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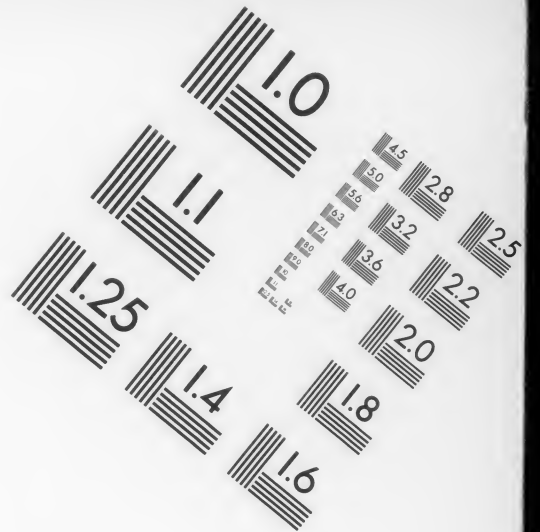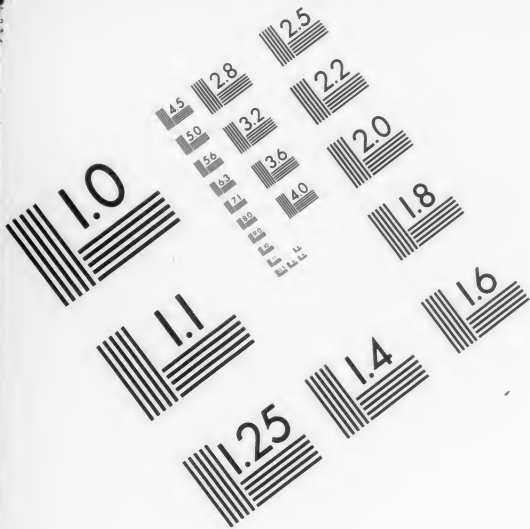FILMED BY: RESEARCH PUBLICATIONS, INC WOODBRIDGE, CT

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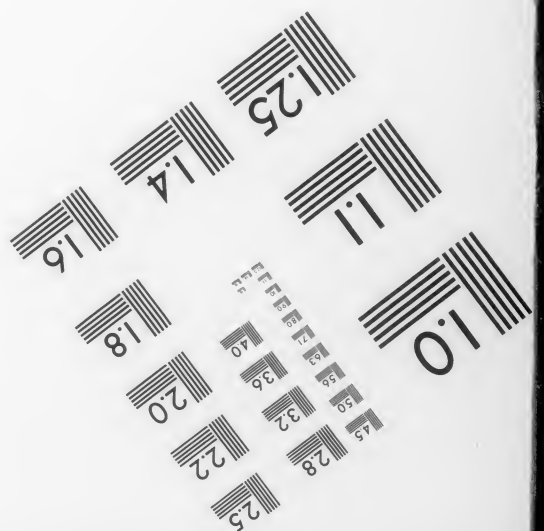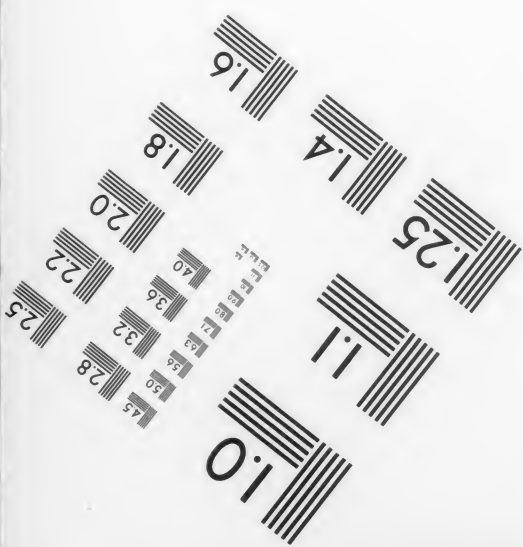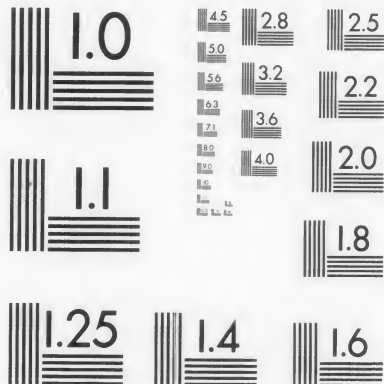
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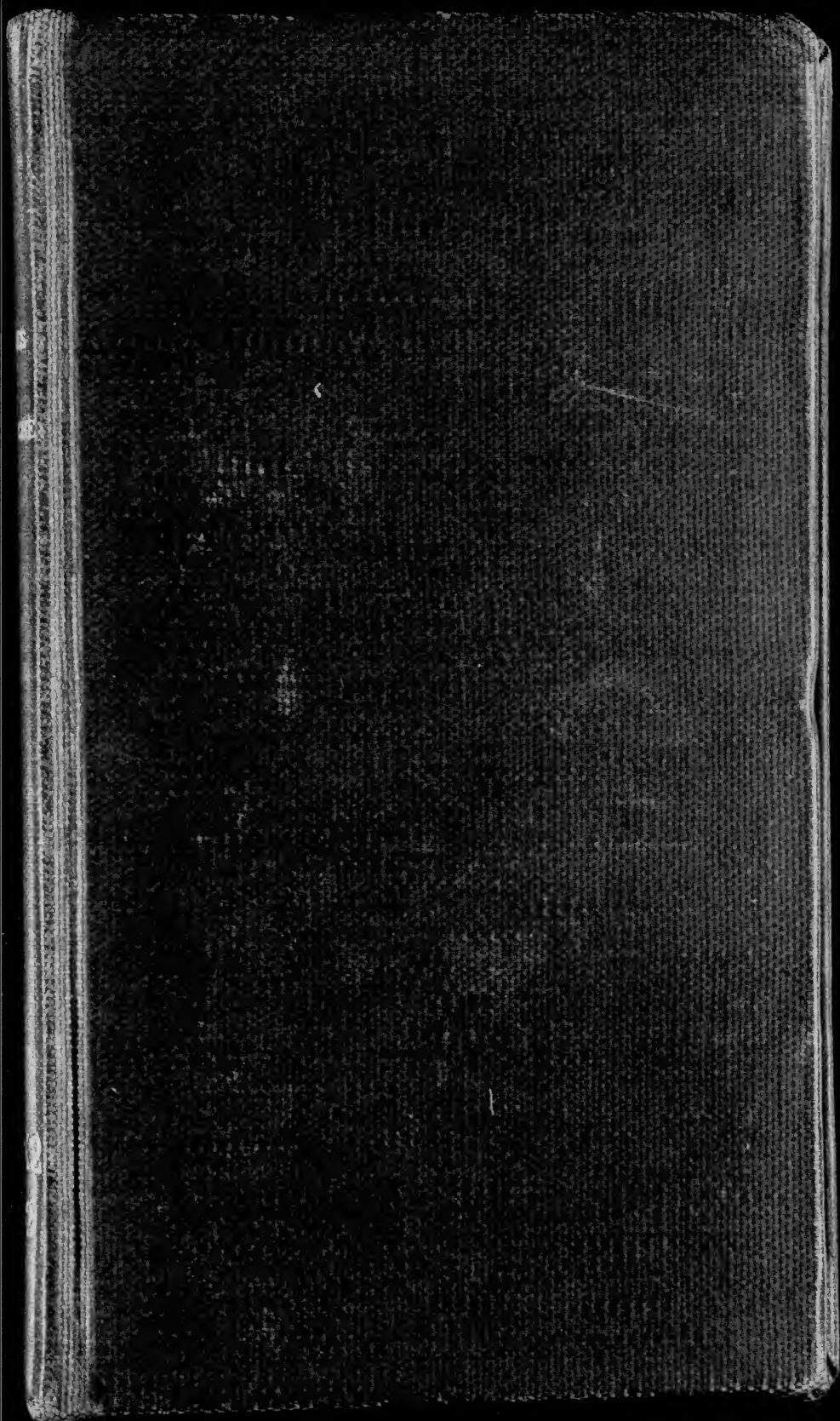
ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

THE

ANDROMACHE OF EURIPIDES,

WITH

SUGGESTIONS AND QUESTIONS AT THE FOOT

OF EACH PAGE,

TOGETHER WITH

COPIOUS GRAMMATICAL AND CRITICAL NOTES PLACED

AT THE END OF THE PLAY;

ALSO,

WITH A BRIEF INTRODUCTORY ACCOUNT OF THE GREEK DRAMA,

DIALECTS, AND PRINCIPAL TRAGIC METRES:

INTENDED TO BE READ AS A FIRST GREEK PLAY.

BY THE

REV. J. EDWARDS, M.A., Trin. Coll. Camb.

SECOND MASTER, KING'S COLLEGE SCHOOL, LONDON;

AND THE

REV. C. HAWKINS, B.C.L., Ch. Ch. Oxon.

AND OF CHRIST'S HOSPITAL, HERTFORD.

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1852.

ADVERTISEMENT.

IF I am right in supposing that a book, introductory to the reading of the Greek Plays, especially to Porson's selection, as edited by Dr. Major, has long been a desideratum, I shall stand excused for the attempt to supply this want by the preparation and publication of the Andromache of Euripides. The collection of the materials forming the notes I have been making for some years; and I trust these materials will be found to be not ill adapted to their obvious purpose. In order to secure as great accuracy as possible, as well as judiciously to enlarge the extent of my annotations, I sought for and was happy to obtain the aid of my friend, Mr. Hawkins, upon whose critical skill and extensive knowledge, both as a scholar and an instructor, I felt assured I could fully and safely rely. The introductory matter is intentionally compressed as much as possible; our design being that what is stated there with such brevity should form, as it were, the nucleus

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around which the learner should collect his subsequent knowledge. In drawing up the short account of the origin of Tragedy, and of the Athenian Stage, I have made use of the Essay on the subject, edited in English by Mr. Arnold, from the German of Witzschel. Mr. Arnold's excellent book cannot too soon be subsequently placed in the hands of the learner.

I will venture, in conclusion, to direct particular attention to the parallel passages, which have all been carefully selected to illustrate peculiarities either of verbal usage, or of construction. The pupil, therefore, should be desired to make himself master of these as a part of his lesson.

J. E.

K. C. L.
Nov. 1851.

INTRODUCTION.

I. TRAGEDY AND THE STAGE.

(I.) On the Origin and Progress of Greek Tragedy.

The Drama, according to Aristotle, derives its origin from that principle of *imitation* which is inherent in human nature ; a view confirmed by the fact, that we find dramatic representations to have existed from the earliest times, in countries which could not have borrowed them from each other ; in China, for instance, in Hindostan, and Peru.

In the very early period of *Greek* history, a hymn, called the *Dithyrambus*, was sung in honour of *Dionÿsus*, or Bacchus. This was done, without any strict regard to regularity or arrangement, at the festival of the god, by mummers in fantastic dresses as satyrs. The derivation of this word *Dithyrambus* is very uncertain. It was originally of the nature of a κῶμος, which differed from a χορὸς in these particulars. Both terms denoted *a band of singers and dancers engaged in the worship of some deity ;* but the *chorus* was always accompanied by the *lyre*, and had an *exarchus,* or leader, who sang the hymn, the other members merely joining in the dance ; the κῶμος, on the contrary, was rather a procession, in which every one who chose joined in the song ; and it was always accompanied by the *flute*. Subsequently, Arīon (of Corinth) raised the Dithy-

rambus to a higher rank of poetical composition, adapting it to the *lyre*, and causing it to be sung by a trained choir with mimetic and appropriate gesticulations; all expressive of boisterous joy or frantic grief. The hymn, as one of exultation and mirth, was sung in the early spring; as a hymn, expressive of melancholy and grief, it was sung at the beginning of winter, a season typical of the captivity and sufferings of the god[1]. To this latter form, as moulded and adapted by the hand of Arion, we must look for the origin of tragic representations. He retained the satyrs of the original song, introducing into his Dithyrambics the praises of other heroes besides Bacchus. The satyrs were afterwards introduced with metrical speeches as a sort of subordinate accompaniment, still further to amuse the spectators and to enliven the scene by their loud merriment and uncouth gambols.

The dithyrambic song, of which we have hitherto spoken, was that which was cultivated in the Doric states of Greece, particularly Sicyon and Corinth. At Athens, the dithyrambic ode was early developed into the dramatic form of tragedy. The term tragedia (τραγῳδία) has three reasons assigned for its derivation,—τράγος, a goat, and ᾠδὴ, a song. The satyrs above spoken of were vulgarly called goats from their shape, that of the goat (τράγου); hence τραγῳδία = the *song-of-the-goat*; or it may derive its name from the singing of the hymn, by the chorus, around the altar on

[1] According to Aristotle and Horace the early Bacchic festivals took place at the end of the autumn, after the vintage (" condita post frumenta," Hor. ii. Epist. i. 140). But the Athenian Dionysia were always held in the spring. These festivals were three in number :— 1. Τὰ κατ' ἀγρούς, or the *rural Dionysia*, were held in all the country towns and villages throughout Attica, in Ποσειδεὼν, the sixth Attic month, answering to part of December and January. 2. Τὰ Λήναια or τὰ ἐν Λίμναις, so termed from Λίμναι, a part of the city in which was the Λήναιον, a sacred enclosure of Bacchus. This festival was held in Ἀνθεστηριὼν, the eighth Attic month. 3. Τὰ κατ' ἄστυ or τὰ μεγάλα Διονύσια, held in Ἐλαφηβολιὼν, the ninth Attic month, in which the annual contests with the new tragedies took place.

which the goat (τράγος), the ravager of the vineyard, was sacrificed in honour of the god of the vine. Hence τραγῳδία would be the *song-(in-honour-of-the-sacrifice)-of-the-goat*. A third and still more common explanation is, that a *goat* was the *prize* of the successful competitor. Each derivation would be suitable to the origin of the word as above explained.

The invention of tragedy, or rather its translation from the dithyrambic song, is assigned to Thespis, a native of Icarius. It is uncertain whether the satyrs of the Doric states formed part of the Attic Dithyrambus. But, at any rate, they were discarded, or not introduced by Thespis, whose great step was that of the introduction of a single actor. The duty of this actor (ὑποκρῐτὴς) was to recite some mythological story, in which the chorus took part by questions or exclamations; and on this were founded the various changes and improvements which afterwards took place. It must be observed that this one actor represented various parts, in the representation of which he was aided by the change of dress, and especially of masks, which last, in their rudest form at least, were the invention of Thespis.

Thespis appeared on the stage in the 61st Olympiad, 536 B.C., and was succeeded by Phrynĭchus, Chœrĭlus, Pratĭnas and his son, the originators of the custom of producing tragedies *agonistically*; that is, as poems, the authors and exhibitors of which contended for a prize.

Phrynichus introduced the representation of female characters, personated by males in female attire, both in the dialogue and in the chorus; the use of the Trochaic Tetrameter; and the invention of a regular plot.

Pratinas is known as the inventor and introducer of the satyric drama.

In the first year of the 70th Olympiad, 499 B.C., Æschylus, then in his 25th year, appeared as the rival of Phrynichus and Pratinas. The erection of a permanent theatre of stone now, for the first time, replaced the old

and incommodious wooden framework on which the dramatic representations had hitherto been conducted. The alterations and improvements which Æschylus, and, after him, Sophocles and Euripides, introduced into ancient tragedy, were the mask in its perfect form, the addition of a second, and afterwards of a third actor, the abridgment of the choral songs, the erection of a complete orchestra, the introduction and extension of the trilogy and tetralogy; and, lastly, the more artistical arrangement of the stage, the chorus, and the actors. From the improvements which he introduced, Æschylus has hence been called the "Father of Tragedy."

From this period we may date the commencement of a long-continued practice, under which each poet, in contending for the prize, produced not one but three plays; these formed the *trilogy* (τριλογία). The trilogies of Æschylus related, each of them, to successive portions of the same story; thus forming, in fact, not three but one complete tragedy.

To the trilogy was added a *satyr-play*, in which the satyrs were the chief characters; no doubt with a view of keeping the dramatic representations, in some degree, subordinate to their first origin,—a religious ode in honour of Bacchus. The only satyric drama which remains to us is the *Cyclops* of Euripides. The three tragedies and the satyric drama formed the four competing compositions called the Tetralogia.

The metre employed in the dialogue of the older tragedy was the *Trochaic Tetrameter*, which was soon in a great degree replaced by the nervous and lively *Iambic Trimeter*.

It must, lastly, be remembered that the drama in Athens was a national solemnity, a religious festival, the consecration of the best and noblest talent to the service of their gods.

(II.) On the Greek Theatre and the Scenic Representation of Tragedy.

1. *The Theatre.*

The Greek Theatre consisted of three parts:—

1. The theatre properly so called; *i. e.* the part appropriated to the spectators.

2. The stage.

3. The space between the stage and the theatre, called the *orchestra*.

1. The theatre consisted of a series of concentric circular benches, rising above one another backwards, in gradual succession. The centre of these circles was the centre of the orchestra; and the benches extended to about two-thirds of the whole circles. The occasional broad circular passages, unoccupied by benches, and called διαζώματα (or κατατομαὶ), were used as a ready means of reaching the different parts of the theatre; as were also the κλίμακες, or stairs, which ran upwards, dividing the benches into clusters of seats, in form like wedges, and called κερκίδες, in Latin *cunei*.

2. The circular area, thus partly inclosed by the theatrum, was appropriated partly to the *orchestra* and partly to the stage. The *orchestra* occupied about three quarters of this circular space. It was used for the evolutions and dances of the chorus, and it communicated with the stage by steps, by which, as occasion required, the chorus ascended to the stage. The centre of the orchestra was occupied by the *Thymĕle*, an elevated altar of Bacchus; upon its steps the *flute-players* and the rhabdophori (constables) were generally placed, probably out of sight of the audience.

3. The remainder of the circular space, of which the *orchestra* was a part, formed the stage. The wall at the

back was called σκηνὴ or *scena*, the open space on which the representation took place was the προσκήνιον (*proscenium*). On the right and left of the proscenium were two projecting buildings called παρασκήνια, or side-wings. Between these and the theatrum were the entrances to the orchestra.

The back wall of the stage generally represented a palace, which had three doors; the central one of which was appropriated to exits and entrances of the kings or other royal personages of the play; while the others were supposed to lead to the women's apartments, to offices, and the like. The scene, however, was varied according to the requisitions of the play; a change sometimes (as in the Ajax of Sophocles) being made in its course. These changes were effected by two triangular frames, revolving upon a pivot, and upon the three sides of which different scenes were depicted. These frames were called περίακτοι.

For certain stage effects, the principal machines were, 1st, the *eccyclema* and the *exostra*: the first, a sort of wooden stage moveable on wheels, the latter also of wood, but, as the word implies, pushed forward upon the stage; 2nd, the μηχανὴ, a stage by means of which the gods were made to appear in the air (hence the expression, θεὸς ἀπὸ μηχανῆς); and, akin to this, was the θεολογεῖον, for exhibiting the gods in the upper regions; 3rd, βροντεῖον, a thunder-machine; 4th, ἀναπιέσματα, trap-doors; and lastly, χαρώνειοι κλίμακες, Charon's ladders, for the appearance of ghosts, &c., from the shades.

2. *Laws of Dramatic Representations.*

The great dramatic exhibitions of Athens took place at the high festival of the Dionysia. On these occasions, when a poet wished to bring out a play, he gave notice to the presiding Archon [2], and was thus said χορὸν αἰτεῖν, " to

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[2] If the poet intended to represent at the Lenæa, he applied to the king-archon (ἄρχων βασιλεύς); if, at the greater Dionysia, to

demand a chorus:" if the demand were granted, the concession was called χορὸν διδόναι. The expenses were generally met by some wealthy citizen, hence called χορηγὸς, *choragus*, who provided the singers, dances, costumes, and decorations. If the poet were not already supplied with actors, he had a sufficient number assigned to him at the expense of the state. The actors were carefully trained in their parts by the poet, who was thus said δρᾶμα διδάσκειν, *docere fabulam*. Five judges (ἀγωνοθέται) decided on the merits of the representations.

To extend the privileges of the theatre even to the poorest class, every citizen had the right of receiving from the state two oboli as entrance-money.

Every tragic διδασκαλία or representation consisted of three tragedies and one satyric drama, or, as it has been called above, satyr-play. The competitors, on each occasion or ἀγὼν, amounted to three, and the victor was led forward and publicly crowned with a wreath of ivy. The names of the Archon, of the successful choregus, of the poet, and of the principal actor, were inscribed on a tripod dedicated to Bacchus.

The general laws for the construction of a tragedy affected the chorus and the actors.

The dithyrambic chorus consisted originally of fifty persons. This number was, in the tragic chorus, limited subsequently to fifteen, and then to twelve. The leader of the chorus was termed the *coryphæus* (κορυφαῖος), who performed the part of spokesman for the whole body; and the chorus performed their dances and songs in the orchestra. The choral hymns, properly so called, generally consisted of strophe, antistrophe, and epode; but how they were sung (in reference to grouping, cadence, tone, and so on), is very uncertain. The only instruments for musical accompaniment were the flute, and occasionally the lyre.

The structure of ancient tragedy seems to admit, with an

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the chief archon (ἄρχων ἐπώνυμος, so called because he gave his name to the year).

easy adaptation, the law that was generally established, that the play should have not more than three principal characters and actors. The three principal actors were called respectively πρωταγωνιστὴς, δευτεραγωνιστὴς, τριτ-αγωνιστής; other characters who appeared upon the stage were called κωφὰ πρόσωπα, "mute persons;" and, besides these, guards, attendants, &c.

The learner must bear in mind, that whenever a new character was introduced, his approach was announced by some one already on the stage; and that one important arrangement of the drama was that by which a messenger or other suitable character detailed to the audience those events, which were supposed to take place off the stage, and the knowledge of which was necessary to the under-standing of the *dénouement* of the plot.

As regards dress, each character wore that which was exactly suited to the circumstances of his position; but, to give height and stature to the principal male character, the actor wore the κόθορνος (*cothurnus*), or buskin, a sort of thick-soled and high-heeled shoe; and this effect was in-creased by the ὄγκος, or lofty head-dress of hair. Lastly, to aid the expression of the features, they used the mask, (πρόσωπον, προσωπεῖον), "*persona;*" and this was con-sidered necessary, because the natural features of the face would be lost in the vast size of the theatre, and by the distance of the spectator from the stage; and, it may be added, that perhaps the mask answered the purpose, from its peculiar construction, of a modern speaking-trumpet.

II. ON THE PRINCIPAL TRAGIC METRES.

The prosodiacal feet referred to in the following rules are,—

Dactyl, $-\cup\cup$	*Trochee,* $-\cup$
Spondee, $--$	*Pæon Primus,* $-\cup\cup\cup$
Tribrach, $\cup\cup\cup$	*Pæon Quartus,* $\cup\cup\cup-$
Anapæst, $\cup\cup-$	*Proceleusmaticus,* $\cup\cup\cup\cup$
Iambus, $\cup-$	

A line, or verse, is said to be *acatalectic*, when it is com-plete as to its number of feet and syllables.

It is said to be *catalectic* [3] when it is defective by a syl-lable.

It is said to be *hypercatalectic* when it has a syllable too much.

It is said to be *brachycatalectic* when it has a foot too little.

1. *On the Tragic Anapæstic Dimeter Acatalectic.*

The following scheme shows the construction of the Anapæstic Dimeter :—

$$\cup\cup-\,|\,\cup\cup-\,\|\,\cup\cup-\,\cup\cup-$$
$$--\,|\,--\,\|\,--\,|\,--$$
$$-\cup\cup\,|\,-\cup\cup\,\|\,-\cup\cup\,|\,-\cup\cup$$
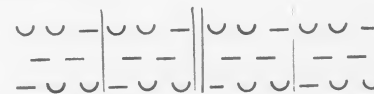
The line consists of four feet, every one of which may be an anapæst.

The anapæst may be replaced in every case by a spondee or a dactyl; the only limitation being that a dactyl seldom precedes an anapæst.

The end [4] of the second foot always closes a word, as does the end of the line.

The quantity of the last syllable in the line is not, as in most other kinds of verse, *common;* but it is to be con-sidered, in this respect, as depending upon the beginning of

[3] From καταλήγειν, 'to cease.'
[4] Sometimes, though rarely, a proceleusmatic is admitted.

the line that follows. This prosodiacal uniting of the lines, in respect of quantity, is called *synaphea* (συνάφεια).

A system of anapæsts often contains an anapæstic monometer, consisting of any two feet admissible into the anapæstic dimeter, with the limiting exclusion of the dactyl and anapæst in succession.

It is also closed by a line called *Versus Parœmiacus*, so named because *proverbs* (παροίμιαι) were often expressed in this form of verse. The *parœmiac verse* is the *anapæstic dimeter catalectic*, and in form it is *generally*, though not *always*, the end of the common hexameter; when it has not such a termination, the first foot is a dactyl [5].

2. *The Tragic Iambic Trimeter, or Senarius.*

The following scheme shows what feet are admissible in the Iambic Senarius :—
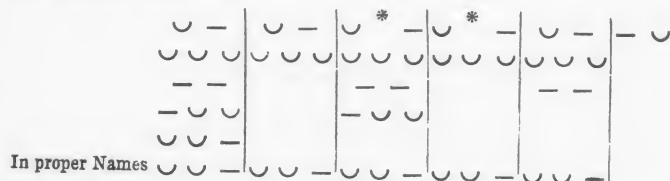
The Iambic trimeter [6], or senarius, consists of six feet. When every foot is an iambus, the verse is a *pure senarius*; as,

δάμαρ δοθεῖσα παιδοποιὸς Ἕκτορι, v. 4.

A tribrach, being isochronous with the iambus, may replace the iambus in every place except the last; as,

πατήρ τε θὕγᾰτρι· Μενέλεως συνδρᾷ τάδε, v. 39.

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[5] The anapæstics in this play, from l. 515 to 523, and from l. 537 to 544, are illustrations of the rules here laid down.

[6] When one foot only is taken at a time, as in Dactylic verse, it is scanned by the Monopodia, and *one foot* constitutes a *metre*. When two feet are taken at a time, the verse is scanned by the *Dipodia*, and *two feet* constitute a *metre*. The Latins appear to have scanned verses by the *Monopodia* only; hence the name *Senarius*.

A spondee is admissible into the uneven places, the 1st, 3rd, and 5th; as,

κᾱγῶ δόμοις τοῖσδ᾽ ἄρσεν᾽ ἐντῑκτῶ κόρον, v. 11.

A dactyl is admitted only into the first and third feet; as,

ῶ μῐγᾰλα πράσσων αἰτίας μικρᾶς πέρι, v. 386 :
ξύγχορτα ναίῶ πεδῐ᾽, ἵν᾽ ἡ θαλασσία, v. 16.

An anapæst is admissible into the first only, except in the case of proper names, such as Ἀερόπη, Ἀντιγόνη, Ἰφιγένεια, which, if anapæsts were entirely excluded, could not be used in this kind of verse; and, in this latter case, the limitation is that the anapæst must be contained in the same word; as,

Ἑλένην ἐρέσθαι χρῆν τάδ᾽, ἥτις ἐκ δόμων, v. 601 :
ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμιόνην γαμεῖ, v. 28.

The Cæsura.

The rhythm of the senarius depends upon the *cæsura*, which is of two kinds,—the penthemimeral cæsura, and the hephthemimeral cæsura. The former divides the third, the latter the fourth foot; that is, the middle of the third or of the fourth foot closes a word; as,

θανόντ᾽ ἐρεῖδον *, παῖδά θ᾽ ὃν τίκτω πόσει, v. 8 :
καὶ πρὶν μὲν ἐν κακοῖσι * κειμένην ὅμως, v. 24.

The Quasi-Cæsura.

There is another division of the iambic trimeter, called the *quasi-cæsura*; and this occurs when a word suffers elision at the end of the third foot, or when any one of the elided forms, γ᾽, δ᾽, μ᾽, σ᾽, τ᾽, is added to the third foot; as,

ῶ τέκνον, ἡ τεκοῦσά σ᾽*, ὡς σὺ μὴ θάνῃς, v. 413.

It very rarely occurs that either the third or the fourth foot consists of an entire word; and it is universally true that the third and fourth feet never form one word.

The Pause.

A cretic foot (*pes creticus*) is _ ⏑ _.

If a senarius ends with a word, the syllables of which form a cretic, and which is preceded by a word of more than one syllable, the fifth foot is an iambus; as,

δάμαρ δοθεῖσα παιδοποιὸς Ἕκτορι, v. 4.

This is true, when the cretic is made up of two words forming a trochee and a long syllable; as,

Τροίαν ἀφεῖλου Πρίαμον ὧδε φαῦλος ὤν; v. 325.

It is also true, when the cretic is made up of two words forming a long syllable and an iambus, provided the long syllable belongs to the following word rather than to what precedes, such as an article or a preposition; as,

γαμεῖ δὲ τίς νιν; ἢ σφ' ἄνανδρον ἐν δόμοις, v. 347.

In this last case, if the long syllable adhere rather to the preceding words, then the fifth foot will not necessarily be an iambus.

Words of this latter kind are enclitics, such as μοι, νιν, σοι, τις: or words that cannot begin a sentence, such as γὰρ, γοῦν, μὲν, ἄν; as,

νῦν δ' ἐχθρὰ ποιεῖ· τήνδ' ἐπελθεῖν οὖν θέλω, v. 734.

The apparent deviations from this rule, (such as *quasi-quinquesyllabic* terminations,) which occur in the following play, are noticed and explained as they occur.

3. *Tragic Trochaic Tetrameter Catalectic.*

This verse, frequently used by the tragedians, is so called because it consists of four pairs of trochees (or their rhythmical equivalents), with the omission of one syllable at the close of the line.

If to the beginning of a common iambic senarius there be added a cretic, or a first or fourth pæon, there will result a trochaic tetrameter; this limitation, however, must be ob-

served in the senarius, that the anapæst is no where admissible, and the penthemimeral cæsura [7] is always used.

IV. ON THE GREEK DIALECTS.

THE Greek tongue was spoken by all the tribes of Pelasgian origin, a term which properly denotes "*those come over the sea.*" These were settled not only in Greece Proper, but also in the south of Italy, Sicily, and along the coast of Asia Minor. They originally had one common language, from which the dialects subsequently branched out. Out of this original tongue the language of Epic poetry next arose, best known to us from the writings of Homer and Hesiod, and sometimes styled the *Homeric* dialect. It was based upon Ionic, intermixed with varieties of Æolisms, and arose in Ionia.

The sources and order of the dialects are shown in the following table :—

Old Æolic.		Old Ionic.	
Æolic Proper, as used in Bœotia.	Doric, as spoken in the Peloponnesus.	New Ionic.	Attic.
			1. Old. 2. Midd. 3. New.

The language of the Pelasgic Dorians, the ancestors of the Spartans, was very harsh and unpolished, and very far removed from the Epic form. Peculiar to this dialect is the frequent use of the vowel A, which in grammar is termed πλατειασμός. The Æolians also kept the old language very close to its primitive forms, and thus, in many points, their dialects concurred with the Doric; hence they have sometimes been regarded as identical, but they are rather closely connected by affinity, as shown in the foregoing table. The strangeness of its forms, and its

[7] For examples of this metre, see Dr. Major's edition of Porson's Preface to the Hecuba.

wide departure from the Epic dialect, made it scarcely intelligible to those Greeks who were not Æolians. Hence Pindar retained only those of its peculiarities which it had in common with the Doric. The Ionians, in the formation of their dialect, kept more closely to the Epic, with which it has sometimes been confounded. It is remarkable for its softness, which it attained by accumulating as many vowels as possible without contraction, and by terminating words in soft and feeble syllables. The Attic dialect, which was of later improvement, soon excelled the other Greek dialects in refinement, whilst it equally avoided the Doric harshness and the Ionic softness. The Ionic is to be regarded as its parent, and the three varieties mentioned in the table are merely different periods of the same dialect. As long as Greece retained her independence, each state employed its native dialect; but after the period of the Macedonian conquest, the language of Athens, from her pre-eminence in literature and the arts, was generally adopted, though not in its strict purity; and this universal dialect, under the name of *Common* (κοινόν) is assumed as the basis of Greek Grammars. The literature of Greece is usually divided into two great periods, viz. the Præ-Attic and the Attic.

(1.) *Præ-Attic Poetry.*

1. *Epic*, the peculiarities of which are mentioned above.
2. *Elegiac*, expressive of the softer feelings. This also arose in Ionia, and nearly resembled Epic, but it contained more Ionisms. A specimen of it occurs in this play, line 103.
3. *Iambic*, from *Iambus*, 'a satire,' also Ionian. The Epodes of Horace are an imitation of the Iambics of Archilochus of Paros.
4. *Lyric*, adapted particularly for music, whence it derives its name. The first master of Grecian music was Terpander of Lesbos, who flourished B.C. 670. Lyric poetry consisted, 1st, of songs set to be sung by a single

person; such were the writings of Sappho and Alcæus (of Lesbos), in Æolic Proper: 2ndly, of odes, more complicated and sung by a number of persons; they were divided into strophe, antistrophe, and epode. Of these Pindar presents the most perfect specimen. The Lyric poets wrote in a dialect peculiar to themselves, based upon Ionic but with many Dorisms. This dialect was adopted by the Tragedians in the choral odes.

Præ-Attic Prose

originated in Ionia. The principal writers were Cadmus and Hecatæus of Miletus, who wrote Chronicles. Hellanicus, an Æolian of Mitylene, and Herodotus, a Dorian, both wrote in the new Ionic. And we may here remark that particular dialects became appropriated by custom to particular kinds of composition. This period ends with the Persian war.

(2.) *Attic Period.*

The *Old Attic* approximated to the Ionic. Tyrtæus, Theognis, and Solon wrote in it.

The *Middle*, or *transition Attic*, is represented by the writings of Thucydides, the earlier plays of Aristophanes, and the dialogue of the Tragedians.

The *New Attic* comprehends the orators, Plato, and the writers of the New Comedy.

ΕΥΡΙΠΙΔΟΥ

ΑΝΔΡΟΜΑΧΗ.

THE ARGUMENT.

NEOPTOLEMUS, having received Andromache, the wife of Hector, as his reward at the capture of Troy, had by her a son called Molossus; but subsequently he married, during her life, Hermione, the daughter of Menelaus. And having in former times demanded satisfaction for the death of Achilles from Apollo at Delphi, he returned to the oracle to propitiate the god, in consequence of having repented of his request. But the Queen, being jealous of Andromache, sent for Menelaus, and plotted her death; whilst the latter placed her boy in a place of concealment, and took sanctuary herself in the temple of Thetis. But Menelaus and his attendants discovered the child, and treacherously induced her to leave her asylum; and, when they were on the point of putting them both to death, they were prevented by the appearance of Peleus. Menelaus, therefore, returned to Sparta; and Hermione, dreading the presence of Neoptolemus, repented of her design. In the meantime, Orestes, having arrived, carried Hermione away with him by persuasion, and laid a plot to destroy Neoptolemus; whom, shortly after, certain persons brought in murdered. Thereupon Thetis appeared to Peleus, as he was beginning to wail over the dead body, and commanded him to bury it at Delphi, and to send away Andromache with her son to the Molossi. She then added that immortality awaited him; and, having been made partaker of this, he was translated to the islands of the Blest.—The scene of the Play is laid at Pthia; the Chorus consists of women of Pthiotis; the Prologue is spoken by Andromache.

