians. Hermann, Pol. Antiq., § 122. Widows also, *ibid.*, wherefore Telemachus commands his mother (Odys., i., 356) to attend to her household, and leave the direction of affairs to men. See note 579. Concerning ἡσσηπέα with the gen., see Butt., Lar. Gr., § 102. 3. Matth., 447.

680. ἡσσηνες, *subjects*, used sarcastically in the sense of δοῦλοι. Boeckh: *Weiberknechte*. Comp. 525.

681. The Chorus expresses its assent to these doctrines timidly, as if dreading another rebuke, see 280.—τῷ χρόνῳ κεκλ., *unless we have been robbed* (of judgment) *by time*, i. e., old age.

683. Hæmon waives the discussion of these abstract questions, which could only increase his father's irritation, and seeks to conciliate him by a "soft answer," equally remarkable for its moderation and respect. Without any desire to question the justness of his opinions, he modestly suggests that something might be said on the other side; the fact that public sentiment is against him, and the reflection that no man ought to consider himself infallible, as well as the dangers attending a too strenuous persistence in his resolution, are forcibly urged to induce him to recede from his position.—φρένας, *reason*. Comp. τὸ φρονεῖν, 1348, a more general term for εὐβουλία, 1050. Comp. the cogn. subst. φρόνησις, *practical wisdom*, which Plato calls the first and noblest of the divine blessings, De Legg., i., 631. Symp. 209.

684. Constr.: *ὑπέρτατον πάντων χρημάτων ὅσ' ἐστὶ*. Comp. Æsch., Agamem., 927: τὸ μὴ κακῶς φρονεῖν θεοῦ μέγιστον δῶρον.

686. οὐτ' ἂν δυναίμην, μήτ' ἐπισταίμην. These verbs are employed in a similar sense; only the latter, with μὴ, signifies a wish. The sense is: *I neither can nor would wish to be able to assert*, etc. See Matth., Gr., 608, 4. It is analogous to our expression: *I could not if I would*, and *would not if I could*. Comp. 500.—λέγειν, in a pregnant signification, *to show by argument, to prove*.

687. This verse is obscure and probably corrupt. The connection of thought seems to require the article τὸ to be supplied with καλῶς ἔχον, which then becomes the subject of γένοιτο. The sense: *yet that which is right and proper might occur to another also*, that is, the correct view

might possibly be taken by another as well as yourself. This interpretation is confirmed by 706.—*τοῦτ' ὀρθῶς ἔχειν*. Hæmon here merely hints at what he afterward develops more fully, that sound judgment—*φρένες, τὸ φρονεῖν*—is not confined to Creon, and that other people's opinions concerning this grave case are worthy of attention. He then proceeds to tell him what the citizens say about it. Hermann, from the Schol. : *χά-τέρωσ*.

688. *σὺ δ' οὐ πέφυκας*. This reading is preferred by Hermann and Boeckh to the common *σοῦ δ' οὖν πέφυκα*. The former is more in harmony with what follows. Hæmon means : you are a king, and therefore you are not in a condition to observe what the people say and do, for the reason that, etc.

691. *λόγοις τοιούτοις . . .* In regard to such words as you will not be pleased in hearing. For the dat., see Matth., 386. Such relations are commonly expressed by the limiting accusative. Matth., 424, note.

692. *ἐμοὶ δ' ἀκούειν ἔσθ'*, the opposite of 688.—*ὑπὸ σκότου*, in private. Schol. : *λάθρα*.

693. *οἷ*, wherein, or wherewith, is assimilated in case to *τάδε*, to which it relates.

694. *ὡς* for *ὅτι*. The sense : because she, the most undeserving of all women, must die the most horrible death in consequence of the noblest acts. Notice the intense feeling expressed by the three superlatives. We may see in this passage the poet's own view of the character of Antigone, since Hæmon reports the judgment of the people.

696. Hæmon here skilfully cites a specimen of the speeches he had heard in praise of Antigone's action. It is given to confirm his own brief summary of the public sentiment contained in the preceding lines.—*ἐν φοναῖς*, in caede, on the battle-field. Comp. Æschylus, Agam., 446 : *τὸν δ' ἐν φοναῖς πεσόντ'*.—*ἥτις*, one who.

697. *μήθ'*—*εἴασ' ὑλέσθαι*, did not suffer to be consumed, etc. The neg. *μή* is employed in relative sentences.—*οἰωνῶν τινός*. Cf. 257.

699. *Is she not worthy to obtain a golden honor?* Comp. a similar construction, Ajax, 924 : *ἄξιός θρήνων τυχεῖν*. (Ed. Col., 450. By χρυσῆς τιμῆς probably meant a golden statue or crown, which was publicly decreed as a reward of virtuous actions. See Potter's Antiq., Gr. i., p. 135.

700. *ἐρεμνή*, Schol. : *σκοτεινή*. An obscure rumor of this sort quietly goes the rounds, i. e., circulates among the people. Comp. Æsch., Agam., 449 : *τάδε σιγά τις βαῦζει*.

701. Hæmon seeks to soothe his father by expressions of filial attachment, and the assurance that he is solicitous for his real welfare.

703. Constr. : *τί γάρ (ἔστι) μεῖζον ἄγαλμα τέκνοις εὐκλείας θάλλοντος*

πατρός; for what is a greater jewel to children than the good name of a prosperous father?

704. ἢ τί πρὸς παίδων πατρί; or what to the father, on his children's part, sc. than their good name? See Bernhardy, Gr. Synt., 264. Woolsey justly observes that this is a brief substitute for the converse of the first clause.

705. Do not, then, entertain the single notion that that is right as you think, and nothing else (is right). The phrase ἐν ἡθῶς—φόρει contains the idea of overweening conceit. Verse 706 is an explanation of ἡθῶς and in apposition with it, hence the acc. cum inf.: τοῦτ' ὄρ. ἔχειν. Kühner, § 266.

707. αὐτὸς φρονεῖν, nom. with inf., see Matth., 536. Hæmon tempers his admonitions by citing general and well-known aphorisms, referring here to a passage in Theognis, used as a school-book in Athens, v. 221 f.: ὅστις τοι δοκέει τὸν πλησίον ἰδεῖν οὐδὲν, ἀλλ' αὐτὸς μῦθος ποικίλα δῆνε' ἔχειν, κείνός γ' ἄφρων ἐστί. Schneidewin.—ὅστις, referring to no particular person, is taken in a collective sense, and has its antecedent οἱτοί in the plural. Matth., § 475.

709. ὠφθησαν. For the aorist employed as a present, see note to v. 300. Comp. 1353.

710. Constr.: ἀλλ' οὐδὲν αἰσχρὸν τὸ ἄνδρα μανθάνειν πόλλα, κεί τις ἤ σοφός. As ἄνδρα signifies no particular person, the indefinite τις is used to refer to it, in the sense of αὐτός. That εἰ concessive (for ἐάν) is used, by Æschylus and Sophocles, with the subjunctive, is fully recognized by Bernhardy, Gr. Synt., 399. The sense requires the emphasis to be laid upon ἦ.—καὶ εἰ, est etiam si, Herm., ad Vig., 829.—The art. τὸ is here merely a metrical convenience, as in v. 78. Matth., 543. For the thought Schneidewin quotes the words of Solon concerning himself: Γηράσκω αἰεὶ πολλὰ διδασκόμενος.

711. καὶ τὸ μὴ τείνειν ἄγαν, and not to strain too hard, that is, not to be too self-willed and headstrong. The conj. καὶ connects this clause with αἰσχρὸν οὐδὲν, as if this were καλόν. Comp., infra, 723. From this hint at Creon's natural failing, Hæmon is led to consider the unhappy consequences of stubbornness, in painting which he employs images not unlike those of Creon, above, 473 f.

712. The poet appears to have had in mind Æsop's fable of the Reed and the Oak, and puts into the mouth of Hæmon what must have been familiar to a young Athenian of his time from school instruction. Schneidewin.

714. Schol.: αὐτόπρεμν' = αὐτόρριζα.

715. αὐτῶς δὲ ναὸς ὅστις, etc. So also the man (sc. boatman) who, having drawn taut the foot-rope of the boat, does not yield, viz., by slackening

it, etc. The author refers to the primitive ship, which had but one mast and one sail. The *πόδες* were cords attached to the lower corners of the sail, by which the latter was managed as occasion required. Potter's Gr. Antiq., vol. ii., p. 135.

716. *κάτω στρέψας* . . . *capsizing, he sails henceforward with inverted benches*, which means that the ship will be bottom upward and the boatman will be drowned. With *στρέψας* supply *τὴν ναῦν*. The MSS. agree in *τὸ λοιπὸν*, for which Hermann substitutes *τὸ πλοῖον*. Boeckh defends the vulg., and renders: *hinfort schiff't er mit umgekehrten Banken*. *τὸ λοιπὸν* means here, afterward, i. e., after the squall has struck the sail.

718. *εἶκε θυμοῦ*. Var.: *θυμῶ*. The genitive gives the sense which the connection requires: *but recede from your will*, i. e., your determination to execute Antigone. This reading is approved by Bernhardt, Gr. Synt., 180.—*θυμοῦ* does not here mean anger, for that would not be in keeping with Hæmon's respectful tone, but *mind*, or *purpose*. Thus Wunder interprets: *sed cede voluntate, ejusque mutationem praebe*. See Matth., 352.

720. *πρεσβεύειν πολὺν* has the force of a superlative: *I think it is far the best that a man should abound in knowledge in all things*, or, perhaps better, be quite full of knowledge and wisdom. Cf. Trachin., 338: *τούτων ἕχω γὰρ πάντ' ἐπιστήμην ἐγώ*. Hermann observes: *πάντ' ἐπιστήμη, pro uno vocabulo est, perfectam notans consummatamque scientiam*. *πάντα* is often used adverbially, comp. sup. 195, and Trachin., 498: *ἐκεῖνος πάντ' ἀριστεύων χεροῖν τοῦ τῆσδ' ἔρωτος εἰς ἀπανδ' ἤσσων ἔφν*.

722. *εἰ δ' οὖν* = *εἰ δὲ μή*. This passage is explained by Hermann, ad Fig., 831: *sin minus (non enim ita evenire solet) laudabile est certe, ex iis, qui recte admonent, discere*. And Matthiae, Gr., 617: *εἰ δὲ μή τίς ἐστιν ἐπιστήμης πλέως*. Cf. Eurip., Hippol., 513. Hæmon seeks to give weight to his counsel by citing in substance the maxim of Hesiod, Opp. et d., 290:

*Οὔτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ,
ἔσθλός δ' αὖ κακέϊνος, ὃς εὖ εἰπόντι πίθηται.*

Comp. the imitation of this passage in Herod., vii., 16; Cicero, pro Cluent., 31; Livy, xxii., 29.

723. Constr.: *καλὸν (ἐστὶ) καὶ τὸ μανθάνειν τῶν εὖ λεγόντων*. Cf. 1031.

726. In the following colloquy, which is composed with consummate art, observe the fine contrast in the temper of the speakers: Hæmon, calm and moderate, but manly; Creon, supercilious, rough, and provoking. The one is the mild voice of reason, the other that of blind and reckless passion.—*οἱ τηλικοῖδε*, etc. The sense, *are we even at our age to be taught prudence by so young a man?* implying that the contrary ought

to be the case.—ὕπ', Schneidewin, from Laur. A., instead of the vulg. πρὸς. With the expression διδάξ. φρονεῖν comp. 1353.—τὴν φύσιν, said in reference to the time of his birth, hence *age, years*. See, below, τὸν χρόνον.

728. μηδὲν, supply the preceding verb. The Schol. correctly: μηδὲν διδάσκου ὃ μὴ δικάϊον ἐστὶ σοι διδάσκειν, *learn nothing that is not right for you to learn*.

729. τᾶργα, *actions*; see, that is, whether they are those of a man whose opinions and counsels merit attention. Below, 735, he tells Creon that he speaks as a very young man, hastily and injudiciously. The connection seems to require us to refer the word τᾶργα to the prudent counsels which Hæmon had given in the preceding speech. It is manifestly so understood by Creon, who sarcastically inquires if that is a just action, to honor the disobedient, as advised by Hæmon, 699.

730. ἀκοσμοῦντας, *legibus non parentes*. Herm. Cf. 660, note.

731. οὐδ' ἂν κελεύσαιμ' . . . *I would not counsel you to do honor to the wicked*; implying that Antigone is not so.—κελεύω is frequently used by counsellors.

732. ἤδε, sc. Antigone. The sense: *has not she been taken with that disease?*—τοιᾶδ' for τῆδ'.

733. ὁμόπολις means here *united, entire*. So Brunck: *hoc negat univ-ersus Thebanus populus*. The tragic writers often use πάνδημος and πάγκοινος in a similar sense. Comp. 7. Hæmon has before intimated, 689, that the sentiments of the people ought not to be disregarded. But the autocrat takes fire at the idea of popular interference.

736. ἄλλω γὰρ ἢ ἴμολ, dat. of advantage. The sense: *must I govern this land for the benefit of any other than myself?* Dobree's emendation, με, instead of the vulg. γε, is approved by many of the recent editors. The sense thus obtained is more consistent with Creon's principles and character than the old interpretation. The poet represents him as the type of despotic sovereigns, claiming unlimited power (173, 306 ff.), holding his people as slaves (479), and the whole state as his individual property. He thinks, like Atreus, *oderint, dum metuant*; and Louis XIV., *l'état c'est moi*. He will rule for himself, for his own benefit, and according to his own fancy: *car tel est notre plaisir*.

738. νομίζεται, *is held*, said of something consecrated by usage. For its construction with the gen., comp. Œd. Col., 38: τοῦ θεῶν νομίζεται; Aristoph., Eq., 714: συ τὸν δῆμον σεαυτοῦ νερόμικας.

740. The king has no argument with which to meet Hæmon's *reductio ad absurdum*, and so descends to a personal taunt.—ὅδ', *this fellow*; the 3d person denotes contempt. So in Œd. Tyr., 1160.—συμμαχεῖ is in the best MSS., others συμμαχεῖν, which Boeckh prefers, thus making the

infin. depend on *ἔοικε*, as in *Trachin.*, 1238: Ἄνῆρ ὄδ' ὡς ἔοικεν οὐ νεμεῖν ἔμοι φθίνοντι μοῖραν. But see *Rost*, *Parallel-Gram.*, 528.

741. γὰρ οὖν, with emphasis, *for I certainly consult your interest.*

742. διὰ δίκης ἰὼν πατρί, *contending with your father*, i. e., judging him. *Schol.*: δικάσάμενος.—διὰ δίκης ἰέναι is a circumlocution for the cognate verb δικάζεσθαι. See *Matth.*, § 580. *Comp. Œd. Tyr.*, 773: διὰ τύχης ἰὼν. *Œd. Col.*, 905: εἰ μὲν δι' ὀργῆς ἤκον, and similar examples collected by *Zeunius* in *Herm.*, *Viger*, p. 585 f.

743. *For I see you committing gross injustice.*—δίκαια is the cognate acc., not an uncommon construction with the verb ἀμαρτάνειν. *Philoct.*, 1248: τῆν ἀμαρτίαν αἰσχρὰν ἀμαρτῶν. *Ajax*, 1096.

745. *You do not honor (your authority), at least when you trample upon the honors of the gods*, viz., by refusing burial to the dead. *Comp.*

77. This reminds *Creon* of the words of *Antigone*, 453 ff.

746. μιὰρὸν ἦθος, etc., *despicable character and slave of a woman.*—ὑστερον = ἤσσω, as above, 680: γυναικῶν ἤσσονες. *Comp.* 756.

747. οὐκ ἂν ἔλοις. *Laur. A.* and *Dindorf*. This reading has been condemned by many critics on the ground that ἂν cannot be lengthened (see *Hermann's Opusc.*, iv., p. 380 f., and 3d ed., ad loc.), but there is reason to believe that it is sometimes *anceps*. See *Dindorf*, ad *Æsch.*, *Sept. c. Th.* 562. It seems to me, however, that this objection might be obviated by inserting δ' after ἂν, particularly as an adversative particle is required by the sense, which is, *but you will not catch me succumbing at least to what is dishonorable.*—δέ is frequently put in the third place by tragic writers. Cf. *Æsch.*, *Eum.*, 64, 68: *Soph.*, *Philoct.*, 1362, 971: *Trachin.*, 595.

749. καὶ (ὑπὲρ) σοῦ γε, etc. *Hæmon* means that the course he had recommended was not less to *Creon's* true interest than that of others. Cf. 741. By θεῶν νεπτέρων he will again warn him of the danger he incurred by sinning against the gods of the nether world. For this persistence in impiety *Teiresias* afterward (1076 ff.) solemnly announces that he is to be "punished in the shape he sinned."

750. *Constr.*: οὐκ ἔσθ' ὡς γαμῆς ποτε ταύτην ἔτι ζῶσαν. He rudely cuts off all further discussion in respect to *Antigone*, by declaring his fixed purpose to put her to death. Cf. 575 f.

751. καὶ θανούσ' ὀλεῖ τινά, and in dying will destroy somebody (else). *Hæmon* intimates that he will not survive her, but *Creon* construes his words into a threat against his own life. For the expression, comp. *Eurip.*, *Iph. Taur.*, 551: τέθνηχ' ὁ πλήμων, πρὸς δ' ἀπώλεσέν τινα.

752. Understand μοί. The sense is: *are you so audacious that you assail me even with threats?*

753. τίς, in the sense of ποῖος, *what sort of.*—κενὰς γνώμας, *vain*, i. e.,

unreasonable notions. The word γνώμας applies directly to Creon's futile arguments, but indirectly also to his understanding, which, as Hæmon hints, was not capable of just reasoning. Hence the Schol. : πρὸς μωρὸν ἄνθρωπον.

754. κλαίων φρενώσεις, *you shall enlighten me to your sorrow.* Comp. 726 : διδαξόμεσθα φρονεῖν.

755. εἶπον ἄν—φρονεῖν, *I should say you were deranged.* He wishes to avoid as far as possible the appearance of disrespect.

756. μὴ κώτιλλέ με, *do not cajole me*, that is, do not try to impose on me by pretensions of filial respect. The verb means to speak in a plausible manner for the purpose of deceiving. Creon refers, not merely to Hæmon's last remark, but to his previous professions of devotion, 635 ff. which all pass for nothing so long as he opposes him in defence of Antigone.

757. Hæmon alludes to the proverb : Whoever says what he likes, must also hear what he does not like. Cf. Ajax, 1085. Plaut., Pseud., 1173. *Contumeliam si dices, audies.* Schneidewin.

758 f. ἄληθες; *indeed?* as adv. expressing astonishment and indignation. Comp. Aristoph., Aves, 1606.—οὐ is to be joined with δεινάσσεις, the oath being put parenthetically.—χαίρων, *with impunity.* For this adverbial use, see Herm., ad Vig., p. 765. Comp. κλαίων, 754.—ἴσθ' ὅτι, cf. 276.—ἐπὶ ψόγοισι signifies manner : *auf tadelnder Weise* (in a reproachful manner), Bernhardy, Gr. Synt., p. 250.—δεινάσσεις, *scoff at.* Schol. : ὑβρίσεις.

760. τὸ μῖσος, *the detestable creature*, sc. Antigone : spoken to his attendants.

762. οὐ δῆτ', a strengthened negative, *by no means.*—τοῦτο μὴ δόξ. ποτέ is said in answer to the king's oath, 758.

763. σὺ τ' οὐδαμὰ = οὔτε σὺ οὐδαμὰ. Seidler. For several negatives strengthening each other, see Matth., 609.

764. ἐν ὀφθαλμοῖς, instead of the simple dat. of means. Matth., 395, n. The crowded terms indicate the intense feeling of the speaker, as above, 760 f.

765. μάλινη, La. μάλνη. The Scholiast explains : ὡς μάλνη παρὰ τοῖς φίλοις τοῖς δέλουσιν ὑπομεῖναι τὴν σὴν μανίαν, *ut insanias apud eos tuorum, qui te insanientem ferre volent.* Seidler.—συνών, *in company with*, or simply *with*. By τοῖς δέλ. τῶν φίλων are probably meant the Theban elders (sc. the Chorus), who had too tamely acquiesced in Creon's tyrannical measures.

766. ἐξ ὀργῆς ταχύς, *hastened on by passion.* Œd. Tyr., 1073 : ὑπ' ἀγρίας ἄξασα λύπης ἢ γυνή.

767. νοῦς . . . βαρὺς, *so young a spirit wrung with grief is fearful.*—

βάρυς expresses an apprehension that he may be driven to some desperate act. Comp. 1251. Hermann explains: *a quo grave quid metuendum*. Comp. *βάρυς*, 1256.