B

DRAMATIS PERSONÆ.

ANDROMACHE.
MAID-SERVANT.
CHORUS.
HERMIONE.
MENELAUS.
MOLOSSUS.
PELEUS.
ANOTHER MAID-SERVANT.
NURSE.
ORESTES.
MESSENGER.
THETIS.

ΕΥΡΙΠΙΔΟΥ

ΑΝΔΡΟΜΑΧΗ.

ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,
ὅθεν ποθ᾽ ἕδνων σὺν πολυχρύσῳ χλιδῇ
Πριάμου τύραννον ἑστίαν ἀφικόμην,
δάμαρ δοθεῖσα παιδοποιοὺς Ἕκτορι,
ζηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχη χρόνῳ,   5
νῦν δ᾽, εἴ τις ἄλλη, δυςτυχεστάτη γυνή·
[ἐμοῦ πέφυκεν, ἢ γενήσεταί ποτε.]
ἥτις πόσιν μὲν Ἕκτορ᾽ ἐξ Ἀχιλλέως
θανόντ᾽ ἐςεῖδον, παῖδά θ᾽ ὃν τίκτω πόσει

1. How is Ἀσιά´τιδος sometimes written? Explain the adjective
terminations in -ατις and -ατης. Scan the line. Give the deri-
vation and meanings of σχῆμα. Explain Θηβαία.

2. Give the successive meanings of ἕδνα. What is the Epic form
of this word? Give similar instances of a change in breathing.
What is the quantity of the penultima in πολυχρύσῳ? (See l. 147.)

3. How, in respect of declension, is τύραννος here used? Give
similar instances. How is ἀφικόμην construed in the Tragic Poets?
What is its common construction in Homer? What in prose?
Give an example from Herodotus.

5. What is the force of the article when placed in close con-
nexion with the adverb? Scan this line, and state in what places
and with what restrictions the anapæst is admissible.

6. Distinguish accurately between εἴτις, ὅστις, and ὃς ἄν.

9. What is the force of ἐκ here? Trace accurately the principal
meanings of this preposition, and show how it differs in its primary
sense from ἀπό. What would here have been the more usual con-
struction? Distinguish between πόσιν and ποσίν. Explain the
meanings and conjugations of the obsolete verb εἴδω; and go
through οἶδα and ᾔδειν according to the Attic usage.

B 2

ῥιφθέντα πύργων Ἀστυάνακτ᾽ ἀπ᾽ ὀρθίων,　　10
ἐπεὶ τὸ Τροίας εἷλον Ἕλληνες πέδον,
αὐτὴ δὲ δούλη, τῶν ἐλευθερωτάτων
οἴκων νομισθεῖσ᾽, Ἑλλάδ᾽ εἰςαφικόμην,
τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας
δοθεῖσα λείας Τρωικῆς ἐξαίρετον.　　15
Φθίας δὲ τῆςδε καὶ πόλεως Φαρσαλίας
ξύγχορτα ναίω πεδί᾽, ἵν᾽ ἡ θαλασσία
Πηλεῖ ξυνῴκει χωρὶς ἀνθρώπων Θέτις
φεύγουσ᾽ ὅμιλον· Θεσσαλὸς δέ νιν λεὼς
Θετίδειον αὐδᾷ θεᾶς χάριν νυμφευμάτων.　　20
ἔνθ᾽ οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,
Πηλέα δ᾽ ἀνάσσειν γῆς ἐᾷ Φαρσαλίας,
ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.
κἀγὼ δόμοις τοῖςδ᾽ ἄρσεν᾽ ἐντίκτω κόρον,

10. Scan this line. What are the two meanings of ὄρθιος? Give an example from the "Antigone."

11. Whence was the appellation Ἕλληνες derived, and when was it first applied to the collective Greek people? What names are applied to them by Homer? What is the force of the aorist? and, in relation to it, of the imperfect? Give an example from the "Anabasis."

12. State the rule for the comparison of such adjectives as ἐλεύθερος.

13. What Latin word corresponds to οἶκος? and so to οἶνος? Explain the construction of οἴκων.

14. In what case is λείας, and why? Scan the line. Explain the declension and dialects of δόρυ. What custom, as to the spoils of war, is here alluded to? Give the Latin phrases, and quote from Virgil, Æn. ix. 267.

16. How does the accent of πόλεως affect the scanning of the line?

17. Derive, and explain the construction of, ξύγχορτα. Why has πεδίον a paroxytone accent? Is there any peculiarity in the aorist of ναίω?

18. Give the two futures of φεύγω: which is properly Doric? Give examples of similar double futures. Of what verb is φεύξω the future? For what pronominal forms is νὶν used? For what, in this instance? What is the Homeric form?

20. How is χάριν used here? What are the two accusatives of χάρις? Which is least frequently used by Euripides?

22. Scan this line. What is the quantity of the α in Πηλέα? In what word is this α shortened by Euripides? On what principle is ἀνάσσειν followed by a genitive? What is its frequent construction in Homer?

24. Why is there not ι subscriptum in the crasis in κἀγώ? In what cases would the α, in a crasis, have ι subscriptum?

πλαθεῖσ᾽ Ἀχιλλέως παιδί, δεσπότῃ γ᾽ ἐμῷ.　　25
καὶ πρὶν μὲν ἐν κακοῖσι κειμένην ὅμως
ἐλπίς μ᾽ ἀεὶ προςῆγε σωθέντος τέκνου
ἀλκήν τιν᾽ εὑρεῖν κἀπικούρησιν κακῶν·
ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμιόνην γαμεῖ
τοὐμὸν παρώσας δεσπότης δοῦλον λέχος,　　30
κακοῖς πρὸς αὐτῆς σχετλίοις ἐλαύνομαι·
λέγει γὰρ ὥς νιν φαρμάκοις κεκρυμμένοις
τίθημ᾽ ἄπαιδα καὶ πόσει μισουμένην,
αὐτὴ δὲ ναίειν οἶκον ἀντ᾽ αὐτῆς θέλω
τόνδ᾽, ἐκβαλοῦσα λέκτρα τἀκείνης βίᾳ·　　35
ἁγὼ τὸ πρῶτον οὐχ ἑκοῦσ᾽ ἐδεξάμην,
νῦν δ᾽ ἐκλέλοιπα· Ζεὺς τάδ᾽ εἰδείη μέγας,
ὡς οὐχ ἑκοῦσα τῷδ᾽ ἐκοινώθην λέχει.
ἀλλ᾽ οὔ σφε πείθω, βούλεται δέ με κτανεῖν,
πατήρ τε θυγατρὶ Μενέλεως συνδρᾷ τάδε.　　40
καὶ νῦν κατ᾽ οἴκους ἔστ᾽, ἀπὸ Σπάρτης μολὼν

25. What meaning has πελάζω in the older language? Explain the formation of the poetical aorist ἐπλάθην. Is there any peculiarity in the scanning of this line?

26. How is ὅμως to be taken? Give a similar use of ὅμως, in line 1085, below.

27. What is the quantity of the penult. in ἀεί? Is αἰεί ever used? Give similar instances. What tense is προσῆγε? Show that the sense requires that tense. What case is τέκνου, and why?

28. Translate ἐπικούρησιν κακῶν into Latin.

29. Of what is Λάκαινα the feminine form? Give similar instances. Some words in -ων have what form in the feminine? Give instances. Distinguish between the usages of the active and middle of γαμεῖν.

30. What two forms of the future has ὠθέω? From what are all the other tenses formed? In what sense is παρωθεῖν constantly used? Give an example from Orestes, ver. 627. How is δοῦλος here used? Give a similar usage of servus in Horace. Whence is δοῦλος derived, and how does it differ from ἀνδράποδον?

31. What Latin word corresponds to ἐλαύνομαι? Quote a similar usage in Horace.

32. Why is ὥς thus accentuated?

34. To whom do αὐτὴ and αὐτῆς respectively refer?

36. What is the quantity of α in ἁγώ, and why? τὸ πρῶτον. Give other instances of the accus. used adverbially. ἐκλέλοιπα. Give other instances of οι in the penult. of the perfect.

37. What are the different modes of expressing a wish in Greek? (See notes, 294 and 523.)

39. σφέ. What other enclitics are similar in usage to this? What Latin word is derived from βούλομαι? Scan this line, and the next.

ἐπ᾽ αὐτὸ τοῦτο· δειματουμένη δ᾽ ἐγὼ
δόμων πάροικον Θέτιδος εἰς ἀνάκτορον
θάσσω τόδ᾽ ἐλθοῦσ᾽, ἤν με κωλύσῃ θανεῖν·
Πηλεύς τε γάρ νιν ἔκγονοί τε Πηλέως   45
σέβουσιν, ἑρμήνευμα Νηρῇδος γάμων.
ὃς δ᾽ ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρᾳ
ἄλλους ἐς οἴκους, μὴ θάνῃ φοβουμένη.
ὁ γὰρ φυτεύσας αὐτὸν οὔτ᾽ ἐμοὶ πάρα
προςωφελῆσαι, παιδί τ᾽ οὐδέν ἐστ᾽, ἀπὼν   50
Δελφῶν κατ᾽ αἶαν, ἔνθα Λοξίᾳ δίκην
δίδωσι μανίας, ἥν ποτ᾽ ἐς Πυθὼ μολὼν
ᾔτησε Φοῖβον πατρός· οὗ ᾽κτίνει δίκην,
εἴ πως τὰ πρόσθε σφάλματ᾽ ἐξαιτούμενος
θεὸν παράσχοιτ᾽ ἐς τὸ λοιπὸν εὐμενῆ.   55

41. In what words is ι final never elided? In what words, seldom? Give an instance of the latter, from the "Hippolytus." Why is the last syllable of ἀπὸ here long? Give a similar instance, in Virgil.

42. What is Buttman's distinction of ἐπὶ with dative and accusative after a verb of motion? Does this hold here? State the principal meaning of ἐπὶ with the gen., dat., and accus.

43. Give an example, from Herodotus, of πάροικος (*near to*) with a dative.

44. Of what is ἦν properly a contraction? What is it in Homer? Explain fully and accurately the difference between ἐὰν and εἰ. What word must here be supplied, for the ellipsis? Give a similar instance from Homer; explaining the latter passage carefully.

46. Is there any thing peculiar in the form Νηρῇδος? What is the primary meaning of ἑρμήνευμα, and what its meaning here?

47. Explain accurately the construction of the relative pronoun in this line; illustrating this usage by a similar one in Horace. Account for the accent in ἔστι. What is the force of the preposition in ὑπεκπέμπω? (See ver. 435.)

49. What is the effect of the accent being thrown back in πάρα, ἔπι, and the Ionic ἔνι? And why are διὰ and ἀνὰ exceptions? What is the peculiarity of the infinitive προςωφελῆσαι, in reference to construction? What case does this govern in Herodotus? note the Example.

52. Distinguish between μανίας and μανίας. What is the peculiarity of accent in the accusative of nouns in -ώ? How are the only two nouns in -ως accentuated? What are they? What derivations are given of the word Πυθώ? What is the peculiar construction here of ᾔτησε? Account for the ι subscriptum.

53. πατρός· explain the construction of this genitive. οὗ ᾽κτίνει, put for what? What is the force of the preposition?

55. Explain distinctly the five usages of the middle verb.

ΘΕΡΑΠΑΙΝΑ.

δέσποιν᾽, ἐγώ τοι τοὔνομ᾽ οὐ φεύγω τόδε
καλεῖν σ᾽, ἐπείπερ καὶ κατ᾽ οἶκον ἠξίουν
τὸν σόν, τὸ Τροίας ἡνίκ᾽ ᾠκοῦμεν πέδον·
εὔνους δὲ καὶ σοὶ ζῶντί τ᾽ ἦν τῷ σῷ πόσει,
καὶ νῦν φέρουσά σοι νέους ἥκω λόγους,   60
φόβῳ μέν, εἴ τις δεσποτῶν αἰσθήσεται,
οἴκτῳ δὲ τῷ σῷ· δεινὰ γὰρ βουλεύεται
Μενέλαος ἐς σὲ παῖς θ᾽, ἅ σοι φυλακτέα.

ΑΝ. ὦ φιλτάτη σύνδουλε, σύνδουλος γὰρ εἶ
τῇ πρόσθ᾽ ἀνάσσῃ τῇδε, νῦν δὲ δυςτυχεῖ,   65
τί δρῶσι; ποίας μηχανὰς πλέκουσιν αὖ,
κτεῖναι θέλοντες τὴν παναθλίαν ἐμέ;

ΘΕ. τὸν παῖδά σου μέλλουσιν, ὦ δύστηνε σύ,
κτείνειν, ὃν ἔξω δωμάτων ὑπεξέθου.

ΑΝ. οἴμοι· πέπυσται τὸν ἐμὸν ἔκθετον γόνον   70
πόθεν ποτ᾽; ὦ δύστηνος, ὡς ἀπωλόμην.

ΘΕ. οὐκ οἶδ᾽, ἐκείνων δ᾽ ᾐσθόμην ἐγὼ τάδε·
φροῦδος δ᾽ ἐπ᾽ αὐτὸν Μενέλεως δόμων ἄπο.

56. τοὔνομα. Enumerate the different combinations of vowels and diphthongs which form the diphthong ου in crasis. What is the construction of καλεῖν? Connect this word with the Latin *Calendæ*.

60. Distinguish between νῦν and νυν, νῦν and ἤδη, *nunc* and *jam*; also between ἥκω and ἔρχομαι. What is the proper meaning of νέος?

62. What is the peculiar force of the genitive with οἴκτῳ? Illustrate it from Virgil. Give instances of a similar usage of possessive pronouns.

63. Explain the force and usage of verbals in -τεος. By what other form can they be replaced?

64. State the three different modes in which φίλος can be compared.

65. Distinguish carefully between ὅδε, οὗτος, and ἐκεῖνος.

66. Why is τέ here accented? What is the usage of ποῖος and ὁποῖος? Give the correlatives of ποῖος. What Latin word is derived from μηχανή?

69. What is the force of the first preposition in ὑπεξέθου?

70. Of what constructions does πυνθάνομαι admit?

71. What effect has the addition of ποτέ? Give an example from Œd. Tyr.

72. What case is used, when one of two objects only after verbs of *perception* is expressed?

73. Derive φροῦδος, and account for the aspirated consonant φ,

ΑΝ. ἀπωλόμην ἄρ'· ὦ τέκνον, κτενοῦσί σε
δισσοὶ λαβόντες γῦπες. ὁ δὲ κεκλημένος   75
πατὴρ ἔτ' ἐν Δελφοῖσι τυγχάνει μένων.

ΘΕ. δοκῶ γὰρ οὐκ ἂν ὧδέ σ' ἂν πράσσειν κακῶς,
κείνου παρόντος· νῦν δ' ἔρημος εἶ φίλων.

ΑΝ. οὐδ' ἀμφὶ Πηλέως ἦλθεν, ὡς ἥξοι, φάτις ;

ΘΕ. γέρων γ' ἐκεῖνος ὥστε σ' ὠφελεῖν παρών.   80

ΑΝ. καὶ μὴν ἔπεμψ' ἐπ' αὐτὸν οὐχ ἅπαξ μόνον.

ΘΕ. μῶν οὖν δοκεῖς σου φροντίσαι τίν' ἀγγέλων ;

ΑΝ. πόθεν ; θέλεις οὖν ἄγγελος σύ μοι μολεῖν ;

ΘΕ. τί δῆτα φήσω χρόνιος οὖσ' ἐκ δωμάτων ;

ΑΝ. πολλὰς ἂν εὕροις μηχανάς· γυνὴ γὰρ εἶ.   85

ΘΕ. κίνδυνος· Ἑρμιόνη γὰρ οὐ σμικρὰ φύλαξ.

ΑΝ. ὁρᾷς ; ἀπαυδᾷς ἐν κακοῖς φίλοισι σοῖς.

ΘΕ. οὐ δῆτα· μηδὲν τοῦτ' ὀνειδίσῃς ἐμοί.
ἀλλ' εἶμ', ἐπεί τοι κοὐ περίβλεπτος βίος
δούλης γυναικός, ἤν τι καὶ πάθω κακόν.   90

ΑΝ. χώρει νυν· ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἀεὶ

at the beginning. In what cases is it generally used ? Account for the accent in ἄπο.

74. Distinguish between ἄρα and ἆρα.

76. After what verbs (with which we commonly use the infinitive) is the participle used in Greek ?

77. What is the force of the repetition of ἄν in this line ? Explain accurately this usage of ἄν. What is its form in the Epic writers ? Decline ἔρημος. How is it used in Homer ?

79. Explain the usage and meaning of ὡς and ὅτε in the *oratio obliqua*. Give an example from Thucydides.

80. γέρων . . . ὥστε. What is the usual form of this mode of expression ? Give an instance (*without* ὥστε) from Herodotus.

81. How is μὴν used generally ? Give an instance from the " Alcestis." What is the force of ἀλλὰ μήν ? What is the force of μῶν ? Explain the meaning of φροντίζειν, when put with a genitive or accusative respectively ; and give examples.

85. Explain accurately the force of ἄν when used with the tenses of the optative ; giving examples.

86. What is the quantity of the ι in σμικρός ? Give the comparison, both regular and irregular.

87. Give the meaning (here) of ἀπαυδάω : are there any verbs analogous to this ? φίλοισι : explain the principle of this dative.

88. οὐ δῆτα : what is the force of δῆ or δῆτα ? μηδὲν . . . ὀνειδ.: explain the usage of μὴ in prohibitions.

89. Explain the force of verbal adjectives in -τός, giving the corresponding Latin forms.

91. What is the quantity of the enclitic νυν ? What dialect, properly, has in the verb the dual terminations -μεσθα, μεσθον ? Distinguish between χώρει and χωρεῖ.

θρήνοισι καὶ γόοισι καὶ δακρύμασι,
πρὸς αἰθέρ' ἐκτενοῦμεν· ἐμπέφυκε γὰρ
γυναιξὶ τέρψις τῶν παρεσ. ώτων κακῶν
ἀνὰ στόμ' ἀεὶ καὶ διὰ γλώσσης ἔχειν.   95
πάρεστι δ' οὐχ ἓν ἀλλὰ πολλά μοι στένειν,
πόλιν πατρῴαν, τὸν θανόντα θ' Ἕκτορα,
στερρόν τε τὸν ἐμὸν δαίμον', ᾧ ξυνεζύγην,
δούλειον ἦμαρ ἐσπεσοῦσ' ἀναξίως.
χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν,   100
πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς
ὅπως περάσας ἡμέραν ἥξει κάτω.

Ἰλίῳ αἰπεινᾷ Πάρις οὐ γάμον ἀλλά τιν' ἄταν
ἠγάγετ' εὐναίαν εἰς θαλάμους Ἑλέναν.
ἇς ἕνεκ', ὦ Τροία, δορὶ καὶ πυρὶ δηϊάλωτον   105
εἷλέ σ' ὁ χιλιόναυς Ἑλλάδος ὠκὺς Ἄρης,

92. Derive θρῆνος. Distinguish between δακρὔων and δακρῦων : what is the Latin form ? Can you give any other instances, in Greek and Latin, of the interchange of δ and λ, d and l ?

93. Distinguish between αἰθήρ and ἀήρ, quoting an illustrative passage from the Odyssey.

94. Give the Attic and Ionic forms of παρεστηκώς.

95. Give the true meaning of ἀνά, mentioning any other uses, and distinguish between ἀνὰ πᾶσαν ἡμέραν, and πᾶσαν τὴν ἡμέραν. Give other phrases corresponding to διὰ γλώσσης ἔχειν. Distinguish between διὰ with the genitive, and διὰ with the accusative. Why is the accent on ἄνα thrown back ?

97. What form of πατρῷος is used in Homer, Hesiod, and Herodotus ? How is it declined ? What is Hermann's distinction between πάτρια and πατρῷα ?

98. What is the older form of στερρός ? Give its first and then its derived meanings. What is δαίμων used to denote ?

99. What is the case of ἦμαρ, and why ? Is this the usual construction ? What is the future of πίπτω ? How do the tragedians use εἰς and ἐς ? Which is more correct before a consonant ?

100. Decline ὄλβιον. Give its regular and irregular superlatives.

101. Explain fully and accurately the syntax and usage of πρίν, with examples in each case.

102. Distinguish between περάω, περᾱ́σω and περάω, περᾱ́σω. In what cases are futures in -άσω always short ?

103. What observation is here to be made on the use of Elegiacs by the dramatic poets ? What is the gender of Ἰλίῳ ? On what principle is the φ in Ἰλίῳ short here ? How is γάμος here used ?

104. ἠγάγετ'. To which use of the mid. verb is this instance to be referred ? (See l. 55.) Give the corresponding Latin form.

105. Decline δορί. Derive δηϊάλωτος. Quote an instance in which the α in Ἄρης is long.

106. Give a parallel passage from *Œd. Col.*, 1065.

καὶ τὸν ἐμὸν μελέας πόσιν Ἕκτορα, τὸν περὶ τείχη
εἵλκυσε διφρεύων παῖς ἁλίας Θέτιδος·
αὐτὰ δ᾽ ἐκ θαλάμων ἀγόμαν ἐπὶ θῖνα θαλάσσας,
δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρᾳ.   110
πολλὰ δὲ δάκρυά μοι κατέβα χροός, ἁνίκ᾽ ἔλειπον
ἄστυ τε καὶ θαλάμους καὶ πόσιν ἐν κονίαις·
ὤμοι ἐγὼ μελέα, τί μ᾽ ἐχρῆν ἔτι φέγγος ὁρᾶσθαι,
Ἑρμιόνας δούλαν; ἇς ὕπο τειρομένα
πρὸς τόδ᾽ ἄγαλμα θεᾶς ἱκέτις περὶ χεῖρε βαλοῦσα 115
τάκομαι, ὡς πετρίνα πιδακόεσσα λιβάς.

ΧΟΡΟΣ.

ὦ γύναι, ἃ Θέτιδος δάπεδον καὶ ἀνάκτορα θάσσεις
δαρόν, οὐδὲ λείπεις,

107. Explain fully the peculiar construction of the pronoun ἐμὸν,
giving similar instances in Latin. How is τὸν used here? How do
the accounts differ, in Homer and Virgil, as to the treatment of
Hector's dead body by Achilles?

108. What is the syntax, generally and here, of διφρεύω? Give
the exact meaning of δίφρος.

109. Give the two forms of θίς, and illustrate two-form words by
other examples. Give also the primitive and derived meaning, and
the gender, of θίς.

110. What is the construction of ἀμφιβαλοῦσα here and else-
where? What is the Ionic form of κάρα? How is its dative marked?
What other obsolete forms supply the cases? Trace them. What
peculiar form of this word occurs in Sophocles?

111. Give the Ionic declension of χρώς, χρωτός.

112. Decline πόσις, and give other similar words. What analogy
do nouns in -ις, which do not take a consonant in the genitive, follow?
Distinguish between πόσιν and ποσίν. What is the quantity of the
ι in κονία, in Homeric and common Greek?

113. Explain the usage and the accentuation of the interjections
ὤμοι, and ὦ. What is the peculiarity of form and accentuation in
χρῆν and ἐχρῆν? What is the peculiar usage of ὁρᾶσθαι here?

114. Account for the accentuation of ὕπο.

115. Derive and give the various meanings of ἄγαλμα. Give the
masc. form of ἱκέτις; and the two fem. forms of δεσπότης.

116. πέτρινος. What is the general meaning of proparoxyton
adjectives in -ινος? Name any exception.—πιδακόεις. Generally,
what do adj. in -εις, with ι, η, or ο preceding, denote? To what
Latin termination do they correspond? Are they used here in their
strict sense?

117. Explain the peculiar declension and accentuation of γυνή.
Give the two vocatives of ἄναξ, and state with what limitation one
of them is used.—θάσσεις. How is this commonly used as to govern-
ment? Give examples.

Φθιὰς ὅμως ἔμολον ποτὶ σὰν Ἀσιήτιδα γένναν,
εἴ τί σοι δυναίμαν   120
ἄκος τῶν δυςλύτων πόνων τεμεῖν,
οἳ σὲ καὶ Ἑρμιόναν ἔριδι στυγερᾷ συνεκλῇσαν,
τλᾶμον, ἀμφὶ λέκτρων
διδύμων ἐπίκοινον
ἐοῦσαν ἀμφὶ παῖδ᾽ Ἀχιλλέως·   125
γνῶθι τύχαν, λόγισαι τὸ παρὸν κακόν, εἰς ὅπερ ἥκεις.
δεσπόταις ἁμιλλᾷ,
Ἰλιὰς οὖσα κόρα, Λακεδαίμονος ἐκγενέταισι;
λεῖπε δεξίμηλον
δόμον τᾶς ποντίας θεοῦ. τί σοι   130
καιρὸς ἀτυζομένᾳ δέμας αἰκέλιον καταλείβειν
δεσποτῶν ἀνάγκαις;
τὸ κρατοῦν δέ σε πείσει.
τί μόχθον οὐδὲν οὖσα μοχθεῖς;
ἀλλ᾽ ἴθι λεῖπε θεᾶς Νηρηίδος ἀγλαὸν ἕδραν,   135
γνῶθι δ᾽ οὖσ᾽ ἐπὶ ξένας
δμωίς, ἐπ᾽ ἀλλοτρίας πόλεως,
ἔνθ᾽ οὐ φίλων τίν᾽ εἰσορᾷς
σῶν, ὦ δυςτυχεστάτα,
ὦ παντάλαινα νύμφα.   140

119. What is ποτὶ put for?—ἔμολον. What present is in use?
Give those tenses which are found.

120. Supply the ellipsis with εἴ τι. Distinguish between εἴ τις
and ὅςτις.

121. Explain the phrase ἄκος τέμνειν, giving examples.

122. Explain fully the formations of συνέκλῃσαν. What English
expression illustrates the meaning of this verb? Quote Homer, Il.a.8.

127. Explain the usage and government, and give the derivation
of ἁμιλλᾷ.

129. What is δεξίμηλον compounded of? What is the gender of
θεός?

130. From what phrase does the use here of καιρὸς take its origin?
Explain and give the usual form of αἰκέλιος. Explain the construc-
tion; and illustrate this use of the adj. from Virgil.

133. Of what word or phrase has τὸ κρατοῦν the force? Explain
the meaning of the article with an adjective or a participle. Can
πείσει be formed from any other verb than πείθω?

134. Explain "the accusative of the cognate;" giving other in-
stances. Give the meaning, and the Homeric form, of μόχθος; and
the meaning and derivation of πένομαι.

136. Explain the construction of γνῶθι ... οὖσα. Give the masc.
form of δμωὶς and another fem. form. Distinguish between δμώς,
δοῦλος, and ἀνδράποδον. What is the gen. of πόλις according to
the Epic, Doric, Ionic, and Attic usage?

οἰκτροτάτα γὰρ ἔμοιγ' ἔμολες, γύναι Ἰλιάς, οἴκους·
δεσποτῶν δ' ἐμῶν φόβῳ
ἡσυχίαν ἄγομεν, τὸ δὲ σὸν
οἴκτῳ φέρουσα τυγχάνω,
μὴ παῖς τᾶς Διὸς κόρας   145
σοί μ' εὖ φρονοῦσαν εἰδῇ.

ΕΡΜΙΟΝΗ.

κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς
στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων,
οὐ τῶν Ἀχιλλέως οὐδὲ Πηλέως ἄπο
δόμων ἀπαρχὰς δεῦρ' ἔχουσ' ἀφικόμην,   150
ἀλλ' ἐκ Λακαίνης Σπαρτιάτιδος χθονὸς
Μενέλαος ἡμῖν ταῦτα δωρεῖται πατὴρ
πολλοῖς σὺν ἕδνοις, ὥςτ' ἐλευθεροστομεῖν.
ὑμᾶς μὲν οὖν τοῖςδ' ἀνταμείβομαι λόγοις·
σὺ δ' οὖσα δούλη καὶ δορίκτητος γυνὴ   155
δόμους κατασχεῖν ἐκβαλοῦσ' ἡμᾶς θέλεις

140. Give the Homeric vocative of νύμφη: also its successive meanings.

141. Why could not the αι in γύναι be short before Ἰλιὰς in Epic poetry? Conjugate ἔμολες.

142. Give an instance of the interchange of the singular and plural in the Greek text.

143. Give Buttman's explanation of the use of the article with the possessive pronoun.

144. What peculiar transition takes place here? Explain the principle. Explain the constructive φέρουσα τυγχάνω.

145. What is the principle which determines the construction of verbs in dependent clauses, after the final particles ὡς, ἵνα, ὄφρα, &c.? State the rules which regulate the use of the different tenses after ut, with examples.

147. Show how ἀμφὶ is connected with the Latin amb. Distinguish between ἀμφὶ with the gen., dat., and acc. What is the peculiarity of the accentuation (after contraction) in χρύσευς. Trace the different meanings of κόσμος.

149. Explain the term ἀπάρχεσθαι in sacrificing. From what part of the verb are such words as δόμος, φόρος, τόνος, &c. derived?

151. What is the masc. form of Σπαρτιάτις? Explain the varied accentuation of ἡμῖν, &c.

153. Explain ἕδνοις.—ἐλευθερ.: state the rule for the augmentation of verbs, according as they are compounded with a preposition or a noun.

154. ἀνταμ.: in what voice, and why? Give the primary and derived meanings of ἀμείβω.

156. Give Buttman's explanation of the use of θέλω and ἐθέλω.

τούςδε, στυγοῦμαι δ' ἀνδρὶ φαρμάκοισι σοῖς,
νηδὺς δ' ἀκύμων διὰ σέ μοι διόλλυται·
δεινὴ γὰρ Ἠπειρῶτις ἐς τὰ τοιάδε
ψυχὴ γυναικῶν· ὧν ἐπισχήσω σ' ἐγώ,   160
κοὐδέν σ' ὀνήσει δῶμα Νηρῇδος τόδε,
οὐ βωμὸς οὐδὲ ναός, ἀλλὰ κατθανεῖ.
ἢν δ' οὖν βροτῶν τίς σ' ἢ θεῶν σῶσαι θέλῃ,
δεῖ σ' ἀντὶ τῶν πρὶν ὀλβίων φρονημάτων
πτῆξαι ταπεινήν, προςπεσεῖν τ' ἐμὸν γόνυ,   165
σαίρειν τε δῶμα τοὐμόν, ἐκ χρυσηλάτων
τευχέων χερὶ σπείρουσαν Ἀχελώου δρόσον,
γνῶναί θ' ἵν' εἶ γῆς. οὐ γάρ ἐσθ' Ἕκτωρ τάδε,
οὐ Πρίαμος, οὐδὲ χρυσός, ἀλλ' Ἑλλὰς πόλις.
ἐς τοῦτο δ' ἥκεις ἀμαθίας, δύστηνε σύ,   170
ἢ παιδὶ πατρός, ὃς σὸν ὤλεσεν πόσιν,
τολμᾷς ξυνεύδειν καὶ τέκν' αὐθέντου πάρα
τίκτειν. τοιοῦτον πᾶν τὸ βάρβαρον γένος·

157. Scan this line.

158. Derive ἀκύμων; and explain the four uses of α in composition.

159. Of what is Ἠπειρῶτις a fem. form? Derive it; and explain the construction of the clause. Derive, and show the formation of, δεινός.

160. Explain the form of ἐπισχήσω.

162. Explain the usage of ναὸς in Attic writers, and give its primary and secondary meanings, as well as its derivation. How is καταθνήσκω used? Distinguish between ἄλλα and ἀλλά.

164. With what verbs is δεῖ connected? Give its meanings, and its construction. Distinguish between δεῖ and χρὴ, and state what tenses of δεῖ are in use.

165. What is the peculiar construction of προςπεσεῖν, in Euripides? What, in Sophocles?

166. What tenses of σαίρω are in use? Is any other form of δῶμα used by Homer? note an instance.

167. Scan this line, and note its peculiarities. Why, according to Servius, is the Acheloüs here mentioned? Where is the Acheloüs?

168. Explain and illustrate the construction of ἵνα . . . γῆς. ἔσθ' Ἕκτωρ τάδε. Explain this construction from Thucydides, vi. 77.

169. Ἑλλὰς πόλις. Explain this construction fully.

171. Distinguish between ὀλώλεκα and ὄλωλα, and point out any peculiarity in the usage of the part. ὀλόμενος. What is its usage and form in Epic poetry?

172. αὐθέντου. From what derived? What form of it occurs in Sophocles? What its especial meaning? And how is it also used?

173. τοιοῦτον. Explain the quantity of the τοι in this word.—βάρβαρον. Is this term used in Homer? What is the explanation of the word in Herodotus?

πατήρ τε θυγατρὶ παῖς τε μητρὶ μίγνυται
κόρη τ᾽ ἀδελφῷ, διὰ φόνου δ᾽ οἱ φίλτατοι   175
χωροῦσι, καὶ τῶνδ᾽ οὐδὲν ἐξείργει νόμος.
ἃ μὴ παρ᾽ ἡμᾶς ἔϛφερ᾽· οὐδὲ γὰρ καλὸν
δυοῖν γυναικοῖν ἄνδρ᾽ ἕν᾽ ἡνίας ἔχειν,
ἀλλ᾽ ἐς μίαν βλέποντες εὐναίαν Κύπριν.
στέργουσιν, ὅϛτις μὴ κακῶς οἰκεῖν θέλει.   180
   ΧΟ. ἐπίφθονόν τι χρῆμα θηλειῶν ἔφυ,
καὶ ξυγγάμοισι δυσμενὲς μάλιϛτ᾽ ἀεί.
   ΑΝ. φεῦ φεῦ.
κακόν γε θνητοῖς τὸ νέον, ἔν τε τῷ νέῳ
τὸ μὴ δίκαιον ὅϛτις ἀνθρώπων ἔχει.   185
ἐγὼ δὲ ταρβῶ μὴ τὸ δουλεύειν μέ σοι
λόγων ἀπώϛῃ, πόλλ᾽ ἔχουσαν ἔνδικα,
ἢν δ᾽ αὖ κρατήσω, μὴ ᾽πὶ τῷδ᾽ ὄφλω βλάβην·
οἱ γὰρ πνέοντες μεγάλα τοὺς κρείϛϛους λόγους
πικρῶς φέρουσι τῶν ἐλαϛϛόνων ὕπο·   190
ὅμως δ᾽ ἐμαυτὴν οὐ προδοῦϛ᾽ ἁλώσομαι.

174. Give the Story of Cambyses from Herodotus, iii. 30, 31.

175. Mention the three classes of verbs after which διὰ is used,
with examples. Of what is ἐξείργω a later form? Distinguish
between εἴργω and εἴργνυμι.

177. Would μὴ ἐϛφέργῃς be good Greek. Explain this principle.
(See line 88.) What is the quantity of the α in καλὸς, in the Attic
Poets, in Homer, and in Hesiod? Decline δύο: what are the un-
Attic and the Epic forms?

180. Give the primary and derived meaning of στέργω; and ex-
plain its syntax. Give also its perfect. ὅϛτις μή. Explain the
difference between οὐ and μή. Which is always used with ὅϛτις?

181. How is χρῆμα frequently used? Derive θηλειῶν. ἔφυ. In
what sense and force is the aorist often used? Quote Demosthenes.
Distinguish between ἔφυσα, ἔφυν, πέφυκα.

183. τὸ νέον. What is this equivalent to?

184. What is ὅϛτις equivalent to?

186. Explain fully the usage of the article with the infinitive.

187. What does λόγον strictly mean here? Explain the con-
struction μὴ . . . ἀπώϛῃ (see l. 145), and the form ἀπώϛῃ (see l. 30).
Why would ἀπώϛειε be wrong, even if it would suit the metre?

188. In what mood and tense is κρατήσω, and why? What mean-
ings has ἐπὶ τῷδε? Explain the meanings and constructions of
ὄφλω.

189. πνέοντες. Mention the conditions under which dissyllables
are contracted. Parse κρείϛϛους. Is ἐλαχύς, the positive of ἐλάϛ-
σων, ever found?

191. ἁλώσομαι. Give other instances of a mid. form with a pass.
meaning. Is the middle future ever used with any other significa-

εἶπ᾽, ὦ νεᾶνι, τῷ σ᾽ ἐχεγγύῳ λόγῳ
πεισθεῖϛ᾽ ἀπωθῶ γνησίων νυμφευμάτων;
ὡς ἡ Λάκαινα τῶν Φρυγῶν μείων πόλις,
τύχῃ θ᾽ ὑπερθεῖ, καί μ᾽ ἐλευθέραν ὁρᾷς;   195
ἢ τῷ νέῳ τε καὶ σφριγῶντι σώματι
πόλεώς τε μεγέθει καὶ φίλοις ἐπηρμένη,
οἶκον κατασχεῖν τὸν σὸν ἀντὶ σοῦ θέλω;
πότερον ἵν᾽ αὐτὴ παῖδας ἀντὶ σοῦ τέκω
δούλους, ἐμαυτῇ τ᾽ ἀθλίαν ἐφολκίδα;   200
ἢ τοὺς ἐμούς τις παῖδας ἐξανέξεται
Φθίας τυράννους ὄντας, ἢν σὺ μὴ τέκῃς;
φιλοῦσι γάρ μ᾽ Ἕλληνες, Ἕκτορός τ᾽ ἄπο,
αὐτή τ᾽ ἀμαυρὰ κοὐ τύραννος ἦν Φρυγῶν.
οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πόσις,   205
ἀλλ᾽ εἰ ξυνεῖναι μὴ ᾽πιτηδεία κυρεῖς.
φίλτρον δὲ καὶ τόδ᾽· οὐ τὸ κάλλος, ὦ γύναι,
ἀλλ᾽ ἀρεταὶ τέρπουσι τοὺς ξυνευνέτας.
σὺ δ᾽ ἤν τι κνισθῇς, ἡ Λάκαινα μὲν πόλις
μέγ᾽ ἐστί, τὴν δὲ Σκῦρον οὐδαμοῦ τίθης,   210
πλουτεῖς δ᾽ ἐν οὐ πλουτοῦσι, Μενέλεως δέ σοι

tion? What peculiarities are there in the perf. and 2 aor. of this
verb?

192. What forms are used instead of the common genit. and dat.
of τίς interrog. and τὶς indef.? Derive ἐχεγγύῳ. What word does
Æschylus use in a similar sense?

194-5. What is the positive of μείων, in use? (See l. 86.) What
is the fut. of ὑπερθεῖν? Is there any peculiarity in the augmentation
of ὁρᾶν?

196. To what is σφριγῶντι equivalent? What varieties of con-
struction has ἐπηρμένη?

199. Explain the derivation and usage of πότερον. State the
forms in which a double indirect question may be put in Latin, by
means of utrum, an, and ne. ἵνα τέκω. Why is the subjunctive
here used?

200. What are the primary and derived meaning of ἐφολκίς?

201. Explain fully the meaning and syntax of ἐξανέχεσθαι.

202. Ἕκτ. ἄπο. Explain this peculiar use of ἀπό, with examples.
What is the proper meaning of τύραννος, and how is it always used
in the Tragedians?

206. Explain the use of εἰ here. Also the meaning and construc-
tion of κυρέω.

208. What is ἀρεταὶ put for, and why? Give other examples of
Crasis.

210. μέγ᾽ ἐστί. Explain this construction, and illustrate it from
the Latin.

211. Explain the use of οὐ and μὴ n negations, stating their prin-

μείζων Ἀχιλλέως. ταῦτά τοί σ᾽ ἔχθει πόσις.
χρὴ γὰρ γυναῖκα, κἂν κακῷ δοθῇ πόσει,
στέργειν, ἄμιλλάν τ᾽ οὐκ ἔχειν φρονήματος.
εἰ δ᾽ ἀμφὶ Θρήκην χιόνι τὴν κατάρρυτον   215
τύραννον ἔσχες ἄνδρ᾽, ἵν᾽ ἐν μέρει λέχος
δίδωσι πολλαῖς εἷς ἀνὴρ κοινούμενος,
ἔκτεινας ἂν τάςδ᾽; εἶτ᾽ ἀπληστίαν λέχους
πάσαις γυναιξὶ προςτιθεῖσ᾽ ἂν εὑρέθης
αἰσχρόν γε. καίτοι χείρον᾽ ἀρσένων νόσον   220
ταύτην νοσοῦμεν, ἀλλὰ προὔστημεν καλῶς.
ὦ φίλταθ᾽ Ἕκτορ, ἀλλ᾽ ἐγὼ τὴν σὴν χάριν
σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις,
καὶ μαστὸν ἤδη πολλάκις νόθοισι σοῖς
ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρόν.   225
καὶ ταῦτα δρῶσα τἀρετῇ προςηγόμην

cipal uses (see l. 180); and distinguish between οὐδὲν κεκτημένος
and μηδὲν κεκτημένος.

212. What force has τοι especially in the Tragedians? Explain
the meaning and use of ἔχθω.

213. Give the tenses of χρὴ through the moods; and its force and
construction.

214. What are the primary and secondary meaning of στέργειν?
(See l. 180.) What is the root of ἄμιλλαν? (See l. 127.)

215. Explain fully the syntax of the two clauses in conditional
propositions. What is the primary meaning of ἀμφὶ, and its frequent
force, with the accusative?

216. Explain ἐν μέρει. Give other corresponding forms of ex-
pression, both in Greek and Latin.

218. Explain the meanings of which εἶτα is capable.

219. εὑρέθης. What is generally the augment (in Attic) of verbs
beginning with ευ? and what in εὑρίσκω? Refer to any construc-
tions similar to εὑρέθης προςτιθεῖσα, which have already occurred in
this play.

221. Explain this accusative, νόσον (l. 134). What is to be sup-
plied with προὔστημεν? What are its substantive forms? Explain
this use of the aorist. (See l. 181.) Which tenses of ἵστημι are
transitive, and which intransitive? What is the force of the par-
ticles γε and καίτοι (Lat. "atqui").

222. Explain and illustrate the use of χάριν. In what tenses only
is ἐράω used?

224. How are the words μαζὸς and μαστὸς used by Homer, and
by Pindar and the Tragedians?

225. ἐνδοίην. Why is the optative here required? Would οὐδὲν
be admissible?

226. What is τἀρετῇ put for? προςηγόμην. Show that the sense
here requires an imperfect. To which usage of the middle verb is
this to be referred? (See l. 55.)

πόσιν· σὺ δ᾽ οὐδὲ ῥανίδ᾽ ὑπαιθρίας δρόσου
τῷ σῷ προςίζειν ἀνδρὶ δειμαίνουσ᾽ ἐᾷς.
μὴ τὴν τεκοῦσαν τῇ φιλανδρίᾳ, γύναι,
ζήτει παρελθεῖν· τῶν κακῶν γὰρ μητέρων   230
φεύγειν τρόπους χρὴ τέκν᾽, ὅσοις ἔνεστι νοῦς.

ΧΟ. δέσποιν᾽, ὅσον σοι ῥᾳδίως παρίσταται,
τοσόνδε πείθου τῇδε συμβῆναι λόγοις.

ΕΡ. τί σεμνομυθεῖς κεἰς ἀγῶν᾽ ἔρχει λόγων,
ὡς δὴ σὺ σώφρων, τἀμὰ δ᾽ οὐχὶ σώφρονα;   235

ΑΝ. οὔκουν ἐφ᾽ οἷς γε νῦν καθέστηκας λόγοις.

ΕΡ. ὁ νοῦς ὁ σός μοι μὴ ξυνοικοίη, γύναι.

ΑΝ. νέα πέφυκας, καὶ λέγεις αἰσχρῶν πέρι.

ΕΡ. σὺ δ᾽ οὐ λέγεις γε, δρᾷς δέ μ᾽ εἰς ὅσον δύνῃ.

ΑΝ. οὐκ αὖ σιωπῇ Κύπριδος ἀλγήσεις πέρι;   240

ΕΡ. τί δ᾽; οὐ γυναιξὶ ταῦτα πρῶτα πανταχοῦ;

ΑΝ. καλῶς γε χρωμέναισιν· εἰ δὲ μή, οὐ καλά.

ΕΡ. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν.

ΑΝ. κἀκεῖ τά γ᾽ αἰσχρὰ κἀνθάδ᾽ αἰσχύνην ἔχει.

ΕΡ. σοφὴ σοφὴ σύ· κατθανεῖν δ᾽ ὅμως σε δεῖ.   245

227. Explain carefully the use and force of οὐδὲ, with examples.

228. ἐᾷς. What is the mode of augmentation with this and other
verbs?

229. μὴ ζήτει. Would μὴ ζήτῃς be good Greek? Distinguish
between ζήτει and ζητεῖ.

230. What are the three only cases in which a spondee is admis-
sible in the fifth foot of an Iambic Trimeter? On what possible
principle is this line, in this respect, not faulty?

232. Explain, and illustrate from the Latin, this inversion of the
relative and antecedent. Compare ῥᾴδιος in all its forms, Ionic,
Attic, and Epic. Why is λόγοις dative?

235. Give Buttmann's explanation of the force of δή. To what is
τἀμὰ equivalent? Explain fully the form οὐχί.

236. Give the distinction between οὔκουν and οὐκοῦν. (See l. 677.)

238. πέφυκας. Explain the meanings of φύω.

239. What is to be supplied with δρᾷς? What is the syntax of
this verb? δύνῃ: in what mood? What is the form of the 1 aor.
pass. of δύναμαι? What form of the 2nd pers. sing. is used by the
Tragedians? What is the Attic usage in prose, and in the Tragic
writers, respecting the 2nd pers. sing. pass. in the present and fut.
of barytone verbs?

242. What invariably takes place, with respect to μὴ οὐ, in Attic
poetry? Also with ἐπεὶ οὐ? What is the meaning of οἰκεῖν? (See
l. 581.)

244. κἀκεῖ, κἀνθάδε. Explain these two instances of Crasis, and
state the rule with respect to the ι subscriptum.

AN. ὁρᾷς ἄγαλμα Θέτιδος ἔς σ᾽ ἀποβλέπον ;

ΕΡ. μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνῳ.

AN. Ἑλένη νιν ὤλεσ᾽ οὐκ ἐγώ, μήτηρ γε σή.

ΕΡ. ἦ καὶ πρόσω γὰρ τῶν ἐμῶν ψαύσεις κακῶν ;

AN. ἰδοὺ σιωπῶ κἀπιλάζυμαι στόμα.   250

ΕΡ. ἐκεῖνο λέξον, οὗπερ οὕνεκ᾽ ἐστάλην.

AN. λέγω σ᾽ ἐγὼ νοῦν οὐκ ἔχειν ὅσον σε δεῖ.

ΕΡ. λείψεις τόδ᾽ ἁγνὸν τέμενος ἐναλίας θεοῦ ;

AN. εἰ μὴ θανοῦμαί γ᾽· εἰ δὲ μή, οὐ λείψω ποτέ.

ΕΡ. ὡς τοῦτ᾽ ἄραρε, κοὐ μενῶ πόσιν μολεῖν.   255

AN. ἀλλ᾽ οὐδ᾽ ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.

ΕΡ. πῦρ σοι προςοίσω, κοὐ τὸ σὸν προσκέψομαι.

AN. σὺ δ᾽ οὖν κάταιθε· θεοὶ γὰρ εἴσονται τάδε.

ΕΡ. καὶ χρωτὶ δεινῶν τραυμάτων ἀλγηδόνας.

AN. σφάζ᾽, αἱμάτου θεᾶς βωμόν, ἣ μέτεισί σε.   260

ΕΡ. ὦ βάρβαρον σὺ θρέμμα καὶ σκληρὸν θράσος,

246. What are the three meanings of ἄγαλμα, and its derivation ? ἀποβλέπον. Explain the peculiarity of the quantity here.

247. Explain the use and meanings of νίν.

249. Explain the meanings of ἦ and ἦ καί. What force frequently has the particle γάρ ? On what principle does ψαύω require a genitive ? What are the dialectic forms of πρόσω ?

250. Distinguish between ἰδού and ἰδοῦ. What are λάζυμαι and λάζομαι forms of ?

251. Explain the force and derivation of πέρ. Also the composition, meanings, and compounds of οὕνεκα. What is the peculiarity of ἐστάλην, as to voice and meaning ?

253. Derive and explain τέμενος. What is the root of ἁγνός ?

254. What is the peculiar use of εἰ δὲ μή here ? What is its Latin equivalent ?

255. What is to be supplied before ὡς ? Note a similar instance in the "Medea," l. 609. What are the reduplicated tenses of ἄρω, and their meanings respectively ? What is the present in use ? What is the present in use of μολεῖν ?

257. To what is τὸ σόν equivalent ? Give a similar instance (l. 235). What present supplies in Attic Greek the obsolete form προσκέπτομαι ?

258. What force, as to signification, has the simple verb αἴθω ? And what its compound ? What is the force of κατά here ?

259. From what is ἀλγηδών formed ? Give similar instances. What is the Ionic form of τραῦμα ?

260. What is the formation of such verbs as αἱματόω ? Give the meaning of verbs in -όω. In what cases do verbs in -όω deviate from the ordinary rules of contraction ? What is the uniform meaning of μέτεισι in the tragic poets ? Give accurately the primary and derived meanings of μετά.

261. How is θρέμμα frequently used ? Give instances. What is

ἐγκαρτερεῖς δὴ θάνατον ; ἀλλ᾽ ἐγώ σ᾽ ἕδρας
ἐκ τῆςδ᾽ ἑκοῦσαν ἐξαναστήσω τάχα·
τοιόνδ᾽ ἔχω σου δέλεαρ. ἀλλὰ γὰρ λόγους
κρύψω, τὸ δ᾽ ἔργον αὐτὸ σημανεῖ τάχα.   265
κάθησ᾽ ἑδραία· καὶ γὰρ εἰ πέριξ σ᾽ ἔχει
τηκτὸς μόλυβδος, ἐξαναστήσω σ᾽ ἐγώ,
πρίν, ᾧ πέποιθας, παῖδ᾽ Ἀχιλλέως μολεῖν.

AN. πέποιθα· δεινὸν δ᾽ ἑρπετῶν μὲν ἀγρίων   270
ἄκη βροτοῖσι θεῶν καταστῆσαί τινα,
ἃ δ᾽ ἔστ᾽ ἐχίδνης καὶ πυρὸς περαιτέρω,
οὐδεὶς γυναικὸς φάρμακ᾽ ἐξεύρηκέ πω
κακῆς· τοσοῦτόν ἐσμεν ἀνθρώποις κακόν.

ΧΟ. ἦ μεγάλων ἀχέων ἆρ᾽ ὑπῆρξεν, ὅτ᾽
Ἰδαίαν ἐς νάπαν   275
ἦλθ᾽ ὁ Μαίας τε καὶ Διὸς τόκος,
τρίπωλον ἅρμα δαιμόνων
ἄγων τὸ καλλιζυγές,
ἔριδι στυγερᾷ κεκορυθμένον εὐμορφίας

the primary, and also the new Attic, form of θράσος ? What is meant by "the abstract for the concrete ?"

262. What is the root of ἐγκαρτερεῖς ? What is the force of δή ?

264. Explain the elliptical phrase ἀλλὰ γάρ.

266. Explain the etymology and meaning of ἦμαι. From what are the defective tenses supplied ?

268. Would πρὶν ἂν μόλῃ be admissible here ? Quote instances of verbs which change -ει into οι in the perf. mid. How is the second aor. of πείθω always used in the Epic writers ?

269. What frequently is the syntax of δεινός, "strange ?" Distinguish between βρότος and βροτός ; also between καταστῆσαι and καταστῆναι.

271. Compare περαιτέρω : has tit any other form ? Distinguish between πέρα and πέραν.

272. What is the force and usage of οὐδὲ εἷς ? What is the force of ἐξ in ἐξεύρηκε ? Distinguish between πώ and πώς. What is the transition here ?

274. Give the force and usage of ἄρα. (See l. 74.) With what limitations and construction are ἄρχω and ὑπάρχω used by the Attic writers ? Distinguish between ὅτι and ὅτε. What is the quantity of the last syllable in ὅτι ? Is it ever elided ?

276. What is the proper meaning of τόκος ? How is it frequently used in the Tragedians ? What are its cognate nouns, and whence derived ?

277. ἅρμα. Explain this metaphor, and give a similar instance. Distinguish between ἅρμα and ἁρμά ; also between ἅρμα and δίφρος.

279. What is always the force of κορύσσομαι with the dative ?

σταθμοὺς ἔπι βούτα   280
βοτῆρά τ' ἀμφὶ μονότροπον νεανίαν
ἔρημόν θ' ἑστιοῦχον αὐλάν.
ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἤλυθον
οὐρειᾶν πιδάκων   285
νίψαν αἰγλᾶντα σώματ' ἐν ῥοαῖς·
ἔβαν δὲ Πριαμίδαν ὑπερ-
βολαῖς λόγων δυσφρόνων
παραβαλλόμεναι. Κύπρις εἷλε λόγοισι δολίοις,   290
τερπνοῖς μὲν ἀκοῦσαι,
πικρὰν δὲ σύγχυσιν βίου Φρυγῶν πόλει
ταλαίνᾳ περγάμοις τε Τροίας.
εἴθε δ' ὑπὲρ κεφαλὰν ἔβαλεν κακὸν
ἅτις τέκεν ποτὲ Πάριν,   295
πρὶν Ἰδαῖον κατοικίσαι λέπας,
ὅτε νιν παρὰ θεσπεσίῳ δάφνᾳ

280. Give the plural forms of σταθμὸς, and those of similar words. With what limitation of meaning is the neut. plural always used? Give its primary and derived meanings. βούτα. What is the oldest form of the genit. sing. masc. of the first declension? and of the gen. pl. masc. and fem.? Give Doric forms of this case. What is to be observed of the derivatives of βοῦς? Account for the accentuation of ἔπι and ἀμφί. What idea is frequently conveyed by the latter?

282. Explain ἑστιοῦχος. What is the Latin, and the Ionic, form of 'Εστία? Explain fully the meaning of αὐλή.

284. Of what are τοὶ, ταὶ, Doric forms? What were ὁ and ὅς in the old language? ὑλόκ. Give a similar use of κόμη, in Latin. Derive and explain νάπος.

285. What is οὔρειος put for?

286. νίψαν. What present tense of this verb is in use? What is the common distinction between νίψασθαι, λούεσθαι, and πλύνω? How did the old Greek writers, and afterwards the Attic, contract adjectives in -ήεις?

287. How did the Dorians and Epic Poets form the 3rd pers. pl. of the imperf. and 2 aor. active? What is the practice of the tragic writers in the Choral Odes?

290. Explain the two meanings of which εἷλε is here capable.

291. τερπ . . . . ἀκ. Explain this construction, and illustrate it from the Latin.

292. What is meant by an anacolouthon?

294. Explain fully how a wish is expressed in Greek. Explain the allusion in βάλλειν ὑπὲρ κεφ.

296-7. Why is the infinitive here required after πρίν? (See l. 101.) What is the usage of νίν? Explain what two allusions there possibly may be in δάφνᾳ. Distinguish between the Att. and Ion. futures of βοάω. What are the three active aor. forms of κτανεῖν? Which is the form peculiar to Homer? (See Buttmann's Irregular Verbs.)

βόασε Κάσανδρα κτανεῖν,
μεγάλαν Πριάμου πόλεως λώβαν.
τίν' οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσετο   300
δαμογερόντων βρέφος φονεύειν;
οὔτ' ἂν ἐπ' Ἰλιάσι ζυγὸν ἤλυθε
δούλειον, οὔτε σύ, γύναι,
τυράννων ἔσχες ἂν δόμων ἕδρας·
παρέλυσε δ' ἂν Ἑλλάδος ἀλγεινοὺς   305
πόνους, οὓς ἀμφὶ Τροίαν
δεκέτεις ἀλάληντο νέοι λόγχαις·
λέχη τ' ἔρημ' ἂν οὔποτ' ἐξελείπετο,
καὶ τεκέων ὀρφανοὶ γέροντες.

ΜΕΝΕΛΑΟΣ.

ἥκω λαβὼν σὸν παῖδ', ὃν εἰς ἄλλους δόμους
λάθρᾳ θυγατρὸς τῆς ἐμῆς ὑπεξέθου.   310
σὲ μὲν γὰρ ηὔχεις θεᾶς βρέτας σῶσαι τόδε,
τοῦτον δὲ τοὺς κρύψαντας· ἀλλ' ἐφευρέθης
ἥσσον φρονοῦσα τοῦδε Μενέλεω, γύναι.
κεἰ μὴ τόδ' ἐκλιποῦσ' ἐρημώσεις πέδον,
ὅδ' ἀντὶ τοῦ σοῦ σώματος σφαγήσεται.   315

300. How is ποῖος used here?

302. Explain the construction. (See l. 215.) Is οὔτ' ἂν used here from οὔτε ἂν or οὔτοι ἂν? What is the distinction?

307. Explain and illustrate the form δεκέτης. Also the form ἀλάληντο.

308. Explain the effect here of the transition from the aorist to the imperf. (ἐξελείπ.) What is the distinction between the aor. and imperf.? (See l. 11.) With what Latin word does ὀρφανός correspond? How is it frequently used in Homer and Hesiod?

310. With what verb is λάθρᾳ connected? Give its Epic and Ionic form. What government has it? and how does it, in this respect, correspond with the Latin "clam?" Derive "clam." What is the force of the preposition in ὑπεξέθου?

311. βρέτας. Give the Ionic and Attic inflections of neuters in -ας, -αος. Distinguish between θεὰ and θέα.

312. What is the peculiar syntax of ἐφευρέθης? Compare ἧσσον. With what Homeric word is it probably connected? What is the peculiar use of τοῦδε here? (See l. 68.)

314. ἐρημ. What is the force of verbs in -όω? (See l. 260.) What restriction is there in the use of πέδον and πεδίον?

315. σφαγ. What four forms of the future were used by the Tragic Poets? What is the primary meaning of ἀντί? Deduce hence its secondary meanings. (See Matthiæ's Gr. Gr.)

ταῦτ᾽ οὖν λογίζου, πότερα κατθανεῖν θέλεις,
ἢ τόνδ᾽ ὀλέσθαι σῆς ἁμαρτίας ὕπερ,
ἢν εἰς ἔμ᾽ ἔς τε παῖδ᾽ ἐμὴν ἁμαρτάνεις.

ΑΝ. ὦ δόξα δόξα, μυρίοισι δὴ βροτῶν
οὐδὲν γεγῶσι βίοτον ὤγκωσας μέγαν.   320
εὔκλεια δ᾽ οἷς μέν ἐστ᾽ ἀληθείας ὕπο,
εὐδαιμονίζω· τοὺς δ᾽ ὑπὸ ψευδῶν ἔχειν
οὐκ ἀξιώσω πλὴν τύχῃ φρονεῖν δοκεῖν.
σὺ δὴ στρατηγῶν λογάσιν Ἑλλήνων ποτὲ
Τροίαν ἀφείλου Πρίαμον, ὧδε φαῦλος ὤν;   325
ὅστις θυγατρὸς ἀντίπαιδος ἐκ λόγων
τοσόνδ᾽ ἔπνευσας, καὶ γυναικὶ δυστυχεῖ
δούλῃ κατέστης εἰς ἀγῶν᾽· οὐκ ἀξιῶ
οὔτ᾽ οὖν σὲ Τροίας οὔτε σοῦ Τροίαν ἔτι.
ἔξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν   330
λαμπροί, τὰ δ᾽ ἔνδον πᾶσιν ἀνθρώποις ἴσοι,
πλὴν εἴ τι πλούτῳ· τοῦτο δ᾽ ἰσχύει μέγα.
Μενέλαε, φέρε δὴ διαπεράνωμεν λόγους·

316. Explain the peculiarities of usage in κατθανεῖν (l. 162), and in θέλω, ἐθέλω (l. 156).

318. ἢν ἁμαρτ.... Under what class of accusatives does this come? (See l. 134.) What peculiarities are there in the 2 aor. of ἁμαρτάνειν, in Homer?

319. μυρίοισι βροτῶν. Explain the use of what is called the "partitive genitive," with examples. What is the common distinction of grammarians between μυρίοι and μύριοι? What is the force of δὴ in this connexion? (See l. 235.)

320. Explain the formation of γεγῶσι. What is the proper meaning of βίοτος and βιοτή? When is there ι subscriptum under ω, in augmentation?

322. Of what usage does πλήν admit? Give words having a similar usage.

324. What is the syntax of στρατηγεῖν? and with what shade of difference? Might στρατηγῶν be parsed differently, according to the accent? Distinguish ποτὲ and πότε.

325. What is the usual construction of ἀφαιρεῖσθαι? How also does Euripides use it? And Homer? Give examples.

326. Why is the reading ἀντὶ παιδὸς unnecessary? What are the future forms of πνέω (and so of πνίγω and φεύγω)?

328. Explain the genit. Τροίας after ἀξιῶ. Explain and exemplify the uses of οὖν?

330. Exemplify the uses of ἔξωθεν and θύραζε, as opposed to ἔνδον. What is the strict force of the terminations -θεν and -δε?

332. To what does τοῦτο refer?

333. What is Elmsley's remark respecting the use of the 1st pers.

τέθνηκα τῇ σῇ θυγατρὶ καί μ᾽ ἀπώλεσε·
μιαιφόνον μὲν οὐκέτ᾽ ἂν φύγοι μύσος.   335
ἐν τοῖς δὲ πολλοῖς καὶ σὺ τόνδ᾽ ἀγωνιεῖ
φόνον· τὸ συνδρῶν γάρ σ᾽ ἀναγκάσει χρέος.
ἢν δ᾽ οὖν ἐγὼ μὲν μὴ θανεῖν ὑπεκδράμω,
τὸν παῖδά μου κτενεῖτε; κᾷτα πῶς πατὴρ
τέκνου θανόντος ῥᾳδίως ἀνέξεται;   340
οὐχ ὧδ᾽ ἄνανδρον αὐτὸν ἡ Τροία καλεῖ.
ἀλλ᾽ εἶσιν οἷ χρή· Πηλέως γὰρ ἄξια
πατρός τ᾽ Ἀχιλλέως ἔργα δρῶν φανήσεται.
ὥσει δὲ σὴν παῖδ᾽ ἐκ δόμων· σὺ δ᾽ ἐκδιδοὺς
ἄλλῳ τί λέξεις; πότερον ὡς κακὸν πόσιν   345
φεύγει τὸ ταύτης σῶφρον; ἀλλὰ ψεύσεται.
γαμεῖ δὲ τίς νιν; ἢ σφ᾽ ἄνανδρον ἐν δόμοις
χήραν καθέξεις πολιόν; ὦ τλήμων ἄνερ,
κακῶν τοσούτων οὐχ ὁρᾷς ἐπιῤῥοάς;
πόσας δ᾽ ἂν εὐνὰς θυγατέρ᾽ ἠδικημένην   350

sing. conjunct. in an imperative sense? How far may this be modified?

334. Explain (with Greek and Latin examples) the way in which suppositions are sometimes expressed in Greek.

335. What is the force of φύγοι ἄν?

336. Derive ἀγωνίζομαι, and explain its use here. Give its future.

337. To what Latin word is οἱ πολλοὶ equivalent? Give other (Homeric and Attic) forms of χρέος.

338. Give accurately the three usages of μὴ with the infinitive (with examples). Give the principal tenses of τρέχω.

340. How is ἀνέξεται used here? Why is there ι subscriptum in κᾷτα? Distinguish between πῶς and πώς.

342. What force has εἶμι? (See l. 260.)

343. Distinguish between φαίνεσθαι with partic. and φαίνεσθαι with infin. Scan this line.

344. Give the primary (see l. 256) and secondary meanings of ἐκδιδούς. Is there any peculiarity of accentuation in the pres. part. of verbs in -μι?

346. What is the proper meaning of σωφροσύνη, when applied to a woman? Explain the use of πότερον. (See l. 199.) Show how the termination of this line may not be a violation of Porson's canon, respecting the "Pes Creticus."

347. γαμεῖ. Give the principal tenses, and the proper meanings, of this verb. What are the usages of νιν and σφέ? (See l. 19.)

348. How is πολιός always used in Homer? and how in Attic? What is the usage of χήρα? Explain the construction of τλήμων ἄνερ.

350. What future pass. has ἀδικεῖσθαι? and to what principle of construction may εὐνήν be referred?

βούλοι' ἂν εὑρεῖν ἢ παθεῖν ἁγὼ λέγω;
οὐ χρὴ 'πὶ μικροῖς μεγάλα πορσύνειν κακά,
οὐδ', εἰ γυναῖκές ἐσμεν ἀτηρὸν κακόν,
ἄνδρας γυναιξὶν ἐξομοιοῦσθαι φύσιν.
ἡμεῖς γὰρ εἰ σὴν παῖδα φαρμακεύομεν   355
καὶ νηδὺν ἐξαμβλοῦμεν, ὡς αὐτὴ λέγει,
ἑκόντες οὐκ ἄκοντες, οὐδὲ βώμιοι
πίτνοντες, αὐτοὶ τὴν δίκην ὑφέξομεν
ἐν σοῖσι γαμβροῖς, οἷσιν οὐκ ἐλάσσονα
βλάβην ὀφείλω, προςτιθεῖσ' ἀπαιδίαν.   360
ἡμεῖς μὲν οὖν τοιοίδε· τῆς δὲ σῆς φρενὸς
ἕν σου δέδοικα· διὰ γυναικείαν ἔριν
καὶ τὴν τάλαιναν ὤλεσας Φρυγῶν πόλιν.

ΧΟ. ἄγαν ἔλεξας, ὡς γυνὴ πρὸς ἄρσενας,
καί σου τὸ σῶφρον ἐξετόξευσεν φρενός.   365

ΜΕ. γύναι, τάδ' ἐστὶ σμικρὰ καὶ μοναρχίας
οὐκ ἄξι', ὡς φής, τῆς ἐμῆς, οὐδ' Ἑλλάδος.

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351. For what is ἦ used? What is the quantity of the α in ἁγώ?
352. What is the force of ἐπὶ here? And what other meaning has it when used with a dative? From what is πορσύνω derived?
353. Explain εἰ with the indic., and εἰ with the optative, in conditional propositions. Show how this agrees with the use of "si" in Latin. What is, generally, denoted by the adj. terminations in -ρὸς, -ερὸς, -ηρός? What is the derivation of ἄτη, and the consequent quantity of the penultima?
355. Explain the peculiar usage of εἰ in this line, with illustrations.
356. What is Barnes's rule respecting oxytons in ὑς? Is νηδὺν here no exception?
357. ἑκόντες. Give Dawes's canon accounting for the gender here. βώμιος. Decline this. What is Buttmann's statement about πίτνω and πιτνέω? What is the quantity of the ι in πίτνω?
358. ὑπεχ.... δίκην ἐν. Explain this phrase; and the meaning also of δίκη with a dative. What is the distinction between δίκη and γραφή?
359. Derive, and give the proper meaning of, γαμβρός.
360. Explain the phrase βλάβην ὀφείλω.
362. To what use is δείδω limited in Homer? What are its perfects, and how used? Give the accus. of ἔρις; how used in Homer and Attic writers? What rule do oxytons in -ὶς, increasing in the genitive, follow, in forming the accusative?
364. Explain the meaning and usages of ἄγαν; the quantity of the last syllable, and its form in composition.
365. Give the meanings of ἐξετόξευσεν, and its construction here.
367. How are the persons of the indic. pres. of φημὶ used? To what is οὐ φημι equivalent in Latin? Explain the use of οὐδὲ and οὔτε.

εὖ δ' ἴσθ', ὅτου τις τυγχάνει χρείαν ἔχων,
τοῦτ' ἔσθ' ἑκάστῳ μεῖζον ἢ Τροίαν ἑλεῖν.
κἀγὼ θυγατρί, μεγάλα γὰρ κρίνω τάδε,   370
λέχους στέρεσθαι, σύμμαχος καθίσταμαι.
τὰ μὲν γὰρ ἄλλα δεύτερ', ἂν πάσχῃ γυνή·
ἀνδρὸς δ' ἁμαρτάνουσ' ἁμαρτάνει βίου.
δούλων δ' ἐκεῖνον τῶν ἐμῶν ἄρχειν χρεών,
καὶ τῶν ἐκείνου τοὺς ἐμοὺς ἡμᾶς τε πρός·   375
φίλων γὰρ οὐδὲν ἴδιον, οἵτινες φίλοι
ὀρθῶς πεφύκασ', ἀλλὰ κοινὰ χρήματα.
μένων δὲ τοὺς ἀπόντας, εἰ μὴ θήσομαι
τἄμ' ὡς ἄριστα, φαῦλός εἰμι κοὐ σοφός.
ἀλλ' ἐξανίστω τῶνδ' ἀνακτόρων θεᾶς·   380
ὡς, ἢν θάνῃς σύ, παῖς ὅδ' ἐκφεύγει μόρον,
σοῦ δ' οὐ θελούσης κατθανεῖν, τόνδε κτενῶ.
δυοῖν δ' ἀνάγκη θατέρῳ λιπεῖν βίον.

ΑΝ. οἴμοι, πικρὰν κλήρωσιν αἵρεσίν τέ μοι

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368. ἴσθι. Inflect οἶδα, according to the Attic usage. Of what are ὅτου and ὅτῳ forms, and how restricted? Give the corresponding plural forms. Explain the phrase τυγχάνει ἔχων. (See l. 76.) In what cases cannot ι be elided in Attic Greek?
371. Explain the meaning, formation, and government of στέρομαι.
372. Compare and derive δεύτερος. Distinguish between ἄλλα and ἀλλά.
374. χρεών. Explain the formation of this word. (See l. 213.) On what principle does ἄρχειν govern a genitive?
375. How is πρὸς used here? Are any other prepositions used in a similar way? (See l. 365.)
376. Compare ἴδιος. Explain the use of πέφυκα. (See l. 237.) Distinguish between χρήματα and κτήματα.
378. Explain the use of εἰ here. Explain the phrase εὖ or καλῶς θέσθαι.
379. Explain fully the use of the particles ὡς, ὅπως, ἦ, with the superlative. Account for the accentuation of τἄμ', and state the rules for the accenting of εἰμὶ throughout the present tense.
380. Of what is ἐξανίστω a shortened form? What meanings may ἵσταμαι, in the middle, have?
381. ἐκφεύγει. Explain and illustrate this use of the present for the future. Why is the proposed reading, ἐκφεύξει, objectionable? (See l. 19.)
382. οὐ θελούσης. What should we expect here, in accordance with the rule about οὐ and μή? Explain on what principle οὐ may be right. Scan the line.
383. For what is θάτερῳ put? What would be the objection to reading λείπειν for λιπεῖν? (See l. 11.)
384. Give the derivation and the primary and derived meanings of πικρός.