768. The part. *ιδών* is = imp. *ἴτω*. The sense is: *let him go and do what he pleases—let him be more presumptuous than becomes a man*, let him exalt himself above human measure. Concerning this form of comparison, see Matth., Gr., 449.

770. *καί* is to be connected with *ἄμφω αὐτὰ*. *Do you then intend to execute both of them even?* The question is intended to remind Creon that only one was guilty.

771. *Not the one of course who is innocent* of the offence. The participle being used instead of a relative sentence, *μη* is only a presumptive negative. Ismene's participation in the act not having been proved, she is presumed to be innocent. Rost, Paral.-Gr., § 177.—*γὰρ οὖν*, comp. 741.

772. *καί σφε*, viz., Antigone.—*καί* with a pronoun has generally the effect of rendering the latter more emphatic, though it cannot always be well expressed in English. Comp. 32, 280. Philoct., 319: *Ἐγὼ δὲ καὶ τῶς*. Here it is an affirmative expression, and the opposite of the preceding *τήν γε μή διγούσαν*. As the particular kind of punishment—death by stoning—was announced in the proclamation (see 36), it is difficult to imagine a reason for this question of the Chorus. The poet probably designs to delineate in Creon the character of a weak and resentful tyrant, having no fixed principles of action, but easily yielding to the suggestions of his own passions. In his present exasperation the “death alone” of his victim will not satisfy him (comp. 308), but death in its most lingering and horrible form.

774. The derivation of *κατώρυχι*, and the different expressions used for it in the sequel: *κεῖθος νεκρῶν*, *ἔρμα τυμβόχωστον τάφου*, *κατηρεφέϊ τύμβῳ*, *θανόντων κατασκαφῆς*, etc., make it probable that the place chosen for Antigone's punishment was a subterraneous chamber artificially excavated and walled up, and used as the burial-vault of the Labdacus family.

775. *ὡς ἄγος*, sc. *εἶναι*. The sense: *placing before her just so much food as to be a purification or expiation of guilt*. The Scholiast makes *ἄγος* = *κάθαρσις*. Hesychius: *ἄγνισμα θυσίας*. Lat. *piaculum*. Hartung contends that it should be taken in the same sense as in verse 256, and changes *μόνον* into *φένγειν*. The food was intended as a propitiation to the divinity for the purpose of avoiding the curse attending an impious deed. Benloew: *tantillo cibi, quantum piaculo sit satis* (quantum sufficiat ad evitandum piaculum) *apposito*. Comp. 889.

776. *ὅπως μίαισμα . . . in order that the whole state may escape pollu-*

tion. As all the powers of the state were concentrated in the monarch, his guilt would extend to the whole nation, and the divine judgments would be visited upon all. Comp., inf., 1015, and the devastations of the plague in Thebes, *Œd. Tyr.*, 22 seqq. For the doctrine in general, see *Æsch.*, *Supplices*, 370–5. *Philoct.*, 386.

778. *τεύξεται τὸ μὴ θανεῖν*, she will perhaps obtain a release from death. This verb very rarely takes its object in the accusative. Hermann (ad Viger, p. 760), while admitting this construction in *Æsch.*, *Choeph.*, 711, *τυγχάνειν τὰ πρόσφορα*, endeavors to explain the acc. in this passage by making it equivalent to *τεύξεται τούτου, ὥστε μὴ θανεῖν*. Also Bernhardt, *Gr. Syntax*, p. 176, says that the acc. found with this verb in a few poetical passages is only apparent, and that *τυγχάνειν* in them is used absolutely. But see *Matth.*, § 327.

779. *γούν ἀλλὰ τῆνικαῦθ'*, certainly then at least, viz., after failing in that request. For *ἀλλὰ*, cf. 552.

780. *τὰν Ἄιδου*, in full, *τὰ ἐν Ἄιδου δόμοις*. A scoffing repetition of 777: *τὸν Ἄιδ.—θεῶν*, *Matth.*, *Gr.*, § 379.

781. In the following ode, suggested by Hæmon's invincible affection for Antigone, love is represented under the similitude of a warrior breaking forth from his ambush, and inevitably subduing his victims. None, whether gods or men, can escape his power, and whoever is taken is bereft of reason.—*ἀνίκατε μάχαν, invincible in combat*. Love is the mightiest of all passions, and in a conflict with other passions it is sure to obtain the mastery.

782. *ὅς ἐν κτήμασι πίπτεις, who fallest upon thy prey*. As the assault of love is followed by certain and immediate victory, so by the rule of ancient warfare the conquered become the property, or slaves, of the conqueror. Plato, in *Phædon*, p. 140, says that men are properly called the property (*κτήματα*) of the gods, and in Lucian's *Dial.*, 6, 4, Juno taunts Jupiter with being *ὄλωσ κτῆμα τοῦ Ἔρωτος*.—*ἐν—πίπτεις*, by tmesis for *ἐμπίπτεις*, which is used by *Æschylus*, *Agam.*, 341: *Ἔρως μὴ ἐμπίπτῃ στρατῷ*. The common interpretation of *κτήμασι*, *riches*, fig. for the rich, meaning that the wealthy are more subject to love than the poor, is scarcely the correct one, for the poet directly afterward says that none are able to escape him. Comp. the expression of Horace, *Od.*, i., 19, 9: *in me tota ruit Venus*. *Anacr.*, in *Amor.*, viii., 16: *Μέσος δὲ καρδίας μευ Ἔδυε, καὶ μ' ἔλυσε*.

783 f. *ὅς τ' ἐν*, etc.; vulg., *ὅς ἐν*. The sense is: *and who lurkest insidiously in the maiden's soft cheeks*. The cheeks of the maiden are Love's stronghold, from which he darts upon his unsuspecting victims.—*ἐννεχέυεις* conveys the idea of lying in wait, as Horace says, *Od.*, iv., 13, 8: *Ille (Cupido) virentis Chiæ pulchris excubat in genis*.—In invocations,

where a relative pronoun relates to a vocative, the relative is sometimes used for the 2d personal pronoun. Thus a relative clause may be connected with one having that pronoun for its subject. Comp. 1119 f. See Matth., §§ 475, 477.

785. φοιτᾶς δ', etc. This passage indicates the extent of Love's dominion: *thou rangest over the sea and among the rural cottages—in casis agrestibus*. Some interpret ἀγρονόμοις ἀλλαῖς as meaning the lairs of wild beasts, but ἀλλαι is used only to denote the abodes of man.—ὕπερπόντιος as an adverb, see Rost, Parallel-Gr., p. 388. Matth., 446.

787. ἀθανάτων οὐδεῖς. This seems to be in contradiction with Hom., Hymn, in Ven., 7 ff, where Minerva, Diana, and Vesta, are mentioned as exceptions.—φύξιμος has an active signification = δύναται φεύγειν, *potest effugere*. Matthiae, 422.

789. ἀμερίων ἐπ' ἀνθρώπων, *among ephemeral men*. Concerning ἐπὶ in this passage, see Bernhardy, Gr. Synt., p. 247. But ἀμερίων ἐπ' is probably an unusual tmesis for ἐφαμερίων, as in Æsch., Prom., 547: τίς ἐφαμερίων ἄρηξις; Id., 253.—ὁ δ' ἔχων (σέ) sc. ἔρωτα, The sense: *and whoever is possessed of thee is driven to madness*, becomes infatuated. Comp. Plat., Phaedr., p. 239: ἀνὴρ ἔχων ἔρωτα, "an impassioned man." The same author, p. 241, puts love and madness in the same category: νοῦν καὶ σωφροσύνην ἀντ' ἔρωτος καὶ ματίας. From this general observation the Chorus passes to the sad effects it has had upon Hæmon's mind.

ΑΝΤΙΣΤΡΟΦΗ.—Love perverts the minds of the upright to injustice, and it is that which has stirred up this strife between father and son; but the potent charms of the maiden win the victory over filial duty. Love is a compeer of the great moral laws, and irresistibly turns the scale.

791 f. σὺ καὶ δικαίων, etc. The sense is: *thou pervertest the minds of the just to injustice in reviling*. The Schol. explains: ὥστε τὰς φρένας αὐτῶν ἀδίκους γίνεσθαι. Hæmon, blinded by this passion, has been betrayed into unjustifiable reprehensions of his father's acts.

794. νεῖκος ἀνδρῶν ξύναϊμον, instead of νεῖκος ἀνδρῶν ξυναίμων, *family quarrel*. Germ.: *Verwandtenzwist*. Bernhardy, Gr. S., 427.

795. νικᾶ is used absolutely, as in v. 233.—ἕμερος is here put for ἔρωσ, which is imagined as issuing from the eyes of the beloved maiden, and taking possession of Hæmon. Comp., sup., 784. Stephanus Thesaur.: "ἕμερος est etiam id in oculis, quo intuentium amor conciliatur." Hermann explains: "potentior est pulcræ virginis oculorum desiderabilis suavitas, nec cedit Hæmon patri." But ἕμερος is not an attribute of the eyes, but rather the *passion* which is kindled by ἔρωσ in the bosom of the lover, and which then prevails over other passions. Æschylus, Agam., 743: μαλθακὸν ὀμμάτων βέλος.

798. τῶν μεγάλ. πάρεδρος, etc., associated with the great laws in council, the peer of the great moral laws. The passage has reference to the conflict in Hæmon's feelings. By the side of the heaven-born laws established in man's breast to regulate his words and actions (Comp. Œd. Tyr., 865 ff.), Love takes his place, disturbing the reason, biasing the judgment, and triumphing over all other duties and obligations.

800. ἄμαχος . . . Ἀφροδίτα, for the matchless goddess of love intermeddles—speils the council with her play. She was always the attendant of Ἔρως. Plat., Sympos., 180, E: οὐκ ἔστιν ἄνευ Ἐρωτος Ἀφροδίτη.

801-5. As usual the entrance of a character is announced in anapests.—δεσμῶν, in a sense similar to that above, for, as Hæmon is impelled by love to violate what is right and proper, so the Chorus, in giving way to its emotion so far as to shed tears of sympathy for one condemned by the king, is urged out of that manly and impartial composure which its position and office require. See Hor., Ars Poet., 193 seqq.—ἔξω φέρομαι. Comp. Æsch., Prom., 883: ἔξω δρόμον φέρομαι.

804. τὸν παγκοίταν—θάλαμον, the all-composing chamber of death. Cf. 810. Œd. Col., 1563: τὰν παγκευθῆ κάτω νεκρῶν πλάκα. The acc. is gov. by ἀνύτουσαν, which signifies motion.

806. Antigone is now led forth from the king's palace on her way to the fatal vault, and, while lingering upon the stage, bemoans her lot in lyric strophes, fraught with deep and noble feeling. Her words are addressed to the Chorus, composed of her fellow-citizens.

807. νεάταν = ὑστάτην. The following νέατον is used adverbially, for the last time. Comp. Ajax, 857: Ἥλιον προσεννέπω πανύστατον δὴ κοῦποτ' αὔθις ὕστερον.

812. οὐδ' ὑμεναίων ἐγκληρον, nuptiarum expertem. Brunck. It is a subject of particular regret to Antigone that she is to be cut off before attaining this principal purpose of woman's existence. She recurs to it again, 869, 876, 917. Comp. Eurip., Iph. Taur., 230: ἄγαμος, ἄτεκνος, ἄπολις, ἄφιλος.

814. οὐτ'—ὑμνησεν. The finite verb takes the place of the construction used in the first member. We should expect ὑμνητῆν ἐπινύμφειν ὕμνῳ. This passage alludes to the marriage-customs which prevailed in Athens. The nuptial ceremonies and feast took place at the house of the bride's father: when, in the evening, the bridegroom carried his bride in a carriage to his own house, they were attended by their friends on foot, carrying torches, singing the wedding-song (ὑμέναιον), and playing on the flute and other instruments. After the newly-married couple had been thus conducted into their chamber (θάλαμος), the friends remained before the door for some time and sung the epithalamium, which is here called the ἐπινύμφειος ὕμνος. K. F. Hermann's Dom. Antiq. of the Greeks, § 31.

816. *νυμφεύσω*. Comp. 654.

817. Some critics regard this and the following verse as spurious, partly on account of their purport, and partly from the dissimilarity, in the number of verses, to the other responses of the Chorus.—*ἐπαινον ἔχουσ'*, with praise; afterward, 853, 873, the Chorus speaks of her conduct with disapprobation.

819–22. The Chorus kindly seeks to derive some consolation for Antigone from the very thing of which she has just complained, that she descends into Hades alive. The sense: *neither smitten with wasting disease, nor meeting the recompense of the sword*.—*ἐπίχειρα* means a reward paid into the hand. Germ.: *Handgeld*. As decapitation by the sword was not common among the ancient Greeks, Jacobs concludes that the expression means mortal wounds received in battle. Hermann: “*ξιφίων ἐπίχειρα sunt præmia ensium, i. e., id, quod ensibus congrediendo efficitur, quod est vi aliquem interfici. Latine dicas, munere belli.*”

821. *αὐτόνομος*, of, your own will, because Antigone from the beginning knew and accepted the consequences of her act.

823. Antigone is reminded of the similar fate of Niobe, who was the daughter of Tantalus, King of Lydia, and granddaughter of Jupiter. She married Amphion, King of Thebes. When, by her boasting, she had incurred the anger of Latona, and been suddenly bereft of her children, she was compassionately changed by Jupiter into stone, and carried by a whirlwind into her native land to Mount Syphilus, where she perpetually weeps over her bereavement. Comp. Ovid, *Metamor.*, vi., 176 seqq. This tradition, which is commemorated by Homer, *Il.*, xxiv., 602 ff., was probably occasioned by a mountain-crag, which resembles the form of a woman in grief. Pausanias relates (i., 21, 3) that he had ascended Mount Syphilus to see it; that, when viewed near at hand, it bears no resemblance to the female figure, but, seen at a greater distance, it is the image of a weeping and sorrowing woman. Our poet's version of the myth represents her as enveloped with a stony incrustation, and thus, like Antigone, embedded in a rocky tomb. Hence Electra (*Soph.*, *El.*, 150) thus apostrophizes her: Ἴὼ παντλάμων Νιόβα, ἅτ' ἐν τάφῳ πετραίῳ ἀεὶ δακρύεις.

826. *τὰν κισσὸς ὡς ἀτεινῆς*, etc., whom a rocky growth (or incrustation), like close-drawn ivy, overpowered. Musgrave placed a comma after *ὡς* without reason, since *ἀτεινῆς*, strained, is a more proper epithet of ivy than of rock. Erfurdt: *hedera firmiter adhaerens*. The Schol. says the rock grew up around her, as ivy around a tree.

828. *καὶ νιν ὕμβ.*—*λείπει*, and never, as the story goes, do the rain and snow leave her melting (pining) with grief. Homer's expression is *κῆδεα πέσσει*, broods over her sorrows. The part. *τακομένην* (Dor. for *τηκομένην*)

beautifully suggests the image of melting snow. Musgrave's emendation, ὕμβροι, instead of the vulg. ὕμβρω, has been adopted by recent editors.

831. τέγγει, sc. Niobe. Wunder renders: *sed semper lacrimantibus oculis cervicem humectat*. The words ὄφρυες and δειράδες possess here a forcible significance, being employed by the ancients to denote both the parts of a mountain and those of the human body. Some MSS. have Θ' after τέγγει.— δ = ταύτη.

834. See note to 823. Comp. Ov., Met., vi., 172 ff. The Chorus reproves Antigone for presuming to compare herself with a person of divine parentage; admits, however, that it is a great fame to die in a godlike manner.

836. Constr.: καίτοι φθιμῆν [ἔστ] μέγα ἀκοῦσαι λαχεῖν ἔγκληρα τοῖς ἰσοθέοις. The sense is: *although it is a great thing for a mortal to be said to have obtained a like fate with demigods*. The Scholiast explains: ἔγκληρα. κοινά, ὅμοια, τοῦ αὐτοῦ κλήρου καὶ τύχης. It is here used in a passive signification, *shared by*. For ἀκοῦσαι, in the passive sense *to be said*, see Herm., Vig., p. 224. It is thus equivalent to the substantive κλέος, *fame*. Boeckli considers the passage highly sarcastic: "and yet for a mortal to enjoy a lot equal to the godlike is a great fame."

838. γελῶμαι. Antigone is too much occupied with the real horrors of her impending fate to think of the vain renown of dying like Niobe. The offering of such a consolation sounds like a bitter mockery of her distress.

840. οὐκ ὀλλυμέναν. Dindorf adopted this reading from Cod. Dresd., a., for the vulg. ὀλομέναν. Boeckh: οὐλομέναν. In this connection, ὀλλυμέναν, taken as the opposite of ἐπίφαντον (lit. *visible* = enjoying the light), may signify *consigned to the tomb*. Brunck: *Quid me, per patrios deos, nondum mortuam, sed luce fruente adhuc, contumelia afficis?*

845. ἔμπας — ἐπικτῶμαι, *I take you all together as witnesses*. The Schol. explains this verb by ἐπιβωῶμαι, *I appeal to you*, etc., like ἐπιμαρτύρμαι ὑμᾶς.

847. οἷα φίλων ἀκλαυτος, *how unwept by friends*. For the gen. see Matth., 343. Bernhardy, Gr. Synt., p. 172.

849. ποταινίου, *unheard of*, as only the dead are usually laid in the grave. Hence Erfurd: *insoliti*.

851. οὗτ' ἐν βροτοῖς οὗτ' ἐν νεκροῖσιν. Dindorf rejects this verse as spurious.

852. μέτοικος, *a resident*. In Athens this term was applied to all foreigners who had taken up their abode in that city. Cf. Demosth., Phil., i., § 36. For the sentiment, comp. Eurip., Suppl., 968: οὗτ' ἐν τοῖς φθιμένοις οὗτ' ἐν ζῶσιν ἀριθμουμένη, χωρὶς δὴ τινα τῶνδ' ἔχουσα μοῖραν.

853 ff. As Antigone, in her appeal to the public sympathy, has presented herself in the attitude of an innocent sufferer, the Chorus reminds her that she has brought this calamity upon herself. She has grossly violated Justice, the guardian of law and order in the state. But, as if to soften this severe rebuke, the Chorus admits that she is not entirely responsible for the act—she has been urged on by that malign influence which has involved each of her family in ruin.

853. *προβᾶσ' ἐπ' ἔσχατον*, etc. The sense: *proceeding to the extreme of audacity, my child, you have grievously offended against the sublime seat of Justice*; that is, in defying the highest civil authority, you have struck at the foundation of justice.—*πολύ*, *vehementer*. Some question the propriety of this word. Cod., Laur. A.: *πολύν*.

856. *πατρῶν—ἄλλον*. The sense: *but you are fighting out an ancestral struggle*. A series of crimes on the one hand, and punishments inflicted by the *ἄτη* on the other, are here regarded as a contest, which is only to end with the doomed family. As some extenuation of Antigone's guilt, the Chorus suggests that she is bearing her share of the inevitable fatality of her race. Comp. 584 seqq. That the word *πατρῶν* applies not only to Œdipus, but to the whole family, is sufficiently shown by Antigone's reply.

857. *μερίμνας*. This may be either a gen. sing. or acc. plural; *ψάβειν* admits either case. I prefer, with Boeckh, to consider it an acc., and *οἶκτον* in apposition with it. The sense: *you have touched upon sorrows most painful to me—the oft-repeated grief for my father, and all our evil destiny, in the history of the famous Labdacidæ*. So Bernhardt explains the dat., *κλεινοῖς Λαβδακίδαισιν*, Gr. Synt., p. 79. Others make it dependent on *πότμον*: *the destiny come upon the Labd.*—*τριπόλιστον* seems to be compounded of the intensive particle *τρι-*, *τρεις-*, and *πολέω* = *πορίζω*; cf. *ἀναπορίζω*, meaning, primarily, to plough or turn over the soil, and metaph. to repeat. The Schol. correctly: *πολλάκις ἀναπεπολημένον*. Thus understood, the term aptly expresses the numerous heart-rending sorrows which she had been called on to endure. Comp. vv. 2-7, and note to v. 4, 463. Boeckh interprets: *des Vaters vielberufenes Leid* (my father's far-famed sorrow); but Antigone speaks of what she herself had experienced.

862. *ματρῶν* agrees in sense with *λέκτρων*: *alas, the fatal mischiefs of my mother's bed!* That incestuous union she regards as the chief source of her evils. Comp. a similar *constructio ad sensum*, 794.

864. In the same way *αὐτογέννητα* may be joined with *πατρὶ*. The sense: and the embraces of my mother with my unhappy father, born of herself, since he was both her son and husband. Comp. 53. Œd. Tyr., 1250.—*δυσμόρφ*, from Laur. A., instead of the vulg. *δυσμόρου*. The dat.