βίου καθίστης, καὶ λαχοῦσά τ᾿ ἀθλία   385
καὶ μὴ λαχοῦσα δυστυχὴς καθίσταμαι.
ὦ μεγάλα πράσσων αἰτίας μικρᾶς πέρι,
πιθοῦ· τί καίνεις μ᾿; ἀντὶ τοῦ; ποίαν πόλιν
προύδωκα; τίνα σῶν ἔκτανον παίδων ἐγώ;
ποῖον δ᾿ ἔπρησα δῶμ᾿; ἐκοιμήθην βίᾳ   390
ξὺν δεσπόταισι· κᾆτ᾿ ἔμ᾿, οὐ κεῖνον, κτενεῖς,
τὸν αἴτιον τῶνδ᾿, ἀλλὰ τὴν ἀρχὴν ἀφεὶς,
πρὸς τὴν τελευτὴν ὑστέραν οὖσαν φέρει;
οἴμοι κακῶν τῶνδ᾿· ὦ τάλαιν᾿ ἐμὴ πατρίς,
ὡς δεινὰ πάσχω· τί δέ με καὶ τεκεῖν ἐχρῆν,   395
ἄχθος τ᾿ ἐπ᾿ ἄχθει τῷδε προςθέσθαι διπλοῦν;
ἀτὰρ τί ταῦτ᾿ ὀδύρομαι, τὰ δ᾿ ἐν ποσὶν
οὐκ ἐξικμάζω καὶ λογίζομαι κακά;
ἥτις σφαγὰς μὲν Ἕκτορος τροχηλάτους
κατεῖδον οἰκτρῶς τ᾿ Ἴλιον πυρούμενον,   400

385. Explain the use of καὶ in this line. What two forms of the perfect has λαγχάνω, and how are they restricted in use? What is the derivation of ἄθλιος? Trace its meanings.

388. Give Hermann's distinction between πείθου and πιθοῦ. What is the usual syntax of the verb? καίνεις. Give the other forms of this verb. Explain the use here of ποῖος. (See l. 300.) προύδωκα. What are the principal meanings of προ in composition?

390. How are the tenses of πίμπρημι (and πίμπλημι) formed in composition? Is the rule observed indiscriminately in prose and verse?

391. δεσπόταισι. Give another instance, from this play, of the plural for the singular. Why is κᾆτα written with ι subscriptum? (See l. 218.)

393. What is φέρει? Give an account of the original form, and the progressive changes, of the 2nd pers. sing. in the present passive.

394. οἴμοι κακῶν τῶνδ᾿. Account for this genitive. Under what condition can the last syllable of οἴμοι be elided in the Tragic Poets? What is πατρὶς in Homer, most frequently? Analyse ἐχρῆν. (See l. 113.)

396. What is the peculiarity in the rules for the contraction in the multiple numeral adjectives? What root of ἁπλοῦς is assigned by Liddell and Scott?

397. Is there any difference between δύρομαι and ὀδύρομαι in the Tragic Poets? What are the substantives of this word? What is its syntax? Distinguish between the use of ἀτὰρ and that of αὐτάρ. What phrases correspond to τὰ ἐν ποσίν? Give examples.

399. Explain the meaning here of ἥτις, and give similar instances of the use of ὅστις in this play. (See lines 8 and 592.) Derive τροχηλάτους. What is the difference between τρόχος and τροχός? What is remarkable in the gender of Ἴλιον? (See l. 102.)

αὐτὴ δὲ δούλη ναῦς ἔπ᾿ Ἀργείων ἔβην,
κόμης ἐπισπασθεῖσ᾿· ἐπεὶ δ᾿ ἀφικόμην
Φθίαν, φονεῦσιν Ἕκτορος νυμφεύομαι.
τί δῆτ᾿ ἐμοὶ ζῆν ἡδύ; πρὸς τί χρὴ βλέπειν;
πρὸς τὰς παρούσας ἢ παρελθούσας τύχας;   405
εἷς παῖς ὅδ᾿ ἦν μοι λοιπὸς ὀφθαλμὸς βίου·
τοῦτον κτανεῖν μέλλουσιν, οἷς δοκεῖ τάδε.
οὐ δῆτα τοῦ 'μοῦ γ᾿ οὕνεκ᾿ ἀθλίου βίου·
ἐν τῷδε μὲν γὰρ ἐλπίς, εἰ σωθήσεται·
ἐμοὶ δ᾿ ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου.   410
ἰδοὺ προλείπω βωμὸν ἥδε χειρία
σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.
ὦ τέκνον, ἡ τεκοῦσά σ᾿, ὡς σὺ μὴ θάνῃς,
στείχω πρὸς Ἅιδην· ἢν δ᾿ ὑπεκδράμῃς μόρον,
μέμνησο μητρός, οἷα τλᾶσ᾿ ἀπωλόμην,   415
καὶ πατρὶ τῷ σῷ, διὰ φιλημάτων ἰὼν
δάκρυά τε λείβων καὶ περιπτύσσων χέρας,
λέγ᾿ οἷ᾿ ἔπραξα. πᾶσι δ᾿ ἀνθρώποις ἄρ᾿ ἦν

401. Explain ἐπιβαίνειν as here used; and give the general meaning of ἐπὶ with its three cases.

402. κόμης. Explain the syntax of this genitive. What is the quantity of the α in all the tenses of σπάω? Explain the syntax of ἀφικόμην. (See l. 3.)

403. Explain fully the use and meaning of νυμφεύω.

404. What verbs take η instead of α, in contraction? Give the imperfect of ζάω; also its imperative forms. What is the Homeric form of this word?

406. Illustrate the phrase ὀφθαλμὸς βίου.

407. What is the strict meaning and the augmentation of μέλλω? Explain the usage of οὕνεκα. (See l. 251.)

409. Of what two meanings is εἰ σωθήσεται susceptible?

411. Distinguish between ἰδοῦ and ἰδού. What is the syntax of χειρία? What is the force of the preposition in προλείπω?

413. How is τεκοῦσα here used? What frequently is its meaning? What two futures has τίκτω?

414. What are the limitations in the use of στείχω? Explain the use and forms of Ἀΐδης. What is the derivation of μόρος?

415. Analyse and fully explain μέμνημαι. What is τλᾶσα? Which of its tenses are in use?

416. Explain the use of διὰ with a genitive. (See l. 95 and 175.) What is the peculiarity of accent in the present participle ἰών? Inflect the imperfect of εἰμὶ according to the Ionic and Attic usage.

417. Give the primary and derived meanings of λείβω. What is its substantive? What Latin form is taken from it? What is the present of the 1 aor. ἔλειψα?

418. Explain fully the meaning of and formations from πράσσω.

ψυχὴ τέκν'· ὅστις δ' αὖτ' ἄπειρος ὢν ψέγει,
ἧσσον μὲν ἀλγεῖ, δυςτυχῶν δ' εὐδαιμονεῖ.   420

ΧΟ. ὤκτειρ' ἀκούσασ'· οἰκτρὰ γὰρ τὰ δυςτυχῆ
βροτοῖς ἅπασι, κἂν θυραῖος ὢν κυρῇ.
ἐς ξύμβασιν δὲ χρῆν σε σήν τε παῖδ' ἄγειν,
Μενέλαε, καὶ τήνδ', ὡς ἀπαλλαχθῇ πόνων.

ΜΕ. λάβεσθέ μοι τῆςδ', ἀμφελίξαντες χέρας,   425
δμῶες· λόγους γὰρ οὐ φίλους ἀκούσεται.
ἔγωγ', ἵν' ἁγνὸν βωμὸν ἐκλίποις θεᾶς,
προύτεινα παιδὸς θάνατον, ᾧ σ' ὑπήγαγον
ἐς χεῖρας ἐλθεῖν τὰς ἐμὰς ἐπὶ σφαγήν.
καὶ τἀμφὶ σοῦ μὲν ὧδ' ἔχοντ' ἐπίστασο·   430
τὰ δ' ἀμφὶ παιδὸς τοῦδε παῖς ἐμὴ κρινεῖ,
ἤν τε κτανεῖν νιν ἤν τε μὴ κτανεῖν θέλῃ.
ἀλλ' ἕρπ' ἐς οἴκους τούςδ', ἵν' εἰς ἐλευθέρους

Distinguish between πράσσειν and ποιεῖν; also between οἷος and
οἵος. Explain the particle ἄρα. (See l. 74.)

420. Compare ἧσσον. (See l. 312.) How are δυστυχεῖν and
εὐτυχεῖν distinguishable from εὖ and κακῶς πράσσειν; and explain
also εὐδαιμονεῖν.

421. Distinguish between οἰκτείρω and ᾤκτειρα, as here used.
What is the force of -τρος in the adj. οἰκτρός? (See l. 353.)

422. Explain the meanings of θυραῖος. What peculiar transition
is there in κυρῇ? (See στέργουσιν l. 180.) Distinguish between πᾶς
and ἅπας.

424. How are the aorists ἀπηλλάχθην and ἀπηλλάγην used?

425. Explain accurately the syntax of λάβεσθε. How is μοὶ fre-
quently used by the Tragedians? Trace the variations and deriva-
tions of ἐλίσσω, ἕλιξ, εἰλέω. How is ἐλίσσω augmented? What
forms has it of the perf. pass.?

426. Give the principal tenses of ἀκούω. What cases do verbs of
perceiving and hearing govern? With what limitation? How used
frequently in prose?

427. What objection would there be to this proposed reading, ἐγώ
σ', ἵν' ἁγνόν? What is the force of ἔγωγε? What is the objection
to ἐκλίπῃς?

428. What is the force of ὑπὸ in this composition? What other
technical sense has ὑπάγειν?

430. Explain in what sense ἔχειν is frequently used intransitively.
Give its substantive. Distinguish ἐπίσταμαι and ἐφίσταμαι. What
is the usual imperative form of ἐπίσταμαι? (See l. 380.)

432. With what intention originally was the particle τε added to
the relative pronoun? Distinguish between θέλω and ἐθέλω. (See
l. 156.)

433. What are the Latin forms of ἕρπω? In what tenses is
it used, and how is it augmented? From what is the aorist
supplied?

δούλη γεγῶσα μήποθ' ὑβρίζειν μάθῃς.
ΑΝ. οἴμοι· δόλῳ μ' ὑπῆλθες, ἠπατήμεθα.   435
ΜΕ. κήρυσσ' ἅπασιν· οὐ γὰρ ἐξαρνούμεθα.
ΑΝ. ἦ ταῦτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτᾳ σοφά;
ΜΕ. καὶ τοῖς γε Τροίᾳ, τοὺς παθόντας ἀντιδρᾶν.
ΑΝ. τὰ θεῖα δ' οὐ θεῖ', οὐδ' ἔχειν ἡγεῖ δίκην;
ΜΕ. ὅταν τάδ' ᾖ, τότ' οἴσομεν; σὲ δὲ κτενῶ.   440
ΑΝ. ἦ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας;
ΜΕ. οὐ δῆτα· θυγατρὶ δ', ἢν θέλῃ, δώσω κτανεῖν.
ΑΝ. οἴμοι· τί δῆτα σοῦ καταστένω, τέκνον;
ΜΕ. οὔκουν θρασεῖά γ' αὐτὸν ἐλπὶς ἀναμένει.
ΑΝ. ὦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν,   445
Σπάρτης ἔνοικοι, δόλια βουλευτήρια,
ψευδῶν ἄνακτες, μηχανορράφοι κακῶν,
ἑλικτά, κοὐδὲν ὑγιές, ἀλλὰ πᾶν πέριξ
φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.
τί δ' οὐκ ἐν ὑμῖν ἐστιν; οὐ πλεῖστοι φόνοι;   450
οὐκ αἰσχροκερδεῖς; οὐ λέγοντες ἄλλα μὲν
γλώσσῃ, φρονοῦντες δ' ἄλλ' ἐφευρίσκεσθ' ἀεί;
ὄλοισθ'· ἐμοὶ δὲ θάνατος οὐχ οὕτω βαρὺς

434. Explain the usage of ὑβρίζειν. What was its meaning in
Athenian law?

435. What is the force of ὑπὸ in composition, as here? (See
l. 428.)

438. Give the syntax of Τροίᾳ.—How is ἀντιδρᾶν used here? and
how else sometimes?

439. Explain the phrase ἔχειν δίκην. Some editions read ἡγῇ:
Which reading is most correct, and why?

440. What mood does ὅταν require, and why? of what is it com-
pounded? Scan this line. What objection is there to the reading
εἴσομεν?

441. What are the primary and derived meanings of νεοσσὸς
(νεός)?

443. What two cases can καταστένω govern?

445. Compare ἐχθρός; giving other instances of such com-
parisons.

446. For what is βουλευτήριον here used? What is its proper
meaning?

447. Give a similar use of ἄναξ from the Persæ, 378. What
change does μηχανὴ undergo, in composition?

448. How is πέριξ used? Give examples, especially from Hero-
dotus.

450. Illustrate, from history, the charges here made against the
Lacedæmonians. Explain the different idiomatic usages of ἄλλος.
Explain the quantity and orthography of ἀεί. (See l. 27.)

ὡς σοὶ δέδοκται. κεῖνα γάρ μ' ἀπώλεσεν,
ὅθ' ἡ τάλαινα πόλις ἀναλώθη Φρυγῶν   455
πόσις θ' ὁ κλεινός, ὅς σε πολλάκις δορὶ
ναύτην ἔθηκεν ἀντὶ χερσαίου κακόν.
νῦν δ' ἐς γυναῖκα γοργὸς ὁπλίτης φανεὶς
κτείνεις μ'. ἀπόκτειν'· ὡς ἀθώπευτόν γέ σε
γλώσσης ἀφήσω τῆς ἐμῆς καὶ παῖδα σήν.   460
ἐπεὶ σὺ μὲν πέφυκας ἐν Σπάρτῃ μέγας,
ἡμεῖς δὲ Τροίᾳ γ'. εἰ δ' ἐγὼ πράσσω κακῶς,
μηδὲν τόδ' αὔχει· καὶ σὺ γὰρ πράξειας ἄν.

   ΧΟ. οὐδέποτε δίδυμα λέκτρ' ἐπαινέσω βροτῶν
οὐδ' ἀμφιμάτορας κόρους,   465
ἔριν μὲν οἴκων, δυσμενεῖς τε λύπας.
τὴν μίαν μοι στεργέτω πόσις
γάμοις ἀκοινώνητον ἀνδρὸς εὐνάν.   470
οὐδ' ἐνὶ πόλεσι γὰρ δίπτυχοι τυραννίδες
μιᾶς ἀμείνονες φέρειν·
ἄχθος τ' ἐπ' ἄχθει καὶ στάσις πολίταις.   475

454. Give the different tenses, in use, of δοκέω, stating the poetical forms. What is Porson's remark respecting the use of a neut. plur. with a plural verb?

455. Give fully the different tenses and forms of ἀναλίσκω. How is this verb distinguished from ἀλίσκομαι?

457. What is to be supplied with χερσαίου? Derive this word. Explain the form δορί. (See l. 14.)

458. Explain the term γοργὸς, giving its compounds, and its mythological connexions. Distinguish between νῦν, νὺν, and ἤδη.

460. What is the syntax of γλώσσης? What is Matthiæ's observation respecting the use, by the Tragedians, of verbal adjs. compounded with α priv.? Explain the accentuation of ἀθώπευτόν γέ σε. Distinguish between ἀφῆκα and ἀφεῖκα; and explain the New Test. form ἀφέωνται.

462. Explain the ellipsis of the prep. before Τροίᾳ. (See l. 438.) What is to be observed of the use here of πράσσω?

463. What are the meanings of αὐχεῖν? Give examples. πράξειας: How is the Æolic aorist (as to its persons) used by the Attics?

464. Give the tenses of ἐπαινέω; also those variations used by the Epic Poets and by Pindar. According to Passow, how is αἰνέω limited in its use?

465. Explain ἀμφιμάτορες. What are the Ionic and Doric forms of κόρος, and whence is it derived?

469. Explain the proper meaning of στέργειν. (See l. 180.)

471—5. What form is ἐνὶ properly? How would it be accented, if put for ἔνεστι? Derive and explain δίπτυχος. What is the syntax of ἄχθος? (See l. 396.)

τεκτόνοιν θ' ὕμνου συνεργάταιν
δυοῖν ἔριν Μοῦσαι φιλοῦσι κραίνειν·
πνοαὶ δ' ὅταν φέρωσι ναυτίλους θοαί,
κατὰ πηδαλίων δίδυμα πραπίδων γνώμα   480
σοφῶν τε πλῆθος ἀθρόον ἀσθενέστερον
φαυλοτέρας φρενὸς αὐτοκρατοῦς
ἑνός, ἃ δύνασις ἀνά τε μέλαθρα κατά τε πόλιας
ὁπόταν εὑρεῖν θέλωσι καιρόν.   485
ἔδειξεν ἡ Λάκαινα τοῦ στρατηλάτα
Μενέλα· διὰ γὰρ πυρὸς ἦλθ' ἑτέρῳ λέχει,
κτείνει δὲ τὴν τάλαιναν Ἰλιάδα κόραν
παῖδά τε δύσφρονος ἔριδος ὕπερ.   490
ἄθεος, ἄνομος, ἄχαρις ὁ φόνος. ἔτι σε, πότνια,
μετατροπὰ τῶνδ' ἔπεισιν ἔργων.
καὶ μὴν ἐσορῶ τόδε σύγκρατον
ζεῦγος πρὸ δόμων,   495
ψήφῳ θανάτου κατακεκριμένον.
δύστανε γύναι, τλήμων δὲ σύ, παῖ,

476. What is the syntax of συνεργάταιν? Explain the meaning of κραίνω, and give its Homeric form. Illustrate the use of φιλέω here from a similar use of 'amo' in Horace.

480. Explain κατὰ πηδαλίων. What is πραπίδες properly?

481. What is the rule respecting the feminine of adjectives in -οος? What is the peculiarity of ἀθρόος, as to declension?

484. What are δύνασις and δύναμις formed from, respectively? What is μέλαθρον properly? Give its derivation. In what Dialects is the open form πόλιας used?

485. θέλωσι: Why is the subjunctive here necessary? Distinguish between ὅταν and ὁπόταν.

486. In Greek syntax, what are the limitations in the use of Ellipses? Explain the genit. Μενέλα. (See on βούτα, l. 280.)

488. Explain this phrase, by a similar one in the "Electra." What is the peculiar force of ἕτερος here?

489. How is κόρη sometimes used?

490. Give the force of ὕπερ here, with examples of a similar usage. What prepos. is more common, in this sense?

491. Give the other forms of ἄχαρις, and compare it. How is πότνιᾰ used? What is sometimes the form in the Epic Poets? Does πότνιος ever occur? What is the quantity of the fem. adj. in -α, and how does it affect the accent?

493. Explain μετατροπή. What is the force of ἔπειμι? (See l. 260.)

494. Explain the force of the formula καὶ μήν. What is the force of μήν? (See l. 81.) Derive and explain σύγκρᾱτος. In what measure are the concluding lines of the Chorus written, and what are its principal laws? Illustrate the use here of ζεῦγος. (See l. 277.)

μητρὸς λεχέων ὃς ὑπερθνήσκεις,
οὐδὲν μετέχων,
    οὐδ' αἴτιος ὢν βασιλεῦσιν.   500

ΑΝ. ἅδ' ἐγὼ χέρας αἱματη-
ρὰς βρόχοισι κεκλημένα
πέμπομαι κατὰ γαίας.

ΜΟΛΟΣΣΟΣ.

ΜΟ. μᾶτερ, μᾶτερ, ἐγὼ δὲ σᾷ
πτέρυγι συγκαταβαίνω.   505
  ΑΝ. θῦμα δάϊον, ὦ χθονὸς
Φθίας κράντορες.
  ΜΟ.   ὦ πάτερ,
μόλε φίλοις ἐπίκουρος.
  ΑΝ. κείσει δή, τέκνον, ὦ φίλος,   510
μαστοῖς ματέρος ἀμφὶ σᾶς
νεκρὸς ὑπὸ χθονὶ σὺν νεκρῷ τ'.
  ΜΟ. ὤμοι μοι, τί πάθω τάλας
δῆτ' ἐγὼ σύ τε, μᾶτερ;
  ΜΕ. ἴθ' ὑποχθόνιοι· καὶ γὰρ ἀπ' ἐχθρῶν   515
ἥκετε πύργων· δύο δ' ἐκ δισσαῖν
θνήσκετ' ἀνάγκαιν· σὲ μὲν ἡμετέρα

499. What is the custom of the Attic writers, with respect to the contraction of words like λεχέων?

500. Explain the different constructions of μετέχειν, with examples.

501. Explain the meanings, and the construction, of αἴτιος; with examples.

503. Explain the form κεκλημένα. (See l. 122.) What is the proper force of adjectives in -ρὸς, -ερὸς, and -ηρός? Give the primary and derived meanings of κατά.

506. δάϊος. Give the Ionic, Homeric, and Attic forms and usages of this word, with its derivation and meaning.

507. Explain the derivation of κράντωρ. (See l. 476.)

509. Explain the conjugation of μόλε, giving instances of similar changes of letters in the transition-forms of words.

510. In what tenses does κεῖμαι occur? What class of verbs in Latin have a desiderative force?

511. Is there any difference between μαζὸς and μαστός? Explain the use here, and generally, of ἀμφί.

513. Explain τί πάθω. How can this question be asked in Greek, and with what different shades of meaning?

515. Explain the force of καὶ γάρ, and καὶ γὰρ δή. How does ἥκω differ from ἔρχομαι?

516. Explain fully and carefully the use of the dual with the plural; with examples.

ψῆφος ἀναιρεῖ, παῖδα δ' ἐμὴ παῖς
τόνδ' Ἑρμιόνη· καὶ γὰρ ἀνοία   520
μεγάλη λείπειν ἐχθροὺς ἐχθρῶν,
ἐξὸν κτείνειν
    καὶ φόβον οἴκων ἀφελέσθαι.
  ΑΝ. ὦ πόσις, πόσις, εἴθε σὰν
χεῖρα καὶ δόρυ σύμμαχον
κτησαίμαν, Πριάμου παῖ.   525
  ΜΟ. δύστανος, τί δ' ἐγὼ μόρου
παράτροπον μέλος εὕρω;
  ΑΝ. λίσσου, γούνασι δεσπότου
χρίμπτων, ὦ τέκνον.
  ΜΟ.   ὦ φίλος,   530
φίλος, ἄνες θάνατόν μοι.
  ΑΝ. λείβομαι δακρύοις κόρας,
στάζω, λισσάδος ὡς πέτρας
λιβὰς ἀνήλιος ἁ τάλαιν'.
  ΜΟ. ὤμοι μοι. τί δ' ἐγὼ κακῶν   535
μῆχος ἐξανύσωμαι;

519. What is the derivation of ψῆφος? Trace its various meanings.

521. Explain (with similar examples) the phrase ἐχθροὺς ἐχθρῶν.

522. What is the syntax of ἐξόν? What other verbs are similarly used?

523. What is the usage of the non-Attic writers with respect to the 2 aor. mid.? Give examples. What was the Alexandrian Dialect? What Latin word is derived from οἶκος, by means of the digamma? How did the Greeks express a wish? Decline δόρυ. (See l. 44.) Distinguish between κτάομαι and κέκτημαι.

527. How does the use of παράτροπος here differ from that of such words generally? Explain the meanings of μέλος. What is the force of the question asked by εὕρω? (See l. 513.)

529. Give the tenses, in use, of λίσσομαι. Give the Attic, Ionic, and Epic forms of γόνυ. What Ionic forms (according to Porson) are admissible in the Tragedians?

530. In what two ways may χρίμπτων be used? ὦ φίλος. What is the peculiarity of construction here? quote similar instances. (See l. 348.)

531. Give the different constructions and meanings of ἀνίημι.

532. Explain the phrase λείβομαι δακρύοις. (See l. 417.) Explain the use of στάζω: what is its future? State generally the mode of forming the future of verbs in -ζω. What is the peculiar form of λισσάς, and how is it derived?

534. ἀνήλιος. Mention the varieties of α in composition. (See l. 158.)

536. What is the peculiarity of the form μῆχος? ἐξανύσωμαι. With what force is the subj. used here? Give an account of the two forms of this verb. Why is the middle voice here used?

ΜΕ. τί με προςπίτνεις ἁλίαν πέτραν
ἢ κῦμα λιταῖς ὡς ἱκετεύων;
τοῖς γὰρ ἐμοῖσιν γέγον' ὠφελία,
σοὶ δ' οὐδὲν ἔχω φίλτρον, ἐπεί τοι   540
μέγ' ἀναλώσας ψυχῆς μόριον
Τροίαν εἷλον καὶ μητέρα σήν·
ἧς ἀπολαύων
    Ἅιδην χθόνιον καταβήσει.
ΧΟ. καὶ μὴν δέδορκα τόνδε Πηλέα πέλας,   545
σπουδῇ τιθέντα δεῦρο γηραιὸν πόδα.

ΠΗΛΕΥΣ.

ΠΗ. ὑμᾶς ἐρωτῶ τόν τ' ἐφεστῶτα σφαγῇ,
τί ταῦτα; πῶς τε κἀκ τίνος λόγου νοσεῖ
δόμος; τί πράσσετ' ἄκριτα μηχανώμενοι;
Μενέλα', ἐπίσχες· μὴ τάχυν' ἄνευ δίκης.   550
ἡγοῦ σὺ θᾶσσον· οὐ γὰρ ὡς ἔοικέ μοι
σχολῆς τόδ' ἔργον, ἀλλ' ἀνηβητηρίαν
ῥώμην μ' ἐπαινῶ λαμβάνειν, εἴπερ ποτέ.

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537. What is the restricted use of προςπίτνεις? (See l. 357.)

538. What is the quantity of the penult. in λιταῖς? (See l. 529.) Explain the accentuation and usages of ὡς. ἱκετεύων. Explain the meaning and usage of verbs of -έω and -εύω. Whence is ἱκέτης derived?

539. γέγονα. Explain the formation of this verb; and give the usage in Homer and the Tragedians. Distinguish between οἱ ἐμοὶ and τὰ ἐμά. (See l. 235.)

541. Explain the formation of ἀναλώσας. (See l. 455.)

543. Does the simple form λαύω ever occur? Give its future; and its use and derivation.

544. What would be the construction of καταβήσει in prose?

545. What is the force of δέδορκα? How is it formed? What is the force of τόνδε? Distinguish between ὅδε, οὗτος, and ἐκεῖνος. Explain the quantity of α in Πηλέα. (See l. 22.)

546. Give phrases similar to τιθέντα πόδα. Derive γηραιός.

547. ὑμᾶς ἐρωτῶ. Explain this form of expression; giving similar examples. Explain the quantity of the α in ἐφεστῶτα.

548. λόγου. Trace the various meanings of λόγος. νοσεῖ. Illustrate this metaphor from Virgil.

549. Explain and derive ἄκριτα.

550. Go through the moods of ἐπέσχον.

551. Compare θᾶσσον. How does Herodotus use its comparative? Explain the origin of the Homeric and general form θάσσων. ἔοικε. Give carefully all the formations and varieties of this word.

552. What is the force of adjectives in -ήριος? What is the force of ἀνά in composition?

553. Explain the irregularity of inflection in ἐπαινέω. (See

πρῶτον μὲν οὖν κατ' οὖρον, ὥςπερ ἱστίοις,
ἐμπνεύσομαι τῇδ'· εἰπέ, τίνι δίκῃ χέρας   555
βρόχοισιν ἐκδήσαντες οἵδ' ἄγουσί σε
καὶ παῖδ'· ὕπαρνος γάρ τις ὡς ἀπόλλυσαι,
ἡμῶν ἀπόντων τοῦ τε κυρίου σέθεν.
ΑΝ. οἶδ', ὦ γεραιέ, σὺν τέκνῳ θανουμένην
ἄγουσί μ' οὕτως ὡς ὁρᾷς. τί σοι λέγω;   560
οὐ γὰρ μιᾶς σε κληδόνος προθυμίᾳ
μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.
ἔριν δὲ τὴν κατ' οἶκον οἶσθά που κλύων
τῆς τοῦδε θυγατρός, ὧν τ' ἀπόλλυμαι χάριν.
καὶ νῦν με βωμοῦ Θέτιδος, ἢ τὸν εὐγενῆ   565
ἔτικτέ σοι παῖδ', ἢν σὺ θαυμαστὴν σέβεις,
ἄγουσ' ἀποσπάσαντες, οὔτε τῳ δίκῃ
κρίναντες, οὐδὲ τοὺς ἀπόντας ἐκ δόμων

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l. 464.) What is the force of περ, when it stands alone? Also in composition, and in Latin? When does the enclitic ποτὲ retain its accent?

554. Explain the phrase κατ' οὖρον. What forms of the future has ἐμπνέω? (See l. 19.)

556. ἄγουσι. Explain the technical usages of this word.

557. What is the peculiarity of ὕπαρνος here? Distinguish between κύριος and δεσπότης. Explain the use and origin of the paragogic θεν.

559. θανουμένην: Point out any peculiarities in the future and perf. (especially the partic.) of θνήσκω.

560. ὁρᾷς. What peculiarity is there in the augmentation of this verb, and whence is its future supplied? λέγω. Give the force of this subjunctive.

561. μιᾶς. Explain the forms, and the accent and quantity, of the cases of this word. Give the derivation and meanings of κληδών.

562. μετῆλθον. Give the force of μετὰ in composition. (See l. 260.) What is the distinction commonly drawn between μύριοι and μυρίοι? (See l. 319.) What does the preposition ὑπὸ here denote?

563. ἔριν. Explain the forms of the accus. of this class of words. Trace the formation of οἶσθα; giving examples of the use of the paragogic θα. κλύων. What is the construction of this class of verbs? (See note on ἀκούσεται, l. 426.)

565. Distinguish between εὐγενὴς and γενναῖος.

566. θαυμαστήν: in what unusual sense used here? Explain the Attic phrase θαυμαστὸν ὅσον. What is the common, as well as the Homeric, use of σέβω or σέβομαι?

567. Mention any peculiarity in the inflection of ἀποσπάσαντες. (See l. 402.) Why does τῳ here lose its accent? Account for the different accentuations of οὔτε and οὐδέ.

μείναντες, ἀλλὰ τὴν ἐμὴν ἐρημίαν
γνόντες τέκνου τε τοῦδ᾽, ὃν οὐδὲν αἴτιον   570
μέλλουσι σὺν ἐμοὶ τῇ ταλαιπώρῳ κτενεῖν.
ἀλλ᾽ ἀντιάζω σ᾽, ὦ γέρον, τῶν σῶν πάρος
πίτνουσα γονάτων, χειρὶ δ᾽ οὐκ ἔξεστί μοι
τῆς σῆς λαβέσθαι φιλτάτης γενειάδος,
ῥῦσαί με πρὸς θεῶν· εἰ δὲ μή, θανούμεθα,   575
αἰσχρῶς μὲν ὑμῖν, δυστυχῶς δ᾽ ἐμοί, γέρον.

ΠΗ. χαλᾶν κελεύω δεσμὰ πρὶν κλαίειν τινά,
καὶ τῆσδε χεῖρας διπτύχους ἀνιέναι.

ΜΕ. ἐγὼ δ᾽ ἀπαυδῶ γ᾽ ἄλλος οὐχ ἥσσων σέθεν,
καὶ τῆσδε πολλῷ κυριώτερος γεγώς.   580

ΠΗ. πῶς; ἢ τὸν ἀμὸν οἶκον οἰκήσεις μολὼν
δεῦρ᾽; οὐχ ἅλις σοι τῶν κατὰ Σπάρτην κρατεῖν;

ΜΕ. εἷλόν νιν αἰχμάλωτον ἐκ Τροίας ἐγώ.

ΠΗ. οὑμὸς δέ γ᾽ αὐτὴν ἔλαβε παῖς παιδὸς γέρας.

ΜΕ. οὔκουν ἐκείνου τἀμά, τἀκείνου τ᾽ ἐμά;   585

569. What peculiarities, in the formation of the future, are presented by verbs of which the characteristic letters are λ, μ, ν, ρ?

570. Give a full account of the 2 aor. form ἔγνων. (See l. 136.) Quote a similar use of αἴτιος. (See l. 501.)

571. Which would be a preferable reading, κτενεῖν or κτανεῖν? (See l. 407.) What is the common derivation of ταλαίπωρος? Give that proposed by Liddell and Scott.

574. Explain the principle of the genit. after λαβέσθαι. (See l. 425.)

575. Explain the force of ἐρύω (act.) and ἐρύομαι (mid.). Also the quantity of the υ in the Epic and the Attic Poets. πρὸς θεῶν. Explain accurately the force of πρὸς generally, and as it is used here, with examples. Give examples, from Virgil and Horace, of a use similar to that of πρὸς, in adjurations. Explain the use of εἰ δὲ μή, with affirmative, and sometimes with negative, sentences.

577. What is the quantity of the α in χαλάω, in inflection? δεσμά. Decline this word, and give other instances of the peculiarity it presents. (See l. 280.) πρὶν κλαίειν. Would πρὶν τις ἂν κλαίῃ be an admissible construction? (See l. 101.) Give the Attic form of κλαίω, and its futures.

578. ἀνιέναι. State the rules for the formation and reduplication of verbs in -μι.

579, 80. State the peculiarities of ἀπαυδῶ (see l. 87), of ἥσσω (l. 312), of σέθεν (l. 588), of γεγώς (l. 320).

581. Of what dialect is ἀμός, ή, όν, a form? Explain its use, with examples. οἰκήσεις. In what sense is this used here? What is a more common form, especially in prose? μολών. Explain this form. (See l. 509.)

583. Derive αἰχμάλωτος. Conjugate εἷλον accurately. (See Index.)

585. Distinguish between οὔκουν and οὐκοῦν. Explain the in-

ΠΗ. ναί.
δρᾶν εὖ, κακῶς δ᾽ οὔ, μηδ᾽ ἀποκτείνειν βίᾳ.

ΜΕ. ὡς τήνδ᾽ ἀπάξεις οὔποτ᾽ ἐξ ἐμῆς χερός.

ΠΗ. σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα.

ΜΕ. ψαῦσόν γ᾽, ἵν᾽ εἰδῇς, καὶ πέλας πρόσελθέ μου.

ΠΗ. σὺ γὰρ μετ᾽ ἀνδρῶν, ὦ κάκιστε κἀκ κακῶν;   590
σοί που μέτεστιν ὡς ἐν ἀνδράσιν λόγου;
ὅστις πρὸς ἀνδρὸς Φρυγὸς ἀπηλλάγης λέχους,
ἄκληστ᾽, ἄδουλα δώμαθ᾽ ἑστίας λιπών,
ὡς δὴ γυναῖκα σώφρον᾽ ἐν δόμοις ἔχων
πασῶν κακίστην. οὐδ᾽ ἂν εἰ βούλοιτό τις   595
σώφρων γένοιτο Σπαρτιάτιδων κόρη,
αἳ ξὺν νέοισιν ἐξερημοῦσαι δόμους
γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένοις
δρόμους παλαίστρας τ᾽ οὐκ ἀνασχετοὺς ἐμοὶ
κοινὰς ἔχουσι. κᾆτα θαυμάζειν χρεὼν   600
εἰ μὴ γυναῖκας σώφρονας παιδεύετε;
Ἑλένην ἐρέσθαι χρῆν τάδ᾽, ἥτις ἐκ δόμων

stances of Crasis in this and the preceding line, marking the quantity of the syllables.

586. What is the distinction between οὐ and μή? Give hence the full construction here. Explain fully Buttmann's remarks on the atona or unaccented words.

587. Explain the elliptical form here. (See l. 486.) Decline κάρα, in the next line.

589. ἵν᾽ εἰδῇς. Why is the subj. here required? How is πέλας used here? Quote similar usages of other words. (See l. 310.)

590. Explain the force of γὰρ in questions. (See l. 249.) Distinguish between μετὰ with the gen., dat., and accus. What does ἐκ denote here?

591. With what meaning is μέτεστι used impersonally?

592. Explain this use of ὅστις. (See l. 399.) Explain the different meanings of ἀπαλλάσσεσθαι. Also the forms ἀπηλλάγην and ἀπηλλάχθην.

593. Of what is ἄκλῃστα an Attic form? Explain the use of the word ἑστία, and give its Latin form.

594. What is the force of δὴ here? (See l. 235.)

595. Explain the construction of the particle ἂν here; giving similar instances. Explain the force of σώφρων. (See l. 346.)

598. What was the dress of the Spartan Virgins? Explain this fully from the note. Conjugate ἀνειμένος.

600. What is the force of εἶτα? (See l. 218.) Why is κᾆτα written with ι subscriptum? Explain the form χρεών. (See l. 374.) Explain the construction θαυμάζω εἰ. (See l. 409.) What is meant here by the "defining use of the adjective?"

602. What is the peculiarity of accent in ἐρέσθαι? Give Butt-

τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε
νεανίου μετ' ἀνδρὸς εἰς ἄλλην χθόνα.
κἄπειτ' ἐκείνης οὕνεχ' Ἑλλήνων ὄχλον   605
τοσόνδ' ἀθροίσας ἤγαγες πρὸς Ἴλιον·
ἣν χρῆν σ' ἀποπτύσαντα μὴ κινεῖν δόρυ,
κακὴν ἐφευρόντ', ἀλλ' ἐᾶν αὐτοῦ μένειν,
μισθόν τε δόντα μήποτ' εἰς οἴκους λαβεῖν.
ἀλλ' οὔτι ταύτῃ σὸν φρόνημ' ἐπούρισας·   610
ψυχὰς δὲ πολλὰς κἀγαθὰς ἀπώλεσας,
παίδων τ' ἄπαιδας γραῦς ἔθηκας ἐν δόμοις,
πολιούς τ' ἀφείλου πατέρας εὐγενῆ τέκνα.
ὧν εἷς ἐγὼ δύστηνος, αὐθέντην δὲ σέ,
μιάστορ' ὥς τιν', ἐςδέδορκ' Ἀχιλλέως.   615
ὃς οὐδὲ τρωθεὶς ἦλθες ἐκ Τροίας μόνος,
κάλλιστα τεύχη δ' ἐν καλοῖσι σάγμασιν
ὅμοι' ἐκεῖσε δεῦρό τ' ἤγαγες πάλιν·

mann's account of this verb. Explain the forms and variations of χρῆν. (See l. 113.)

603. What is the ellipsis in τὸν σὸν φίλιον? What is the meaning and derivation of κωμάζειν? Give its Latin form; and the force of ἐκ in composition.

604. νεανίου ... ἀνδρός. Explain the peculiarity here. (See l. 169.)

605. Explain the use here of ἔπειτα (see l. 218), and the form οὕνεκα. (See l. 251.)

607. Give the other form of πτύω, and its Latin form; also the variations of the quantity of the v. μὴ κινεῖν. Explain fully this idiom; giving the substance of Zumpt's remarks on the subject.

608. Explain the use and the other forms of αὐτοῦ. Also the augmentation of ἐάω. (See l. 228.)

610. How is ταύτῃ used here? Give examples of its different usages.

612. Give parallel instances of such expressions as παίδων ἄπαιδας. (See l. 460.) Inflect γραῦς and ναῦς through the various dialectic forms. What is the construction of ἀφαιρεῖσθαι? (See l. 325.)

614. What is the etymology of αὐθέντης? Explain its use here; and how it is different from that in l. 172.

615. Why is ὥς here accented? Notice any peculiarities of δέδορκα, as stated above.

616. Explain the formation of τιτρώσκω from its root; giving the Homeric form. What is the substantive of τιτρώσκω?

617. Give a description of the equipment of a heavy-armed warrior in the heroic ages. What is the derivation and literal meaning of σάγμα? (See Smith's Dictionary of Antiquities.)

618. What is the insinuation implied in ὅμοια?

κἀγὼ μὲν ηὔδων τῷ γαμοῦντι μήτε σοι
κῆδος ξυνάψαι, μήτε δώμασιν λαβεῖν   620
κακῆς γυναικὸς πῶλον· ἐκφέρουσι γὰρ
μητρῷ' ὀνείδη. τοῦτο καὶ σκοπεῖτέ μοι,
μνηστῆρες, ἐσθλῆς θυγατέρ' ἐκ μητρὸς λαβεῖν.
πρὸς τοῖςδε δ' εἰς ἀδελφὸν οἷ' ἐφύβρισας,
σφάξαι κελεύσας θυγατέρ' εὐηθέστατα;   625
οὕτως ἔδεισας μὴ οὐ κακὴν δάμαρτ' ἔχῃς.
ἑλὼν δὲ Τροίαν, εἶμι γὰρ κἀνταῦθά σοι,
οὐκ ἔκτανες γυναῖκα χειρίαν λαβών·
ἀλλ' ὡς ἐςεῖδες μαστόν, ἐκβαλὼν ξίφος
φίλημ' ἐδέξω, προδότιν αἰκάλλων κύνα,   630
ἥσσων πεφυκὼς Κύπριδος, ὦ κάκιστε σύ.
κἄπειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων
πορθεῖς ἀπόντων, καὶ γυναῖκα δυστυχῆ

619. ηὔδων. What is the force of this imperfect? Give the forms of this verb, as used by Herodotus. What tense is γαμοῦντι? Give the inflections and the meanings of this verb. (See l. 347.)

620. Give the meanings of κῆδος. Also the Homeric forms and meanings.

621. Give the first and the derived meanings of πῶλος; with the corresponding words in Horace and Ovid. ἐκφέρουσι. In connexion with this word, explain the idiom called πρὸς τὸ σημαινόμενον.

623. σκοπεῖτε. Inflect this verb according to the Attic usage, observing which tenses are borrowed from σκέπτομαι. Explain this use of μοι. (See l. 425.)

624. Explain this construction of ὑβρίζειν. (See above, 434.) What is the derivation of ἀδελφός, and what are the uses of α in composition? (See l. 158.)

625. Explain the different meanings of εὐήθης, with examples. What is its substantive, as used by Herodotus?

626. ἔδεισας. Give the Homeric form in use, and its limitation. What is the Attic substitute for the present? (See l. 362.) Explain the construction of μὴ οὐ, and the class of verbs after which it is used. (See l. 244.) Distinguish between δάμαρ and ἄδμης. Scan the line. ἔχῃς. State Dawes's canon, as given in the note; and show how this use of ἔχῃς may be shown not to be a violation of that canon.

629. μαστόν. What is stated (see l. 224) on μάζος and μαστός? Give its metaphorical meaning.

630. Give the mode of forming the fem. forms of masc. nouns in -ης.

631. Compare ἥσσων. (See l. 312.) Explain πεφυκώς. (See l. 237.) What is the quantity of the v in Κύπριδος. State the rule which regulates the quantity of a doubtful vowel before pairs of permissive consonants. Are π ρ permissive; i. e. do they allow a preceding vowel to be lengthened by position?

633. Of what is πορθέω a kindred form?

κτείνεις ἀτίμως παῖδά θ', ὃς κλαίοντά σε
καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, 635
κεἰ τρὶς νόθος πέφυκε. πολλάκις δέ τοι
ξηρὰ βαθεῖαν γῆν ἐνίκησε σπορά,
νόθοι τε πολλοὶ γνησίων ἀμείνονες.
ἀλλ' ἐκκομίζου παῖδα. κύδιον βροτοῖς
πένητα χρηστὸν ἢ κακὸν καὶ πλούσιον 640
γαμβρὸν πεπᾶσθαι καὶ φίλον· σὺ δ' οὐδὲν εἶ.

ΧΟ. σμικρᾶς ἀπ' ἀρχῆς νεῖκος ἀνθρώποις μέγα
γλῶσσ' ἐκπορίζει· τοῦτο δ' οἱ σοφοὶ βροτῶν
ἐξευλαβοῦνται, μὴ φίλοις τεύχειν ἔριν.

ΜΕ. τί δῆτ' ἂν εἴποις τοὺς γέροντας ὡς σοφοί, 645
καὶ τοὺς φρονεῖν δοκοῦντας Ἕλλησίν ποτε ;
ὅτ' ὢν σὺ Πηλεύς, καὶ πατρὸς κλεινοῦ γεγώς,
      *   *   *   *   *
κῆδος ξυνάψας, αἰσχρὰ μὲν σαυτῷ λέγεις
ἡμῖν δ' ὀνείδη διὰ γυναῖκα βάρβαρον,
ἣν χρῆν σ' ἐλαύνειν τήνδ' ὑπὲρ Νείλου ῥοὰς 650

635. What is the syntax of καθιστάναι in the sense of "to render?"

636. For what is κεἰ put by a crasis? So form a crasis of καὶ οὐ, καὶ εὖ; and of καὶ οἶνος. Distinguish between καὶ εἰ and εἰ καὶ, and give the syntax of the latter. τρὶς νόθος. What is the force of the number 3, in Greek and Latin? What is the force of τοί? (See l. 212, and 284.)

637. ξηρός. What is the Homeric form of this word? What is the proper meaning of σπορά? What is the force of the aorist, in ἐνίκησε? Scan the line.

639. Compare κύδιον. What is the rule for the quantity of the penult. of comparatives in -ιων?

640. What is the usage of πένης, and of πτωχός? How is Porson's rule, about the "Pes Creticus," not violated in this line?

641. Explain γαμβρόν. (See l. 359.) Explain the tenses of πάομαι, and their quantities.

642-3. Explain σμικρᾶς. (See l. 86.) What instance have we here of the partitive genitive? Why is μή, and not οὐ, used in the next line? (See l. 180.) Explain the acc. form ἔριν. (See l. 362.) Inflect τεύχω and τυγχάνω, carefully distinguishing the tenses that belong to each.

645-7. Explain the construction here, commonly called the "accusativus de quo." Inflect the verb δοκεῖν. (See l. 454.) Also γεγώς. (See l. 320.)

649. Decline βάρβαρον as used here. What is the proper meaning of this word? (See l. 173.) Distinguish between διὰ γυναῖκα βάρβαρον, and διὰ γυναικὸς βαρβάρου.

650. Explain the use of the infin. after χρῆν (see l. 607), and the form of χρῆν (see l. 113.) Why are the Nile and the Phasis mentioned here?

ὑπέρ τε Φᾶσιν, κἀμὲ παρακαλεῖν ἀεί,
οὖσαν μὲν Ἠπειρῶτιν, οὗ πεσήματα
πλεῖσθ' Ἑλλάδος πέπτωκε δοριπετῆ νεκρῶν,
τοῦ σοῦ δὲ παιδὸς αἵματος κοινουμένην·
Πάρις γάρ, ὃς σὸν παῖδ' ἔπεφν' Ἀχιλλέα, 655
Ἕκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' Ἕκτορος.
καὶ τῇδε γ' εἰσέρχει σὺ ταὐτὸν ἐς στέγος,
καὶ ξυντράπεζον ἀξιοῖς ἔχειν βίον,
τίκτειν δ' ἐν οἴκοις παῖδας ἐχθίστους ἐᾷς ;
ἁγὼ προνοίᾳ τῇ τε σῇ κἀμῇ, γέρον, 660
κτανεῖν θέλων τήνδ', ἐκ χερῶν ἁρπάζομαι.
καίτοι φέρ', ἅψασθαι γὰρ οὐκ αἰσχρὸν λόγου,
ἢν παῖς μὲν ἡ 'μὴ μὴ τέκῃ, ταύτης δ' ἄπο
βλάστωσι παῖδες, τῆςδε γῆς Φθιώτιδος
στήσεις τυράννους, βάρβαροι δ' ὄντες γένος 665
Ἕλλησιν ἄρξους' ; εἶτ' ἐγὼ μὲν οὐ φρονῶ,
μισῶν τὰ μὴ δίκαια, σοὶ δ' ἔνεστι νοῦς

651. What meanings may παρακαλεῖν have here? How is it constantly used in Demosthenes?

652. Explain the form Ἠπειρῶτις (see l. 159): also the construction of Ἠπειρῶτιν, οὗ; illustrating it by other similar ones, Greek and Latin. Explain the phrase δοριπετῆ πεσήματα, deriving the words. Give the reason of the accent of the imperative πῖπτε; also the formation of all the tenses.

655. Explain the formation of πέφνον, ἔπεφνον. Accentuate the aorist partic. πεφνών. Give the Homeric perf. passive.

656. Give some account of ἦν, the 3rd pers. imperf. of εἰμί. What was the original termination of the pluperf. active and middle?

657. What is the construction of ὁ αὐτός, and upon what principle? In this signification, how do the words often coalesce? What are the two forms of the neuter?

660. ἅ. Explain the syntax of this word, and give instances of a similar ellipse. κἀμῇ. Explain and exemplify this peculiar use of the pronoun.

661. What is the syntax of ἁρπάζομαι. Explain the two cases under which an accusative follows the pass. verb in Greek.

662. Give the act. and mid. meanings of ἅπτω, with its syntax, especially in Homer.

664. Conjugate βλάστωσι. With what class of verbs beginning with two consonants is the augment, not the reduplication, used in the perfect?

666. Give the primary and secondary meanings of ἄρχειν, and its syntax.

667. τὰ μὴ δίκαια. On what principle is μὴ used here, not οὐ? (See l. 180.)

κἀκεῖνό νυν ἀθρησον· εἰ σὺ παῖδα σὴν
δούς τῳ πολιτῶν, εἶτ᾽ ἔπασχε τοιάδε,
σιγῇ καθῆσ᾽ ἄν ; οὐ δοκῶ· ξένης δ᾽ ὕπερ 670
τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους ;
καὶ μὴν ἴσον γ᾽ ἀνήρ τε καὶ γυνὴ σθένει
ἀδικουμένη πρὸς ἀνδρός· ὡς δ᾽ αὔτως ἀνὴρ
γυναῖκα μωραίνουσαν ἐν δόμοις ἔχων.
καὶ τῷ μέν ἐστιν ἐν χεροῖν μέγα σθένος, 675
τῇ δ᾽ ἐν γονεῦσι καὶ φίλοις τὰ πράγματα.
οὔκουν δίκαιον τοῖς γ᾽ ἐμοῖς μ᾽ ἐπωφελεῖν ;
γέρων γέρων εἶ· τὴν δ᾽ ἐμὴν στρατηγίαν
λέγων ἔμ᾽ ὠφελοῖς ἂν ἢ σιγῶν πλέον.
Ἑλένη δ᾽ ἐμόχθησ᾽ οὐχ ἑκοῦσ᾽, ἀλλ᾽ ἐκ θεῶν, 680
καὶ τοῦτο πλεῖστον ὠφέλησεν Ἑλλάδα·
ὅπλων γὰρ ὄντες καὶ μάχης ἀΐστορες,
ἔβησαν ἐς τἀνδρεῖον· ἡ δ᾽ ὁμιλία

668. What is the syntax of ἀθρεῖν ? Account for the accents and apostrophes of κἀκεῖνό (νυν) ; also for the quantity of νύν.

669. τῷ πολιτῶν. What is the peculiarity of this genitive ? Explain τῳ. (See l. 192.) Distinguish between τοιάδε and τὰ τοιάδε.

670. κάθησ᾽ ἄν. What are the rules which regulate the structure of the two clauses of a conditional proposition ? (See l. 215.) What is the peculiarity of κάθησο, with respect to augmentation ? What is the peculiarity of the use of ξένος by the Tragedians ? Mention other words similarly used. Connect ὑπὲρ with the Latin " super ;" giving other instances where ὑ becomes su or sy.

671. Give the tenses of λάσκω, marking the quantities carefully ; also the Ionic and Doric forms. What are its various meanings ? What is its peculiar construction here ? What the Latin for οἱ ἀναγκαῖοι ?

672. Explain the force of καὶ μήν. (See l. 81.) What is the quantity of ι in ἴσος, in Attic, and in Homer ?

673. ὡς δ᾽ αὔτως. How are these words used in Homer ? In Herodotus also, and in Attic Prose ?

674. How are verbs in -αίνω formed, and in what sense used ? Explain the accentuation of μῶρος.

675. τῷ μὲν . . . τῇ δέ. Explain the use originally of the article ὁ, ἡ, τό ; and its use subsequently, as here. Derive γονεύς. What is the quantity of the first syllable in πράγματα, and why ?

677. Distinguish between οὔκουν and οὐκοῦν. What is the government of ὠφελεῖν ? (See l. 49.)

680. Derive μοχθεῖν ; and distinguish between μοχθεῖν and πονεῖν.

682. Trace the different significations of ὅπλον, in the singular and plural. Explain the ellipsis in Ἑλλάδα, according to the principle in l. 652 (Ἠπειρῶτιν, οὗ).

683. What tenses of βαίνω are transitive, and what intransitive ?

πάντων βροτοῖσι γίγνεται διδάσκαλος.
εἰ δ᾽ ἐς πρόςοψιν τῆς ἐμῆς ἐλθὼν ἐγὼ 685
γυναικὸς ἔσχον μὴ κτανεῖν, ἐσωφρόνουν.
οὐδ᾽ ἄν σε Φῶκον ἤθελον κατακτανεῖν.
ταῦτ᾽ εὖ φρονῶν σ᾽ ἐπῆλθον, οὐκ ὀργῆς χάριν·
ἢν δ᾽ ὀξυθυμῇς, σοὶ μὲν ἡ γλωσσαλγία
μείζων, ἐμοὶ δὲ κέρδος ἡ προμηθία. 690

ΧΟ. παύσασθον ἤδη, λῷστα γὰρ μακρῷ τάδε,
λόγων ματαίων, μὴ δύο σφαλῆθ᾽ ἅμα.

ΠΗ. οἴμοι, καθ᾽ Ἑλλάδ᾽ ὡς κακῶς νομίζεται.
ὅταν τροπαῖα πολεμίων στήσῃ στρατός,
οὐ τῶν πονούντων τοὔργον ἡγοῦνται τόδε, 695
ἀλλ᾽ ὁ στρατηγὸς τὴν δόκησιν ἄρνυται,
ὃς εἷς μετ᾽ ἄλλων μυρίων πάλλων δόρυ,
οὐδὲν πλέον δρῶν ἑνὸς ἔχει πλείω λόγον.
σεμνοὶ δ᾽ ἐν ἀρχαῖς ἥμενοι κατὰ πτόλιν

What is the observation respecting the use of the 1st and 2nd aor. in the same verb ? τἀνδρεῖον. Quote a passage from Thucydides, in which this word is used as here. State the principal idiomatic uses of the neut. article. (See l. 143. 186.)

686. ἔσχον. What is there peculiar here, in this use of ἔχω ?

687. Give the story of Æacus. What is there peculiar in the forms θέλω and ἐθέλω ? (See l. 156.)

686. What is the syntax of ἐπῆλθον ? Explain the form and use of χάριν. (See l. 204, and 222.)

691. What are the meanings of παύω, active and middle ? Give its tenses in use, and its syntax. Compare λῷστα ; which is its root ? What are the different forms of δύο ? (See l. 516.) σφαλῆθ᾽ ἅμα. Why not σφαλῆτ᾽ ἅμα ? Connect ἀσφαλὴς with the verb. Why would the optative be incorrect here ?

693. Explain οἴμοι. (See. l. 394.) ὡς κακῶς νομ. Quote a similar use of νομίζεται from the " Alcestis." In what sense does Herodotus use the active νομίζω ?

694. τροπαῖον. What form is this ? What would it be in common Greek ? What in its Latin form ? What its meaning ? What is the expression for raising a trophy ? Is there any thing unusual in the construction here ?

696. Of what is ἄρνυμαι a form ? In what tenses is it used ?

697. Distinguish between μετὰ with the gen., dat., and accus. ; and connect it with μέσος. Distinguish between μύριοι and μυρίοι. What is the 1st aor. of πάλλω ? What is the Homeric 2nd aorist ?

698. What is defective in the rhythm of this line ? What are the two kinds of Cæsura ?

699. Explain the formation of ἥμαι. (See l. 266.) How is πτόλις used ?

φρονοῦσι δήμου μεῖζον, ὄντες οὐδένες· 700
οἱ δ' εἰσὶν αὐτῶν μυρίῳ σοφώτεροι,
εἰ τόλμα προςγένοιτο βούλησίς θ' ἅμα.
ὡς καὶ σὺ σός τ' ἀδελφὸς ἐξωγκωμένοι
Τροίᾳ κάθησθε τῇ τ' ἐκεῖ στρατηγίᾳ,
μόχθοισιν ἄλλων καὶ πόνοις ἐπηρμένοι. 705
δείξω δ' ἐγώ σοι μὴ τὸν Ἰδαῖον Πάριν
μείζω νομίζειν Πηλέως ἐχθρόν ποτε,
εἰ μὴ φθερεῖ τῆςδ' ὡς τάχιστ' ἀπὸ στέγης
καὶ παῖς ἄτεκνος, ἢν ὅδ' ἐξ ἡμῶν γεγὼς
ἐλᾷ δι' οἴκων τῶνδ' ἐπισπάσας κόμης, 710
ἢ στεῖρος οὖσα μόσχος οὐκ ἀνέξεται
τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα.
ἀλλ' εἰ τὸ κείνης δυςτυχεῖ παίδων πέρι,
ἄπαιδας ἡμᾶς δεῖ καταστῆναι τέκνων ;
φθείρεσθε τῆςδε, δμῶες, ὡς ἂν ἐκμάθω 715
εἴ τίς με λύειν τῆςδε κωλύσει χέρας.

700. Give the different meanings of δῆμος. Distinguish between δῆμος and δημός. Give a similar use of οὐδένες from Herodotus.
701. Illustrate the phrase μυρίῳ σοφώτεροι. What is the Ionic of τόλμᾰ? Does Euripides ever use τόλμη?
704. Inflect the imperf. of κάθημαι. (See l. 670.) Distinguish between μόχθος and πόνος. (See l. 680.)
706. Is there any peculiarity in the construction of the infinitive here? Compare ἦσσω. (See l. 312.)
708-9. εἰ μὴ φθερεῖ. Explain this phrase accurately. ὡς τάχιστα. Explain this idiom. (See l. 379.) Scan the line. Is the penult of ἄτεκνος necessarily long? Parse γεγὼς. (See l. 320.)
710. ἐλᾷ. Explain the formation of these futures from ἄσω and ὄσω. Explain the phrase ἐπισπάσας κόμης. (See l. 402.)
711. How is στεῖρος declined? Explain the phrase ἀνέξεται τίκτοντας. (See l. 201 and 340.) Account for the gender of τίκτοντας ἄλλους. (See l. 357.) μόσχος. Quote a similar metaphor from Judges xiv. 18.
713. Explain the phrase τὸ κείνης. (See l. 143.)
714. ἄπαιδας τέκνων. Account for this genitive. (See l. 460.) Distinguish between καταστῆναι and καταστῆσαι. (See l. 635.) What is the proper force of δεῖ? (See l. 164.)
715. Explain the phrase φθείρεσθε τῆςδε. (See l. 708.) Distinguish between δμώς, δοῦλος, and ἀνδράποδον. What is the use of ἂν with ὡς? Why would ὡς ἂν ἐκμάθοιμι be an inadmissible syntax in this passage?
716. What is the quantity of υ in λύω? In what tenses is it short? What is the derivation and primary meaning of κωλύω?

ἔπαιρε σαυτήν· ὡς ἐγώ, καίπερ τρέμων,
πλεκτὰς ἱμάντων στροφίδας ἐξανήσομαι.
ὧδ', ὦ κάκιστε, τῆςδ' ἐλυμήνω χέρας ;
βοῦν ἢ λέοντ' ἤλπιζες ἐντείνειν βρόχοις ; 720
ἢ μὴ ξίφος λαβοῦσ' ἀμυνάθοιτό σε
ἔδεισας ; ἕρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος,
ξύλλυε δεσμὰ μητρός· ἐν Φθίᾳ σ' ἐγὼ
θρέψω μέγαν τοῖςδ' ἐχθρόν. εἰ δ' ἀπῆν δορὸς
τοῖς Σπαρτιάταις δόξα καὶ μάχης ἀγὼν, 725
τἄλλ' ὄντες ἴστε μηδενὸς βελτίονες.

ΧΟ. ἀνειμένον τι χρῆμα πρεσβυτῶν ἔφυ
καὶ δυςφύλακτον ὀξυθυμίας ὕπο.

ΜΕ. ἄγαν προνωπὴς ἐς τὸ λοιδορεῖν φέρει·
ἐγὼ δὲ πρὸς βίαν μέν, ἐς Φθίαν μολών, 730
οὔτ' οὖν τι δράσω φλαῦρον οὔτε πείσομαι.
καὶ νῦν μέν, οὐ γὰρ ἄφθονον σχολὴν ἔχω,
ἄπειμ' ἐς οἴκους· ἔστι γάρ τις οὐ πρόσω

717. What is the force of ὡς here? Explain ἐξανήσομαι. (See l. 531.)
719. What is the peculiarity of the 1st aor. of λυμαίνω? What verbs take α in the penultima?
720. Decline βοῦς and χοῦς.
721. What is to be remarked on such verbs as ἀμυνάθω?
722. Explain the form of the verb ἕρπω. (See l. 433.) Why is ὑπὸ followed here by an accus. and not by a genitive?
723. What is the force of the prepos. in ξύλλυε? Is there any anomaly in the form δεσμά? Quote instances of similar nouns.
724. θρέψω from τρέφω. What is the principle of the change in this and similar words?
725. ἀπῆν. Explain the form. (See l. 656.) On what principle is the dat. Σπαρτιάταις used?
726. ἴστε ὄντες. Explain this construction, quoting any previous instances in this play. What would be the quantity of the ι in βελτίονες in Homer? What form of this comparative has Homer? And what superlative has Æschylus?
727. Explain the construction of this line. (See l. 181.) How is ἀνειμένος used here? What is the quantity of the υ in πρεσβύτης? What is πρεσβευτὴς in prose?
729. Explain the meaning and quantity of ἄγαν. (See l. 364.) What are the primary and the derived meanings of προνωπής?
730. How is πρὸς frequently used? Explain and parse μολών. (See l. 509.) What is the distinction in usage between οὔτε and οὐδέ?
733. State the rules for the accentuation of ἐστί. πρόσω. Give the Ionic and Attic, and the later Attic, and the Latin, forms of this word. What is its syntax? Give examples.

Σπάρτης πόλις τις, ἢ πρὸ τοῦ μὲν ἦν φίλη,
νῦν δ' ἐχθρὰ ποιεῖ· τήνδ' ἐπελθεῖν οὖν θέλω   735
στρατηλατήσας, ὥστε χειρίαν λαβεῖν.
ὅταν δὲ τἀκεῖ θῶ κατὰ γνώμην ἐμήν,
ἥξω. παρὼν δὲ πρὸς παρόντας ἐμφανῶς
γαμβροὺς διδάξω καὶ διδάξομαι λόγους.
κἂν μὲν κολάζῃ τήνδε, καὶ τὸ λοιπόν ᾖ   740
σώφρων καθ' ἡμᾶς, σώφρον' ἀντιλήψεται.
θυμούμενος δὲ τεύξεται θυμουμένων,
ἔργοισι δ' ἔργα διάδοχ' ἀντιλήψεται.
τοὺς σοὺς δὲ μύθους ῥᾳδίως ἐγὼ φέρω·
σκιὰ γὰρ ἀντίστοιχος ὣς φωνὴν ἔχεις,   745
ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον.
    ΠΗ. ἡγοῦ, τέκνον, μοι δεῦρ' ὑπ' ἀγκάλαις σταθείς,
σύ τ', ὦ τάλαινα· χείματος γὰρ ἀγρίου
τυχοῦσα λιμένας ἦλθες εἰς εὐηνέμους.
    ΑΝ. ὦ πρέσβυ, θεοί σοι δοῖεν εὖ καὶ τοῖσι σοῖς,   750
σώσαντι παῖδα κἀμὲ τὴν δυςδαίμονα.
ὅρα δὲ μὴ νῷν εἰς ἐρημίαν ὁδοῦ

734-5-6-7. πρὸ τοῦ. What is understood? What is the syntax of ἐπελθεῖν? (See l. 688.) Of χειρίαν λαβεῖν? (See l. 411.) Of ὅταν θῶ. (See l. 440.) Distinguish between ἥξω and ἐλεύσομαι. What is the quantity here of the last α in κατά, and why?

738. Why is ἐμφανῶς circumflexed?

739. γαμβρούς. Explain the peculiarity here. Explain carefully the meanings of διδάσκω (act.) and διδάσκομαι (mid.).

740. What form does Herodotus use for τὸ λοιπόν?

742. Explain the meanings and construction of τυγχάνω.

743. How is διάδοχος used? Give its meaning and its government. What does διὰ often mean, both in and out of composition? Give examples?

745. Give the full meaning of ἀντίστοιχος. When is ὡς accented? (See l. 538.)

746. What is to be observed about the repetition of negatives, in Greek? When do two negatives cancel each other? Explain the different usages of πλήν. (See l. 322, 332.)

747. Explain the syntax of μοι. Explain the different shades of meaning, according as ἡγοῦ is followed by a genit., dat., or accus. (See Index.) Explain the peculiar use of δεῦρο here. What is noticeable of the use of ἀγκάλη (singular)? Distinguish between ὑπὸ with the genit., dat., and accusative.

749. Derive ἄνεμος. What is observable respecting the quantity of the α in ἄνεμος?

750. Scan the line. What is the Attic form of the optative in -οιμι? And to what verbs was this form restricted? Are there any exceptions? How did the Attics use the plural of this form?

752. Distinguish between ὅρα and ὁρᾷ; and note any peculiarity

πτήξαντες οἵδε πρὸς βίαν ἄγωσί με,
γέροντα μέν σ' ὁρῶντες, ἀσθενῆ δ' ἐμέ,
καὶ παῖδα τόνδε νήπιον· σκόπει τάδε,   755
μὴ νῦν φυγόντες εἶθ' ἁλῶμεν ὕστερον.
    ΠΗ. οὐ μὴ γυναικῶν δειλὸν εἰσοίσεις λόγον;
χώρει, τίς ὑμῶν ἅψεται; κλαίων ἄρα
ψαύσει. θεῶν γὰρ οὕνεχ' ἱππικοῦ τ' ὄχλου
πολλῶν θ' ὁπλιτῶν ἄρχομεν Φθίαν κάτα·   760
ἡμεῖς δ' ἔτ' ὀρθοί, κοὐ γέροντες, ὡς δοκεῖς,
ἀλλ' ἔς γε τοιόνδ' ἄνδρ' ἀποβλέψας μόνον,
τροπαῖον αὐτοῦ στήσομαι, πρέσβυς περ ὤν.
πολλῶν νέων γὰρ κἂν γέρων εὔψυχος ᾖ
κρείσσων· τί γὰρ δεῖ δειλὸν ὄντ' εὐσωματεῖν;   765
    ΧΟ. ἢ μὴ γενοίμαν, ἢ πατέρων ἀγαθῶν εἴην πολυ-
      κτήτων τε δόμων μέτοχος·
εἴ τι γὰρ ἂν πάσχοι τις ἀμήχανον,   770
ἀλκᾶς οὐ σπάνις εὐγενέταις·
κηρυσσομένοισι δ' ἀπ' ἐσθλῶν δωμάτων

in the augmentation of this verb. What is the syntax of νῷν?

753. What is the proper meaning of πτήσσειν? Explain the peculiar meaning of εἰς here. Explain the phrase πρὸς βίαν. (See l. 730.)

755. Derive νήπιος. Explain the force and changes of νη in composition. Distinguish between σκόπει and σκοπεῖ; and give the tenses of this verb. (See l. 257.)

756. ἁλίσκομαι. Give the tenses, in use, of this verb. On what principle is ἑᾱλων long?

757. What is the construction of οὐ μή? Explain this fully.

758. κλαίων. Explain this. (See l. 577.)

759. Explain the form οὕνεκα. (See l. 251.) Explain the genit. after ἄρχομεν.

760. Explain ὁπλῖται, accurately.

762. Distinguish between the meaning of τοιόςδε and that of ὁ τοιόςδε. What is the Ionic form of μόνον? Mention other Ionic forms used by the Tragedians. Explain the meaning and construction of τροπαῖον. (See l. 694.)

765. What is the peculiarity of δεῖ here? Quote a similar usage of "opus" from Cicero. (See l. 164.)

766. What is the mode of expressing a wish, by the Greeks? (See l. 294.) How is it expressed by the use of the 2 aor. ὀφείλω? Give examples. How is a wish supposed to be impossible to be expressed?

769. What is the force of verbal adjectives in -τος generally? Are there exceptions?

772. κηρυσσομένοις. What is the allusion in this word? Explain

τιμὰν καὶ κλέος οὗτοι
λείψανα τῶν ἀγαθῶν ἀνδρῶν ἀφαιρεῖται χρόνος·
   ἁ δ᾽ ἀρετὰ   775
καὶ θανοῦσι λάμπει.
κρεῖσσον δὲ νίκαν μὴ κακόδοξον ἔχειν ἢ ξὺν φθόνῳ
   σφάλλειν δυνάμει τε δίκαν, 780
ἡδὺ μὲν αὐτίκα τοῦτο βροτοῖσιν,
ἐν δὲ χρόνῳ τελέθει ξηρόν,
καὶ μὴν καὶ ὀνείδεσιν ἔγκειται δόμων.
ταύταν ᾔνεσα, ταύταν   785
καὶ φέρομαι βιοτάν, μηδὲν δίκας ἔξω κράτος ἐν
   θαλάμοις
καὶ πόλει δύνασθαι.
ὦ γέρον Αἰακίδα,   790
πείθομαι καὶ σὺν Λαπίθαισί σε Κενταύρων ὁμιλῆ-
   σαι δορὶ κλεινοτάτῳ,
καὶ ἐπ᾽ Ἀργῴου δορὸς Ἄξενον ὑγρὰν
ἐκπερᾶσαι ποντίαν Ξυμπληγάδα
κλεινὰν ἐπὶ ναυστολίαν,   795
Ἰλιάδα τε πόλιν ὅτε πάρος
εὐδόκιμος Διὸς ἶνις
ἀμφέβαλεν φόνῳ,

the construction of ἀφαιρεῖσθαι. (See l. 325 and 523.) What Latin word corresponds to λείψανα?