πατρί depends on κοιμήματα, following the construction of the cognate verb (κοιμάσθαι τιμι), Matth., 389.

866. οἶων (κοιμημάτων), etc., of which union I am the wretched offspring. Comp. 38.

868. ἀραῖος, accursed, viz., on account of their sins. Schol.—μέτοικος ἔρχ. I am now emigrating.

869. Antigone then comes to another but more immediate cause of misfortune, the marriage of Polynices with the daughter of Adrastus, without which the expedition of the Argives against Thebes would not have taken place. By thus tracing her downfall to antecedent circumstances she makes it appear that she is more unfortunate than guilty.

871. θανών—κατήναρές με, by your death you have slain me yet living, i. e., your death was the cause of mine. Comp. Trachin., 1163: ζῶντά μ' ἔκτεινεν θανών. Ajax, 1027.

872. σέβειν, understand κασίγνητον. The idea is: the paying funeral honors to your brother was (in itself) a commendable act of piety. Cf. 943. The Chorus proceeds to place the matter in its proper light.

873. κράτος δ', supply τούτου. The sense: but the power of him to whom the power of right belongs, is on no account to be violated.

875. αὐτόγνωτος = αὐτόβουλος. Your own self-willed temper has destroyed you. Comp. Æsch., Sept. c. Theb., 1053. Erfurdt: "αὐτόγνωτος est, qui ex sua tantum animi sententia (γνώμη) unumquidque agit."

876. Epodos.—Antigone recurs to the same lamentations with which she began, 806.—ἄκλαυτος, ἄφιλ. ἀνυμ. See note 812.

879. τάνδ' ἐτοίμαν ὁδόν. Antigone means the death specially prepared for her. For the acc., see Matth., 408, 5.

880. Constr.: οὐκέτι θέμις (ἐστί) μοι ταλαίνα ὄρᾶν τόδε ἱερὸν ὕμμα λαμπάδος, sc. τοῦ ἡλίου.

881. ἀδάκρυτον is used to denote the consequence of οὐδεὶς φίλ. στενάζει: no friend mourns my fate, so that it is tearless. We have noticed a similar construction, 791: ἀδίκους.

883. Creon, who had shortly before entered upon the stage, chides the executioners for their delay.—ἄρ' ἴστε, do ye not know, etc. ἀρα has here the sense of *nonne*. The order is indicated by the Scholiast: ἄρ' ἴστε, εἰ χρεῖη λέγειν αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν, οὐδέποτε τις ἂν παύσαιτο; δεῖ οὖν ἐκ βίας ἔλκειν αὐτήν.

884. εἰ χρεῖη. Boeckh: wenn es frommte, "if it were of any use." Schneidewin: si liceret. The former is more in accordance with Greek usage. For the part. ἂν repeated, see Matth., 600.

885. οὐκ ἄξεθ' (αὐτήν). These words have the force of a command, and hence are connected with the imperative. Matth., 511, 4. Rost,

Paral.-Gr., p. 446. The interrogation is expressive of Creon's impatience, as in *Œd. Col.*, 846. Comp. also *Œd. Tyr.*, 945. *Herm.*, ad Viger, p. 740.—*κατηρεφέι*, *spherically vaulted*. Cf. *Elect.*, 381.

886. *ὡς εἶρηκα*. Comp. 774.

887. *χρῆ θανεῖν*, *chooses to die*,—*χρῆ*. This reading is preserved by the Scholiast, who explains it by the words, *χρήζει καὶ θέλει*. The MSS., *χρῆ*. Boeckh maintains *χρῆ* to be the oldest and best reading. The second person is found in *Ajax*, 1373, *σοὶ δὲ δρᾶν ἔξεσθ' ἂ χρῆς*, where Hesychius explains *χρῆς* by *θέλεις, χρήζεις*. See also *Suidas*, sub *voc. χρῆ*.

888. *τυμβεύειν* is intransitive. Wunder renders this passage: *sive mori vult sive tali in thalamo sepulta vivere*. Similarly, Boeckh: *im Grabe wohnen*, to be entombed alive.

889. *τοῦπι*—*κόρην*, *as regards this maiden here*. For the expression *τοῦπι*, see *Matth.*, 282, 586. Wunder: *quod attinet ad*. Germ.: *was betrifft*. The verse intimates some misgivings in Creon's mind, but he tries to persuade himself that he has cleared his skirts by ordering a morsel of food to be placed in the tomb (comp. 775 f.), and thus leaving it to her option to live or die.

890. *δ' οὖν*, *at all events*. The expression is similar to *ἀλλ' οὖν, γε οὖν, γοῦν*. See *Herm.*, Vig., 471.—*τῆς ἄνω μετοικίας* the Schol. explains by *τὸ μεθ' ἡμῶν ἄνω οἰκεῖν*. The sense is: *of living above-ground*.

891. *νυμφεῖον*. Cf. 816. She is an affianced bride, and hence apostrophizes the burial-vault as her *bridal-chamber*.—*κατασκαφῆς* = *κατεσκαμμένη*, *excavated*. Cf. *κατώρυκος στέγης*, 1100.

892. *ἀείφρουρος*, lit. *ever-guarding*, said of the grave as an eternal prison-house.

893. *πρὸς τοὺς ἐμαυτῆς*, *ad meos*. Cf. 867. As before remarked, 774, it was the family vault, where, as well as in the spiritual world, she is going to rejoin her kindred.

894. *ὀλωλότων*, *perished* by a violent death.

895. *λοισθία*. *Antigone* speaks of herself as the last of her family, making no account of *Ismene*, whom she has disowned.—*κίκιστα*, adv. of manner, as in 695. Wunder explains: *longe deterrimo, sive multo maxime miserabili fato defuncta*.

896. *πρὶν μοι . . . βίου*, *ere my term of life has expired*, viz., by a premature death. Similarly, 461.

897. *κάρτ' ἐν ἐλπίσιν τρέφω*, *I fondly cherish the hope*. In the conviction of having done her duty here, she looks forward with a simple yet unwavering faith to a joyful meeting with the loved ones beyond the grave.

899. *κασίγνητον κάρα* = *κασίγνητε*. Cf. 1. She means *Eteocles*,

whom she had also buried, and whose love she trusts she has not forfeited. Cf. 515 f.

902. ἔδωκα, sc. ὑμῖν. See Matth., § 428.—χρᾶς, cf. 431, note.

903. The part. περιστέλλουσα, as denoting the cause of the punishment, may be rendered, *for laying out*, that is, *burying*. Matth., 565, 2.—τοῖαδ' ἄρνημαι, *I reap such a reward*.

904. τοῖς φρονοῦσιν εἶδ', *for the right-minded*. Herm. explains: "et tamen te ego, ut sapientibus probarer, honoravi." See Matth., 387. These words seem to be spoken in answer to the charge of the Chorus, 875. She means that she has not followed merely her own impulses (αὐτόγνωτος), but has acted in accordance with the views of all men of proper feelings. In their judgment she hopes to be justified. Comp. a similar dative, Œd. Col., 1446.

905-13. These verses have been declared by Jacob to be spurious—an opinion which has been adopted by Wunder, Schneidewin, and others, who agree in attributing them to some actor, who, in bringing out the play after the death of the author, interpolated the passage in order to gratify the well-known taste of the Athenians for such sophisms. This judgment rests upon the manifest want of connection between it and the context, and upon the flimsy reasonings so inconsistent with our heroine's otherwise just and noble sentiments. Aristotle quotes it without objection, Rhet., iii., 16. A similar passage is found in Herod., iii., 119, where the reasons given by the wife of Intaphernes for preferring her brother to her husband and sons, are too identical with those here adduced to admit of a doubt that they had a common origin.

906. ἐτήκετο, lit., *was wasting away*. Lat., *tabesceret*, commonly used concerning the living. Here it refers to children or husband, who might be in the same condition as the exposed body of Polynices. We may therefore understand it in the same sense as ὀλέσθαι, v. 698: μῆδ' ὑπ' ὤμυστων κυνῶν εἶασ' ὀλέσθαι (*consumed*).

907. βία πολιτῶν is inaptly borrowed from v. 79, for Antigone does not recognize Creon's ordinance as the will of the people, comp. 504 ff., 914.—ἠρόμην, Homeric aor. mid., for which Hermann puts the imperf. ἠρομην. Vulg., ἀνηρόμην. Schol., ὑπέστην. The sense: *I would not have undertaken this task contrary to the will of the citizens*.

908. νόμου, *rationis* ut mox, 914. Musgr.—πρὸς χάριν. Comp. 36: πρὸς χάριν βορᾶς.

909. καταδανόντος, supply τοῦ προτέρου. See Matth., 563.

910. εἰ τοῦδ' ἤμπλακον, if I had lost that (child).

912. οὐκ ἔστ' ἀδελφός. Sophocles would have written: οὐκ ἔσθ' ὄπως ἀδελ. ἂν βλάσται ποτέ. The thought is quite absurd, since Polynices was no longer living, as was the brother in Herodotus. Schneidewin.

913. σ' ἔκπροτιμήσασ', *having honored you above all*: another inconsistency, for she says, 519, that Hades requires *equal* rights.—σε can only mean Polynices, but it is too far removed from 904 to form a part of that apostrophe.

914. νόμφ, Κρέοντι. Schneidewin believes that μέντοι or μόνω Κρέοντι was the original reading, whereby Creon would have stood in marked opposition to εἰ φρονοῦντες.

921. ποίαν—δίκην, *for transgressing what law of the gods?* Comp. 903.—δαιμ. δίκην, comp. θεῶν μόμιμα, 454. The question refers to the reproach of the Chorus, 854.

922. τί χρῆ—ἔτι, *how does it behoove me further*, etc. Comp. 884. Antigone's faith in the divine protection is somewhat staggered when she finds herself abandoned by the gods to suffer for an act of duty which they must approve. That they should permit her pious devotion to be branded and punished as impiety, makes her doubt either their willingness or their power to help her. This momentary bewilderment, however, is succeeded by the consoling reflection that the truth will at length be made manifest, and justice will be vindicated by the punishment of the real offender.

924. The part. εὖσεβοῦς denotes the means: *by pious conduct I have earned the reproach of impiety*. See Matth., 566, 5.

925. τὰδ' means this judgment of Creon.—καλά, *acceptable*. Comp. 521: εἰ κάτωθεν εὐαγῆ τὰδε. The Scholiast interprets correctly: εἰ ταῦτα τοῖς θεοῖς ἀρέσκει, παθόντες τὴν τιμωρίαν, γνοίημεν τὴν ἁμαρτίαν. The thought is, if these acts of Creon are really approved by the gods—a question which only the future will determine—then, that is, after suffering death, I shall be conscious of having sinned; but, if he is guilty, I wish he may suffer no worse calamity than he very unjustly inflicts upon me.—παθόντες is a milder term for θανόντες. Viger, Gr. Id., 278. Comp. Dem., Phil., i., 11. The part. in the masc. plural, instead of the fem. sing., according to Matth., 436, 3.—ἂν ξυγγνοίημεν (= συνειδέημεν) in the sense of the future, as frequently. Schneidewin interprets it: *I must forgive what I have suffered, as being guilty*. But the ancient Greek religion did not inculcate the virtue of forgiveness.

927. μὴ πλείω κακά. Usually in the drama the sufferer wishes his injurer like evils. Cf. Philoct., 775, 1114. Antigone, who regards her punishment as excessively cruel, wishes Creon no greater evils, because greater cannot be imagined. The particle καὶ increases the force of the following words, particularly of ἐκδίκως, which expresses the firm conviction that the gods will coincide with her in their decision.

929 f. αὐταί. Herm. and Boeckh: αὐται = αἱ αὐται. *The same soul-blows of the same winds still hold possession of this maiden*, i. e., she is still

agitated by the same violent passions as before.—ἀνέμων ῥιπαί. Cf. 137: ῥιπαῖς ἐχθίστων ἀνέμων.

931. τοιγὰρ τούτων, *so then for this*; supply ἔνεκα.—τούτων refers to Antigone's lamentations and complaints, for which Creon is incensed at the guards, who ought to have led her away.

935. θαρσεῖν οὐδὲν, etc. This is assigned, by some critics, to Creon, and understood as sarcastic. Boeckh properly attributes it to the Chorus, whom it suits much better. The same view was taken by the Schol.: ὁ χορὸς λέγει, ὡς τοῦ Κρέοντος μὴ μεταπεισθέντος. The sense is: *I counsel you to have no confidence that this command will not be so fulfilled.* I can give you no encouragement.—μὴ οὐ. Comp. 97, note.

938. θεοὶ προγενεῖς, *dii aviti*. Hermann says: Sunt illi antiqui dii Mars et Venus, Harmoniæ, Cadmi conjugis, parentes. In Æsch., Sept. cont. Theb., 105, the former is invoked: παλαίχθων Ἄρης, *antique soli possessor*; and the latter, v. 140: καὶ Κύπρις, γένους προμάτωρ, *generis avia*, with Jupiter, v. 117: Ζεῦ πάτερ παντελὲς, *pater supreme*. Comp. Ajax, 388: ὦ Ζεῦ προγόνων προπάτωρ.

940. οἱ κοιρανίδαι = κοίρανοι. The Scholiast considers these words addressed to the aged citizens composing the Chorus. This term, he says, was applied, not only to kings, but also to distinguished citizens. It is more probable that Antigone, after her ancestral gods, apostrophizes the illustrious kings from whom she was descended, as she does her own family, 898 ff. After the severe reproof of the Chorus, 872-5, she would not naturally again appeal to their sympathy. For the nom., instead of the vocative, see Matth., 111, 1. Schneidewin prefers, with Emperius: τὴν κοιρανιδᾶν (the last of the royal family).

941. Dindorf strikes out this verse as an interpolation. It is supported, however, by the best authorities, and no change seems to be necessary. The Schol.: τὴν βασιλίδα· τὴν βασιλείαν. Hermann: Est autem βασιλις pro adjectivo: *eam quae sola de regia gente reliqua est.*—λοιπὴν, cf. 895, λουσθία, and note.

942. οἶα—πάσχω. This verse is properly the object of λέύσσετε, the preceding acc., τὴν βασιλίδα, easily coalescing with the subject of πάσχω. The general sense is: *behold, O ye princes of Thebes, what cruelties I, the only surviving scion of the royal race, suffer, and from what men.* As examples of a similar construction, comp. Æsch., Prom., 92: ἴδεσθέ μ' οἶα πρὸς θεῶν πάσχω θεός, in which μ' is equivalent to ἐγώ; and Demosth., Phil., iii., § 61: τὸν Εὐφραῖον, οἶα ἔπαθε, μεμνημένοι.

943. σεβίσασα, comp. 903, 921. The sense: *for piously fulfilling a holy duty.* In these closing lines the character of the heroine appears in its full grandeur. She is the last of a race of kings who traced their lineage to the gods; and now for an act, sanctioned as a religious duty by

the laws of the gods and universal custom, by the fiat of a tyrant of yesterday, she is led forth to an ignominious death. When first arraigned before Creon, she had, with the boldness of the Christian Apostles, avowed the position that she ought to obey the gods rather than men, and in these her last solemn words she proclaims to the world that she perishes for her devotion to her family and her religion.

944 ff. While Antigone is led away to the fatal vault, the Chorus seeks to reconcile her to her lot by showing the irresistible power of destiny, as exhibited in the sufferings of three illustrious persons of heroic times: Danae, Lycurgus, and Cleopatra, who were likewise immured alive in subterranean dungeons.—*ἔτλα καὶ Δανάας δέμας*, *even Danae's noble form endured (had) to resign the light of day*, etc. For the circumlocution *Δανάας δέμας*, see Matth., 430. Cf. v. 1 of this play.—*ἔτλα*, cf. Il., v. 385: *τλή μὲν Ἄρης, pertulit*. With the inf., Æsch., Agam., 1041: *τλήναι καὶ ζυγῶν θιγγεῖν βίᾱ*. The fable alluded to relates that Acrisius, King of the Argives, having been warned by an oracle that his daughter Danae should give birth to a son by whom he would be killed, confined her in a subterranean chamber of which the walls were lined with brazen plates. Nevertheless, Jupiter, transformed into a shower of gold, gained access to her through the ceiling.—*χαλκοδέτοις*. The walls and ceiling of the chamber were covered with brass plates fastened on with nails, as has been found in the Thesaurus of Mycenae. Pausanias (ii., 23, 7) relates that he saw in Argos this “underground dwelling, over which was the brass chamber which Acrisius once made to guard his daughter in.” See Apollod., ii., 4, 1. Hor., Od., iii., 16: *Inclusam Danaën turris ahenæa*, etc.

946. *ἐν τυμβήρει θαλάμῳ*, *in a tomb-like bridal-chamber*, thus marking its similarity to the vault intended for Antigone.

949. *γενεᾷ τιμίος (ἦν)*, *nobilis erat*. She was also a king's daughter.

950. *ταμιεύεσκε*, *was treasure-keeper of*; which the Scholiast explains without figure: *ἐν αὐτῇ εἶχε τὰς γονάς τοῦ Δίος· ὃ ἔστιν· ἔγκυος ἦν.—χρυσορότους, gold-showering*.

951. *ἡ μοιριδία δύνασις*, etc., *but the power of fate is a terrible one.—μοιριδία*, inst. of the gen. *Μοιρῶν*. Cf. 987.

952. *ἔλβος*, some erroneously read *ὑμβρος*.—*ἐκφύγοιεν* may be taken in a causative sense: *can enable to escape or avoid*.

955. *ΑΝΤΙΣΤΡΟΦΗ 1*.—Another example of a similar fate is furnished by the story of Lycurgus, the Thracian king, who, for his contemptuous treatment of Bacchus and his attendants, was immured in a rocky prison. In the version of the fable, followed by Homer, Il., vi., 130 ff., Jupiter punished his impiety with blindness. Apollod., iii., 5, 1.

955. *ζεύχθη*, similar to *κατεζεύχθη*, 946; recalling the story of

Danae. The only point of similarity consists in this, that they were confined alive.—ὄξύχολος, *hot-tempered*. Virgil commemorates his passionate disposition, *Æn.*, iii., 13 :

Terra procul vastis colitur Mavortia campis
(Thracæ arant), *acri* quondam regnata Lycurgo

Homer, in the passage above cited, calls him *ἀνδροφόνος* ; Ovid, *sacri-legus*.

956. Ἦδωνῶν. Populi Thracii, ad Edonem montem et Strymonem fluvium incolentis. Vide Plin., *Hist.*, N. iv., 11 ; et Gierig, ad Ovid., *Met.*, xi., 69. Wunder.—*κερτομοίσις ὀργαῖς*, dat. of cause, *by reason of his contemptuous anger*. A specimen of Lycurgus's insulting language to Bacchus is given by Aristophanes, *Thesmophor.*, 136.

957. ἐκ Διον. κατάφαρκτος. This does not mean that he was bound by Bacchus himself, but at his instigation. Apollodorus, 3, 5, 1, relates that Lycurgus was carried by the attendants of the god to a rocky cave of Mount Pangæus, and chained there.—*κατάφαρκτος*, *Cod. Laur. A.*, by metathesis for *κατάφρακτος*.

959. Constr. : *ὄντω δεινὸν ἀνδρῶν τε μένος τὰς μανίας ἀποστάζει*, *thus* (i. e., in this condition) *the violent and fresh-foaming power of his madness trickles* (or oozes) *away*.—*ἀνδρῶν* seems to express a fancied resemblance to a white blossom observed in the foam on the mouth of a raging maniac. Boeckh understands it in this sense : *wildaufschäumender Grimm*. Comp. a similar metaphor, *Trachin.*, 1000 : *μανίας ἄνθος*. *Æsch.*, *Agamem.*, 744 : *ἔρωτος ἄνθος*. The present *ἀποστάζει* implies that Lycurgus is still writhing in his rocky prison, as Niobe ever weeps, 831.

960. *κεῖνος ἐπέγνων*, etc. The sense is : *he became conscious* (in his lucid moments) *that in his madness he provoked the god with his insulting tongue*.—*ἐν κερτ. γλώσσαις*, instead of the simple dat. of the instrument, *Matthiæ*, 395, n., and sing. for pl., as frequently. Hermann and others join *ἐπέγνων τὸν θεόν*, *cognovit deum*.

964. ἐνθέους γυναικας, *the god-inspired women*, i. e., the Bacchantes, Thyiades, Maenades, who marched and danced in nocturnal processions, swinging blazing torches and shouting, *εὐοῖ, εὐοῖ ! εὐοε, εὐοε !* hence the expression *εὐιον πῦρ*, the *mystical fire*, noticed more fully 1146. For the attendants of Bacchus, see K. F. Hermann's *Relig. Antiq. of the Greeks*, p. 136. *Eurip.*, *Bacchæ*, *passim*.