776. What Latin word corresponds to ἀρετή? What do both words denote? λάμπει. Give similar instances of this metaphor, both Greek and Latin.

780. αὐτίκα. Give Buttmann's derivation of this word.

783. How is τελέθω limited in its usage?

784. What are the literal and metaphorical meanings of ξηρός? Give the meanings of ἔγκεῖσθαι. Form κεῖμαι. (See l. 510.)

785. ᾔνεσα. Explain this use of the 1st aorist. What is the limitation of the use of the simple form αἰνέω?

786. Give the meanings of φέρομαι, and an example from Homer.

788. Explain the phrase δύνασθαι μηδὲν κράτος.

794. What properly does δόρυ mean? What is the ancient name of the Euxine? Why was it called 'Euxine?' Give similar examples of the principle. Derive ὑγράν. What part of speech is it here? And how is it frequently used?

795. What were the Συμπληγάδες? What other name had they? What is remarkable about the use of the word here?

798. Derive, and give the meanings and use of, ἶνις. Whence is the Latin 'vis' derived?

799. πόλιν . . . ἀμφέβαλεν φόνῳ. How is the usual construction reversed here? What is the common construction in Homer?

 κοινὰν τὰν εὔκλειαν ἔχοντ᾽   800
Εὐρώπαν ἀφικέσθαι.
ΤΡ. ὦ φίλταται γυναῖκες, ὡς κακὸν κακῷ
διάδοχον ἐν τῇδ᾽ ἡμέρᾳ πορσύνεται.
δέσποινα γὰρ κατ᾽ οἶκον, Ἑρμιόνην λέγω,
πατρός τ᾽ ἐρημωθεῖσα συννοίᾳ θ᾽ ἅμα 805
οἷον δέδρακεν ἔργον, Ἀνδρομάχην κτανεῖν
καὶ παῖδα βουλεύσασα, κατθανεῖν θέλει,
πόσιν τρέμουσα, μὴ ᾽ντὶ τῶν δεδραμένων
ἐκ τῶνδ᾽ ἀτίμως δωμάτων ἀποσταλῇ,
ἢ κατθάνῃ, κτείνασα τοὺς οὐ χρῆν κτανεῖν.
μόλις δέ νιν θέλουσαν ἀρτῆσαι δέρην 810
εἴργουσι φύλακες δμῶες, ἔκ τε δεξιᾶς
ξίφη καθαρπάζουσιν ἐξαιρούμενοι.
οὕτω μέγ᾽ ἀλγεῖ, καὶ τὰ πρὶν δεδραμένα
ἔγνωκε πράξασ᾽ οὐ καλῶς· ἐγὼ μὲν οὖν 815
δέσποιναν εἴργουσ᾽ ἀγχόνης κάμνω, φίλαι·
ὑμεῖς δὲ βᾶσαι τῶνδε δωμάτων ἔσω
θανάτου νιν ἐκλύσασθε· τῶν γὰρ ἠθάδων
φίλων νέοι μολόντες εὐπειθέστεροι.
 ΧΟ. καὶ μὴν ἐν οἴκοις προσπόλων ἀκούομεν 820

800. Give Buttmann's explanation of the place of the article in κοίναν τὰν εὔκλειαν, with an example. Explain the construction of ἀφικέσθαι. (See Index.)

803. Explain the force of διάδοχον. (See l. 743.) Also the construction of ἐρημωθεῖσα. (See l. 314.)

806. Give the inflections of δράω, noting the quantities, and the verbal adjectives. Show that the aorist κτανεῖν is here used in its strict sense.

807. Explain κατθανεῖν. (See l. 162.) Also θέλω and ἐθέλω. (See l. 156.) What German and English forms are deduced from ἔργον?

808. μὴ ᾽ντὶ (see l. 53.), οὐ ᾽κτίνει. Explain these crases.

810. Why is there probably some corrupt reading in this line? Explain the form χρῆν. (See l. 113. 607.)

812. Distinguish carefully between εἴργω and εἴργνυμι. What is the construction of φύλακες?

815. Explain the use of the partic. and inf. respectively, after verbs of 'knowing.'

816. Explain, with examples, the three constructions of εἴργειν. Explain the inflections of κάμνω.

817. What is ἔσω, properly? Give similar forms.

819. Explain the usages of εὐπειθής and δυσπειθής.

820. Explain the force of καὶ μήν. (See l. 81.) Give the tenses, and especially the construction, of ἀκούω.

D

βοήν, ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.
δείξειν δ' ἔοικεν ἡ τάλαιν' ὅσον στένει
πράξασα δεινά· δωμάτων γὰρ ἐκπερᾷ
φεύγουσα χεῖρας προςπόλων, πόθῳ θανεῖν.

    ΕΡ. ἰώ μοί μοι.   825
σπάραγμα κόμας ὀνύχων τε δάϊ' ἀ-
μύγματα θήσομαι.

    ΤΡ. ὦ παῖ, τί δράσεις; σῶμα σὸν καταικιεῖ;
    ΕΡ. αἰαῖ αἰαῖ.
ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο,   830
λεπτόμιτον φάρος.

    ΤΡ. τέκνον, κάλυπτε στέρνα, σύνδησαι πέπλοις.
    ΕΡ. τί δέ με δεῖ καλύπτειν πέπλοις στέρνα,
δῆλα καὶ ἀμφιφανῆ καὶ ἄκρυπτα δε-
δράκαμεν πόσιν.   835
    ΤΡ. ἀλγεῖς, φόνον ῥάψασα συγγάμῳ σέθεν;
    ΕΡ. κατὰ μὲν οὖν στένω δαίας τόλμας,
ἃν ἔρεξ' ὦ κατάρατος ἐγώ, κατά-
ρατος ἀνδράσιν.
    ΤΡ. συγγνώσεταί σοι τήνδ' ἁμαρτίαν πόσις.   840
    ΕΡ. τί μοι ξίφος ἐκ χερὸς ἠγρεύσω;
ἀπόδος, ὦ φίλη, ἀπόδος, ἵν' ἀνταίαν
ἐρείσω πλαγάν· τί με βρόχων εἴργεις;   845

822. Explain the use of the future of the infinitive in Greek, as referred to in the note: also the form ἔοικε. (See l. 551.)

826. σπάραγμα. What is generally the force of nouns ending in -μα, such as this? Does the rule hold here? What is σπάραγμα θήσομαι equivalent to? Explain δάϊος. (See l. 710.)

830. Explain the use and form, especially in the imperative, of ἔρρω. What is the force here of αἰθέριον? Give similar instances.

831. φάρος. What is remarkable as to the quantity of α in this word? Give its meaning.

832. Distinguish between σύνδησαι, συνδῆσαι, and συνδῆσαι.

834. What is the force of ἀμφὶ in composition?

836. φόνον ῥάψασα. Give an instance of this metaphor from Homer. Explain the form σέθεν. (See l. 558.)

838. Give the syntax of καταστένω, with examples.

840. What is the future of συγγινώσκω? Explain the construction here.

844. Explain the effect of the monosyllabic forms θές, δός, &c., upon the accent, when they are in composition. ὦ φίλος. Give a similar instance of this vocative from Homer. Derive and explain ἀνταῖος. Why is the subj. ἐρείσω required? What property does ἐρείδω mean? Give its Attic perfect. εἴργεις; Explain the construction. (See l. 816.)

    ΤΡ. ἀλλ' εἴ σ' ἀφείην μὴ φρονοῦσαν, ὡς θάνοις.
    ΕΡ. οἴμοι πότμου. ποῦ μοι πυρὸς φίλα φλόξ;
ποῦ δ' εἰς πέτρας ἀερ-
θῶ κατὰ πόντον ἢ καθ' ὕλαν ὀρέων,
ἵνα θανοῦσα νερτέροισιν μέλω;   850
    ΤΡ. τί ταῦτα μοχθεῖς; συμφοραὶ θεήλατοι
πᾶσιν βροτοῖσιν ἢ τότ' ἦλθον ἢ τότε.
    ΕΡ. ἔλιπες ἔλιπες, ὦ πάτερ, μ' ἐπακτίαν
ὡςεὶ μονάδ' ἔρημον οὖσαν
ἐναλίου κώπας.   855
ὀλεῖ μ' ὀλεῖ με [δηλαδὴ πόσις].
οὐκέτι τᾷδ' ἐνοικήσω
νυμφιδίῳ στέγᾳ.
τίνος ἀγαλμάτων ἱκέτις ὁρμαθῶ,
ἢ δούλα δούλας γούνασι προςπέσω;   860
Φθιάδος ἐκ γᾶς
κυανόπτερος ὄρνις εἴθ' εἴην,
ἢ πευκᾶεν σκάφος, ἃ
διὰ Κυανέας ἐπέρασεν ἀκτὰς
πρωτόπλοος πλάτα.   865
    ΤΡ. ὦ παῖ, τὸ λίαν οὔτ' ἐκεῖν' ἐπήνεσα,

846. Explain the incomplete construction here, and supply the defective clause.

847. οἴμοι πότμου. Give the syntax of this genitive. (See l. 113 and 394.)

848. What is observable of the adverbs ποῦ and ποῖ? When is ποῦ used after verbs of motion? Explain the form ἀερθῶ.

850. Explain the formation, and the comparison, of νέρτερος. How is it declined? μέλω. How is this verb generally used?

852. Give a parallel passage, containing τότ' ἢ τότε: also τότε μὲν, τότε δέ.

854. ἔρημον ἐναλίου κώπας. Quote Horace, Od. i. 14. Decline ἔρημος, and state its variations of accent.

856. ὀλεῖ. Inflect this verb. (See note on ἐλᾷ, l. 710.)

857. What syntax does ἐνοικήσω admit of?

859. Derive ἄγαλμα. (See l. 246.) Explain the form γούνασι, and other similar forms. (See l. 670.) What is the force in the subj. ὁρμαθῶ and προςπέσω? (See l. 515.)

861. What is Matthiæ's observation respecting the force and use of ἐκ?

862. κυανόπτερος ὄρνις. Quote a similar thought from the Psalms.

863. Explain the form πευκᾶεν. (See l. 286.) What, according to Buttmann, is the radical meaning of πεύκη? Apply this.

864. Explain the allusions in this line.

866. What is the quantity of ι in λίαν? (See l. 364.)

ὅτ᾽ ἐς γυναῖκα Τρῳάδ᾽ ἐξημάρτανες,
οὖτ᾽ αὖ τὸ νῦν σου δεῖμ᾽ ὃ δειμαίνεις ἄγαν.
οὐχ ὧδε κῆδος σὸν διώσεται πόσις,
φαύλοις γυναικὸς βαρβάρου πεισθεὶς λόγοις.   870
οὐ γάρ τί σ᾽ αἰχμάλωτον ἐκ Τροίας ἔχει,
ἀλλ᾽ ἀνδρὸς ἐσθλοῦ παῖδα, σὺν πολλοῖς λαβὼν
ἕδνοισι, πόλεώς τ᾽ οὐ μέσως εὐδαίμονος.
πατὴρ δέ σ᾽ οὐχ ὧδ᾽, ὡς σὺ δειμαίνεις, τέκνον,
προδοὺς ἐάσει δωμάτων τῶνδ᾽ ἐκπεσεῖν.   875
ἀλλ᾽ εἴσιθ᾽ εἴσω, μηδὲ φαντάζου δόμων
πάροιθε τῶνδε, μή τιν᾽ αἰσχύνην λάβῃς
πρόσθεν μελάθρων τῶνδ᾽ ὁρωμένη, τέκνον.
ΧΟ. καὶ μὴν ὅδ᾽ ἀλλόχρως τις ἔκδημος ξένος
σπουδῇ πρὸς ἡμᾶς βημάτων πορεύεται.   880

ΟΡΕΣΤΗΣ.

ξέναι γυναῖκες, ἦ τάδ᾽ ἔστ᾽ Ἀχιλλέως
παιδὸς μέλαθρα καὶ τυραννικαὶ στέγαι;
ΧΟ. ἔγνως· ἀτὰρ δὴ πυνθάνει τίς ὢν τάδε;
ΟΡ. Ἀγαμέμνονός γε καὶ Κλυταιμνήστρας τόκος·
ὄνομα δ᾽ Ὀρέστης· ἔρχομαι δὲ πρὸς Διὸς   885
μαντεῖα Δωδωναῖ᾽. ἐπεὶ δ᾽ ἀφικόμην

868-9. Explain the propriety of using σοῦ and σὸν here. Inflect διώσεται. (See l. 30.)

870-1. Explain the word βαρβάρου. (See l. 173. 649) τί. Explain the accentuation of this word, here and generally. Explain αἰχμάλωτον. (See l. 583.)

873. Explain the force of ἔδνα. (See l. 2.) What is the force of εὐδαίμων. Why is οὐ, and not μὴ, used here?

875. Give a passage containing ἐκπεσεῖν in the same sense as it has here. Why does not this line violate the rule of the " Pes Creticus ?"

878. How is πρόσθεν used? and how written? What are the successive meanings of μέλαθρον?

879. ἔκδημος ξένος. How is this not a tautology? What is sometimes the syntax of ἔκδημος?

881. Explain the use of ἦ in asking a question. (See l. 249.)

883. Explain the force of ἔγνως here; and give some account of the formation of this aorist. (See l. 136.) Also of the form of ἀτάρ. (See l. 397.) What is the force of the particip. in the question τίς ὢν πυνθάνει?

884. Explain the form τόκος. (See l. 276). Explain this syntax of ἀφικέσθαι. What is the construction of the names of towns and small islands in Latin?

Φθίαν, δοκεῖ μοι ξυγγενοῦς μαθεῖν πέρι
γυναικός, εἰ ζῇ κεὐτυχοῦσα τυγχάνει
ἡ Σπαρτιᾶτις Ἑρμιόνη· τηλουρὰ γὰρ
ναίουσ᾽ ἀφ᾽ ἡμῶν πεδί᾽ ὅμως ἐστὶν φίλη.   890
ΕΡ. ὦ ναυτίλοισι χείματος λιμὴν φανείς,
Ἀγαμέμνονος παῖ, πρός σε τῶνδε γουνάτων,
οἴκτειρον ἡμᾶς, ὧν ἐπισκοπεῖς τύχας,
πράσσοντας οὐκ εὖ. στεμμάτων δ᾽ οὐχ ἥσσονας
σοῖς προστίθημι γόνασιν ὠλένας ἐμάς.   895
ΟΡ. ἔα·
τί χρῆμα; μῶν ἐσφάλμεθ᾽ ἢ σαφῶς ὁρῶ
δόμων ἄνασσαν τήνδε Μενέλεω κόρην;
ΕΡ. ἥνπερ μόνην γε Τυνδαρὶς τίκτει κόρη
Ἑλένη κατ᾽ οἴκους πατρί· μηδὲν ἀγνόει.
ΟΡ. ὦ Φοῖβ᾽ ἀκέστωρ, πημάτων δοίης λύσιν.   900
τί χρῆμα; πρὸς θεῶν ἢ βροτῶν πάσχεις κακά;
ΕΡ. τὰ μὲν πρὸς ἡμῶν, τὰ δὲ πρὸς ἀνδρός, ὅς μ᾽
      ἔχει,
τὰ δ᾽ ἐκ θεῶν του. πανταχῇ δ᾽ ὀλώλαμεν.

888. Explain the peculiarities of the form ζῇ (see l. 405) : and the construction of εὐτυχοῦσα τυγχάνει. (See l. 76.) Give instances of the crasis of καὶ with a diphthong.

889. What is the peculiar structure of this line in respect of its prosody? Explain this fully. Derive τηλουρός: how is it sometimes accented? What is its construction?

890. ναίω. Give the tenses, and the syntax, of this verb; also its meanings in the active and middle. Is it ever used absolutely?

892. πρός σε τῶνδε γουνάτων. Explain this form of entreaty. Give a similar Latin one. (See l. 575.) What form is γουνάτων properly? (See l. 529.)

894. Under what rule is the masc. form πράσσοντας here used? Explain the meaning here of πράσσειν. (See l. 418.) Explain and derive the word στέμματα. What Latin word is derived from ὠλένη?

896. Explain the idiomatic usages of χρῆμα. What is the force of the interrogative μῶν? What is its Latin form? What interrogatives in Greek expect a negative answer? When does κόρη mean " daughter?" (See l. 489.)

898. Explain fully the formation of patronymics of females.

900. Explain the name Φοῖβος. How does Æschylus use the word? Explain the epithet ἀκέστωρ. What other epithets had Apollo?

903. Explain the form του. (See l. 192.) What is the force of adverbs in οι, ου, and η, respectively? Give examples. Explain the force of the middle forms ὄλωλα and ὠλόμην.

ΟΡ. τίς οὖν ἂν εἴη μὴ πεφυκότων γέ πω
παίδων γυναικὶ συμφορὰ πλὴν ἐς λέχος ;   905
    ΕΡ. τοῦτ᾽ αὐτὸ καὶ νοσοῦμεν· εὖ μ᾽ ὑπηγάγου.
    ΟΡ. ἄλλην τίν᾽ εὐνὴν ἀντὶ σοῦ στέργει πόσις ;
    ΕΡ. τὴν αἰχμάλωτον Ἕκτορος ξυνευνέτιν.
    ΟΡ. κακόν γ᾽ ἔλεξας, ἄνδρα δίσσ᾽ ἔχειν λέχη·
    ΕΡ. τοιαῦτα ταῦτα. κᾆτ᾽ ἔγωγ᾽ ἠμυνάμην.   910
    ΟΡ. μῶν ἐς γυναῖκ᾽ ἔρραψας οἷα δὴ γυνή ;
    ΕΡ. φόνον γ᾽ ἐκείνῃ καὶ τέκνῳ νοθαγενεῖ.
    ΟΡ. κἄκτεινας, ἤ τις συμφορά σ᾽ ἀφείλετο ;
    ΕΡ. γέρων γε Πηλεύς, τοὺς κακίονας σέβων.
    ΟΡ. σοὶ δ᾽ ἦν τις ὅστις τοῦδ᾽ ἐκοινώνει φόνου ;   915
    ΕΡ. πατήρ γ᾽ ἐπ᾽ αὐτὸ τοῦτ᾽ ἀπὸ Σπάρτης μολών.
    ΟΡ. κἄπειτα τοῦ γέροντος ἡσσήθη χερί ;
    ΕΡ. αἰδοῖ γε· καί μ᾽ ἔρημον οἴχεται λιπών.
    ΟΡ. ξυνῆκα· ταρβεῖς τοῖς δεδραμένοις πόσιν.
    ΕΡ. ἔγνως. ὀλεῖ γάρ μ᾽ ἐνδίκως. τί δεῖ λέγειν ;   920
ἀλλ᾽ ἄντομαί σε Δία καλοῦσ᾽ ὁμόγνιον
πέμψον με χώρας τῆσδ᾽ ὅποι προσωτάτω,
ἢ πρὸς πατρῷον μέλαθρον· ὡς δοκοῦσί γε
δόμοι τ᾽ ἐλαύνειν φθέγμ᾽ ἔχοντες οἵδε με,
μισεῖ τε γαῖα Φθιάς· εἰ δ᾽ ἥξει πάρος   925
Φοίβου λιπὼν μαντεῖον ἐς δόμους πόσις,
κτενεῖ μ᾽ ἐπ᾽ αἰσχίστοισιν, ἢ δουλεύσομεν

904-5. Why is the negative μὴ used here, and not οὐ ? Explain
the meanings of which συμφορά is capable.

906-7. Explain this use of νοσεῖν. (See l. 548.) What is the
peculiar force here of ὑπάγειν? (See l. 428.) Explain στέργω
(see l. 180) and δισσός. (See l. 516.)

910. State the principle on which the crasis κᾆτα is written with
ι subscriptum. What is the force of the particle γε here ?

912. Explain νοθαγενὴς, ἰθαγενής, and ἐπηλυς.

915. What is the usual syntax of κοινωνεῖν ?

917. Why does ἡσσάομαι govern a genitive ? Give the syntax of
χερί. What are the metaphorical meanings of χεὶρ ? What forms
of χεὶρ are poetical ? Is there any exception ?

921. What tenses of ἄντομαι are in use ? Give its meanings, and
its corresponding syntax.

922. What is the syntax of adverbs of place ? Explain the
apparent ambiguity in ὅποι τῆσδε χώρας. What is the construction
of πρόσω ? (See l. 733.) Give examples.

923. Explain the form πατρῷος. (See l. 97.) What is remark-
able respecting the use of μέλαθρον. (See l. 878.)

927. Explain the force of ἐπὶ here, as connected with its primary
signification.

νόθοισι λέκτροις, ὧν ἐδέσποζον πρὸ τοῦ.
    ΟΡ. πῶς οὖν τάδ᾽, ὡς εἴποι τις, ἐξημάρτανες ;
    ΕΡ. κακῶν γυναικῶν εἴσοδοί μ᾽ ἀπώλεσαν,   930
αἵ μοι λέγουσαι τούσδ᾽ ἐχαύνωσαν λόγους·
σὺ τὴν κακίστην αἰχμάλωτον ἐν δόμοις
δούλην ἀνέξει σοὶ λέχους κοινουμένην ;
μὰ τὴν ἄνασσαν, οὐκ ἂν ἔν γ᾽ ἐμοῖς δόμοις
βλέπουσ᾽ ἂν αὐγὰς τἄμ᾽ ἐκαρποῦτ᾽ ἂν λέχη.   935
κἀγὼ κλύουσα τούσδε Σειρήνων λόγους,
σοφῶν, πανούργων, ποικίλων λαλημάτων,
ἐξηνεμώθην μωρίᾳ. τί γάρ μ᾽ ἐχρῆν
πόσιν φυλάσσειν, ᾗ παρῆν ὅσων ἔδει,
πολὺς μὲν ὄλβος, δωμάτων δ᾽ ἠνάσσομεν,   940
παῖδας δ᾽ ἐγὼ μὲν γνησίους ἔτικτον ἄν,
ἡ δ᾽ ἡμιδούλους τοῖς ἐμοῖς νοθαγενεῖς.
ἀλλ᾽ οὔποτ᾽ οὔποτ᾽, οὐ γὰρ εἰσάπαξ ἐρῶ,
χρὴ τούς γε νοῦν ἔχοντας, οἷς ἔστιν γυνή,
πρὸς τὴν ἐν οἴκοις ἄλοχον ἐσφοιτᾶν ἐᾶν   945
γυναῖκας· αὗται γὰρ διδάσκαλοι κακῶν·
ἡ μέν τι κερδαίνουσα συμφθείρει λέχος,
ἡ δ᾽ ἀμπλακοῦσα συννοσεῖν αὐτῇ θέλει,

928. What is the government, generally, of ἐδέσποζον ? Explain
that form of πρὸ τοῦ. (See l. 734.)

929. Explain the phrase ὡς εἴποι τις, and another use of the
particle ὡς in this way.

930. Explain the accent of ὁδὸς in and out of composition.

931. Derive and illustrate ἐχαύνωσαν.

932. Derive αἰχμάλωτος and δοῦλος, and distinguish between
these. (See l. 30 and 583.) Explain the construction ἀνέχεσθαι
κοινουμένην. (See l. 201.)

934. What syntax have μὰ and νή ? Explain the force of each.
Explain the reference of ἄνασσα.

935. Explain the repetition of the particle ἂν here. (See l. 215.)
What is the meaning of βλέπειν αὐγάς ?

936. Give an account of the Sirens ; and translate the passage
from the Odyssey, given in the note.

937. Explain the meaning of λάλημα here accurately.

939. Explain the third person form παρῆν. (See l. 656.) On
what principle does ἀνάσσειν govern a genitive ?

942. ἡμιδούλους. Explain the form ἡμι- in composition.

943. Explain the form ἐρῶ. What two meanings has εἴρω ?

947. What is the force of συν in συμφθείρει ? When does συν
become συμ in composition ?

948. Explain the form ἀμπλακοῦσα. When is ἀμπλακεῖν written,
and when ἀπλακεῖν ?

πολλαὶ δὲ μαργότητι. κἀντεῦθεν δόμοι
νοσοῦσιν ἀνδρῶν. πρὸς τάδ᾽ εὖ φυλάσσετε   950
κλήθροισι καὶ μοχλοῖσι δωμάτων πύλας·
ὑγιὲς γὰρ οὐδὲν αἱ θύραθεν εἴσοδοι
δρῶσιν γυναικῶν, ἀλλὰ πολλὰ καὶ κακά.

ΧΟ. ἄγαν ἐφῆκας γλῶσσαν ἐς τὸ σύμφυτον.
ξυγγνωστὰ μέν νύν σοι τάδ᾽, ἀλλ᾽ ὅμως χρεὼν   955
κοσμεῖν γυναῖκας τὰς γυναικείους φύσεις.

ΟΡ. σοφόν τι χρῆμα τοῦ διδάξαντος βροτοὺς
λόγους ἀκούειν τῶν ἐναντίων πάρα·
ἐγὼ γὰρ εἰδὼς τῶνδε σύγχυσιν δόμων
ἔριν τε τὴν σὴν καὶ γυναικὸς Ἕκτορος,   960
φυλακὰς ἔχων ἔμιμνον, εἴτ᾽ αὐτοῦ μενεῖς,
εἴτ᾽ ἐκφοβηθεῖσ᾽ αἰχμαλωτίδος φόβῳ
γυναικὸς οἴκων τῶνδ᾽ ἀπηλλάχθαι θέλεις.
ἦλθον δὲ σὰς μὲν οὐ σέβων ἐπιστολάς,
εἰ δ᾽ ἐνδιδοίης, ὥσπερ ἐνδίδως, λόγον,   965
πέμψων σ᾽ ἀπ᾽ οἴκων τῶνδ᾽. ἐμὴ γὰρ οὖσα πρὶν
σὺν τῷδε ναίεις ἀνδρὶ σοῦ πατρὸς κάκῃ, ·
ὃς πρὶν τὰ Τροίας ἐςβαλεῖν ὁρίσματα,
γυναῖκ᾽ ἐμοί σε δούς, ὑπέσχεθ᾽ ὕστερον
τῷ νῦν σ᾽ ἔχοντι, Τρῳάδ᾽ εἰ πέρσοι πόλιν.   970

949. μαργότης. Derive and explain this word, as to its successive meanings.

951. Give clearly and succinctly the substance of note l. 651.

954. Explain σύμφυτος. What signification has the preposition εἰς frequently? Explain the form χρεών. (See l. 374.)

957. σοφόν τι χρῆμα. Explain the force and meaning of τι in such connections as this.

958. Explain the form εἰδώς. (See l. 9.)

961. Decline φυλακὰς, and state the reasons. Explain the formation of the verb μίμνω: also the force and use of αὐτοῦ. (See l. 608.)

963. Parse and explain the force of ἀπηλλάχθαι. (See l. 424.)

964. Distinguish accurately between οὐ σέβων and μὴ σεβων. (See l. 566.)

965. Explain the phrase ἐνδιδόναι λόγον: also the optative from ἐνδιδοίης. (See l. 750.)

966. What is the accurate meaning here of πέμπω? Give examples. What is its substantive?

967. Distinguish κάκη and κακή.

968. Explain the construction of πρίν. (See l. 101.) Explain this peculiar use and construction of ἐςβαλεῖν. What is the correlative verb?

970. Why should Τρωάς be written without ι subscriptum?

ἐπεὶ δ᾽ Ἀχιλλέως δεῦρ᾽ ἐνόστησεν γόνος,
σῷ μὲν συνέγνων πατρί, τὸν δ᾽ ἐλισσόμην
γάμους ἀφεῖναι σούς, ἐμὰς λέγων τύχας
καὶ τὸν παρόντα δαίμον᾽, ὡς φίλων μὲν ἂν
γήμαιμ᾽ ἀπ᾽ ἀνδρῶν, ἔκτοθεν δ᾽ οὐ ῥᾳδίως,   975
φεύγων ἀπ᾽ οἴκων ἃς ἐγὼ φεύγω φυγάς.
ὁ δ᾽ ἦν ὑβριστὴς ἔς τ᾽ ἐμῆς μητρὸς φόνον
τάς θ᾽ αἱματωποὺς θεὰς ὀνειδίζων ἐμοί.
κἀγὼ ταπεινὸς ὢν τύχαις ταῖς οἴκοθεν
ἤλγουν μὲν ἤλγουν, ξυμφοραῖς δ᾽ ἠνειχόμην,   980
σῶν δὲ στερηθεὶς ᾠχόμην ἄκων γάμων.
νῦν οὖν, ἐπειδὴ περιπετεῖς ἔχεις τύχας,
καὶ ξυμφορὰν τήνδ᾽ ἐσπεσοῦσ᾽ ἀμηχανεῖς,
ἄξω σ᾽ ἀπ᾽ οἴκων καὶ πατρὸς δώσω χερί.
τὸ συγγενὲς γὰρ δεινόν, ἔν τε τοῖς κακοῖς   985
οὐκ ἔστιν οὐδὲν κρεῖσσον οἰκείου φίλου.

ΕΡ. νυμφευμάτων μὲν τῶν ἐμῶν πατὴρ ἐμὸς
μέριμναν ἕξει, κοὐκ ἐμὸν κρίνειν τάδε.
ἀλλ᾽ ὡς τάχιστα τῶνδέ μ᾽ ἔκπεμψον δόμων,
μὴ φθῇ με προςβὰς δῶμα καὶ μολὼν πόσις,   990

972. Is there any peculiarity in the form of the aor. συνέγνων? Quote similar instances. (See l. 136.)

975. Explain fully and carefully the principle laid down in the note on the use of the opt. without ἄν. Distinguish between γαμέω and γαμέομαι. (See l. 347.)

976. φεύγω. Give the futures and the meaning of this verb. Is "fugio" used in the same sense, and where? Explain the construction.

977. Explain the construction ὑβριστὴς εἰς φόνον. (See l. 437.) Explain and illustrate αἱματωπούς. Scan the line. Distinguish θέα and θεά.

979. How is τὰς οἰκόθεν not a violation of Porson's rule as to the "Pes Creticus?"

980. Explain the form ἠνειχόμην. (See l. 201, 340.) What are the two readings of this passage? Explain them both.

981. What is the syntax of στέρεσθαι? How connected with στερηθείς? (See l. 371.) What is the invariable meaning of οἴχομαι, and of its imperf. ᾠχόμην? Gives its perfects.

982. Give the successive meanings of περιπετής, with examples.

985. Give the formation of δεινός and other such words; also its principal meanings, with examples.

989. Explain the form ὡς τάχιστα. (See l. 379.) In what sense is ἔκπεμψον here used? (See l. 966.)

990. Give the tenses of φθάνω which are in use; also its construction and meaning, with examples.

ἢ παιδὸς οἴκους μ᾽ ἐξερημοῦσαν μαθὼν
Πηλεὺς μετέλθῃ πωλικοῖς διώγμασιν.
ΟΡ. θάρσει γέροντος χεῖρα· τὸν δ᾽ Ἀχιλλέως
μηδὲν φοβηθῇς παῖδ᾽, ὅσ᾽ εἰς ἔμ᾽ ὕβρισε.
τοία γὰρ αὐτῷ μηχανὴ πεπλεγμένη   995
βρόχοις ἀκινήτοισιν ἕστηκεν φόνου
πρὸς τῆςδε χειρός, ἣν πάρος μὲν οὐκ ἐρῶ,
τελουμένων δὲ Δελφὶς εἴσεται πέτρα.
ὁ μητροφόντης δ᾽, ἢν δορυξένων ἐμῶν
μείνωσιν ὅρκοι Πυθικὴν ἀνὰ χθόνα,   1000
δείξει γαμεῖν σφε μηδέν᾽ ὧν ἐχρῆν ἐμέ.
πικρῶς δὲ πατρὸς φόνιον αἰτήσει δίκην
ἄνακτα Φοῖβον· οὐδέ νιν μετάστασις
γνώμης ὀνήσει, θεῷ διδόντα νῦν δίκας.
ἀλλ᾽ ἔκ τ᾽ ἐκείνου διαβολαῖς τε ταῖς ἐμαῖς   1005
κακῶς ὀλεῖται· γνώσεται δ᾽ ἔχθραν ἐμήν.
ἐχθρῶν γὰρ ἀνδρῶν μοῖραν εἰς ἀναστροφὴν
δαίμων δίδωσι, κοὐκ ἐᾷ φρονεῖν μέγα.
ΧΟ. ὦ Φοῖβ᾽ ὁ πυργώσας τὸν ἐν Ἰλίῳ εὐτει-   1010
χῆ πάγον, καὶ Πόντιε, κυανέαις ἵπποις διφρεύων
ἅλιον πέλαγος, τίνος οὕνεκ᾽ ἄτιμον ὀργά-

991. ἐξερημοῦσαν. What are the first and secondary meanings of
ἐρημόω? (See l. 314.) μετελθεῖν. Quote a similar usage from
Medea, l. 6.
993. θάρσει χεῖρα. Explain this construction, and the usual ones.
What is Matthiæ's remark on such phrases? Give his examples.
994. Why is μηδὲν accusative?
997. Explain the form ἐρῶ. (See l. 943.) εἴσεται. Parse this
word. (See l. 9.) Give Buttmann's remark on (εἴδω) and οἶδα.
999. What two meanings are given of δορύξενος? Give examples.
1000. Derive and explain ὅρκος fully.
1001. μηδένα. What is remarkable in this masculine form?
Distinguish between οὐδεὶς, μηδεὶς, and οὐδὲ εἷς, μηδὲ εἷς. Explain
the form σφέ. (See l. 39.)
1002. πικρῶς. What is the proper and radical meaning of
πικρός? (See l. 384.) Of what constructions does αἰτεῖν admit?
Give examples.
1004. ὀνήσει. Explain the inflections and form of ὀνίνημι. Give
also its meanings, active and middle.
1007. Explain fully the phrase εἰς ἀναστροφὴν διδόναι, with an
example from Terence. How is the phrase μέγα φρονεῖν to be
understood? What is its correlative phrase? Give examples
of similar expressions.
1014. What is the syntax of διφρεύω? Give examples. What
two distinct meanings has ἅλιος? What is the proper meaning of

ναν χέρα τεκτοσύνας   1015
Ἐνναλίῳ δοριμήστορι προσθέντες
τάλαιναν τάλαιναν μεθεῖτε Τροίαν;
πλείστους δ᾽ ἐπ᾽ ἀκταῖσιν Σιμοεντίσιν εὐίπ-
πους ὄχους ἐζεύξατε καὶ φονίους ἀνδρῶν ἁμίλ-
λας   1020
ἔθετ᾽ ἀστεφάνους· ἀπὸ δὲ φθίμενοι βεβᾶσιν
Ἰλιάδαι βασιλῆς,
οὐδ᾽ ἔτι πῦρ ἐπιβώμιον ἐν Τροίᾳ
θεοῖσιν λέλαμπεν καπνῷ θυώδει,   1025
βέβακε δ᾽ Ἀτρείδας ἀλόχου παλάμαις·
αὐτά τ᾽ ἐναλλάξασα φόνον θανάτῳ
πρὸς τέκνων ἀπηύρα·
θεοῦ θεοῦ νιν κέλευσμ᾽ ἐπεστράφη   1030
μαντόσυνον ὅ τε νῦν
Ἀργόθεν πορευθεὶς
Ἀγαμεμνόνιος κέλωρ
ἀδύτων ἐπιβὰς κτάνεν, ματρὸς φονεύς,   1035
ὦ δαῖμον, ὦ Φοῖβε, πῶς πείθομαι;
πολλαὶ δ᾽ ἀν᾽ Ἑλλάνων ἀγόρους στοναχὰς
μέλποντο δυστάνων τεκέων ἄλοχοι·

πέλαγος? And of the corresponding Latin "pelagus?" Give ex-
amples of both.
1015. Explain the form οὕνεκα. (See l. 251.) Explain the ex-
pression ὀργάναν χέρα τεκτοσύνας.
1016. δοριμήστορι. What is the Latin form of μήστωρ? What
is its genitive case? μεθεῖτε. Explain carefully the inflections and
accents of ἵημι in the second aorist, active and middle.
1021. Give fully the inflections and forms of φθίνω: and the
quantity of the ι in φθίνω, in the Epic and Attic poets. Explain the
form βεβᾶσιν fully and accurately. βασιλῆς. What is said of this
form of the nom. pl. of nouns in -εύς?
1025. Derive θυώδης accurately. Give the Latin and English of
παλάμη.
1027. Explain the construction of ἐναλλάξασα.
1028. Explain the meanings and inflection of ἀπαυράω.
1030. ἐπεστράφη. What is the peculiar usage of this word here?
Give a similar example.
1034. κέλωρ. What is observable as to the use of this word?
1035. ἀδύτων ἐπιβάς. Explain the syntax which ἐπιβὰς admits
of. κτάνεν. Under what conditions does the omission of the aug-
ment occur in the tragedians?
1036. πῶς πείθομαι; Explain this peculiar construction accurately.
1037. ἀγόρους. How is the use of this word limited?
1039. στοναχὰς τεκέων. Explain this genitive. Explain the allu-
sion in μέλπεσθαι στοναχάς.