965. φιλαύλους—Μούσας. The Muses, originally attendants of Apollo, were afterward associated with the followers of Bacchus, while the ancient cithara was exchanged for the flute. *Creuzer*, *Symbol*, iii., p. 181.

966 ff. The two closing strophes are devoted to the story of Cleopatra and her two sons, whose imprisonment furnishes the third example of

this fate. The fable is variously told; the version followed by our poet is as follows: Cleopatra, the granddaughter of Erechtheus, King of Athens, and daughter of Boreas, was the wife of Phineus, King of Salmidessos, to whom she bore two sons, Plexippus and Pandion. Phineus, having afterward repudiated her, shut her up in close confinement, and married Idaea, the daughter of Dardanus, King of Scythia. The second wife, becoming jealous of the ill-treated Cleopatra, accused the latter's two sons of attempting to violate her person. Thereupon Phineus delivered them up to their enraged step-mother, who dug out their eyes with a weaver's comb, and then imprisoned them in a vault.

966. Of this verse there are numerous emendations; that of Schneidewin affords the clearest sense: *παρὰ δὲ Κυανεᾶν πελαγέων διδύμων πετρᾶν*, near the Cyanean rocks of the double sea. The *Κυάνεαι πέτραι*, or *Κυάνεαι Συμπληγάδες*, are frequently mentioned in the story of the celebrated expedition of the Argonauts. They were two small, rocky islands, marking the boundary of the Euxine and Bosphorus, and were said sometimes to dash together and crush the vessels sailing between them. They hence received the name *συμπληγάδες*, *συνδρομάδες*, *συνορμάδες πέτραι*. Eurip., *Iph. Taur.*, 124: *Πόντου δισσὰς συγχωρούσας πέτρας Εὐξείνου*; 393: *κυάνεαι σύνοδοι θαλάσσας*; also 423, 753. Comp. Pom., *Mela.*, ii., 7, 19: *contra Thracium Bosphorum duae parvae (insulae), parvoque distantes spatio et aliquando creditae dictaeque concurrere, et Cyanaeae vocantur et Symplegades*.—*παρὰ* with gen., *by* or *near*; *Matth.*, 588.

967. *ἄκται Βοσπόρ.*, sc. *εἰσίν*. Thé Chorus, with the minuteness of epic narrative, describes the locality which was the scene of the horrible deed.

969. *Σαλμυδησσός*. There was a town, bay, and river of this name at the mouth of the Euxine, on the Thracian side of the Bosphorus. Situated near was the town of Phinopolis. This coast was a dangerous one for navigators, and was also infested by pirates (*Xen.*, *Anab.*, vii., 5, 12 f.), who frequently fought over their booty from the wrecked vessels, and killed each other. It is doubtless in reference to this belligerent character of the people that Mars is called *ἀγχιπόλις*, the *neighboring*, that is, *guardian* divinity. Already Homer, *Il.*, xii., 301, calls Thrace the home of Ares and his son Phobos (terror); and Virgil, *Mavortia regna*.

971 f. *ἀρατὸν*. Schneidewin: *ἀραιὸν*.—*ἀραχθὲν*, instead of the vulg. *τυφλωθέν*, is adopted by Dindorf and Wunder, and is the most appropriate word. Cf., *supra*, 52; *Æd. Tyr.*, 1276. The passage may be rendered: *where the presiding Mars saw an accursed wound inflicted upon Phineus's two sons by his infuriated wife, (a wound) causing blindness to their vengeance-crying eyeballs, etc.*

974. ἀλαστροῖσιν is explained by the Scholiast: τοῖς ἄλαστα πεπονθόσιν, ἢ τοῖς δυστυχέσι (luckless). But ἀλάστωρ means *avenger*, comp. (Ed. Col., 788; and the adj. ἀλάστωρος, properly, *avenging*. Welcker interprets it here by the word *racheschreiend, vengeance-crying*, the revolting deed committed upon the innocent boys being one of those unnatural crimes which call for divine vengeance. The dative depends upon ἀλαδν, used in the active signification of *bringing blindness*.

975. ἄτερθ' ἀγγέων. This emendation of Hermann is adopted by Dindorf, Wunder, and Schneidewin, instead of the absurd ἀραχθὲν ἐγγέων found in the MSS.—ἄτερθε = ἄνευ. The sense, according to the interpretation of Triclinius: *not with the spear*, i. e., with a martial weapon, *but with blood-stained hands, and the points of the weaver's comb*.

976. The κερκίς was an instrument used by women for striking up the threads of the woof in weaving, answering the purpose of the modern reed. Its earliest and simplest form was a thin blade of wood or metal; in later times it was shaped like a wedge or fan, and armed with iron prongs, so as to strike between several threads at once. Triclin.: σιδηρῶν ἀτράκτων. Hence, in our author's time, the term κερκίς was applied to the fan-shaped divisions of seats in the theatre.

980. ματρὸς is a genetic gen. (denoting origin), and may be rendered either by *of* or *from*.—ἀνύμφευτον, *ill-matched*, i. e., married to a bad man, agrees in sense with ματρὸς; comp. 862. In regard to this meaning of ἀ privative, comp. (Ed. Tyr., 1214: ἄγαμον γάμον. In a similar sense δύσνυμφον, Eurip., Iph. T., 216. The sense is: *having birth from* (= being born of) *an ill-wedded mother*. So the passage was understood by Hermann: *deflebant miseram sortem suam, ex infausto matris connubio nati*.

981. σπέρμα, = γένος, is an acc. of limitation. The verb ἀντᾶν, with gen., is the same as εἶναι, *belong to*, or κυρεῖν. Matth., 327. Bernhardy, Synt., 176. Some prefer to govern the acc. σπέρμα by ἄντας'. Comp. Philoct., 239: ἐγὼ γένος μὲν εἶμι τῆς περιρρύτου Σκύρου.—ἄ, viz., Cleopatra, their mother. She was the daughter of Orithyia, the daughter of Erechtheus.

984. τράφη, *was raised* (grew up) *among her father's storms*. Hartung strangely supposes that this verse refers to her imprisonment, and proposes to read τάφη.—Βορέας is *nom. the daughter of Boreas*, the storm-god of the North, by whom Orithyia had been carried off from the banks of the Ilissus. The fable is mentioned by Plato, Phaedr., p. 229: ἀπὸ τοῦ Ἰλισσοῦ λέγεται ὁ Βορέας τὴν Ὀρείθυϊαν ἀρπάσαι.

985. ἄμιππος—πάγου. Woolsey renders: "*fleet as a horse over a steep hill* = bounding over it as swiftly as a horse." Some verb of motion, as θείειν, is implied, as in the Homeric expression: θείειν ἀνέμοισιν

ὁμοίως. The Schol.: ταχεῖα, ἴσον ἵππῳ δυναμένη τρέχειν. The expression ὀρθόποδος πάγου is supposed to allude to the rocky precipices of Mount Pangaeus, which rise abruptly from their base, and which served as a play-ground for the Boreadae.

986. θεῶν παῖς. Her father, Boreas, and her grandfather, Erechtheus, were both regarded as divinities; to the former an altar was dedicated on the Ilissus, to the latter a temple—the Erechtheion—on the Acropolis at Athens. Cicero, de Nat. Deo., iii., 19, says: Erechtheus Athenis filiaeque ejus in numero deorum sunt. For the βωμὸς Βορέου, see Plat., Phaed., p. 229.—ἀλλὰ καὶ ἐκέλευε, yet even upon her, etc. The idea is, that, notwithstanding her high parentage and wonderful fleetness, the hoary Fates seized upon her; this refers of course to her incarceration by Phineus.

988. Teiresias, the old blind priest and seer, comes to announce to Creon the wrath of the gods, and to warn him of the fearful consequences of persisting in his wicked measures in regard to Polynices and Antigone. A boy leads him by the hand.—ἀνακτες, nobles, or lords, spoken to the chief men of the city, composing the Chorus. See 159 f. Similarly in Œd. Tyr., 911, Jocasta addresses the Chorus: χάρας ἀνακτες, O urbis hujus principes. Œd. Col., 831.

990. αὐτῆ κέλευθος, this manner of walking, viz., by the aid of a guide.

994. δι' ὀρθῆς (ὁδοῦ) in the right way, i. e., prosperously.—ναυκληρεῖς πόλιν, you guide the ship of state. Comp. 189, and inf. 1058. Æsch., Sept. c. Th., 652: γυνῶδι ναυκληρεῖν πόλιν. Valckenar's emendation, τήνδ' ἐναυκλήρεις, is unnecessary, the present tense more fitly expressing what has so recently begun and still continues.

995. Constr.: ἔχω μαρτυρεῖν ποπονθῶς ὀνήσιμα. The sense: I can bear witness that I have experienced the benefits of your counsel. The part. joined with μαρτυρεῖν, instead of the inf., see Matth., 548. Creon alludes to the time when the city was besieged by the Argives, and he had saved it by the sacrifice of his son Megareus (or Menoeceus), according to the injunction of Teiresias. Comp. Eurip., Phoeniss., 927: σφάξαι Μενοικέα τόνδε δεῖ σ' ὑπὲρ πάτρας σου παῖδ'.

996. βεβῶς ἐπὶ ξυροῦ τύχης, that you are now again upon the razor's edge of fortune. A proverbial expression, after Hom., Il., x., 173, signifying to be in extreme peril.—βεβῶς = ὦν, cf. 67, or ἐστῶς. Comp. Herod., vi., 11.

997. ὡς, in the sense of ἐπεὶ, or γὰρ.—στόμα = λόγον, Schol. The sense is: for I dread your communication; lit., shudder at your mouth. Comp. Ajax, 1110.

998. Sophocles had himself been a priest, and therefore knows the

craft. Boeckh. C. F. Hermann (Relig. Antiq. of the Greeks, § 33) has shown that the office of the *μάντις* was distinct from that of the priest (*ἱερεὺς*); the latter offered prayers and sacrifices, while the former was the inspired interpreter of the divine will. Xenophon, Mem. Soc., i., 1, 3, mentions four principal sources from which the materials of divination were drawn: birds, voices, portents, and sacrifices. Comp. Æsch., Prom., 484 ff.

999. *Θᾶκον ὀρνιθοσκοπόν*. This augur's observatory was still shown in the time of Pausanias, lib. ix., 16. Cf. Eurip., Bacch., 347.

1000. *λιμήν*, *haven*, in the sense of the ancient technical word *templum*, meaning a limited space selected by the augur as the *field of observation*. Cf. Liv., i., 7.

1002. *κλάζοντας*, instead of the gen. *κλαζόντων*; this constructio ad sensum is explained in Matthiæ's Gr., 434, 2, note.—*βεβαρβαρωμένῳ*, *confused*, and therefore impossible to be interpreted by the augur.

1003. *καὶ σπᾶντας*, etc., *and I knew they were tearing one another with their talons in deadly fight*.—*ἐν χηλαῖσιν*, for the simple dat. of instrument. Cf. 968.—*φοναῖς*, cf. 696. It may be rendered by the adv. phrase, *to death*.

1004. *γὰρ* gives a reason for this opinion, *for the violent whirring of wings was not insignificant*, that is, plainly showed that they were fighting fiercely. Being blind, he judges by the sound alone.

1005. *ἐμπύρων ἐγεύομην*, *I made trial of divination by fire*, or *the burnt-sacrifice*, viz., in order to ascertain whether the previous bad tokens should be confirmed. Pliny calls this mode of divination *ignispicia*; it was one of the earliest known among the Greeks. Æschylus ascribes the origin of it to Prometheus. Cf. Prom., 498: *φλογωπὰ σήματα ἐξωμάτωσα signa ignea revelavi*. Eurip., Iph. Taur., 16. In after-Homeric times it was superseded by the *extispicia*, or examination of the viscera of the victim.—*ἐγεύομην* = *ἐπειρώομην*. Brunck: "*γεύεσθαι valet experiri, periculum facere*."

1006. *βωμοῖσι παμφλέκτοισιν*, *upon the full-blazing altar*. A hot fire was kindled with dry twigs (*φρύγανον*) arranged in a particular manner. Aristoph., Pac., 1026. The sacrifice, however, which consisted of thigh-bones wrapped around with fat, with gall and liver added (Æsch., Pr., 495 f.), did not in this instance burn with a clear flame. The diviner's opinion was formed from the manner of the burning: it was a favorable omen if the apex of the flame was high, bright, and clear; and the contrary if it was darkened with smoke and soot. Seneca, Œd., 309.

1007. Constr.: *ἀλλ' κηκὶς μηρίων μυδῶσα ἐπὶ σποδῶ ἐτήκετο*, etc., *but the fat of the thigh-joints, trickling down upon the embers, was consumed, and smoked, and sputtered*.

1009. *μετάρσιοι*, into the air, as adverb. Matth., 446, 6.

1010 f. *καταρῥυεῖς* . . . *πιμελήης*. The sense: *the thigh-bones running down* (i. e., with fat) *lay bare of the fat wrapped around them*.—Notice the difference between *μηροί* and *μηρία*, 1008; the latter signifies the thigh-joints with some portion of flesh upon them, while *μηροί* denotes the same bones denuded of flesh. These are described as *καταρῥυεῖς*, as, by a common use of language, any thing upon which a liquid runs is said to run or flow with it. Thus a knife is said to flow with blood; the face with perspiration.—*καλυπτῆς*, in a passive sense, *adipis circumdati*. Boeckh: *umgehülltes Fett*. It refers to the slices of fat previously wrapped around, which were now melted off, leaving the bones bare.

1012. Connect: *τοιαῦτα φθίνοντα μαντεύματα ἀσήμων ὀργίων*, etc., *such failing presages of the meaningless sacrifice I learned*, etc.—*φθίνοντ'* (alluding to 1008: *ἐτήκετο*, etc.), *consuming, vanishing away*, without flame. The *μαντεύματα* are the oracular elements supposed to indicate the will of the gods; here is meant the oracular flame, which was to guide the diviner's judgment, but which failed to appear.—*ἀσήμων*, *unintelligible*, hence unfavorable, *infausta*.—*ὀργίων*. Musgrave: *sacrificiorum*, like *ἐμπύρων*, 1005. Comp. Trachin., 765: *σεμνῶν ὀργίων ἐδαίετο φλῶξ αἱματηρά*. Æsch., Sept. c. Theb., 180.

1015. *ταῦτα* may be considered the object of *νοσεῖ*, as an accusative of kindred signification: *the city suffers these ills*, labors under this disease. Comp. Herod., iii., 33: *τοῦ σώματος νοῦσον μεγάλην νοσέοντος*.

1016. *ἐσχάραι*, *sacrificial hearths*, upon which burnt-sacrifices were offered.—*παντελεεῖς* = *πάντες*, or adv. *παντελῶς*, *entirely*. Cf. 1163.

1017. *ὑπ' οἰωνῶν*, etc., *by means of birds and dogs*. These animals had mangled and eaten the corpse of Polynices, and carried it to pollute all the public and private altars. Comp. 205.—*βορᾶς*, *the mangled flesh*.

1019. *κἄτ'*, and hence, viz., in consequence of this pollution.—*οὐ—ἔτι*, similar to the Fr. *ne—plus, no more*.

1022. *βεβρωτες αἷμ. λίπος*, since they have eaten the fat of a slain man's blood. For the plural part. referring to the collective substantive *ὄρνις*, see Matth., 434. Teiresias thus accounts for the ill-boding shrieks of the birds mentioned above, v. 1001 f.

1023. *τέκνον*. Creon may be supposed to be fifty or sixty years old; yet but a child in comparison with Teiresias, who was a man of very advanced age. Boeckh.—*γάρ*, referring to *φρόνησον*, introduces a general reflection, like, to err is human.

1025. *ἀμάρτη*, supply *τις*.—*ἐπεὶ* with the subjunctive, as in 710. Bernhardt, Gr. Synt., 400. Comp. St. John, Ep. I., ii., 1: *ἐάν τις ἀμάρτη*.

1026. ὅστις ἐς κακὸν, etc., *who, falling into wrong, repairs it and does not remain immovable.*—ἀνολβος, *infelix, miser.*

1028. ἀυθαδία τοι, etc., *whereas obstinacy merits the reproach of stupidity.*—ὀφλισκάνει. Comp. 470, and my note to Demos., Phil., i., 42. Teiresias urges Creon to relent with general reasonings, much like those employed by Hæmon, 705–23.

1029. εἶκε τῷ θανόντι, *yield to the dead.* This verb takes the person in the dat., and the thing in the gen. Comp. 718, note. Herod., ii., 80.—ὀλωλότα κέντει, *do not pierce a man already slain*, that is, do not wreak your vengeance upon a lifeless corpse, with which there can be no contest.

1030. τίς ἀλκή, *what valor*, said in derision.—τὸν θανόντ' ἐπικτανεῖν, *to kill the dead over again*, is a proverbial phrase like that in v. 1288: ὀλωλότ' ἄνδρ' ἐπεχειργάσω; and Philoct., 946: ἐναίρων νεκρόν. For the construction, comp. 753.

1031. εἶ σοι φρονήσας, etc. The sense: *consulting your best good, I give you good advice.* The δ with an apostrophe may stand at the end of a verse, though not at the beginning. It is not found in Æschylus; Euripides has it in Iph. Taur., 968. For the thought, comp. 723. Creon's reply shows that he remembers the previous admonition of Hæmon.

1033 f. τοξόται (sc. τοξεύσουσι) σκοποῦ. For τοξεύειν with the gen., Bernhardt, Gr. Synt., p. 175.—ἄνδρὸς τοῦδε, instead of ἐμοῦ. Schol.—κοῦδὲ μαντικῆς—εἶμι, *also not even in divination am I unwrought upon (spared) by you*, that is, you have even practised upon my credulity with your art of divination. For the gen. μαντικῆς, consult Matth., 337.

1035. τῶν δ' ὑπαλ γένους, i. e., ὑπαλ τῶν γένους, *by the members of my family*, my relations. Creon evidently suspects a collusion between his family and Teiresias, to deter him from his purpose by working upon his religious scruples. As before, the watchman, 294, 302 ff., so here he imagines the seer, is bribed to thwart his measures. Comp., infra., 1047, 1055, 1061.—τῶν ὑπαλ. Cf. Elect., 1419: ζῶσιν οἱ γὰρ ὑπαλ κείμενοι.

1036. The sense: *I have long been betrayed and sold.*—κακπεφόρτισμαί. The Scholiast explains: *προδέδομαι. φόρτος γεγένημαι. ἐποιήσαντό με φόρτον*, quoting from Callimachus.

1037. πρὸς Σάρδεων, *from Sardis.* πρὸς is used to denote the place from which a thing comes, or where it is produced. Bernhardt, Gr. S., p. 264.—ἤλεκτρον. The *electrum*, or silver-gold, was a whitish metal, composed of four parts of gold and one of silver, not produced by art, but found mixed in the ore. It was obtained from the mines of the Tmolus mountains, and the sands of the river Pactolus, which ran by Sardis. Herod., v., 101. Ctesias, Frag., § 12. Pliny, Hist. Nat., 33, 23: ubicunque

quinta argenti portio est electrum vocatur. Herod., i., 50, calls it λευκὸς χρυσός. Coins of it are still sometimes found in Asia. The gold of India was pure.

1040 f. This scoffing language is intended as a reply to the seer's words, 1016 f., that all the altars were defiled by Polynices' corpse. To prove that he is not intimidated by what he considers the tricks of priestcraft, he utters a bold blasphemy against heaven, and insults the hitherto venerated prophet.

1042. Repetition of the declaration of 1039. Connect οὐδ' with παρήσω.—ὤς—μή τρέσας expresses the reason, *since I do not dread such a pollution*, believing it impossible. The subjective neg. μή is rightly employed to denote the conviction of the speaker.

1045. The order: καὶ οἱ πολλὰ δεινοὶ βροτῶν πίπτουσι αἰσχρα πτώματα (cognate acc.).—πολλὰ, adv., like πάνυ. The sense: *but even very clever men suffer a shameful fall*, etc. Philoct., 254: πόλλ' ἐγὼ μοχθηρός, *valde me calamitosum*. Hom., II., xi., 557: πολλ' ἀέκων, *admodum invitus*. πολλὰ, with an adj., has the force of a superlative, as here, *the ablest of men*.

1047. καλῶς, *plausibly*. Comp. Œd. Col., 774: σκληρὰ μαλθακῶς λέγων.—κέρδους χάριν, *for gain*, in sarcastic allusion to 1032.