ἐκ δ᾽ ἔλειπον οἴκους　　　　　　　　　　　1040
πρὸς ἄλλον εὐνάτορ᾽· οὐχὶ σοὶ μόνᾳ
δύςφρονες ἐπέπεσον,
οὐ φίλοισι, λῦπαι·
νόσον Ἑλλὰς ἔτλα νόσον·
διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας　　　1045
σκηπτὸς σταλάσσων τὸν Ἅιδα φόνον.

ΠΗ. Φθιώτιδες γυναῖκες, ἱστοροῦντί μοι
σημήνατ᾽· ᾐσθόμην γὰρ οὐ σαφῆ λόγον
ὡς δώματ᾽ ἐκλιποῦσα Μενέλεω κόρη
φρούδη τάδ᾽· ἥκω δ᾽ ἐκμαθεῖν σπουδὴν ἔχων　1050
εἰ ταῦτ᾽ ἀληθῆ· τῶν γὰρ ἐκδήμων φίλων
δεῖ τοὺς κατ᾽ οἶκον ὄντας ἐκπονεῖν τύχας.

ΧΟ. Πηλεῦ, σαφῶς ἤκουσας· οὐδ᾽ ἐμοὶ καλὸν
κρύπτειν ἐν οἷσπερ οὖσα τυγχάνω κακοῖς·
βασίλεια γὰρ τῶνδ᾽ οἴχεται φυγὰς δόμων.　　1055

ΠΗ. τίνος φόβου τυχοῦσα; διαπέραινέ μοι.

ΧΟ. πόσιν τρέμουσα, μὴ δόμων νιν ἐκβάλῃ.

ΠΗ. μῶν ἀντὶ παιδὸς θανασίμων βουλευμάτων;

ΧΟ. ναί, καὶ γυναικὸς αἰχμαλωτίδος φόβῳ.

ΠΗ. ξὺν πατρὶ δ᾽ οἴκους, ἢ τίνος λείπει μέτα;　1060

ΧΟ. Ἀγαμέμνονός νιν παῖς βέβηκ᾽ ἄγων χθονός.

ΠΗ. ποίαν περαίνων ἐλπίδ᾽; ἢ γῆμαι θέλων;

ΧΟ. καὶ σοῦ γε παιδὸς παιδὶ πορσύνων μόρον.

1040. How is this passage an example of what is called "constructio prægnans?"

1041. Explain the form οὐχί. (See l. 235.)

1046. Explain the first and the secondary meanings of σκηπτός. Explain the breathing of Ἅιδα (see l. 414), also this form of the genitive. (See l. 280.)

1048. ᾐσθόμην. What is Buttmann's remark respecting verbs (of three syllables or more) in -άνω, and some in -αίνω? What is the syntax of ᾐσθόμην?

1050. Derive φρούδη, and account for the φ. What is the force of ἐκ in ἐκμαθεῖν? εἰ ταῦτ᾽ ἀληθῆ. What is the force of εἰ in indirect questions? How is its use analogous to that of "si" in Latin? Give an example of the latter. Explain the word ἐκδήμων. (See l. 879.) What is the Latin for ἐκπονεῖν?

1054. Explain the phrase οὖσα τυγχάνω. (See l. 76.)

1058. Give the force and use of μῶν. (See l. 896.)

1062. Derive περαίνω. What is Buttmann's remark upon this word in connection with πιπράσκω and πρᾶσις?

1063. What is the force of καί here?

ΠΗ. κρυπτὸς καταστάς, ἢ κατ᾽ ὄμμ᾽ ἐλθὼν μάχῃ;

ΧΟ. ἁγνοῖς ἐν ἱεροῖς Λοξίου Δελφῶν μέτα.　　1065

ΠΗ. οἴμοι· τόδ᾽ ἤδη δεινόν. οὐχ ὅσον τάχος
χωρήσεταί τις Πυθικὴν πρὸς ἑστίαν,
καὶ τἀνθάδ᾽ ὄντα τοῖς ἐκεῖ λέξει φίλοις,
πρὶν παῖδ᾽ Ἀχιλλέως κατθανεῖν ἐχθρῶν ὕπο·

ΑΓΓΕΛΟΣ.

ὤμοι μοι.　　　　　　　　　　　　　　　1070
οἵας ὁ τλήμων ἀγγελῶν ἥκω τύχας
σοί τ᾽, ὦ γεραιέ, καὶ φίλοισι δεσπότου.

ΠΗ. αἰαῖ· πρόμαντις θυμός, ὥς τι προςδοκῶν.

ΑΓ. οὐκ ἔστι σοι παῖς παιδός, ὡς μάθῃς, γέρον
Πηλεῦ· τοιάςδε φασγάνων πληγὰς ἔχει
Δελφῶν ὑπ᾽ ἀνδρῶν καὶ Μυκηναίου ξένου.　　1075

ΧΟ. ἆ ἆ τί δράσεις, ὦ γεραιέ; μὴ πέσῃς·
ἔπαιρε σαυτόν.

ΠΗ. οὐδέν εἰμ᾽· ἀπωλόμην.
φρούδη μὲν αὐδή, φροῦδα δ᾽ ἄρθρα μου κάτω.

ΑΓ. ἄκουσον, εἰ καὶ σοῖς φίλοις ἀμυναθεῖν
χρῄζεις, τὸ πραχθέν, σὸν κατορθώσας δέμας.　　1080

ΠΗ. ὦ μοῖρα, γήρως ἐσχάτοις πρὸς τέρμασιν

1064. Explain some usages of ὄμμα in combination with prepositions, as here: ὀμμάτων ἄπο, παρ᾽ ὄμμα, ἐξ ὀμμάτων, &c.

1065. ἱεροῖς. What is the peculiar usage here of this word, and why? What does it denote? Give the various explanations of the epithet Λοξίας.

1066. ὅσον τάχος. Explain this phrase. (See l. 379, on ὡς ἄριστα.)

1067. What is Buttmann's observation on the future of χωρέω?

1069. What is the construction of πρίν? (See l. 101.) Explain the form κατθανεῖν. (See l. 162.)

1072. How is πρόμαντις used? Quote from Shakspeare, Hamlet, I. 5.

1074. What is the quantity of the first syllable in τοιάςδε, and why?

1075. What is the force of μή with the subj. aorist? Explain γεραιός and γηραιός. (See l. 546.)

1078. Derive φροῦδος. (See l. 73.)

1079. What is the usual force, and the force here, of εἰ καί? Explain the formation and accent of ἀμυναθεῖν.

1080. How is δέμας used in Homer and the Tragedians? How is it declined?

1081. Explain the superlative ἔσχατος, according to Buttmann.

οἷά με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις.
πῶς δ' οἴχεταί μοι παῖς μόνου παιδὸς μόνος,
σήμαιν'· ἀκοῦσαι δ' οὐκ ἀκουσθ' ὅμως θέλω.

ΑΓ. ἐπεὶ τὸ κλεινὸν ἤλθομεν Φοίβου πέδον,   1085
τρεῖς μὲν φαεννὰς ἡλίου διεξόδους
θέᾳ διδόντες ὄμματ' ἐξεπίμπλαμεν.
καὶ τοῦθ' ὕποπτον ἦν ἄρ'· ἐς δὲ συστάσεις
κύκλους τ' ἐχώρει λαὸς οἰκήτωρ θεοῦ.
Ἀγαμέμνονος δὲ παῖς διαστείχων πόλιν   1090
ἐς οὓς ἑκάστῳ δυσμενεῖς ηὔδα λόγους,
ὁρᾶτε τοῦτον, ὃς διαστείχει θεοῦ
χρυσοῦ γέμοντα γύαλα, θησαυροὺς βροτῶν,
τὸ δεύτερον παρόντ' ἐφ' οἷσι καὶ πάρος
δεῦρ' ἦλθε, Φοίβου ναὸν ἐκπέρσαι θέλων;   1095
κἀκ τοῦδ' ἐχώρει ῥόθιον ἐν πόλει κακόν,
ἀρχαί τ' ἐπληροῦντ' ἔς τε βουλευτήρια,
ἰδίᾳ θ', ὅσοι θεοῦ χρημάτων ἐφέστασαν,
φρουρὰν ἐτάξαντ' ἐν περιστύλοις δόμοις.

How is the end of this line not a violation of the rule of the " Pes
Creticus ?" Explain the phrase γήρως τέρμασιν.
1082. Explain the use of ἔχω in such connections as ἀμφιβᾶσ'
ἔχεις, giving illustrations.
1083. What is the peculiar use of πῶς here ? Explain the forms
ποῖος and ὅποιος. (See l. 66.)
1084. ἀκουστά. Explain the force and construction of verbals in
τός. (See l. 89, and 769.)
1086. What is the construction of διεξόδους ? What other form
is there of φαεννός, and by what poets used ? What is the peculiar
rule in the formation of the tenses (in composition) of πίμπλημι ?
1088. Give (with examples) the use of ὕποπτος. What is the
force generally, and here, of ἄρα ?
1089. What is the force here of κύκλος ? What the similar Latin
word ? οἰκήτωρ θεοῦ : explain and illustrate this phrase. Give the
three different forms of οἰκήτωρ.
1091. What are the Greek forms for " to whisper ?" How is the
Latin "auris," an ear, derived ?
1093. Give the tenses, and the usage, of γέμειν. What is its
Latin form, and how connected with it in meaning ? Explain the
phrase θησαυροὺς βροτῶν. How is θησαυρὸς said to be derived ?
1094. ἐφ' οἷσι. What is the force of ἐπὶ here ? Explain the
name Φοῖβος. (See l. 900.)
1096. Explain and derive the expressive word ῥόθιον.
1097. Explain the construction. What is meant by the use of
the "abstract for the concrete ?" Give examples. Explain the
form ἐφέστασαν.
1099. περιστύλοις. What is inferred, from this word, respecting
the temple at Delphi ? Quote Herodotus, ii. 148.

ἡμεῖς δὲ μῆλα, φυλλάδος Παρνασίας   1100
παιδεύματ', οὐδὲν τῶνδέ πω πεπυσμένοι,
λαβόντες ᾖμεν, ἐσχάραις τ' ἐφέσταμεν,
ξὺν προξένοισι μάντεσίν τε Πυθικοῖς.
καί τις τόδ' εἶπεν· ὦ νεανία, τί σοι
θεῷ κατευξόμεσθα ; τίνος ἥκεις χάριν ;   1105
ὁ δ' εἶπε, Φοίβῳ τῆς πάροιθ' ἁμαρτίας
δίκας παρασχεῖν βουλόμεσθ'· ᾔτησα γὰρ
πατρός ποτ' αὐτὸν αἵματος δοῦναι δίκην.
κἀνταῦθ' Ὀρέστου μῦθος ἰσχύων μέγα
ἐφαίνεθ', ὡς ψεύδοιτο δεσπότης ἐμός,   1110
ἥκων ἐπ' αἰσχροῖς· ἔρχεται δ' ἀνακτόρων
κρηπῖδος ἐντός, ὡς πάρος χρηστηρίων
εὔξαιτο Φοίβῳ, τυγχάνει δ' ἐν ἐμπύροις·
τῷ δὲ ξιφήρης ἄρ' ὑφειστήκει λόχος
δάφνῃ πυκασθείς· ὧν Κλυταιμνήστρας τόκος   1115
εἷς ἦν ἁπάντων τῶνδε μηχανορράφος.
χὠ μὲν κατ' ὄμμα στὰς προσεύχεται θεῷ·
οἱ δ' ὀξυθήκτοις φασγάνοις ὡπλισμένοι
κεντοῦσ' ἀτευχῆ παῖδ' Ἀχιλλέως λάθρα.

1101. Give the principal tenses of πυνθάνομαι.
1102. Inflect εἶμι, "ibo," in the imperfect.
1103. Explain fully προξενία and πρόξενος.
1104. Explain the formation of νεανίας fully.
1105. What are the principal meanings of κατὰ in composition ?
Explain the form χάριν. (See l. 20, and 222.)
1107. What is the construction of αἰτεῖν ? Why is αἵματος in
the genitive ?
1109. What class of verbs take a participle after them instead of
the infinitive ? Explain μέγα. (See l. 210.)
1110. ὡς ψεύδοιτο. Explain this use of the optative.
1112. Explain κρηπὶς, and give concisely and clearly the sub-
stance of the note.
1113. ὡς εὔξαιτο. Account for this deviation from Dawes's rule.
What is Porson's remark respecting the use of ὧν with τυγχάνει ?
Is it universally true ?
1114. τῷ. What is peculiar here in the use of this word ? Dis-
tinguish between ἄρα and ἄρα. Give the force of the preposition in
ὑφειστήκει. (See l. 69, on ὑπεξέθου.)
1116. Explain fully the use of εἷς here. What Latin word cor-
responds to it. μηχανορράφος. Derive this, and explain the accen-
tuation of this class of words.
1117. Explain the phrase κατ' ὄμμα. (See l. 1064.) What is said
respecting the posture of the ancients in prayer ?

χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπεὶς   1120
ἐτύγχαν᾽, ἐξέλκει δέ, καὶ παραστάδος
κρεμαστὰ τεύχη πασσάλων καθαρπάσας,
ἔστη ᾽πὶ βωμοῦ, γοργὸς ὁπλίτης ἰδεῖν,
βοᾷ δὲ Δελφῶν παῖδας, ἱστορῶν τάδε·
τίνος μ᾽ ἕκατι κτείνετ᾽, εὐσεβεῖς ὁδοὺς   1125
ἥκοντα; ποίας ὄλλυμαι πρὸς αἰτίας;
τῶν δ᾽ οὐδὲν οὐδεὶς μυρίων ὄντων πέλας
ἐφθέγξατ᾽, ἀλλ᾽ ἔβαλλον ἐκ χειρῶν πέτροις.
πυκνῇ δὲ νιφάδι πάντοθεν σποδούμενος,
προὔτεινε τεύχη κἀφυλάσσετ᾽ ἐμβολάς,   1130
ἐκεῖσε κἀκεῖσ᾽ ἀσπίδ᾽ ἐκτείνων χερί.
ἀλλ᾽ οὐδὲν ἦνεν· ἀλλὰ πόλλ᾽ ὁμοῦ βέλη,
οἰστοί, μεσάγκυλ᾽ ἔκλυτοί τ᾽ ἀμφώβολοι,
σφαγῆς ἐχώρουν βουπόροι ποδῶν πάρος·
δεινὰς δ᾽ ἂν εἶδες πυρρίχας φρουρουμένου   1135
βέλεμνα παιδός. ὡς δέ νιν περισταδὸν

1120. Explain the word πρύμνα fully, according to the note. ἐς
καιρόν. Explain, and give similar usages of καίριος.
1121. What are the various interpretations of ἐξέλκει here?
1122. Give the syntax of παραστάδος, with an example.
1123. Explain βωμὸς, κρηπὶς, ἐσχαρὶς or ἐσχάρα. Explain the
crasis ἔστη ᾽πί. Explain the construction γοργὸς ἰδεῖν. (See 291,
824.)
1124. Give the Attic, and also the Ionic and Epic, futures of
βοάω.
1125. Explain the form of ἕκατι, giving similar forms in other
words. Why is ὁδοὺς accusative?
1127. οὐδὲν οὐδείς. What is the force of two or more negatives
in Greek? Give the force of ἔβαλλον accurately.
1129. πάντοθεν. Explain fully the original and successive uses of
the termination θεν. Derive and explain σποδούμενος.
1130. Explain ἐμβολή, ἔμβολος, προσβολή. Translate the ex-
tract from Thucydides, given in the note.
1132. Explain the form ἦνεν.
1133. Derive and give the Homeric form of οἰστοί. Give the
alleged meanings, and the derivation, of μεσάγκυλον. Explain the
form of ἀμφώβολος, and derive it.
1134. Explain the form of σφαγῆς (see l. 1031, on βασιλῆς), and
give its meanings. Explain the accentuation of βουπόρος. (See
l. 1116.)
1135. What is the force and formation of δεινός? (See l. 985.)
πυρρίχας. Give an account, from the note, of the Pyrrhic war-
dance. What is the peculiar usage here of φρουρούμενος?
1136. βέλεμνα. What is peculiar in the use of this word by

κύκλῳ κατεῖχον, οὐ διδόντες ἀμπνοάς,
βωμοῦ κενώσας δεξίμηλον ἐσχάραν,
τὸ Τρωικὸν πήδημα πηδήσας ποδοῖν
χωρεῖ πρὸς αὐτούς· οἱ δ᾽ ὅπως πελειάδες   1140
ἱέρακ᾽ ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν.
πολλοὶ δ᾽ ἔπιπτον μιγάδες ἔκ τε τραυμάτων
αὐτοί θ᾽ ὑπ᾽ αὐτῶν στενοπόρους κατ᾽ ἐξόδους,
κραυγὴ δ᾽ ἐν εὐφήμοισι δύςφημος δόμοις
πέτραισιν ἀντέκλαγξεν· εὐδία δ᾽ ὅπως   1145
ἔστη φαεννοῖς δεσπότης στίλβων ὅπλοις,
πρὶν δή τις ἀδύτων ἐκ μέσων ἐφθέγξατο
δεινόν τε καὶ φρικῶδες, ὦρσε δὲ στρατὸν
στρέψας πρὸς ἀλκήν. ἔνθ᾽ Ἀχιλλέως πίτνει
παῖς ὀξυθήκτῳ πλευρὰ φασγάνῳ τυπεὶς   1150
Δελφοῦ πρὸς ἀνδρός, ὅςπερ αὐτὸν ὤλεσε
πολλῶν μετ᾽ ἄλλων· ὡς δὲ πρὸς γαῖαν πίτνει,
τίς οὐ σίδηρον προςφέρει; τίς οὐ πέτρον,
βάλλων, ἀράσσων; πᾶν δ᾽ ἀνάλωται δέμας
τὸ καλλίμορφον τραυμάτων ὑπ᾽ ἀγρίων.   1155
νεκρὸν δὲ δή νιν, κείμενον βωμοῦ πέλας,

Homer and by the Tragedians? περισταδόν. Explain the meaning
and accentuation of adverbs in -δὸν and -ηδόν.
1137. οὐ διδόντες. Why is the negative οὐ, and not μή, used
here? What is ἀμπνοὴ put for?
1138. Distinguish βωμὸς and ἐσχάρα. (See l. 1123.) What is
κενώσας equivalent to? (See l. 314, on ἐρημόω.)
1139. What is the allusion in this line?
1141. What is the usual construction, and that here, of νωτίζω?
Give examples.
1142. Derive and give the Ionic form of τραῦμα? (See l. 616.)
1145. ἀντέκλαγξεν. What other verbs besides κλάζω are thus
formed in their tenses? Give an example of the use of κλάζω intrans-
itively. Explain εὐδία, and the construction here; also the quantity
of εὔδιος and ἔνδιος.
1147. What is the force of πρὶν with the indicative? (See l. 101.)
Give the English of δὴ (see l. 235), and the meaning of ἄδυτον.
(See l. 1112.)
1148. Derive φρικώδης, and give similar passages from Homer and
Ovid. With what must στρατὸν be taken?
1152. Explain the form πίτνει. (See l. 357.) What is observable
in the use of γαῖα and αἶα?
1154. Explain the formation of ἀνάλωται. (See l. 455.) Also
δέμας. (See l. 1080.) καλλίμορφον. Derive this. What Latin
form comes from μορφή?
1156. Explain the form of κείμενον. (See l. 510.) What is the
syntax of πέλας?

ἐξέβαλον ἐκτὸς θυοδόκων ἀνακτόρων.
ἡμεῖς δ᾽ ἀναρπάσαντες ὡς τάχος χεροῖν
κομίζομέν νίν σοι κατοιμῶξαι γόοις
κλαῦσαί τε, πρέσβυ, γῆς τε κοσμῆσαι τάφῳ.   1160
τοιαῦθ᾽ ὁ τοῖς ἄλλοισι θεσπίζων ἄναξ,
ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κριτής,
δίκας διδόντα παῖδ᾽ ἔδρασ᾽ Ἀχιλλέως,
ἐμνημόνευσε δ᾽, ὥσπερ ἄνθρωπος κακός,
παλαιὰ νείκη. πῶς ἂν οὖν εἴη σοφός;   1165
    ΧΟ. καὶ μὴν ὅδ᾽ ἄναξ ἤδη φοράδην
    Δελφίδος ἐκ γῆς δῶμα πελάζει.
τλήμων ὁ παθών, τλήμων δέ, γέρον,
καὶ σύ· δέχει γὰρ τὸν Ἀχίλλειον
σκύμνον ἐς οἴκους, οὐχ ὡς σὺ θέλεις·   1170
αὐτός τε κακοῖς πήμασι κύρσας
εἰς ἓν μοίρας συνέκυρσας.
    ΠΗ. ὤμοι ἐγώ, κακὸν οἷον ὁρῶ τόδε,
καὶ δέχομαι χερὶ δώμασιν ἀμοῖς.
ἰώ μοί μοι, αἰαῖ, ὦ πόλι   1175
Θεσσαλία, διολώλαμεν, οἰχόμεθ᾽·
οὐκέτι μοι γένος, οὐκέτι μοι τέκνα
λείπετ᾽ ἐν οἴκοις.

1157. Explain the meaning of ἀνάκτορον. (See l. 1112.)
1158. Explain the form ὡς τάχος. (See l. 379, 1066.)
1159. κατοιμῶξαι. Explain various peculiar idiomatic uses of the infinitive, given in the note. How is it in Latin? Give examples?
1161. Explain θεσπίζων. (See l. 297.) Distinguish ἄλλοις and τοῖς ἄλλοις.
1162. What is the force of τῶν δικαίων in this passage?
1166. What is the metre of this chorus? Explain καὶ μὴν (see l. 494), and ὅδε. (See l. 65.) Also the form φοράδην. (See l. 1136, on παρασταδόν.)
1167. Explain the Attic use (as to meaning), of πελάζω, giving its cognate forms.
1170. οὐχ ὡς σὺ θέλεις. Give a similar passage from Herodotus.
1171. κύρσας. Give the inflection (see l. 206) and government of this verb; with examples.
1172. What is εἰς ἓν μοίρας equivalent to? Give other examples of this construction.
1173. Explain the use of ὤμοι. (See l. 113.) Would it be wrong to write ὦμοι? If so, why?
1174. Explain the form ἀμοῖς. (See l. 581.)
1176. Explain διολώλαμεν (see l. 902), and οἰχόμεθα. (See l. 981.)
1178. λείπεται. What is the rule about a neut. plural and a verb

ὦ σχέτλιος παθέων ἐγώ. εἰς τίνα
δὴ φίλον αὐγὰς βάλλων τέρψομαι;   1180
ὦ φίλιον στόμα καὶ γένυ καὶ χέρες.
εἴθε σ᾽ ὑπ᾽ Ἰλίῳ ἤναρε δαίμων
Σιμοεντίδα παρ᾽ ἀκτάν.
   ΧΟ. οὗτός τ᾽ ἂν ὡς ἐκ τῶνδ᾽ ἐτιμᾶτ᾽ ἄν, γέρον,
θανών, τὸ σόν τ᾽ ἦν ὧδ᾽ ἂν εὐτυχέστερον.   1185
   ΠΗ. * * * ὦ γάμος, ὦ γάμος,
ὃς τάδε δώματα καὶ πόλιν ἀμὰν
ὤλεσας, αἰαῖ αἰαῖ. ὦ παῖ,
μήποτε σῶν λεχέων τὸ δυςώνυμον
ὤφελ᾽ ἐμὸν γένος εἰς τέκνα καὶ δόμον   1190
ἀμφιβαλέσθαι
Ἑρμιόνας ἀΐδαν ἐπὶ σοί, τέκνον.
ἀλλὰ κεραυνῷ πρόσθεν ὀλέσθαι,
μηδ᾽ ἐπὶ τοξοσύνᾳ φονίῳ πατρὸς
αἷμα τὸ διογενές ποτε Φοῖβον   1195
βροτὸς εἰς θεὸν ἀνάψαι.
    ΧΟ. ὀτοτοῖ ὀτοτοῖ.
θανόντα δεσπόταν γόοις
νόμῳ τῷ νερτέρων κατάρξω.
    ΠΗ. ὀτοτοῖ ὀτοτοῖ.   1200
διάδοχα δ᾽ ὦ τάλας ἐγὼ
γέρων καὶ δυςτυχὴς δακρύω.
    ΧΟ. θεοῦ γὰρ αἶσα, θεὸς ἔκρανε συμφοράν.

singular? What is the limitation as to the elision of αι final in the poets?
1179. Explain the syntax of παθέων. (See l. 847.)
1180. Explain the meaning of αὐγή.
1182. Explain this construction of εἴθε. (See l. 294, 523.) ἤναρε. From what verb? How does Euripides use it? Explain the etymology of ἐναίρω. Is it used in prose?
1184. ὡς ἐκ τῶνδε. Give another passage containing this expression (Med. 458). Explain the use of the repetition of ἄν. (See l. 935.)
1185. Explain τὸ σὸν (see l. 143), and ἦν. (See l. 656.)
1189. Why is λεχέων genitive? What is ἐπὶ σοὶ used for? (See l. 115.) Explain the construction of ὤφελε. (See l. 523, on εἴθε.)
1194. What is ἐπὶ used to denote? Give the precise meaning of αἷμα ἀνάψαι. How is the epithet Διογενὴς applied?
1199. What is the force of the article, when it follows the noun?
1201. Explain διάδοχα.
1203. ἔκρανε. Why is the Doric α here used, in a Tragic senarius?

ΠΗ. ὦ φίλος, δόμον ἔλιπες ἔρημον,　　1205
ἰώ μοί μοι.
[ταλαίπωρον ἐμὲ] γέροντ᾽ ἄπαιδα νοσφίσας.

ΧΟ. θανεῖν θανεῖν σε, πρέσβυ, χρῆν πάρος
τέκνων.

ΠΗ. οὐ σπαράξομαι κόμαν,
οὐκ ἐπιθήσομαι δ᾽ ἐμῷ　　1210
κάρᾳ κτύπημα χειρὸς ὀλοόν; ὦ πόλις,
διπλῶν τέκνων μ᾽ ἐστέρησε Φοῖβος.

ΧΟ. ὦ κακὰ παθὼν ἰδών τε δυστυχὴς γέρον,
τίν᾽ αἰῶν᾽ εἰς τὸ λοιπὸν ἕξεις;　　1215

ΠΗ. ἄτεκνος, ἔρημος, οὐκ ἔχων πέρας κακῶν
διαντλήσω πόνους ἐς ᾅδαν.

ΧΟ. μάτην δέ σ᾽ ἐν γάμοισιν ὤλβισαν θεοί.

ΠΗ. ἀμπτάμενα φροῦδα πάντα κεῖται
κόμπων μεταρσίων πρόσω.　　1220

ΧΟ. μόνος μόνοισιν ἐν δόμοις ἀναστρέφει.

ΠΗ. οὔτε μοι πόλις πόλις,
σκῆπτρα τάδ᾽ ἐρρέτω 'πὶ γᾶν,
σύ τ᾽, ὦ κατ᾽ ἄντρα νύχια Νηρέως κόρη,
πανώλεθρόν μ᾽ ὄψεαι πίτνοντα.　　1225

ΧΟ. ἰὼ ἰώ.
τί κεκίνηται; τίνος αἰσθάνομαι
θείου; κοῦραι, λεύσσετ᾽, ἀθρήσατε·

1206. Derive νοσφίζω. How is it used by Homer? Give its meaning here.
1208. Explain the form χρῆν. (See l. 607, and 113.)
1211. Explain κάρᾳ. (See l. 110.)
1212. How did Homer inflect στερέω?
1215. Explain τὸ λοιπόν. (See l. 740.)
1217. ἐξαντλεῖν πόνους. Explain this phrase; and give the derivation of ἐξαντλεῖν. What is the singular use of ἐς in ἐς ᾅδαν? Give similar passages.
1219. Explain the form ἀμπτάμενα. (See l. 1137, on ἀμπνοή.) What forms of this verb are in use in Attic prose, and in the poets? Derive and explain φροῦδα. (See l. 73.)
1220. What is the derivation and meaning of μετάρσιος? What is its Doric form? Explain πρόσω. (See l. 733, 922.)
1223. Explain ἐρρέτω. (See l. 830.) What peculiar form of crasis occurs here? Why has ἐπὶ an accus. here?
1225. Is the form ὄψεαι, here, unusual? Give all the tenses in use of this verb. Explain the form πίτνοντα. (See l. 357.)
1227. Explain ἀθρήσατε. (See l. 668.)

δαίμων ὅδε τις, λευκὴν αἰθέρα
πορθμευόμενος, τῶν ἱπποβότων
Φθίας πεδίων ἐπιβαίνει.　　1230

ΘΕΤΙΣ.

Πηλεῦ, χάριν σῶν τῶν πάρος νυμφευμάτων
ἥκω Θέτις λιποῦσα Νηρέως δόμους.
καὶ πρῶτα μέν σοι τοῖς παρεστῶσιν κακοῖς
μηδέν τι λίαν δυςφορεῖν παρήνεσα·
κἀγὼ γάρ, ἣν ἄκλαυστ᾽ ἐχρῆν τίκτειν τέκνα,　　1235
ἀπώλεσ᾽ ἐκ σοῦ παῖδα τὸν ταχὺν πόδας
Ἀχιλλέα τεκοῦσα, πρῶτον Ἑλλάδος.
ὧν δ᾽ οὕνεκ᾽ ἦλθον, σημανῶ, σὺ δ᾽ ἐνδέχου.
τὸν μὲν θανόντα τόνδ᾽ Ἀχιλλέως γόνον
θάψον, πορεύσας Πυθικὴν πρὸς ἐσχάραν,　　1240
Δελφοῖς ὄνειδος, ὡς ἀπαγγέλλῃ τάφος
φόνον βίαιον τῆς Ὀρεστείας χερός·
γυναῖκα δ᾽ αἰχμάλωτον, Ἀνδρομάχην λέγω,
Μολοσσίαν γῆν χρὴ κατοικῆσαι, γέρον,

1228. What is observable about the gender of αἰθὴρ here, and generally? Distinguish αἰθὴρ and ἀήρ. (See l. 93.)
1229. Derive πορθμευόμενος, and explain its construction. What is the syntax of ἐπιβαίνειν? (See l. 401.)
1231. Explain the form χάριν. (See l. 20, and 222.) Explain the force of the adverb in τῶν πάρος. (See l. 5, on τῷ πρὶν χρόνῳ.)
1233. δυςφορεῖν. What is the syntax of this class of verbs? Explain (according to Matthiæ) the dative κακοῖς. Also the form παρεστώς. (See l. 94.)
1234. Explain λίαν. (See l. 866, also 364, on ἄγαν.) μηδέν τι λίαν. Why is τι introduced in such phrases as this? What is the force of the aorist in παρήνεσα?
1235. ἄκλαυστα. Give its syntax. What is the Epic form of ἄκλαυστος? And its force? Explain the use of ἐχρῆν with the pres. infin. (See l. 607.)
1236. ταχὺν πόδας. Explain the principle of the accus. πόδας.
1237. Explain the quantity of the last syllable of Ἀχιλλέα. (See l. 22, on Πηλέα.)
1238. Explain the form οὕνεκα (see l. 251, 759), and the future form σημανῶ. (See l. 255, on μένω.)
1240. Distinguish between ἐσχάρα and βωμός. (See l. 1123, 1138.)
1241. Give accurately the derivation and formation of τάφος. ἀπαγγέλλῃ: Why would ἀπαγγέλῃ be probably incorrect? Why would ἀπαγγέλλοι certainly be so?

Ἑλένῳ ξυναλλαχθεῖσαν εὐναίοις γάμοις,   1245
καὶ παῖδα τόνδε, τῶν ἀπ' Αἰακοῦ μόνον
λελειμμένον δή· βασιλέα δ' ἐκ τοῦδε χρὴ
ἄλλον δι' ἄλλου διαπερᾶν Μολοσσίαν,
εὐδαιμονοῦντας· οὐ γὰρ ὧδ' ἀνάστατον
γένος γενέσθαι δεῖ τὸ σὸν κᾀμόν, γέρον,   1250
Τροίας τε· καὶ γὰρ θεοῖσι κἀκείνης μέλει,
καίπερ πεσούσης Παλλάδος προθυμίᾳ.
σὲ δ', ὡς ἂν εἰδῇς τῆς ἐμῆς εὐνῆς χάριν,
θεὰ γεγῶσα καὶ θεοῦ πατρὸς τέκος,
κακῶν ἀπαλλάξασα τῶν βροτησίων,   1255
ἀθάνατον ἄφθιτόν τε ποιήσω θεόν.
κἄπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα
τὸ λοιπὸν ἤδη θεὸς συνοικήσεις θεᾷ·
ἔνθεν κομίζων ξηρὸν ἐκ πόντου πόδα
τὸν φίλτατον σοὶ παῖδ' ἐμοί τ' Ἀχιλλέα   1260
ὄψει δόμους ναίοντα νησιωτικοὺς
Λευκὴν κατ' ἀκτὴν ἐντὸς Εὐξείνου πόρου.
ἀλλ' ἕρπε Δελφῶν ἐς θεόδμητον πόλιν,
νεκρὸν κομίζων τόνδε, καὶ κρύψας χθονί,
ἐλθὼν παλαιᾶς χοιράδος κοῖλον μυχὸν   1265

1245. ξυναλλαχθεῖσαν. Illustrate this use of the word from the Ajax, and the Hippolytus.