1048 f. A reflection upon the incorrigible obstinacy of Creon, as if he were absent. In the form of a question Teiresias enunciates the leading thought of the play. Comp. 683, 1347. But Creon interrupts him in the middle by contemptuously asking: *What commonplace is that you are uttering?*—πάγκοινον. Schol.: τῷ βίῳ κοινόν. πᾶσι κοινὸν καὶ φανερόν.

1051. ὅσπερ, οἶμαι, etc., *as much, methinks, as foolishness is the greatest affliction*, or curse.—μή φρονεῖν, *desipere*. Brunck.

1052. νόσου, viz., τοῦ μή φρονεῖν.—ἔφους, as a present, cf. 62. Frailties are often spoken of as diseases.

1053. τὸν μάντιν, *one who is a seer*, with affected respect for his official character. κακῶς, *with foul language*.

1054. λέγεις, understand κακῶς from the preceding: *but you insult me*, etc.

1055. τὸ μαντικὸν . . . γένος. This is supposed to be a fling at the mercenary soothsayers of our author's time, many of whom drove a thriving trade by playing upon the credulity of the people. They are ridiculed by Aristophanes, *Aves*, 881 seqq; *Pac.*, 1045 seqq. Plato, *Rep.*, 364, describes them as vagabond jugglers, going about to the houses of the rich, claiming supernatural powers, and practising the most bare-faced impositions.

1056. τὸ ἐκ τυράννων (γένος). ἐκ is pleonastic.—αἰσχροκέρδειαν, *sordid gain*. Hermann: "αἰσχροκέρδης est homo avarus ac sordidus." Teire-

sias means that tyrants are supremely selfish, being intent upon increasing their power and wealth without regard to justice. Such a one, he implies, is Creon, who, in contempt of all that is holy and right, is bent upon carrying out his nefarious schemes.

1057. Said with excessive arrogance.—ἀν = ἀ ἄν. For λέγειν, used to govern two accusatives, see Matth., 416, β. Sense: *Do you know that you are talking to your master?*

1058. οἶδ' is briefly significant. The seer is fully aware of what importance his counsels had been to the king in rescuing Thebes from its recent perils, and establishing his authority.—ἐξ ἐμοῦ, *by my aid and influence*.—ἔχεις σώσας πόλιν, *tenes urbem, eamque salvam*. Hermann.

1060. τὰκίνητα διὰ φρενῶν. The sense: *thoughts hitherto kept secret in my breast*. Comp. Œd. Col.: τὰκίνητ' ἔπη, *tacendas res*. Brunck. Schol.: τὰ ἀρρήτα.—διὰ φρενῶν, cf. supra, 639, note.

1061. κίνει, *out with them*. Comp. Œd. Tyr., 354: ἐξεκίνησας τόδε ῥῆμα. Œd. Col., 1526: κινεῖται λόγφ.

1062. οὔτω (sc. λέγειν), referring to the words μὴ ἐπὶ κέρδεσιν. The force of the negative continues, for the sense is: *I think I speak so now* (viz., without hope of reward), *as far as you are concerned*. Teiresias says this sarcastically, because his well-meant communications are received by the king with anger and scorn rather than gratitude. He utters his warnings, therefore, from disinterested motives. For the Attic idiom τὸ σὸν μέρος, *quod ad te attinet*, see Stallbaum, ad Plat., Crito., p. 45, D. Comp. Œd. Col., 1366. Œd. Tyr., 1509. So in Trachin., 1215, we find τοῦμόν μέρος.

1063. ἐμπολήσων, *bride*. The Scholiast explains it by ἐξαπατήσων, *beguile*.

1064. εἶ γέ τοι κάτισθι, spoken with solemn emphasis in reply to Creon's ἴσθι. *But know thou of a surety, thou shalt not complete many more racing wheels of the sun's chariot*.—τροχούς, *wheels*, used by metonymy for the revolutions of wheels, and thus conveying the idea of space. As usual in prophetic speech, the expression τροχούς ἡλίου is vague and indefinite: it may mean days, or hours, or even a smaller space.

1066. ἐν οἴσι, like ἐν φῶ, is used as an adverb of time, *when, while*, etc. Herm., Viger, 606. Woolsey correctly observes: "Followed by a future, it is here used instead of πρὶν ἂν (*before*) with the subjunctive." Similarly Œd. Col., 619: ἐν αἴς. It may be rendered: *before you shall have given up one of your own flesh and blood a corpse in exchange for the dead*, viz., Hæmon, for Antigone and Polynices. In what follows, Teiresias brings the dispute to its true issue: the paramount rights of religion as opposed to despotic civil power.

1068. ἀνθ' ὧν *because*, said for ἀντὶ τούτων ὧν (ὅτι), *propterea quod*.

Herm., ad Vig., 710. Matth., 480. Here it conveys the idea of retribution for the double crime against Nature and humanity.—*ἔχεις βαλὼν* = *ἔβαλες*, of which the object is *ψυχὴν*, meaning Antigone.—*τῶν ἄνω*, partitive gen., depending on *ψυχὴν*, or, as Erfurdt thinks, *τινὰ*, which amounts to the same. The idea is, *thou hast thrust below a living being, and ignominiously confined her in the tomb.*

1069. *κατοικίσας*, vulg., *κατόκισας*, both resting on good authority

1070. The order: *ἔχεις δὲ αὐτὴν ἐνθάδε (ἄνω) νέκυν ἄμοιρον τῶν κάτωθεν θεῶν, ἀκτέριστον, ἀνόσιον*, on the other hand, *thou keepest here above-ground a corpse, bereft of the gods below (to whom the dead of right belong), unburied, unhallowed.* Hermann interprets *ἄμοιρον τῶν κάτωθεν θεῶν*: "communio cum inferis prohibitum." Comp. Ajax, 1327: *τὸν νεκρὸν ταφῆς ἄμοιρον.*

1072 f. *ῶν* is a neuter pl., and, like the following *τάδε*, refers to the preceding sentence, viz., withholding the dead from burial. The sense is: the right of (doing) *which belongs neither to you nor to the upper gods*, etc.—*μέτεστιν* with gen. and dat., Matth., 324. Comp. 48. The Schol.: *ἐξουσία δέδοται.* In a religious point of view, from which alone Teiresias judges, Creon's jurisdiction was confined to the living; the dead were no longer of this world, and therefore, notwithstanding the timid admission of the Chorus, 213 f., neither an earthly prince nor the gods of this world had any authority over them. Hermann justly observes: "Neque Creonti dicit mortuorum potestatem esse, neque diis superis, ut quorum in vivos tantummodo regnum sit, sed coactos eos a Creonte perferre ad spectum inhumati Polynicis, qui in ditioe sit inferorum."

1074. *τούτων*, for these crimes, supply *ἀντι* from 1068, or *ἐνεκα*, cf. 931.—*λωβητῆρες ὑστεροφθόροι*, the retributive destroyers.

1075. *θεῶν (ἄνω) Ἐρινύες* in apposition with *λωβητῆρες*. Comp. a similar apposition of masc. and fem. substantives, Œd. Tyr., 80: *ἐν τῷ σῶτῆρι*. The Furies are the avengers of both the upper and lower divinities (*inferorum et superiorum deorum vindices*. Herm.), because Creon has outraged both. Electra invokes them as *σεμναὶ θεῶν παῖδες Ἐρινύες*. El., 114.—"The duty of burying the dead," says Nitsch (ad Odys., xi., 73), "stands under the punitive supervision of the gods." The neglect of it, even in the case of enemies, provoked the divine wrath, which, as a curse (*μήνιμα θεῶν*), pursued him, his family, and his country, until it was propitiated. The casting out a corpse to the dogs was an act peculiarly revolting, which could not long go unpunished. Thus the dying Hector warns Achilles, who threatens to give his body to the dogs and birds, of the vengeance of the gods, which would soon inflict a like fate upon him. Iliad, xxii., 357.—*λοχῶσι*, are lying in wait for you.

1076. *ἐν τοῖσιν*—*κακοῖς*, ut *iisdem* in his *comprehendaris malis*. Brunck.

The passive *ληφθῆναι* may be understood in a middle sense, according to Matth., 493, e. The connection shows that the Erinnyes are not to be the passive witnesses, but the agents of the divine vengeance. Comp. Creon's confession, 1273 f.

1077. *κατηγγυρωμένος*, from *mercenary motives*, alluding to Creon's reproach, 1055, 1061.

1078. *φανεῖ γὰρ—τριβῆ*, for *no long time's delay (or space) will render clear the laments of men and women in your house.*—*χρόνου τριβῆ* = *χρόνος*; as we say, *time will show*, in reference to a prediction.—*γὰρ* refers to the assurance implied in the preceding sentence, that he is speaking honestly and truly. The idea is, that soon the death-lament will be raised for some member of Creon's family. See 1066.

1080. Having predicted the ills which are about to befall the king's family for his misdeeds, Teiresias then speaks of the troubles which threaten the whole state. For, as above remarked, 1075, the sins of princes are visited upon their countries. Thus in *Œdipus Tyran.*, a pestilence is sent upon Thebes for the parricide of its king.—By *πόλεις* are probably meant those towns which belonged to the Theban confederacy. These, being situated in the neighborhood of the capital, were, by means of beasts and birds, involved in the same pollution. Some have understood this verse as predicting a future invasion, that of the Epigoni, but the pres. *συνταράσσονται* and the connection signify what is actually taking place. The sense is: *all the towns are in hostile commotion.* The cause is stated in the following verses.

1081. *ὄσων*. The relative adj. *ὄσος* is often used for *ὅτι τοσοῦτος*, to indicate the reason of something. Matth., Gr., 480, 3. Here, then, *ὄσων* is equivalent to *ὅτι τοσοῦτων ἀνδρῶν*. For, not only the body of Polynices, but also those of the fallen Argives, as we learn from Eurip., *Supplices*, had been left unburied. Erfurdt cites Hyginus, Fab., lxx. Render: *because the dogs or beasts or winged birds of prey have entombed the mangled corpses of so many men.* Nitzsch, *Od.*, i., p. 188.

Ibid. *καθήγισαν*, *have buried*, i. e., by swallowing; sarcastically said of the desecration of the dead by dogs, etc., instead of the burial-rites due from men. These animals are regarded as the living graves of those whom they devoured. So Longinus, iii., 2, says of vultures: *γῦπες ἐμψυχοὶ τάφοι*. Also in *Æschylus*, *Sept. cont. Theb.*, 1020, Polynices is condemned to this ignominious burial: *τόνδ' ὑπ' πετεινῶν οἰωνῶν ταφέντ' ἀτίμως*. Likewise *Ægisthus* in *Soph.*, *Elect.*, 1488. Instances of similar barbarity are often met with in the *Iliad*.

1083. *Carrying the noisome stench to the altared city*, i. e., to the altars of the several cities. His meaning is, that these animals were attracted from the surrounding country to the putrefying bodies and thence re-

turned to defile the altars, and spoil the auguries in the other towns, as in Thebes itself. Comp., supra, 1016, f.

1084. Construct: ἀφῆκα τοιαῦτα βέβαια τοξεύματα, ὥστε τόξοτης, καρδίας σου θυμῷ, γὰρ λυπεῖς (ἐμέ), *such sure shafts I, as an archer, have discharged at your heart in anger, for you wound my feelings.* This seems to have been the understanding of the Scholiast: τοιαῦτα κατὰ τῆς καρδίας σου τοξεύματα ἀφῆκα μετὰ θυμοῦ. λείπει δὲ ἡ κατὰ.—καρδίας, gen. of the mark aimed at. Comp. 1034.—θυμῷ, dat. of motive. Matth., 396. Brunck: *ira contra te motus.*

1086. τῶν, Ion. for ὧν, *whose sting you shall not escape*; said in explanation of βέβαια. It is now too late to escape, by repentance, the fulfilment of these prophecies.

1087. ὦ παῖ, to his guide. When a speaker passes quickly from one person to another, the vocative is usually placed first. Matth., 311, 3.

1089. καὶ γυνῷ τρέφειν, etc., *and learn to keep his tongue stiller*, i. e., to be more respectful.

1090. τὸν νοῦν . . . φέρει, *and the spirit of his mind better than he now evinces.* The gen. φρενῶν depends on νοῦν. Boeckh: *den Sinn seines Geistes.* The fragment of Euripides quoted above, 621, has θεὸς ἐξαφειρεῖται φρενῶν τὸν νοῦν. Cf. Œd. Tyr., 524: γνώμη φρενῶν. Brunck likens the expression νοῦν φέρειν to that of Plautus, Amphitr., v., 1: *sanam mentem gestat.*

1091. Similar to 766.—δεινὰ δεσπίσας, *after uttering fearful predictions.*—ἀνὴρ = ὁ ἀνὴρ, said of the departing Teiresias.

1092. The Chorus heightens the force of Teiresias' prophecies by bearing witness to his unvarying truthfulness.—The change of number ἐπιστάμεσθα—ἀμφιβάλλομαι, is to be attributed mainly to metrical convenience. It is here less surprising, as one member speaks for all. The present tense of the latter verb, like our perfect, denotes the continuance of the condition: *ever since I have put on (or worn) this white hair instead of black.*—"ἐκ," says Woolsey, "denotes a previous state with the idea of change = *instead of, become—from.* Comp. Œd. Rex., 454: τυφλὸς ἐκ δεδορκότος." Demos., Phil., iii., 21: μέγας ἐκ μικροῦ καὶ ταπεινοῦ Φίλιππος ἠϋξῆται.

1094. μή πῶ ποτ'—λακεῖν, *that he has never yet uttered a false prophecy to the state.* Comp. a similar strong testimony to his character as a prophet, Œd. Tyr., 298 f.: τὸν δεῖον μάντιν ἄγουσιν, ᾧ τὰληθῆς ἐμπέφυκεν ἀνδρῶπων μόνῳ.—λακεῖν (ληκεῖν), often used concerning oracular responses, etc. Trachin., 824. Aristoph., Plut., 39: Φοῖβος ἔλακεν, instead of the more usual ἔχρησε.

1096 f. These words finely express Creon's perplexity. He must choose between two evils. Both horns of the dilemma are bad, but the

latter is more dreadful than the former. The adversative particle δὲ of the second member, instead of the usual καί or τε, indicates this preponderance. The sense: *for to yield is hard, but, by resisting (insisting), to smite my heart with a (divine) judgment borders upon the terrible* = is worse.—ἐν δεινῷ is equivalent to δεινόν repeated. So Demos., de Chers., 30: δεινὸν ὃν οὐ δεινόν ἐστι (though bad, is not the worst): id., Phil., iii., 55: οὐχί πω τοῦτο δεινόν, καίπερ ὃν δεινόν (not yet the worst, though bad enough). Also πάρα (= πάρεστι) here conveys the notion of something additional, besides, beyond, etc. See Herm., Vig., 651. Hence the phrase ἐν δεινῷ πάρεστι may mean, *is yet more dreadful*, which the sense evidently requires. Cf. Œd. Tyr., 1169: πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν. Hermann interprets θυμὸν, *iram*.

1100. μὲν, *in the first place*.—δὲ, *and then*.

1102. παρειαθεῖν, and εἰκαθεῖν, 1096, are aorists with present signification = εἶκειν, cf. 718, and, below, 1105. The sense: *and do you think I ought to give way?*

1103. συντέμνουσι, with the acc. of a person, *quickly overtake*. The Schol.: συντόμως βλάπτουσι.—συντέμνειν means to despatch any thing suddenly, as with a blow.

1104. κακόφρονas = δύσφρονas, *the wicked*, those who follow evil counsels, cf. 1261, 1269.—βλάβαι, *poenae*, viz., the Ἐρινύες θεῶν, 1075.

1105. μόλις μὲν. Supply the ellipsis from the following ἐξίσταμαι καρδίας or εἶκω. The Schol. explains: μόλις μεδίσταμαι τῆς προτέρας γνώμης. The passage may be rendered: *Oh dear! I am moved from my purpose to do it, although with difficulty*. Comp. Eurip., Phoeniss., 1436: μόλις μὲν, ἐξέτεινε δ' εἰς ἧπαρ ξίφος. Hermann and others explain the expression: ἐξίσταμαι καρδίας τὸ δρᾶν = πείθομαι τὸ δρᾶν. It is perhaps more simple to supply ὥστε with the inf. denoting the effect. The art. τὸ redundant, as in v. 77. Comp. Æsch., Eum., 900: μεδίσταμαι κότου, *iram abjicio*.

1106. ἀνάγκη δ' οὐχὶ δυσμαχ., *one should not vainly contend against necessity*. Similarly, Œd. Col., 191: μὴ χρεῖα πολεμῶμεν.

1107. δρᾶ νῦν, etc., *go and do it now*, immediately. The Chorus, as above, 1103, advises haste, and, to insure promptness, adds: *do not trust to others*. The MSS. νῦν, some ed. νυν.

1108. ᾧδ' ὡς ἔχω στείχοιμ' ἄν, *I will go at once*. Comp. Herod., viii., 62. The opt. is often only a softened future. Matth., 514, 2. Cf. 314, 476.

1109. ὄντες = παρόντες, *both present and absent*.—χεροῖν, for pl. χερσιν.—The sense: *take axes in your hands and hurry to the elevated spot*, spoken with a gesture toward the eminence where the body of Poly-nices lay.—ἐπόσιον, cf. 411: ἄκρων ἐκ πάγων; 1197: πεδίον ἐπ' ἄκρον.

Some critics are of opinion that several lines have been lost here, which described the place more particularly. Two reasons drawn from the nature of the case seem to invalidate this assumption: First, it would be unnatural for the imperious monarch, especially in his present confusion and anxiety, to give a minute description of the ground; second, the hill was in the vicinity of Thebes, and doubtless well known to all, so that such description would be superfluous. The whole passage indicates the hurry of Creon, who is now seized with alarm, and issues his orders briefly and abruptly.

1111. τῆδ', used adverbially, *this way*. Cf. 722: ταύτη.

1112. αὐτός τ' ἔδησα, etc. Boeckh considers this as spoken only in regard to Antigone: *as I bound her myself, so I will in person unloose her*. But the first part of the verse can hardly be taken literally, as his commands had been executed by his servants; comp. 931 f. It is perhaps better to regard the expression as metaphorical (comp. v. 40): *as I myself tied the knot, I will in person loose it*. That is, I did the wrong, and will in person undo it. Benloew: *quod peccavi corrigam*. So in Philoct., 1224: λύσων ὅσ' ἐξήμαρτον ἐν τῷ πρὶν χρόνῳ.—Creon means that he will repair the injustice which he had done to both Polynices and Antigone.

1113 f. The reluctant admission of a general principle.—σώζοντα agrees with τινὰ, the indefinite subject of τελεῖν. The sense: *I am afraid it is best that one should spend his whole life in preserving the established laws*.—νόμους, comp. 452 seqq. It means the established religion.

1115. The Chorus, having learned from Teiresias that the whole state was menaced with calamity in consequence of Creon's guilt, addresses a hymn of fervent adoration and prayer to Bacchus, the tutelary divinity of Thebes, beseeching him to come and rescue his favorite city from pollution. From the sentiment and metre of the ode, it is believed that the singing was accompanied by an appropriate dance. A minute description of the choral dances performed in the worship of Bacchus is given by C. O. Müller in his edition of Æsch., Eumenides.

1115. Πολυώνυμε, *O god of many names*, said in reference to the various titles by which he was invoked, and under which he was worshipped in different cities. The Scholiast: ὦ Διόνυσε· οἱ μὲν γὰρ Βάκχον, οἱ δὲ Ἴακχον, οἱ δὲ Λύταιον, οἱ δὲ Εὐϊον, οἱ δὲ Διδύραμβον καλοῦσιν. Hence Wunder says: "πολυώνυμος idem valet atque multum celebratus, cultus, invocatus."—Καδμ. νύμφας ἄγαλμα, *darling of the Cadmean nymph*, i. e., of Semele, daughter of Cadmus, and beloved of Jupiter. Comp. Hom., Hymn., vi., 56:

εἰμὶ δ' ἐγὼ Διόνυσος ἐρίβρομος, ὃν τέκε μήτηρ
Καδμηῆς Σημέλη, Διὸς ἐν φιλότῃ μιγεῖσα.

1116. βαρυβρεμέτα, Dor. gen., *altitonantis*.

1120. The Chorus magnifies the god, by the mention of the most celebrated seats of his worship.—κλυτὰν Ἰταλίαν. The southern part of Italy, anciently called Magna Graecia. It was very early colonized by the Greeks, by whom the culture of the grape, and the rites of Bacchus, were introduced. It has always been renowned (κλυτὰν) for the beauty of its scenery and climate, the fertility of its soil, and the excellence of its wines. A legend cited by Hermann from Etymol. Mag., p. 525, says that Bacchus, at the close of his warlike expedition against the Tyrrhenians, left some of his veteran followers in Italy; that these applied themselves to the cultivation of the vine, and hence that country became distinguished for its wines.

Id. μέδεις δὲ — κόλποις. The relative construction is dropped, as above, v. 785. Render: *thou also art lord in the vales of Eleusinian Ceres, common to all nations*. In the Eleusinian mysteries, celebrated near Eleusis, a small town northwest of Athens, Bacchus, under the name of Iacchus, was honored conjointly with Deo (Demeter). For this name, cf. Hom., Hymn., iv., 492.—κόλποις, is used to designate the cove-shaped valley, traversed by the Cephissus, and bordering on the Bay of Eleusis. The great religious festivals held here were participated in by Greeks and foreigners, hence the term παγκόνοις. Cicero, de Nat. Deorum., i., 42: Eleusis, ubi initiantur gentes orarum ultimae.

1122. Βακχεῦ, unusual form for Βάκχε.—Βακχᾶν, Dor. gen. for Βακχῶν. According to Triclinius, Thebes is called the metropolis of the Bacchantes, because Bacchus was born there and originated them. Comp. Œd. Tyr., 210 ff.

1123. παρ' ὑγρῶν Ἰσμ. ρείθρων, *by the softly-gliding waters of Ismenus*.—παρὰ with gen., instead of dat., denoting proximity, cf. 966. Il., xv., 5. Eurip., Phoeniss., 99: παρ' Ἰσμενοῦ ῥοᾶς. Thebes was built on both sides of this river.

1125. ἐπὶ σπορᾷ, etc., *upon the seed-ground of the wild dragon*, viz., where Cadmus sowed the dragon's teeth, from which the Thebans were said to have sprung.

1126. ANTISTROPHE 1.—Continuation of the invocation. σὲ δ', instead of σὺ δὲ, *thou whom the gleaming smoke beholds upon the double peak* (of Parnassus). On the summit of this mountain, flames were seen at night, which many supposed to proceed from torches borne by Bacchus and his retinue of nymphs, who inhabited the Corycian cave. This popular belief is noticed by Euripides in Phoen., 233 ff. Ion, 728. The Scholiast partakes of the same superstition: αὐτόματον πῦρ ἐκείσε ἀναδίδοται. But those lights are easily accounted for, by the fact that bacchanalian orgies (sacrifices) were actually performed there.

1128. *στίχουσι* = *στείχουσι*. Hesychius: *βαδίζουσι, πορεύονται*. Here it means *march* or *dance in rows*.

1129. *νᾶμα* is generally considered the subject of *ὑπωπε*, with *λιγνός*. The fountain of Castalia was also on Mount Parnassus.

1130. *καί σε Νυσαίων ὄρέων*, etc., and the *ivy-green heights of the Nysian mountains send thee*—referring to Mount Nysa in Eubœa, where grew the wonderful vine “which every day blossomed in the morning, had green clusters at mid-day, and ripe grapes at night.” Schol. Comp. Stephanus of Byzant.: *ἔνθα διὰ μιᾶς ἡμέρας τὴν ἀμπελὸν φασιν ἀνθεῖν καὶ τὸν βότρυν πεπαίνεσθαι*. Eustathius, ad Dionys., 224., also mentions it: *τὸ τῆς ἀμπέλου τεράστιον, βότρυν ἐκφερούσης καθημέριον*. Also Soph., fragm. Thyest., 490. A similar vine grew on Mount Parnassus. Schol., ad. Phoen., 227.

1134. *πέμπει*, viz., to Thebes, which the god was supposed to visit on festal days.

1135. *ἀμβρότων ἐπέων εὐαζόντων*, gen. abs., *when the sacred words resound*, i. e., when the people, singing in procession, raise the consecrated shout: *εὐοῖ, εὐοῖ!* The verb *εὐάζειν*, usually said of persons, is here by exception used in a neuter sense. Cf. Eurip., Bacch., 1035: *εὐάζω ξένα μέλεσι βαρβάροις*.

1136 f. *Θηβαίας ἀγυιάς*, the broad streets of Thebes. Euripides also makes mention of the broad, smooth streets of the seven-gated city, Herc. fur., 784; Bacch., 87.

1137. *τὰν (πόλιν)*, relating to the subst. implied in *Θηβαίας*. Bernhardy, Gr. S., 294. Wunder and Schneidewin accept Dindorf's emendation: *ἔκπαγλα τιμῆς ὑπὲρ πασᾶν πόλεων*, for the vulg. *ἐκ πασᾶν τιμῆς ὑπερτάταν πόλεων*. The sense: *which thou, with thy thunderstruck mother (Semele), honorest far above all cities*.

1140. *καὶ νῦν, νῶν* also, to be connected with *μολεῖν*.—*ὡς—ἐπὶ νόσου*, *when our whole state is seized with a violent disease*.—*ἀμὰ*, Dor. for *ἐμὰ*.

1142. *μολεῖν*, infinitive for the imperative, as often in prayers. See Matth., 546. Rost, Parallel-Gram., p. 446.—*καθαροσίφ ποδῖ*, *with purifying* (or expiatory) *step*, i. e., to cleanse the city from the *μίασμα* under which it labors. Bacchus is here appealed to in his mystic, mediatorial character. See Eur., Bacch., 284 f. Comp. Herod., viii., 65.

1145. *πορθμόν*, the straits between Eubœa and Boeotia, anciently called the Euripus, now Negropont.

1146. *πῦρ πνεόντων χοράγ' ἄστρων*, *leader of the fire-breathing stars*. The mystic rites of Bacchus, at Eleusis, were performed at night in the open air. The company of the initiated (*θίασος*) marched or danced and sung in procession, bearing the thyrsus and blazing torches. At their head were borne the Bacchic emblems, accompanied by a brilliant lamp

burning with the mystical fire (φωσφόρος ἀστήρ, μυστηριακὸν πῦρ, φῶς σεμνοῦ πυρός), which symbolized the god himself. Hence the Scholiast to Aristoph., Ran., 343, says: τῆς τελετῆς οὐ μόνον χορευτῆς, ἀλλὰ καὶ ἕξαρχος ἦν ὁ Διόνυσος (Bacchus was not only a dancer, but the leader of the mystic rites). This representation was probably intended to signify the honors enjoyed by Bacchus in the skies. As in the rites his mystic fire led the flaming torches, so, to the lively fancy of his votaries, he, the son of Jupiter, appeared as the leader of the nightly chorus of stars in the celestial world. In Eurip., Bacch., 1078 seqq., his voice is heard in the sky, speaking words of encouragement to his followers; and in Ion, 1092, the starry heavens and the moon dance with joy at his appearance.

1148. φθεγμάτων, *hymns* and the accompanying sacred shouts, as above noticed at 1134. The Schol.: τῶν ἐν νυκτὶ εὐφημιῶν καὶ ὕμνων.

1149. παῖ, said in allusion to his youthfulness. He was sometimes called κοῦρος by the poets. See Welcker, ad Aristoph., Ran., 394. Comp. Eurip., Bacch., 581.

1150. Ναξίαις. He was worshipped as principal divinity on the island of Naxos.—Θυΐαισιν (Boeckh), instead of the vulg. Θυΐάσιν. The retinue of Bacchus were, according to Strabo, x.: Σειληνοί, Σάτυροι, Βάκχαι, Λῆναι, Θυΐαι—all creatures of the imagination, which his earthly followers sought to imitate in their grotesque masquerades.

1152. χορεύουσι, in an active signification, *celebrate in dances*. Eurip., Iph., a., 1064: πεντήκοντα κόραι Νηρήος γάμους ἐχόρευσαν.—ταμίαν (= δεσπότην, *dominum*) lord *Iacchos*. Comp., supra, 1120. The Iacchos of the Eleusinian mysteries was by some held to be the son of Jupiter and Persephone (Proserpine), and hence was honored by the initiated as the associate of the infernal divinities. Schol., ad Aristoph., Ran., 324. He is here, as frequently, identified with the Theban Bacchus. As in the commencement of this ode, the Chorus invokes him as an earthly god, so in the close it seems to appeal to him as the representative also of the powers below, which were worshipped by night. In this ode, Sophocles unites the creeds of the older and younger sect. See Introduction, Part I.

1155. Construct: πάροιχοι δόμων Κάδμου κ. Ἀμφίονος. The Cadmeia, or Acropolis of Thebes, was founded by Cadmus; the city around it was built and fortified by Amphion and Zethus, sons of Jupiter and Antiope. Cf. Hom., Odys., xi., 263, with Nitsch's note, vol. iii., p. 234.—πάροιχοι, etc., signifies the citizens of Thebes, as in Œd. Tyr., 1: ὦ τέκνα, Κάδμου τοῦ πάλαι νέα τροφή.

1156 f. οὐκ ἔσθ' ὁποῖον, etc. The sense is: *it is not possible I can ever either praise or condemn any life of man, whatsoever its condition*, that is,

there is no state of life such as I can ever call happy or unhappy.—στάντ' denotes the present position of the βίος.—οὐκ ἔστι has here the same adverbial nature that it has in the common expression, οὐκ ἔστιν ὅπως, cf. 329. Matth., 483, n. 2. Rost's Parallel-Gr., p. 467, n. 5. The negatives, οὐτ', οὐτε, strengthen the preceding οὐκ. This messenger is a commonplace fellow, who has no idea of great actions in which one may be unfortunate. Every thing is estimated by the pleasure it affords. For the thought, comp. Ed. Tyr., 1195: βροτῶν οὐδὲν μακαρίζω.

1158. *For Fortune is always setting up the unfortunate, and putting down the fortunate.*—καταρρέπει is here a causative, and equivalent to ἀνατρέπει, as the opposite of ὀρθοῦ. The objects of the two verbs are placed in an inverted order. This vulgar apprehension of the power of τύχη in human affairs corresponds to Cebes' description of the blind goddess standing upon a round stone, Ceb., Tab., §§ 30, 31: τοιαύτην ἔχει φύσιν ἢ Τύχη, ὥστε, ἃ δέδωκεν, ἀφελέσθαι, καὶ ταχέως πάλιν δοῦναι πολλαπλασία, αἰθῆς δὲ ἀφελέσθαι ἃ δέδωκεν. Our drama teaches, however, that Creon's calamities are the consequences of his own guilt and folly.

1160. τῶν καθεστῶτων, *of what is ordained to mortals*, fixed by fate = πεπρωμένων. Cf. 1337.

1161. ὧς ἐμοί, understand ἐδόκει, *meo quidem animo*. Matth., 387, α. Ajax, 395. In the following he gives the reasons why he had considered Creon *enviable*.—σώσας = ἐλευθερώσας with the gen., see Bernhardt, Gr. Syntax, p. 181.—ποτέ. This and some other passages remind us that events embracing a considerable space of time are compressed in this play.

1163. λαβόν = παραλαβόν. Creon had succeeded to the throne by inheritance, supra, 173 f. The particle τε does not properly answer to the preceding μὲν, but is an anacoluthon.

1164. εὐδυνε, supply αὐτήν, cf. 178: πᾶσαν εὐδύνων πόλιν.—θάλλων—σπορᾶ, Brunck: *florens generosa liberorum prole*, referring to Hæmon and Megareus; the latter had nobly sacrificed himself in the recent war. Creon was fortunate in his children as well as in his public affairs.

1165. ἀφείται πάντα, a figure drawn from dice: *and now all has been lost at a throw*. Boeckh. He means that it was the mere work of chance, alluding to what he had said before, 1158. Comp. 328.

1166 f. προδῶσιν, Schol.: ἀπολέσωσιν.—τίθημ', in the sense of ἡγοῦμαι or λογίζομαι.—τοῦτον, *such a man*, as if ὅς ἂν προδῶ had preceded. The pronoun is used in a collective sense.

1167. πλούτει—μέγα, *for, have vast riches, if you will, in your house*, be as rich as you please.—κατ' οἶκον, where treasures are hoarded up.

1169. *And live in princely style.*—ζῆ, imper. for ζῆδι.—σχῆμα denotes

merely the external show, *pompum, fastum*. Erfurdt. For *ἐχων*, in the sense of a preposition denoting manner, see Kühner's Gr., 312, e.

1170. Constr.: *ἐὰν δὲ τὸ χαίρειν ἀπῆ τούτων, tamen si absit his gaudium*. Brunck. For the gen. dep. en ἀπῆ, see Rost, Gr., p. 418.—τὸ χαίρειν = αἱ ἡδοναί, 116δ.—σκιᾶς, gen. of price. *Fumi umbra nihil vilius esse potest*. Br. Comp. Philoct., 946: *νεκρὸν ἢ καπνοῦ σκιάν, εἶδωλον ἄλλως, mortuum aut fumi umbram, vanam imaginem*. In like manner Homer (*Odyss.*, xi., 208) likens the dead in Hades to a shadow: *σκιῇ εἰκελον ἢ καὶ ὀνειρώφ*.

1171. οὐκ ἂν πριάμην ἀνδρὶ, *I would not buy of a man*. The poets put the person from whom any thing is purchased in the dative, instead of the gen. with παρά. Comp. Aristoph., *Acharn.*, 812. The expression *πρίασθαί τί τινι* is analogous to *δέχεσθαί τί τινι*.—πρὸς τὴν ἡδονήν, *in respect of pleasure*, for the satisfaction they can give. Matth., 591, γ. πρὸς is generally understood as denoting a comparison in this passage; it denotes rather the intent or object of such a purchase. He means, when the joy of life has departed, all the splendors of wealth are perfectly vain and valueless—unable to confer any gratification.

1172. βασιλέων, instead of the sing. βασιλέως. Boeckh and Schneidewin think it refers to the whole royal family, but the messenger has spoken only of Creon's misfortunes. In the following verse, also, the plural is put for the singular.—φέρων, *reporting, announcing*. Similarly, *Æd. Tyr.*, 86. It is here = ἀγγέλλων. The adv. αἶ has the force of an adjective: *what new calamity of the king do you come to announce?*

1174. τίς φονεύει, etc., *who is the murderer, and who the murdered?* for, from the words αἴτιοι (τοῦ) θανεῖν, *causa mortis*, the Chorus infers that an act of violence has been committed.

1175 f. αὐτόχειρ was applied, not only to the self-murderer, but also to one who committed or suffered violence by the hand of a relative. Brunck: *suorum manu*. Comp. 172. *Xen.*, *Hellen.*, vi., 4, 35. This ambiguity occasions the inquiry of the Chorus.—πρὸς belongs equally to both members of the sentence.

1177. πατρὶ μηνίσσας φόνου. These words assign the reason of Hæmon's act: *being mad at his father for the murder* (of Antigone). The construction of verbs signifying *to be angry*, with a gen. denoting the cause of the anger, is poetical. Rost, *Par.-Gr.*, p. 424. More general, Matth., 367, 2.

1178. τοῦπος—ἤνυσας, *how true a prediction didst thou make*, referring to 1066. Sophocles elsewhere (*Æd. Tyr.*, 720; *Æd. Col.*, 524) uses this verb to express the fulfilment of a prediction by a divinity. But Teiresias was regarded as more than a common mortal; by reason of his wonderful prescience, he was venerated as a god among men. An oracle of

him is known to have existed in Bœotia. See Nitsch, ad Odys., x., 492-5. Hence Homer distinguishes his spirit (*ψυχή*) above all the other dead in Hades. Our poet, therefore, may have used the word *ἥνυσας* in its ordinary signification of *accomplish*, in conformity with the ancient popular belief in the blind seer's supernatural power.

1179. ὡς ᾧδ' ἐχόντων, supply *τούτων*. Comp. Ajax, 904: ὡς ᾧδε τοῦδ' ἐχοντος αἰάζειν πάρα.—πάρα = *πάρεστι*, *it is expedient*.

1180. The Chorus announces the entrance of Eurydice, who, concealed by the partially-opened door, had heard the melancholy news. The announcement is made in iambic measure, instead of the customary anapests.—Hesiod (Scut. Herc., 83) calls Creon's wife Ἡνιόχη, Henioche; instead of which name Sophocles has chosen one of like signification: Εὐρυδίκη, i. e., *queen*, as Κρέων (Κρείων), *king*. Schneidewin.—*δμου* = *ἐγγύς*. Schol.

1182. κλύουσα παιδός, *hearing of her son*, i. e., of his death. Comp. 1247. (Ed. Col., 307: κλύων σου.—πάρα (*πάρεστι*) here implies motion, as frequently, hence = *παρήκει*, cf. Ajax, 742.

1183. τῶν, for *τινῶν*. *I caught some words in coming to the door*. Some understand the sentence as a question, but the indefinite, not the interrogative, pronoun is required. The queen has but indistinctly heard the tidings, for which reason she now desires to have them repeated.

1184. Παλλάδος θεᾶς. Matthiae, Gr., 366, 1, explains this as an objective gen. depending on *εὐγμάτων*: *Gebet an die Pallas*. But *εὐγμάτων προσήγορος* are so connected as to form one idea, *a petitioner*, and thus together govern Παλλάδος. In the court of the palace were several altars where the royal family performed their devotions (Æd. Tyr., 16), among which was probably one of Pallas. There were also in the city two temples erected to this goddess (O. T., 20) for the use of the populace. On the supposition that the queen meant one of these, we may govern the gen. Παλλάδος by *ναόν* understood.

1186. καὶ τυγχάνω, etc., *and I was just loosening the fastenings of the outward opening door when a report*, etc.—*τε*—*καί* serve to connect two simultaneous events, cf. Xen. Anab., i., 8, 1; iv., 6, 2. Rost, Par.-Gr., p. 452.—*ἀνασπαστοῦ* is descriptive of the movement of the door in consequence of drawing the bolts. Among the ancient Greeks the doors of houses opened outward; hence *ἀνασπᾶν*, to *open* in going out, appears to be the opposite of *ἐπισπᾶν*, to *pull to* in entering, as in Xen., Hellen., vi., 4, 36: *ἐπισπάσα τὴν θύραν*.

1191. κακῶν ἄπειρος, referring to the death of her other son, Megareus, 995, note. For this gen. see Matth., 343.

1192. παρῶν, *as an eye-witness*. Boeckh.

1194. τί γὰρ σε μαλθάσσω. The sense is: *for why should I soothe you*

(allay your fears) *by a smooth story wherein I shall afterward be found a liar?* Comp. *Œd. Col.*, 774.—*ἔν*, in respect to *what*. See *Matth.*, § 337. The change of number as in 1092 f.

1199. *καὶ τὸν*, masc. for neuter; it refers properly to *σῶμα*. The remains of Polynices are now buried with all due formality. Propitiatory prayers are offered, the body is purified in a consecrated bath, and burnt, and then deposited in the earth.—*ἐνοδῖαν θεῖν*. The Scholiast: *τὴν Ἐκάτην ἢ τὴν Περσεφόνην*. Hecate, the goddess who presided over atoning and purifying rites, is called *ἐνοδία* (*ἐν ὁδῷ*) because her statues were placed by the *way-side*. For a like reason this epithet is applied to Proserpine (*Eurip.*, *Ion*, 1062: *εἰνοδία θύγατερ Δάματρος*), with whom, as well as with Artemis (*Eurip.*, *Phoen.*, 108), Hecate is sometimes confounded in the ancient legends. K. F. Hermann, *Relig. Antiq. Gr.*, § 15, and in general § 23. *Est nempe Luna in coelo, Diana in terris, Proserpina in inferis*. Desprez, ad *Hor.*, *Sat.*, i., 8, 33.

1200. *ὀργὰς εὐμενεῖς κατασχεθεῖν*, *graciously to restrain their anger*. They seek to appease the infernal divinities, who are deeply incensed because the body has so long been left unburied in the open field, and withheld from them. 1070-4.—*εὐμενεῖς*, pl., agreeing with *θεῖν Πλούτωνά τ'*, and used adverbially. So *Xen.*, *Cyrop.*, ii., 1, 1: *ἴλεως καὶ εὐμενεῖς πέμπειν σφᾶς*. *Matth.*, 446, 6.

1201. *ἀγνὸν λουτρὸν*, cognate acc. *Matth.*, 421, 2. Cf. 1046. Such constructions were sometimes imitated by our Bible translators, e. g., *Ezek.*, xxix., 18: *serve a service*.—*ἐν νεοσπᾶσιν θαλλοῖς*, *with freshly-plucked twigs*. Olive-branches are believed to have been especially used in the burning of dead bodies.—*ἐν* is redundant, cf. 459.

1202. *ὃ δὲ λέλειπτο*, *what had been left*, sc., by dogs and birds.

1203. *οἰκείας χθονὸς*, *of native earth*.

1204. *λιθόστρωτον* is usually said of pavement, here = *πετρῶδει*, 774. Render: *we then penetrated to the maiden's rock-vaulted bride-chamber of death*, where Antigone was to be married to Hades. *Comp.* 654, 804, 816.—Such poetical expressions are frequently used of the young, especially of the betrothed prematurely cut off. The comp. verb *εἰσεβαίνομεν* seems to describe the passage, through the thickets and other obstructions, to the unfrequented spot, cf. 773.

1207. *ἀμφί*, in the vicinity of, vaguely denotes the direction from which the cry proceeded.—*ἀκτέριστον παστᾶδα*, *the unconsecrated chamber*, because she who was there immured had not received the customary burial honors (*κτερίσματα*), cf. 1071. The Schol.: *τὸν μὴ δεξάμενον ἐνιδφια*. Hermann: *παστᾶδα dixit, νυμφεῖον Ἄιδου respiciens, qui thalamus quoniam sepulcri instar erat, ἀκτέριστον vocat*.

1209. *ἀθλίας ἄσημα βοῆς* = *ἄσημος ἀθλία βοή*. *Matth.*, 442, 3. *Comp.*

1265: ἀνολβα βουλευμάτων.—περιβαίνει, *reaches, meets*; lit., comes round him, since sound borne on the air envelops the hearer. Homer, Od., vi., 122, has ἀμφέρεται of sound in the same way. The construction with the dative comes under the principle illustrated by Matthiae, Gr., § 401, c. d.

1210. μᾶλλον ἄσσον, *rather nearer*. μᾶλλον is frequently used to strengthen another comparative, Matth., 458. Kühner, 239, 1. In this passage it does not materially modify the sense of ἄσσον. Doederlein makes it qualify the verb περιβαίνει.

1212. δυστυχεστάτην = a strengthened comparative, as in 101: *am I treading a path far more unfortunate than the roads travelled before?* that is, the most unfortunate that I have ever travelled. He means, if his apprehensions concerning Hæmon are realized, it will be the greatest affliction of his whole life. Comp. Hom., Il., i., 505: ὠκυμωρότατος ἄλλων. Compare this idiomatic superlative with v. 100, note. Concerning the thought, Ajax, 994: ὁδὸς ὁδῶν πασῶν ἀνιάσασα δὴ μάλιστα τοῦμὸν σπλάγχχνον.

1214. σάινει, *leniter tangit*. Neu.

1215. A fine touch of nature. Creon is too much overcome by his fears to hasten forward himself, but first sends his attendants to ascertain the reality.

1216. ἄρμὸν χάματος λιθοσπαδῆ δύντες, *on getting into the stone-drawn cleft of the tomb*. Creon has a suspicion that Hæmon has affected an entrance into the vault; if, as was usual with Oriental tombs, the mouth was closed by a large stone which it required the strength of several men to remove (see Bloomfield on Matth., xxvii., 60), he could have entered only by pulling out some stones from the wall adjoining it. Creon's words authorize this assumption, and the ancient commentator so understood them: λιθοσπαδῆ· ὡς λίθου ἀποσπασθέντος, ὅπως εἰσέλθῃ ὁ Αἴμων. Hermann: Nam qui ad Antigonam pervenisset Hæmon, nisi evulsis lapidibus, quibus obstructus erat speluncae aditus? citing Erfurdt's explanation: ἄρμὸς λιθοσπαδῆς, *est rima evulsis saxi facta*.

1218. κλέπτομαι, *am deceived*. Comp. 681.

1219. ἐξ, redundant, as in 95 and 150.—κελεύσασιν, *according to the commands*, the dative denoting the mediate cause, and at the same time the measure of their proceedings. Bernhardt, Gr. Synt., p. 101. It conveys the idea of obedience in a twofold sense—because the master had commanded, and as he had commanded. Comp. Pind., Isthm., vii., 22: ἔλον δ' Ἀμύκλας—μαντεύμασι Πυθίοις.

1221. κρεμαστήν ἀχένος, *suspended by the neck*. For this gen. denoting a part, see Matth., 330. Cf. Aristoph., Plut., 312: τῶν ὄρχεων κρεμῶμεν; and, for the thought, Œd. T., 1263, where it is said of Antigone's

mother, Jocaste: κρεμαστὴν τὴν γυναῖκα ἐσειδόμεν, πλεκταῖς ἑώρας ἐμπεπλεγμένην.

1222. βρόχῳ μιτάδει, etc., *attached with a thread cord of fine linen.* Hermann: quod est βρόχῳ ἐκ μίτων σινδόνης (with a cord made of the threads of linen).—καθημμένην (καθάπτω). The Schol.: τὸν τράχηλον δεδεμμένην. The messenger leaves it to be inferred that Antigone had hung herself with a cord which she had manufactured from her own clothing.

1223. τὸν δ' ἀμφὶ μέσση. The idea is: *and Hæmon leaning upon her and clasping her waist.*—προσκείμενον may merely mean *pressing closely*, while he maintained a nearly upright position, not kneeling, as Hartung, without reason, interprets.

1224 f. εὐνήs ἀποιμώζοντα, etc., *loudly bewailing the destruction of his beloved there below, and his father's misdeeds, and his unfortunate nuptials.* Comp. 575: "Αἰδῆs ὁ παύσων τοὺsδε τοὺs γάμους ἔφυ.—εὐνή and λέχος are both used by metonymy for the person by the poets, and it is difficult to decide how they are to be distinguished in this passage. φθορά is, however, more commonly said of persons than of things, and may serve as a guide to the correct interpretation. For λέχος, in its more literal sense, compare, supra, 573. It seems here to refer to his union with Antigone in the grave. Comp. 1240.

1226. ὁ δ', sc., Creon, who now enters the vault.—σφε, Hæmon.

1229. ἐν τῷ ξυμφορᾶs = ἐν τίνι ξυμφορᾶ. The sense: *by what misfortune have you been ruined?* i. e., deprived of reason.—τῷ as neut. of τίs, Matth., 442, 2.

1232. πτύσας προσώπῳ, *expressing disgust in his looks*, by means of distorted features. Bernhardt, Gr. Synt., 101, renders: *in der Miene seinen Abscheu ausdrückend.* The Scholiast: ἐκ τοῦ προσώπου καταμεμψάμενος.—προσώπῳ, dat. means and manner.

1233. ἔλκει διπλ. κνώδοντας, etc., may be rendered: *he draws his cross-hilted sword.*—κνώδοντες was the name given to the tooth-like projections on each side of a straight sword (ξίφος) separating the handle from the blade. Xenophon recommends that the κνώδοντες of the hunting-spear be placed midway of the metal socket in which the blade is inserted, De Venat., x., 3. The ξίφος was double-edged. Schol.—ἐκ is to be rejoined to ὀρμωμένου, which is a gen. abs. with πατρὸs, *patre autem fuga elabente aberravit ictu.* Brunck.

1234. ἤμπλακ' (αὐτοῦ), cf. 554. *He failed, missed him.* This act of Hæmon is intended to show to what a degree his father's conduct had exasperated him. The Scholiast observes that "he did not draw the sword against his father, though he appeared so to the messenger." However that may be, he does not attempt a second blow, but turns the

weapon against himself, to avoid being torn from the side of her whose fate he was resolved to share. Comp. 751.

1235. ἔσπερ εἶχε. The sense is: *just where he stood*. Comp. 1108.—ἐπενταθεῖς, sc. ξίφει, *in ensem protentus*. Erf. In the same manner Ajax dies (Aj., 899), by falling on the point of his sword.

1236. ἐς δ' ὑγρὸν ἀγκῶν', etc. The prep. ἐς implies motion, though joined with a verb expressing rest, when it is apparently used for ἐν. Matth., 596. Herm., Vig., p. 592. See examples of this pregnant usage in Liddell and Scott's Lex. The sense: *and within his languid arm, still conscious, he clasps the maiden*; that is, having taken her in his arms, he clings to her.—ὑγρὸν, *weak*, yielding like water. Plants which twine around objects are termed ὑγροί. So in Plat., Sympos., § 18, Eros is ὑγρὸς τὸ εἶδος· οὐ γὰρ ἂν οἶος τ' ἦν πάντῃ περιπτύσσεσθαι; with this latter verb προσπτύσσεσθαι with the dat. may be aptly compared. Concerning the whole passage, comp. Propertius, ii., 8, 21: Quid? non Antigonaë tumulo Boeotius Hæmon corruiat ipse suo saucius ense latus? Et sua cum miseræ commiscuit ossa puellæ, qua sine Thebanam noluit ire domum.

1238 f. Constr.: καὶ φυσιῶν ἐκβάλλει ὀξεῖαν πνοὴν φοινίου σταλάγματος λευκῆ παρειᾶ, *and breathing heavily, he spurts a bright stream of purple blood upon her pallid cheek*. Schol.: ὅ ἐστι, αἷμα ἐξέπνευσε. The last moments of Agamemnon (Æsch., Ag., 1389) are similarly described:

κάκφυσιῶν ὀξεῖαν αἵματος σφαγὴν
βάλλει μ' ἑρμηνῆ ψακάδι φοινίας δρόσον.

1240. κεῖται δὲ νεκρός, etc., *and now he lies a corpse embracing a corpse*. The body of Antigone is taken down, and the two laid out, Hæmon with his arm around his lifeless bride. This suggests the following: τὰ νυμφικὰ τέλη λαχὼν, etc., *the wretched man having obtained the solemn nuptial rites in the house of death*; since she has become his σύνευνος, and the marriage is thus consummated.—εἶν = ἐν.—*νυμφικὰ τέλη* means properly the initiatory ceremonies of wedlock. Pollux: τέλος ὁ γάμος ἐκαλεῖτο. Æsch., Eum., 835: γαμηλίου τέλους (pro nuptiis consummatis).

1242 f. A general reflection intimating that this sad catastrophe is the result of Creon's iniquitous and short-sighted policy. It is another expression of the moral lesson which this drama is intended to illustrate. Comp. 684, 1050 f., 1265, 1347.—τὴν ἀβουλίαν is only the apparent object of δείξας; the real object is the whole thought conveyed in the sentence. The idea is: *showing an example to the world that foolish counsel is the greatest evil to man*. Such constructions are not uncommon, cf. Æd. Col., 1197: γνώσει θυμοῦ τελευτηνὴν ὡς κακὴ προσγίγνεται. Demos., Phil., iii., § 61: τὸν Εὐφραῖον, οἷα ἔπαθε, μεμνημένοι.—πρόσκειται = πρόσεστι, cf. 1252.

While the last words are spoken, the queen hurriedly leaves the stage.

1245. φρούδη, cf. v. 15, *gone again*.

1246. ἐλπίσιν βόσκομαι = ἐλπίζω. Comp. 897: ἐν ἐλπίσιν τρέφω.

1247. γόους, understand *ιέναι*, as above, 1211: ἴησι ἔπος δυσδρήνητον. The passage may be illustrated by Ajax, 850 f.: τήνδ' ὅταν κλύη φάτιν ἴησι μέγαν κωκυτὸν ἐν πάσῃ πόλει. Some supply, from the following, στένειν, which is not suited to this object. He hopes the queen will not so far violate propriety as to make her lamentations heard through the city. What propriety required under such circumstances is stated in the second member. Comp. *Æd. Tyr.*, 1430 f.

1249. προθήσειν, *to lay upon, charge*, with dat. and infin., as in verse 216. Comp. the prediction of Teiresias, 1079.

1250. γνώμης ἀπειρος, *destitute of understanding*.—ἀμαρτάνειν, *offend against propriety*. The Schol. explains correctly: οὐκ ἀνόητος, φησί, ὑπάρχει, ὥστε δημοσίᾳ δόδύρεσθαι· ἀμαρτάνειν δὲ λέγει νῦν τὸ ἐμφανῶς δρηνεῖν. The particle γὰρ plainly refers to the preceding wish. Triclinius considers it to signify the doing some harm to herself, and this view is indorsed by Wunder without assigning a reason. But, apart from its intimate connection with the preceding, which of the tragic writers, who, however, were moral teachers, condemns self-destruction as a sinful act?

1251. δ' οὖν. Comp. 890. The sense: *to me, at least, too great silence seems to be as ominous as too much outcry*.—τε—καί, *not only—but also; as well—as; Germ., eben so—wie* (Kühner, Gr., 321), particles which put two things upon an equal footing.—προσεῖναι βαρὺν conveys an apprehension of evil consequences. Cf. 767. In respect to the thought, comp. *Æd. Tyr.*, 1074 f.: δέδοιχ' ὅπως μὴ 'κ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά (metuo ne ex hoc silentio eruptura sint mala).

1253. Connect εἰσόμεσθα with παραστείχοντες δόμους.—μὴ implies doubt and fear. See Herm. ad Viger, 787. Woolsey: “more exactly it answers to *whether—not*.” Render: *we shall find out whether she is not perhaps concealing some hidden purpose in her incensed heart, viz., incensed against her husband, Creon*. Cf. Hom., II., xxiv., 584: ἀχθυμένη κραδίη.

1256. βάρος, *danger*, used in a sense similar to βαρύ above.

1258. μνήμ' ἐπίσημον, meaning his son's corpse, which is a clear evidence of what has occurred.—διὰ χειρὸς ἔχων, *manu tenens*. Vig., 584. Comp. 1279, 1297. The Schol.: μνήμα· τὸν νεκρόν.

1259 f. ἀλλοτρίαν ἄτην, in apposition with μνήμα. It might be expressed more simply: μνήμα οὐκ ἀλλοτρίας ἄτης, ἀλλὰ τῆς αὐτοῦ ἀμαρτίας. As it stands it means, *not another's retribution, but (his own) because he has sinned*.

1261. Here begin the so-called κομμοί (laments), consisting of re-

sponses between the Chorus and the actors. The king and his attendants, bearing the body of Hæmon, advance to the middle of the stage, where they lay it down. Creon remains by it in an attitude of dejection. Ἰὼ φρεῶν δυσφρόνων, etc., *alas, the obstinate, fatal errors of a senseless mind!* For the expression φρένες δύσφρονες, cf. 508, 1276. Œd. Tyr., 1214: ἄγαμον γάμον. He calls his wickedness στερεά, because proceeding from stubbornness of heart.—θανατόεντ'. Schol.: θανάτου αἴτια.

1263. ὦ—βλέποντες is addressed to the Chorus.—ἐμφυλίου = ἐγγε-νεῖς, *of the same family.* The expressions of grief are incoherent.

1265. ἐμῶν ἀνολβα, etc., as if it were written ἐμὰ ἀνολβα βουλευμάτα. Comp. 1209. Brunck: *heu infausta consilia mea!*

1266. νέος νέφ ξὺν μόρφ, *in youth by a premature death.* The pleonasm heightens the force, as above, 977.

1268. ἀπελύθης, *you have been released.* "The Greek writers, from Homer down," says Eustathius, "used λυθῆναι for θανεῖν, as Sophocles evidently does in the passage ἔθανες, ἀπέλυθης, and (v. 1314) ποίω ἀπελύσατο τρόφω." Also, Plutarch says, in a fragment: τὸν θάνατον ἀπόλυσιν καλοῦσι, thereby signifying the release of the soul from the body—dissolution.

1270. οἴμ' for οἴμοι.—ὤς, like the French *que*, qualifies the whole exclamation, which is not intended as a reproach to the king, but as an expression of regret that he had not sooner seen his error. The sense: *pity that you seem to recognize justice too late!* Cf. a similar construction, Ajax, 354: Οἴμ' ὤς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν. Supra, 320.—ὀψέ, too late to escape the divine judgments. So in Eurip., Bacch., 1345: ὕψ' ἐμάθεθ' ἡμᾶς· ὅτε δ' ἐχρήην, οὐκ ἤδετε.

1271. Creon repeats οἴμοι because he admits that the Chorus is in the right: *alas! I have learned it to my sorrow.*

1273. He attributes his delusion and the consequent affliction to the malign influence of some demon, who had struck him on the head and bereft him of reason.—τότε, viz., when, deaf to all remonstrance, he decreed the execution of Antigone.—μέγα βάρος ἔχων, *with great force, or violence.*

1274. ἐνεσείσεν (με) ἀγρίαις ὁδοῖς, *and impelled me into wild paths;* or, as Musgrave interprets: *instigavit ad saeva consilia vel saevas actiones.* There is much force in the figure of a divinity inflicting a blow which biasses the judgment of a man and drives him from the path of rectitude into one of injustice and cruelty. Thus, in Creon's case, is verified the adage cited above, 622·ff.

1275. λακπάτητον. Var. lect.: λαξπάτητον, λεωπάτητον. It signifies wantonly stamped and crushed with the heel, and poetically anticipates

the condition of *χαρά* after the moment denoted by *αντρέπων*. The idea is: *overturning and trampling under foot the joy of my life*. A similar use of the verbal has been noticed above, 1186: *ανασπαστοῦ πύλης*.

1278. The *ἐξάγγελος*, who comes from the palace where he has witnessed the suicide of Eurydice, breaks the news to Creon. The order is: *ὦ δέσποτα, φέρων τὰ μὲν (κακὰ) τὰδε πρὸ χειρῶν, ὡς ἔχων τε καὶ κεκτημένος, ἔουκας ἦκειν καὶ τάχ' ὕψεσθαι τὰ δὲ κακὰ ἐν δόμοις*; *O master, while bringing this affliction here (Hæmon's corpse) in your hands, as the rightful holder and possessor of it, you appear to have come immediately to see another in your house.*—*ἔχων καὶ κεκτημένος* can only refer to Hæmon's death, of which he was the cause (1268), and which Teiresias had predicted, 1066. Concerning the expression, comp. Plat., Rep., ii., p. 382: *τῆ ψυχῇ—ἔχειν τε καὶ κεκτηῖσθαι τὸ ψεῦδος.*—*καὶ τάχα* is *very soon*, like the phrases *καὶ πάννυ*, *καὶ μάλα*, etc. The inf. *ὑψεσθαι* is used instead of the usual construction *ὀψόμενος*.

1281. *τί δ' ἔστιν αἰὶ κάκιον, ἢ κακῶν ἔτι*; So this verse reads in the MSS., except the point after *κάκιον*, inserted by Boeckh, who interprets: *was gibt's noch Schlimmes, oder was noch vom Uebel wäre* (what is there again worse, or what of evil more)? If Sophocles really wrote *κάκιον*, he probably used it for the positive *κακόν*, or poetically for *κακία*, *misfortune*. For, as the messenger has simply announced another affliction, Creon has no reason to infer a worse one. Besides, the comp. adjective is logically inconsistent with the particle *αἰ*. We have noticed above, 100, 1212, the superlative used for the comparative, and we may assume a similar freedom here. With *κακῶν* supply *τί* from the preceding. The sense: *what evil is there again, or what of evil more?* Wunder: *aut quid malorum reliquum est?*

1282 f. Eurydice is termed *παμμήτωρ*, *the all-devoted mother*, because her life was bound up in that of her sons, the last of whom she could not survive. Hæmon's death has made her cup of grief run over. Comp. 1303 f.—*ἄρτι* to be connected with *τέθνηκε*, *is just dead*.

1284. *ὦ δυσκάδαρτος Ἄιδ. λιμήν*, *O unappeasable gulf of Hades!* Creon is now made to feel the anger of that divinity which he before scoffed at and provoked (780), and whose Erinnyes (1075) have overtaken him.—*Ἄιδου λιμήν*, *Orci portus*. The grave is represented as a harbor where the dead find rest when the voyage of life is ended. Comp. Eurip., Herc. furens, 772: *λιμένα λιπῶν γε τὸν Ἀχερόντιον*; explained, 810: *Πλούτωνος δῶμα λιπῶν νέρτερον*. In a like bold figure, Milton, Par. L., x., says:

“Till sin, and death, and yawning grave, at last,
Through chaos hurled, obstruct the mouth of hell
Forever, and seal up his ravenous jaws.”

1285. ὀλέκεις, *why, oh why, dost thou crush me?*

1286 f. Addressed to the ἐξάγγελος.—προπέμψας κακάγγελτα ἄχη, *bringer of painful tidings.*

1288. ὀλωλότ' ἐπεξειργάσσο, *the slain man you have slain over again.*
Comp. 1029 f.: ὀλωλότα κέντει—θανοντ' ἐπικτανεῖν.

1289 f. Constr.: τίνα νέον σφάγιον μόρον, αἰαῖ γυναικίῳ λέγεις μοι ἀμφικεῖσθαι ἐπ' ὀλέθρῳ; The sense: *what new bloody death, alas! that of my wife, do you tell me is superadded to the destruction (of my son)?*—The Schol.: ἐπ' ὀλέθρῳ τοῦ Αἴμονος.—ἀμφικεῖσθαι, *accedere*, ἀμφι in comp. expressing addition or renewal.

1293. οὐ γὰρ ἐν μυχοῖς ἔτι, *for she is no longer within her chamber.* This means that the interior of the room, in which Eurydice killed herself, is laid open to view, and the body rolled forward upon a movable floor (ἐκκύκλημα) to the stage. "Thus there is presented before the eyes of the spectators a plastic group, Creon appearing on the stage between the two corpses which he had sacrificed." Schneidewin.

1295 f. κακὸν τὸδ' ἄλλο, etc. Comp. 1279. The particle ἄρα, as above, 1285, gives the question a pathetic force: *what, oh what fate yet awaits me?*

1299. νεκρόν, sc. τῆς γυναικός.

1301. ὀξύθηκτος. The Scholiast explains: ὀξεῖαν λαβοῦσα πληγὴν. Likewise Boeckh: *sharply pierced*, viz., with a dagger. Hartung emends ὀξύπληκτος.—βωμία περίξ describes Eurydice's position as she fell, *at the altar*, with an arm thrown around it, and as she still appears before the spectators. Wunder understands ἦδε in the sense of ᾧδε, *so*. The Scholiast likens her to a victim sunk down by the altar where it was sacrificed.

1302. λύει κελαινὰ βλέφαρα, *she relaxes her dark eyelids*, that is, enveloped in the darkness of death. Cf. Œd. Col., 1684.—λύει means *opens*; the eyes do not naturally close, but relax or open in death.

1303. Μεγαρέως. See note on 995.—Bothe's emendation, λάχος, *fate, end*, instead of the vulg. λέχος, has been generally approved. The epithet κλεινὸν expresses the sentiment of the speaker, not of the bereaved mother.

1304 f. κακὰς πράξεις means here *ill-luck, res adversas*, analogous to the expression κακῶς πράττειν. Cf. Ajax, 759: δυσπραξίας.—ἐφυμνήσασσα is explained by the Schol.: καταρασαμένη. Comp. Œd. Tyr., 1275: τοιαυτ' ἐφυμνῶν. Æsch., Eumen., 902. The sense is: *imprecating ill-luck upon you (whom she calls) the murderer of her children.* Curses uttered by persons in their last moments were believed to have prophetic power. Schneidewin, ad Ajax, 842. The curse (ἄρα), which was originally a prayer, always conveyed the idea of an appeal to the powers of mischief

or destruction, generally the infernal Erinnyes, who were regarded as the executors of the wished-for evil. In fact, these daughters of Night bore the name of ἀραί, *curse, imprecations*, in the nether world. Comp. Æsch., Eumen., 417: Ἄρα δ' ἐν οἴκοις γῆς ὑπαί κεκλήμεθα. See K. F. Hermann's Relig. Antiq., § 22. Nitsch, ad Odys., vol. iii., p. 183, seqq., and Id., i., 205.

1307. ἀνέπταν (ἀναπέτομαι), Dor. for ἀνέπτην, 2d aor. as present. *I quake with dread*. Similarly, Œd. Col., 1466: ἔπτηξα θυμόν (*exravesco animo*). With an opposite meaning, Ajax, 693: περιχαρῆς ἀνεπτάμαν (*exult*). Apol., Rhod., iii., 724: ἀνέπτατο χάρματι θυμός. Œd. Tyr., 487.

1308. ἀνταίαν (πληγῆν), acc. of kindred signification, Matth., 421, n. 2. It may be rendered: *why does not somebody stab me through the breast with a two-edged sword?* Comp. Elect., 1416: παῖσον, εἰ σθένεις, διπλῆν. The question is equivalent to an entreaty. For the present sense of the aorist, Herm., Vig., 215.

1311. συγκέκραμαι, *am involved in*. Ajax, 895: οἴκῳ συγκεκραμένην.

1312 f. The words ὡς αἰτίαν γε explain in what sense Eurydice called Creon the murderer of her sons, 1305.—ἐπεσκήπτου, Schol.: ἐπεγράφου. Wunder interprets: *accusabaris a mortua hacce hujus et illius mortis* (sc. of Hæmon and Megareus) *culpam habere*.

1314. Creon is not quite satisfied with the information given, 1301, but desires further particulars of her death.—καί, supply ἤδε, *she also*.—ἀπελύσατο, cf. 1268, note. The middle voice, in connection with the qualifying expression ἐν φοναῖς, signifies, *did she kill herself?*

1315. ὅπως, as an adv. of time, = ἐπειδή, *when, as soon as*; conveying also the idea of cause. Besides giving a definite reply to the question, the messenger significantly repeats that Eurydice was impelled to the act by the news of Hæmon's fate, in order that Creon may see that the whole blame rests upon him.

1317 f. Constr.; τὰδ' ἐξ ἐμᾶς αἰτίας οὐκ ποτε ἀρμόσει ἐπ' ἄλλον βροτῶν. The sense: *this consequence of my guilt will never suit another man*, that is, cannot be shifted from me to another and fit him. Concerning ἐξ denoting the source from which a physical or moral fact originates, see Bernhardt, Gr. Synt., p. 227.

1320. φάμ' ἔτυμον, *I speak the literal truth*.—ἐγὼ repeated has a peculiar force: *I, and I alone, have killed thee*.

1321. ὅτι τάχος = τάχιστα, as frequently in adv. phrases.

1325. τὸν οὐκ—ἢ μηδένα, *who am not more than nobody*. By this expression Creon signifies that he is as much annihilated as if he were already dead. So Philoctetes, v. 1217, in his utter misery cries: ἔτ' οὐδέν εἰμι, *I am nothing more*.

1326. κέρδη παραινεῖς, *you advise what is profitable*; like κέρδος λέγοι,

1032. The Chorus means that it is best for Creon to be hurried away from the sight of these bloody corpses, the last of his family, and victims of his wicked folly.

1327. τὰν (τὰ ἐν) ποσίν. It means evils at the feet, and hence *present*. Constr.: τὰ ἐν ποσὶ κατὰ βράχιστα ἔστι κράτιστα, *present evils soonest dispatched are best*. Buttmann, in *Lexilog.*, i., p. 157, says ἐν ποσὶ means nothing more than *in der Nähe*, close by, at hand. Hermann: *Praesentia mala optimum est si quam brevissima sunt*.

1328. ἴτω, *let it come*, used in a sense similar to φανήτω, with ὁ ὕπατος (μόρος) for its subject. Creon prays that his own fate or death may come as quickly as possible.—κάλλιστ' may be rendered *most welcome*. Constr.: φανήτω ὑπατος ἐμῶν μόρων ὁ κάλλιστα (= καλλίστως) ἄγων τερμίαν ἀμέραν ἐμοί, which is correctly rendered by Hermann: *veniat caedium per me factarum suprema, exoptatissime mihi ultimum diem adducens*.

1333. μηκέτι used poetically for the simple μή.

1334. μέλλοντα τ., *that belongs to the future*.—τι τῶν προκειμένων, obj. of πράσσειν. The sense is: something of present duties have to be attended to.

1335. μέλει—μέλειν, *they whose care it is will care for that*. The Scholiast: τοῖς θεοῖς. Before ὅτοισι supply τούτοις, to be connected with μέλει.—τῶνδ' refers, like ταῦτα, to Creon's prayer for a speedy death.

1336. ὦν ἐρῶμαι, *what I long for*, as in Ajax, 686: τοῦμὸν ὦν ἐρᾶ κέαρ, and id., 967. The compound συγκατηξάμην is poetically used for the simple form. Schol: ὦν βούλομαι τυχεῖν, ταῦτα ηὔξάμην, *what I long for, that have I prayed for*.

1337. The Chorus intimates that prayer will now avail nothing, since there is no escape from fated calamity.

1339. ἄγοιτ' ἄν, addressed imploringly to his attendants, as above, v. 1321.—μάταιον is also a recurrence to the thought there expressed, that he is now as good as dead, and therefore *vain*, like the spirits of the departed. The optative here combines a wish with a command: *Pray carry a vain (or dead) man out of sight*.

1341. σέ—τάνδ', addressed to the corpse of Eurydice. Comp. a similar expression, v. 725.—αὐ, *now*.—τάνδ' is demonstrative, like the adv. *here*, for he is standing close by her body.

1342. This verse is confessedly corrupt. The words πᾶ καὶ θῶ, which, in the old books, stood after ἴδω, were probably a gloss. The passage expresses Creon's bewilderment. The sense: *I know not how I can look either way*, I know not which way to turn.—πότερον does not, I conceive, refer to the dead bodies, but is a neuter, and, with πρὸς, forms an adverbial phrase. Creon's mind is vacillating; his reason is unsettled,

a condition which γὰρ is used to explain. *For*, he says, *every thing before me is slanting and distorted.*

1345. τὰ δ', used absolutely as an adverb: *as to the rest, besides.* Compare the adverbial expressions ταῦτα δέ = ἔπειτα δέ, *and then*, in the apodosis, or second member. In this place no opposition is implied.

1346. πότμος δὺς. εἰσήλατο. The thought is so nearly connected with that in verse 1272, that one may be considered the sequence of the other. There Creon says that the god has heavily struck him on the head and impelled him into reckless ways; and here, that *a fate too heavy to be borne has leaped upon his head.* This is the Grecian doctrine of fatality as exposed by our poet, v. 615-25: the crime committed through the tempting of the demon, and the punishment for its commission—fatality and fate. The former, however, not being a necessity, can, by humility and prudence, be shunned; the latter inevitably overtakes the criminal. Therefore the Chorus, in deducing the chief thought, says that—

1348. τὸ φρονεῖν, *prudence, wisdom* (= εὐβουλία, 1050) *is the very first condition of happiness.* τὸ φρονεῖν here means religious wisdom, that which restrains presumption, and teaches the observance of the eternal laws. Comp. 1113 f.

1349. Constr.: χρῆ δὲ μηδὲν ἀσεπτεῖν τά γ' εἰς θεούς. The sense: *one ought never to commit impiety, at least in things pertaining to the gods,* otherwise the following must be the consequence.

1350. Constr.: μεγάλοι δὲ λόγοι τῶν ὑπεραύχων ἀποτίσαντες μεγάλας πληγὰς ἐδίδαξαν γήραι τὸ φρονεῖν. Render: *but the great words of the insolent, by repaying great (heavy) blows, teach at length to be wise.* The active force here attributed to the *arrogant words* finely point to an important article of the ancient belief, illustrated in this play, that the sin itself finds out and punishes the guilty. Concerning the aorist ἐδίδαξαν, used in the sense of a present, denoting something usual, see Felton's *Clouds*, p. 159.

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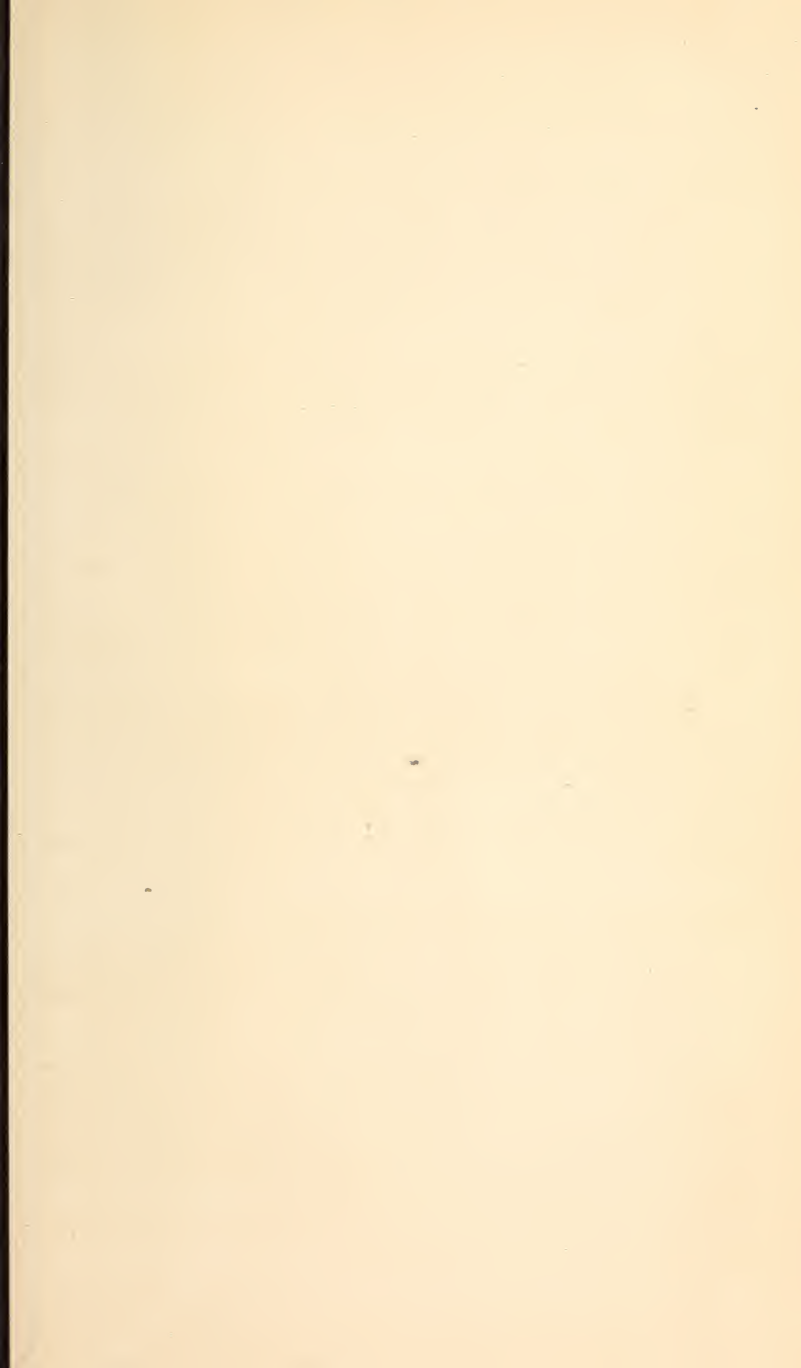
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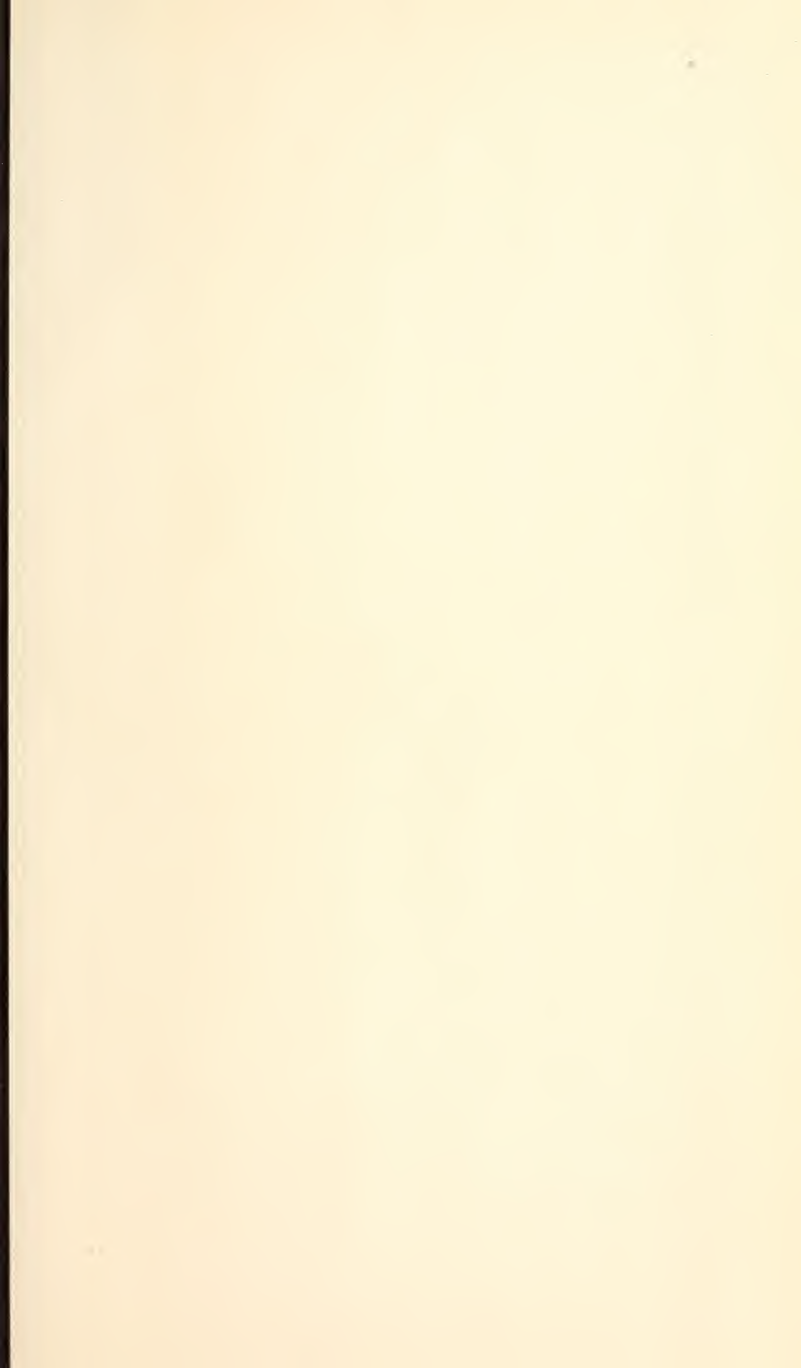


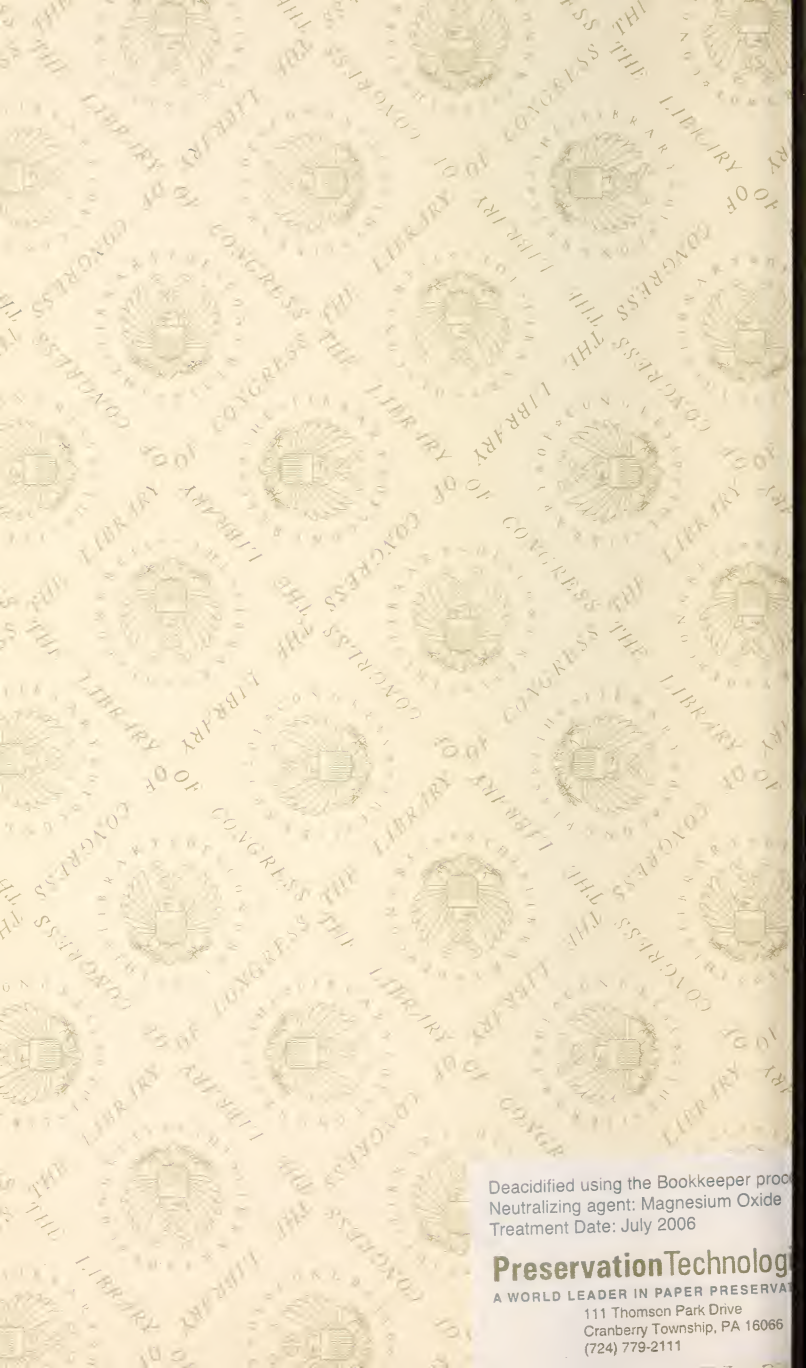


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