1247. What is the force of δὴ when joined (as here) with such adjectives as μόνον? (See l. 235.)

1248. What frequently is the force of διὰ with the genitive? Give the usual meaning of διαπερᾶν.

1249. Explain the "Anacolouthon" (inconsecutive construction) in εὐδαιμονοῦντας. (See l. 202, and 186.)

1251. Scan the line. What is the twofold construction of μέλει?

1253. εἰδῇς. Give a full account of this verb. (See l. 9, and 998.) Explain the phrase χάριν εἰδέναι. Give equivalent phrases, with χάριν. Explain the form χάριτα (see l. 20), and the use of χάριν with the genitive. (See l. 222.)

1254. Explain the form γεγῶσα. (See l. 320.)

1258. Explain τὸ λοιπόν. (See l. 740.) What meanings has ἤδη? How does it differ from νῦν? Scan the line.

1260. Mention the different modes of comparing φίλος.

1261. ὄψει. State what tenses of this verb are in use, and also the verbs that supply the tenses that are wanting. What are the peculiarities of ναίοντα? (See l. 890.)

1262. Λευκὴν κατ' ἀκτήν. What was this island also called? Where was it?

1265. ἐλθὼν μυχόν. Explain the peculiarity of the construction here, giving a similar one from Homer.

Σηπιάδος ἵζου· μίμνε δ', ἔστ' ἂν ἐξ ἁλὸς
λαβοῦσα πεντήκοντα Νηρῄδων χορὸν
ἔλθω κομιστήν σου· τὸ γὰρ πεπρωμένον
δεῖ σ' ἐκκομίζειν· Ζηνὶ γὰρ δοκεῖ τάδε.
παῦσαι δὲ λύπης τῶν τεθνηκότων ὕπερ·   1270
πᾶσιν γὰρ ἀνθρώποισιν ἥδε πρὸς θεῶν
ψῆφος κέκρανται, κατθανεῖν ὀφείλεται.

ΠΗ. ὦ πότνι', ὦ γενναῖα συγκοιμήματα,
Νηρέως γένεθλον, χαῖρε· ταῦτα δ' ἀξίως
σαυτῆς τε ποιεῖς καὶ τέκνων τῶν ἐκ σέθεν.   1275
παύσω δὲ λύπην, σοῦ κελευούσης, θεά,
καὶ τόνδε θάψας εἶμι Πηλίου πτύχας,
οὗπερ σὸν εἷλον χερσὶ κάλλιστον δέμας.
κᾆτ' οὐ γαμεῖν δῆτ' ἔκ τε γενναίων χρεών,
δοῦναί τ' ἐς ἐσθλούς, ὅστις εὖ βουλεύεται;   1280
κακῶν δὲ λέκτρων μὴ 'πιθυμίαν ἔχειν,
μηδ' εἰ ζαπλούτους οἴσεται φερνὰς δόμοις.
οὐ γάρ ποτ' ἂν πράξειαν ἐκ θεῶν κακῶς.

1266. Σηπιάδος. What and where was this? Explain the origin of the term, according to the Scholiast. Explain the formation of μίμνε. (See l. 961.) ἔστ' ἄν. Explain this according to Buttmann. What is the construction? Explain fully.

1268. Give Buttmann's account of πεπρωμένον.

1269. What is remarkable of ἐκκομίζειν here?

1270. παῦσαι—λύπης. Distinguish παύω (active) and παύομαι (middle). Explain and illustrate the construction (Horace).

1272. Explain κέκρανται. What form is used in Homer? (See l. 476.)

1273. Why does α in πότνια suffer elision? (See l. 491.) συγκοιμήματα. What is the neut. noun in Greek frequently made to denote? (See l. 261, on θρέμμα.) Distinguish εὐγενής and γενναῖος.

1275. How is the rule of the "Pes Creticus" not violated here? Explain the form σέθεν. (See l. 558.)

1277. What is peculiar in the syntax of the accus. πτύχας? (See l. 1265.) What force has εἶμι in Homer? What in Ionic and Attic prose?

1279. Why has the crasis, in κᾆτα, an ι subscriptum? (See l. 218.) Inflect and explain γαμεῖν. (See l. 347.) Explain the form of χρεών. (See l. 374.)

1280. What is the force of δοῦναι? What compound is used in this sense, in the present play? (See l. 344.)

1282. What is the force and usage of the particle ζα?

1283. πράξειαν. What must be supplied before this verb? (See l. 180.)

XO. πολλαὶ μορφαὶ τῶν δαιμονίων·
πολλὰ δ᾽ ἀέλπτως κραίνουσι θεοί.   1285
καὶ τὰ δοκηθέντ᾽ οὐκ ἐτελέσθη,
τῶν δ᾽ ἀδοκήτων πόρον εὗρε θεός.
τοιόνδ᾽ ἀπέβη τόδε πρᾶγμα.

1284. What other plays of Euripides are closed by the five con-
cluding Anapæstic lines of this play?

NOTES.

Line 1. Ἀσιᾱ́τιδος. This word is sometimes written Ἀσιήτιδος,
cf. infra 119. The termination -ατις is the fem. of the adj. ter-
mination in -ατης, denoting the country to which a person belongs.
Scan this line, cf. line 3. σχῆμα, 1st, *form, shape, figure,* from ἔχω,
σχεῖν 2nd aor., as *habitus* from *habeo.* 2ndly, *beauty,* as the Latin
forma means *shape,* and then *beauty.* Some critics consider this
expression to be a mere periphrasis; cf. Hec. 617, ὦ σχήματ᾽ οἴκων.
Θηβαία πόλις. Thebe, a town of Mysia, in Asia Minor, the birth-
place of Andromache.

2. ἕδνα, *bridal gifts;* 1. given to a girl by a suitor; 2. given
by the suitor to the father of the bride; 3. *a dowry.* The Epic
form of this word (see Od. θ΄. 318), is ἔεδνα. As regards the change
of breathing, cf. ἥλιος, ἠέλιος: Ἀΐδης, Ἅιδης. πολυχρύσῳ. The
quantity of the υ in the antepenultima of this word is long.

3. τύραννος is here used as an adj. of two terminations, like δοῦ-
λος and χήρα, which are also used both as substantives and adjec-
tives. ἀφικόμην. This verb is construed in the Tragic Poets
either with the accus. alone, as in this passage, or is followed by
εἰς or ἐπί. In Homer the former construction is most common.
In prose the preposition is seldom omitted: ex. gr. 92, οἱ δὲ ὑπο-
δεκόμενοι Ἑλλήνων τὴν στρατιὴν ἐς πᾶν κακοῦ ἀπικέατο. Herod.
vii. 118. On Τύραννος see Carr's Greece, p. 81.

5. ἔν γε τῷ πρὶν χρόνῳ. Observe that an adverb thus closely
united with the article obtains the force of an adj.

6. εἴ τις. There is the same distinction between εἴτις and ὅς-
τις as between *siquis* and *quisquis: εἴτις (siquis)* means *if there be any,*
which I doubt; ὅςτις *(quisquis) whoever there be,* implying that there
are some: ὃς ἂν *(quicunque)* is more indefinite than ὅςτις.—On the
use of ἥτις in line 8, cf. infra 399.

9. θανεῖν ἔκ τινος, *to be put to death by any one.* The preposition
here denotes the person *from* whom the act proceeds. The more
usual construction would have been θανεῖν ὑπό τινος. ἐςεῖδον:
εἴδω, ἴδω (Lat. *video*), an obsolete verb, whose place has been supplied
by ὁράω, in the pres., imperf., perf., and pluperf.; the tenses formed
from it may be classed under two distinct heads, of which one has
the meaning of *to see,* the other exclusively the meaning of *to know:*
1. *to see:* the only tense which retains this meaning is the 2nd
aor. active and middle: εἶδον, εἰδόμην, in Homer ἴδον, ἰδόμην,
unaugmented: 2. *to know:* οἶδα, *I know,* to which we may add the

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part. εἰδώς, imperat. ἴσθι, conj. εἰδῶ, optat. εἰδείην, infin. εἰδέναι, pluperf. ᾔδειν, fut. εἴσομαι, but less frequently εἰδήσω.

10. ὄρθιος is applied, 1. to *place* or *position*, as in this passage; 2. to the *voice*, when it means *in a high key, shrill;* as ὄρθια κωκύματα, Antig. 1206.

11. See Thirlwall's Greece, i. p. 79, Carr's Greece, p. 27, Thuc. i. 3. —εἷλον—this aorist is formed from the root ἕλω. Observe the aorist is used to narrate a past event, without any reference to the time in which it took place. It is also used to describe a *momentary action*, whereas *duration* must be expressed by the imperfect. Buttmann cites the following example from Xenoph. Anab. 5, 4, 24: τοὺς μὲν οὖν πελταστὰς ἐδέξαντο οἱ βάρβαροι (they received them, *momentary*) καὶ ἐμάχοντο (and were fighting with them, *a duration*)· ἐπεὶ δ' ἐγγὺς ἦσαν οἱ ὁπλῖται (as they approached, *natural imperf.*), ἐτράποντο (they took to flight, *momentary*), καὶ οἱ πελτασταὶ εὐθὺς εἴποντο (pursued them, *duration*).

13. οἴκων νομισθεῖσα. οἶκος with the digamma is the Lat. *vicus*, our old termination *wick* or *wich*, as in *Painswick, Norwich;* cf. οἶνος, *vinum, wine. Having been accounted to belong to;* supply εἶναι, which takes the genitive after it on the same principle as the verb *sum* in Latin; or it may be explained on the broad principle, that the genitive is the case which denotes *origin.* Cf. Œd. Col. 38, τοῦ θεῶν νομίζεται;

14. The construction is δοθεῖσα τῷ νησιώτῃ Νεοπτολέμῳ γέρας (in apposition with δοθεῖσα) δορὸς ἐξαίρετον λείας Τρωίκης : λείας being governed by the preposition ἐξ in ἐξαίρετον. Observe that, in scanning this line, Νεοπτολέμῳ should be pronounced Νουπτολέμῳ. δόρυ is thus declined—gen. δόρατος, &c., dat. plur. δόρασι, from an old form δόρας: cf. γόνυ, γόνατος—Ion. δούρατος, &c. The poetical cases, δορὸς, δορί, Ion. δουρὸς, δουρί, pl. δοῦρα, δούρων, δούρεσσι, come from a still simpler form.—Buttmann. γέρας ἐξαίρ. It was customary to set apart a certain portion of the spoil for the generals, before it was divided by lot. In Latin, *ducere exsortem, sorti excipere.* Cf. Æneid. ix. 267 :

> Si verò capere Italiam, sceptrisque potiri
> Contigerit victori, et prædæ ducere sortem :
> Vidisti, quo Turnus equo, quibus ibat in armis
> Aureus? ipsum illum clipeum cristasque rubentes
> *Excipiam sorti,* jam nunc tua munera, Nise.

16. In scanning this line, πόλεως must be read as a dissyllable. Cf. θεᾶς, infra 20, and Πηλέα, 22.

17. ξύγχορτα πεδία denotes *the lands that form the boundaries between the two cities.* According to its derivation, it means *with the grass joining,* i. e. *bordering upon,* and is followed both by a genitive and dative: cf. Æsch. Supp. 5, δῖαν δὲ λιποῦσαι χθόνα σύγχορτον Συρίᾳ φεύγομεν.

19. φεύγουσα. This verb has two futures, φεύξομαι and φευξοῦμαι: this latter is properly Doric, but is found in Aristoph. Ach. 203, ἐγὼ δὲ φευξοῦμαί γε τοὺς Ἀχαρνέας, and elsewhere in that writer. Cf. πνίγω (*I choke*), πνίξομαι and πνιξοῦμαι. παίζω (*I joke*), παίξομαι and παιξοῦμαι. φεύξω is the fut. of φεύζω (*I cry φεῦ*). νίν. In Homer μίν. Used for αὐτὸν—τὴν—τὸ, αὐτοὺς—τὰς—τά. It is here used for αὐτὰ, scil. τὰ πεδία.

20. χάριν—used adverbially like the Lat. *gratiâ.* χάρις has two accusatives, χάριτα and χάριν, the latter is preferable, and the former occurs only twice in Euripides. On the rules which regulate this accus. cf. infra 362.

22. Πηλέα. A spondee by synizesis. The Attic poets always lengthen this α, except in φονέᾰ, which is sometimes shortened by Euripides. In the " Etymologicum Magnum," it is stated that the Attics lengthened this α, because they formed the gen. with the long ω, φονέως, that thus the accus. might be equal in time and cadence (ἰσόχρονος) with the gen. ἀνάσσειν γῆς, *to be lord of the land :* ἀνάσσειν being equivalent to εἶναι ἄναξ, hence it is followed by the genitive. In Homer it is frequently followed by a dative, ex. gr. Ἀργεῖ ἀνάσσειν, to hold sway *in* Argos.

24. κἀγώ. The ι is subscribed in a crasis only when the crasis takes place with the diphthong ει, as κᾆτα for καὶ εἶτα.

25. πλαθεῖσα from πελάζω. In the older language this verb has the *causative* meaning *to bring near;* whence the pass. πελάζομαι, ἐπελάσθην, takes the *immediate* sense *to approach,* which the active has in the common language. The poetical aor. ἐπλάθην (from the cognate form πελάω), used by the Attics, is usually supposed to be formed by syncope ; but the α is always long ; whence it is clear that this is rather a transposition of sounds together with a contraction, like κέκρᾱκα from κεράω, πέπρᾱκα from περάω, &c.—Buttmann.

26. ὅμως must be taken with the participle κειμένην. Cf. Aj. 323, τοιᾷδε κείμενος κακῇ τύχῃ. On the form κεῖμαι, cf. infra 510. A similar use of ὅμως occurs infra 1085, ἀκοῦσαι δ' οὐκ ἀκούσθ' ὅμως θέλω.

27. ἀεί. The penultima is common, and it is never to be written αἰεί. The same rule applies to ἀετὸς, κλάω, κάω.—Porson. Τέκνου must be pronounced τέ-κνου. σωθέντος τέκνου is the genitive absolute.

28. ἐπικούρησιν κακῶν—" Opem adversus mala."—Pflugk.

29. Λάκαινα is the fem. form of Λάκων : cf. λέων λέαινα, θεράπων θεράπαινα. Some words ending in ων make the fem. in ειρα, as πίων πίειρα : πέπων πέπειρα. γαμεῖ, cf. note, infra 347.

30. παρώσας. ὠθέω has two forms of the fut. ὠθήσω and ὤσω. All the other tenses are formed from ὤθω, and with the syllabic augment, ἔωσα, &c. Παρωθεῖν is constantly applied to objects which are rejected with contempt : cf. Orest. 627, μηδὲ δυσσεβεῖς Ἕλῃ, παρώσας εὐσεβεστέρους φίλους. δοῦλος is here used as an adj., like *servus* in Latin ; thus Horace, " O imitatores, servum pecus."

31. κακοῖς ἐλαύνομαι, *I am assailed with reproaches ;* cf. *ago, agito,* in Latin—thus Horace, " Diris agam vos."

32. ὡς receives its accent from the enclitic νιν.

34. αὐτὴ refers to Andromache, who is speaking, and αὐτῆς to Hermione.

36. Ἀγώ, put for ἃ ἐγώ. τὸ πρῶτον—" statim ab initio."—Pflugk. The accus. used adverbially ; cf. δίκην, τρόπον, ἀρχὴν, χάριν. It is usually explained by κατὰ understood, but is rather a peculiarity of idiom. ἐκλέλοιπα : cf. οἶδα from εἴδω (obsolete), and ἔοικα from εἴκω.

37. εἰδείη : cf. supra 9. The different modes of expressing a wish in Greek are explained infra 294 and 523.

39. σφέ. The usage of this enclitic is similar to that of μίν or νίν : cf. supra 19.

41. ἀπὸ Σπάρτης. Observe that the last syllable in ἀπὸ is lengthened before σπ in the following word. The same rule holds in Latin, ex. gr. Ferte citi ferrum, date *tela*, scandite muros, Æn. ix. 37. ἔστ'. The interrogative τί, the particles ὅτι and περὶ are never elided, and the ι of the dat. sing. is very seldom elided in Attic poetry. For an instance of the elision of the dat. sing. cf. Alc. 1118, καὶ δὴ Προτείνω, Γοργόν' ὡς καρατόμῳ. But in writing Iambic verse this licence must not be imitated.

42. ἐπ' αὐτὸ τοῦτο, scil. τὸ κτανεῖν. Buttmann thus distinguishes between ἐπὶ with a dative and accusative after a verb of motion: ἐλθεῖν ἐπὶ τούτῳ, *to come to effect it*; ἐλθεῖν ἐπὶ τοῦτο, *to come to fetch it*; but the distinction does not seem to hold good in this case.

43. The construction is: ἐλθοῦσ' εἰς τόδ' ἀνάκτορον Θέτιδος πάροικον δόμων, θάσσω—δόμων πάροικον, *lying near or adjoining to the mansion*: πάροικος in this sense is also followed by a dat. Herod. vii. 235, Παροίκου δὲ πολέμου σφι ἰόντος οἰκηΐου.

44. ἢν, contracted from ἐὰν, which is strictly εἰ ἂν, and in Homer εἴκε or αἴκε. ἐὰν differs from εἰ, inasmuch as it expresses an *actual contingency*, a case that is likely to occur, whereas εἰ merely states a *supposition*, which may or may not happen. Hence it points to something future, and always requires a *subjunctive* in the Att. writers, except when it is used in quoting the words of another in *oratione obliquá*, when it is found with an optative. The construction ἢν με κωλύσῃ is elliptical, and πειρωμένη, or some similar word, must be supplied : cf. Il. ψ', 40, αὐτίκα κηρύκεσσι λιγυφθόγγοισι κέλευσαν, Ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν, εἰ πεπίθοιεν Πηλείδην, "trying whether they could prevail upon Pelides." Cf. also infra 54.

46. ἑρμήνευμα primarily means *an interpretation.* Cf. Phœn. 470, κοὐ ποικίλων δεῖ τἀνδιχ' (τὰ ἔνδικα) ἑρμηνευμάτων. In this place it denotes *a memorial.*—Liddell and Scott.

47. Properly the construction of the pronoun relative requires that there should be with the first verb a noun, and with the second the pronoun relative, which refers to it, and each in the case which the preposition demands to which it belongs ; ex. gr. οὗτός ἐστιν ὁ ἀνὴρ, ὃν εἶδες. But the subst. of the first verb is often omitted, and added to the second part of the proposition with the pronoun relative in the same case ; ex. gr. οὗτός ἐστιν, ὃν εἶδες ἄνδρα. For a similar construction in Lat. cf. Hor. Sat. i. 4, 2, Atque alii, quorum comœdia prisca virorum est. On λάθρα cf. infra 310. As regards the force of the preposition in ὑπεκπέμπω, cf. ὑπεξέθου infra 69, and ὑπῆλθες, infra 435.

49. πάρα for πάρεστι—thus ἔπι is used for ἔπεστι, and the Ionic ἔνι (instead of ἐν) for ἔνεστι, with the accent thrown back on the penultima. προςωφελῆσαι—the defining infinitive, which is usually explained by the ellipse of ὥςτε. This verb also governs an accus., cf. Herod. ix. 68, αὕτη δὲ τοσαῦτα προςωφέλεε τοὺς φεύγοντας. The construction is, *nam pater ejus non adest, me ut juvet, et puero nihil prodest.* Euripides uses οὐδὲν in a similar manner in the fourth fragment of the Peleus : τὸν ὄλβον οὐδὲν οὐδαμοῦ κρίνω βροτοῖς : cf. infra 80.

52. Πυθώ. Observe, the accent of the accus. of words in ὰ is

contrary to the general rule, which would require the circumflex. Those in ως, however (and there are but two, ἠὼς and αἰδὼς), are correctly accented, τὴν ἠόα, ἠῶ—αἰδόα, αἰδῶ.—Observe the double accus. after ᾔτησε.

53. πατρός. The genitive of the cause, which is commonly explained by the ellipse of ἕνεκα. οὗ 'κτίνει for οὗ ἐκτίνει, *for which he is suffering the full punishment.* This is to be considered as a crasis, written with the apostrophus for the sake of distinctness. Observe the force of the preposition.

55. παράσχοιτο. The following are the five principal usages of the middle verb :—1. Where a person performs an act upon himself ; as, ἀπήγξατο, *he hanged himself.* 2. Where he performs it upon a third person, relatively to himself, or with a view to his own interest, as κατεστρέψατο τὸν Μῆδον, he subdued the Mede to *himself.* 3. Where a person causes an act to be done for himself by another person, as διδάξασθαι τὸν υἱόν, *to cause one's son to be instructed.* 4. Where a person performs an act upon himself, but an accus. or other case follows of another party, whom that action further affects, as, φυλάξασθαι τὸν λέοντα, *to be on one's guard against a lion.* 5. This is called the reciprocal use, where an act is done between two parties, as ἕως ἂν διαλυσώμεθα τὸν πόλεμον, *until we put an end to the war by negotiation.*—ἐξαιτούμενος is here used as equivalent to παραιτούμενος.—Pflugk. τὰ πρόσθε σφάλματα. Cf. supra line 5. The phrase τὸ λοιπὸν is explained infra 740

56. τοὔνομα for τὸ ὄνομα. Observe the double accus. after καλεῖν.

59. Ordo est ἢν δὲ εὔνους καὶ σοὶ τῷ τε σῷ πόσει ζῶντι.

60. νέος, like the Lat. *novus*, denotes a thing heard, seen, or done, for the first time ; hence *strange.*

62. οἴκτῳ . . . . *from compassion for thee.* As the genitive is sometimes put objectively (cf. the well-known instance "spretæ injuria formæ"), the possessive pronouns too are also used, though rarely, in this sense : cf. Od. λ'. 201, σὸς πόθος, *regret for thee.* Persæ, 696, τὴν ἐμὴν αἰδῶ μεθείς, *having laid aside fear of me.*

63. φυλακτέα. Verbals in τέος are of two kinds ; first, declined, which answer to the Lat. part. in *dus*, or the adj. in *bilis*, and agree with their subjects, as in this instance. Secondly, undeclined (in τέον), answering to the Lat. gerund in *dum*, and governing the case of their verbs, ex. gr. ἐπιθυμητέον τῆς ἀρετῆς. They may always be replaced by δεῖ with the infinitive.

65. τῇδε. This demonstrative pronoun is constantly used to denote the person who is speaking in the first person ; οὗτος refers to the second person, and ἐκεῖνος or κεῖνος to one more remote. τῇδε may be translated *to me here*, to preserve its deictic force.

66. ποῖος is used to ask a question directly, ὁποῖος indirectly, i. e. dependently upon some verb preceding it, ex. gr. Od. ξ'. 188, ὁπποίης δ' ἐπὶ νηὸς ἀφίκεο, where ἀγόρευσον is to be supplied from line 186. The correlatives are ποῖος indef., τοῖος demonstrat., οἷος relat.

69. ὑπεξέθου, *secretly put away.* Observe the force of the prep. Cf. supra 47, ὑπεκπέμπω. ἐκτιθέναι παῖδα, *to expose a new-born infant*, generally with a view to its destruction, Lat. *exponere.* But there is no allusion to this idea either in ὑπεξέθου, or in ἔκθετον in the next line.

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70. Translate: *whence possibly has she learnt of my child being put out of the way?* Andromache here alludes to Hermione as the chief authoress of her misfortunes. πυνθάνομαι admits of the following constructions :—1. πυνθάνεσθαί τί τινος, to *ask* or *hear* something *from* a person.—2. πυνθάν. . . . τι ἀπό, ἐκ, παρά, πρός τινος.—3. The accus. of the thing only, as in the present instance.—4. The gen. only, *to hear news* of, as πυθέσθαι πατρός.—5. πυθέσθαι τινά τινος, *to make enquiries about* one person *from* another.

71. πόθεν ποτ' ; The addition of ποτὲ makes the question more indefinite : cf. Œd. Tyr. 2, τίνας ποθ' ἕδρας τάσδε μοι θοάζετε ;

72. We have here an instance of the full construction after verbs of *perception*, viz. the gen. of the person and the accus. of the thing. When one of these objects only is expressed, it is commonly put in the gen. : cf. note on ἀκούω, infra 820. The form ἠσθόμην is explained infra 1048.

73. As to the form of this word φροίμιον, and φρουρός, it is rarely used but in the nom. sing. and plur. ἐπ' αὐτὸν, cf. supra 42.

74. ἄρα (in Homer ἂρ and ῥά) akin to ἄρω, *I join*, a particle of inference, *then, as it seems* ; it is an enclitic, and therefore cannot begin a sentence. ἆρα—an interrog. particle, which, like μῶν, expects a negative answer ; both are equivalent to the Lat. *num*, which is derived from μῶν ; cf. infra 82. The use of this particle is further explained infra 1088.

76. The participle is used in Greek where we use the infinitive, after τυγχάνω, in the sense *to chance to be*. Also after verbs of *knowing, hearing, seeing, remembering, submitting to, beginning and ceasing*, to express a substantive fact, ex. gr. οἶδα σοφὸς ὢν—παῦσαι φλυαρῶν, Aristoph. Plut. 360 ; cf. infra 191 and 201.

77. The repetition of ἂν in this line (both must be construed with πράσσειν) strengthens the conditional force of the proposition ; and in long propositions, where the verb stands at a distance from the subject of the sentence, the particle ἂν is frequently introduced in the beginning, to show that the proposition is hypothetical, and is repeated with the verb at its close. Its meaning precludes it from being ever construed with the present or perfect indicative. The general sense of this particle (in the Epic writers κὲν or κὲ) is that of contingency or bare possibility. Its different uses will be noted as they occur. ἔρημος is here used as an adjec. of two terminations ; in Homer it has three, but its usage in Attic Greek fluctuates.

79. ὡς ἥξοι. ὡς and ὅτι, when used in the *obliqua oratio* to denote a substantive fact, take the indicative to express certainty, and the optative to express uncertainty. Sometimes, however, the two constructions are combined. Cf. Thucyd. ii. 80, λέγοντες ὅτι . . . . ῥᾳδίως ἂν Ἀκαρνανίαν σχόντες καὶ τῆς Ζακύνθου καὶ Κεφαλληνίας κρατήσουσι, καὶ ὁ περίπλους οὐκέτι ἔσοιτο, κ.τ.λ.

80. γέρων—ὥςτε σ' ὠφελεῖν. The more usual mode of expressing this would be γεραίτερος—ἢ ὥςτε σ' ὠφελεῖν—" senior est, quàm ut tibi opem ferre valeat."—Pflugk. But the positive is very often substituted for the comparative, and in this case the infin. is used either with, or without, ὥςτε ; as, ὀλίγους γὰρ εἶναι στρατιῇ τῇ Μήδων συμβαλέειν.—Herod. vi. 109.

81. καὶ μὴν. μὴν is used to give strength to an assertion. ἦ μὴν (in Herod. ἦ μὲν) is a formula to introduce an oath, cf. Alcest. 64,

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ἦ μὴν σὺ παύσει καίπερ ὠμὸς ὢν ἄγαν, *I swear you shall desist:* ἀλλὰ μὴν denotes strong opposition, *nay but*.

82. On the force of μῶν, cf. supra 74 and infra 896. φροντίζειν is followed by a gen. or an accus., but with a distinction of meaning : φροντίζειν τι means, to *think over* or *consider* a thing, as ἐγὼ δὲ, ἐπεί τε παρέλαβον τὸν θρόνον, τοῦτο ἐφρόντιζον, Herod. vii. 8. φροντίζειν τινὸς, to *pay regard to* or *give heed to*, as in this passage.

85. ἂν εὕροις. ἂν is joined to all tenses of the optative to render the verb more definite ; since by joining a wish to a contingency we at once arrive at a probability. The optat. with ἂν is also used to express a modified future, ex. gr. λέγοιμ' ἂν, " I would be glad to speak ;" and we find the future used in conjunction with it, Herod. iv. 97, αὐτὸς μέντοι ἔψομαί τοι, καὶ οὐκ ἂν λειφθείην.

86. This is the old Att. and Ion. form of μικρός. Both are used by Euripides, with a predilection for σμικρὸς where it suits the verse.

87. ἀπαυδάω, *to say no to, to be wanting towards*. This meaning is very unusual ; cf. however ἀπαγορεύω, ἀπεῖπον and ἀπειρηκέναι —quorum omnium verborum hæc communis vis est, ut significent, *impatientiâ quádam laboris metuve imminentium periculorum animum despondere, viribus deficere, cessare*.—Pflugk. Ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις ἥκω, Med. 459, presents an exact parallel. φίλοισι on the principle of the *dativus commodi*. It is used absolutely, i. e. without a case, infra 579.

88. οὐ δῆτα. This is merely a lengthened form of δὴ, implying an inference founded on conviction. ὀνειδίσῃς. In prohibitions with μὴ, the imperative of the present is commonly used, but the subjunctive of the aorists. The derivation of ὄνειδος is uncertain— Lat. *objicere aliquid alicui*.

89. περίβλεπτος—ἐπίσημος, ἔνδοξος : Schol. The verbal adj. in τός corresponds in meaning and form to the Lat. part. in *tus*, and has also the same signification, but not the same construction, inasmuch as it is a mere adj. But when it conveys the idea of possibility or ability (like the Lat. adj. in *bilis*), it may be followed by a case ; ex. gr. Τοῦτο οὐ ῥητόν ἐστί μοι. δούλης, cf. supra 30.

91. Observe the quantity of the enclitic νυν. ἐγκείμεσθ'. The first person dual and plural pass. μεθα, μεθον, is with the Dorians μεσθα, μεσθον, with σ inserted ; and it has been adopted by the Attic poets for the sake of the long syllable by position.

92. δάκρυ, hence Lat. *lacrŭ-ma*. A similar change of letter is observable in δασὺς and λάσιος, which are connected in root. Cf. Lat. *odor* and *oleo*.

93. πρὸς αἰθέρ'. αἰθήρ denotes the upper air, the sky, or firmament, above the ἀήρ, which is the lower air that we breathe. Cf. Il. ξ'. 287, Εἰς ἐλάτην ἀναβὰς περιμήκετον, ἢ τότ' ἐν Ἴδῃ Μακροτάτη πεφυνῖα δι' ἠέρος αἰθέρ' ἵκανεν. In this passage the distinction is strictly observed. Hence ἀὴρ sometimes denotes *mist* or *gloom*. The penultima is long in Homer, but sometimes short in the later poets.

94. παρεστώτων. Instead of the regular perf. part. ἐστηκὼς, -υῖα, -ὸς, gen. -ότος, is used a syncopated form, ἐστὼς, ἐστῶσα, ἐστώς and ἐστὸς, gen. ἐστῶτος. This is the Attic usage. There is also an Ionic form ἐστεὼς, -ῶσα, -ὼς, gen. ἐστεῶτος, like τεθνεὼς, &c. For further variations in Homer, &c., cf. Buttmann's Catalogue of irreg. verbs, under ἵστημι and θνήσκω. We should rather

expect ἐμπέφυκε γὰρ γυναιξὶ τέρψις τὸ τὰ παρεστῶτα κακὰ ἀνὰ στόμα ἀεὶ ἔχειν, but the accus. is attracted by the preceding subst. τέρψις, and put in the gen.; cf. Matthiæ 427, note 1.

95. ἀνὰ στόμ. . . . ἀνὰ denotes, 1. *motion upwards*; 2. *from top to bottom, throughout;* hence ἔχειν ἀνὰ στόμα, *to have continually in the mouth.* Cf. ἀνὰ θυμὸν ἔχειν, διὰ γλώσσης ἔχειν. We use a similar expression, *to have at one's tongue's end:* cf. the phrases δι' οἴκτου ἔχειν, *to pity;* δι' ὀργῆς ἔχειν, *to be angry.* For a further explanation of this use of διὰ, cf. infra 175.

97. πατρῷος, and πατρώϊος in Homer, Hesiod, and Herodot., is one of the adjectives which fluctuate in usage between two and three terminations. It seems to be synonymous with πάτριος and πατρικὸς, though Hermann thus distinguishes between them: πάτρια, *quæ sunt patris;* πατρῷα, *quæ a patre veniunt;* πατρικά, *qualia patris sunt.*

98. στερρός is always used by Euripides for the older form στερεός. It means primarily *hard,* hence metaphorically *cruel, severe;* cf. Medea 1031, στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας. δαίμων is used to denote the good or evil genius that presided over any particular family or individual. ξυνεζύγην. Cf. Hippol. 1389, ὦ τλῆμον, οἵα συμφορᾷ ξυνεζύγης.

99. ἦμαρ. Accus. after ἐςπεσοῦσα, on the principle of the preposition in composition governing the case which it governs when out of composition. But verbs compounded with εἰς frequently govern a dat., ex. gr. Κροίσῳ ἐςῆλθε τὸ τοῦ Σόλωνος, Herod. i. 86. ἐςέπεσέ τινι ποιεῖν, Thucyd. iv. 4. Observe that εἰς and ἐς are written indifferently in the tragedians according to the exigency of the metre: when a consonant follows there is some doubt whether εἰς or ἐς be more correct. Probably the latter.

100. ὄλβιον. This adjective also fluctuates between two and three terminations. It has an irreg. superl. ὄλβιστος: cf. ἄλγιστος, ἔχθιστος, &c. The derivation is uncertain.

101. πρὶν ἂν ἴδῃς. Porson has observed that the Tragic writers sometimes use πρὶν with the subjunctive without ἂν, which is never omitted in prose. The rule which regulates the mood to be used after πρὶν may be thus stated :—1. The infinitive may be always used; and since in its signification it implies comparison, it frequently takes ἢ before the infin., as, πρὶν ἢ ἐλθεῖν ἐμέ. 2. The subjunctive can only be used when there is a negation or prohibition in the preceding clause of the sentence, as in the instance before us. The same rule applies to the optative, which may be considered as equivalent to the past tenses of the subjunctive. This negation or prohibition is not always expressed, but may be always inferred : cf. Soph. Antig. 175 :

Ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν
Ψυχήν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
Ἀρχαῖς τε καὶ νόμοισιν ἐντριβὴς φανῇ :

where it is evident that a negation is involved in the word ἀμήχανον. 3. πρὶν may be followed by an indicative, when merely priority of time is expressed, ex. gr. ἡγόμην δ' ἀνὴρ Ἀστῶν μέγιστος τῶν ἐκεῖ, πρίν μοι τύχη Τοιάδ' ἐπέστη, Œd. Tyr. 775. The construction of this passage is : πρὶν ἂν ἴδῃς θανόντος (αὐτοῦ, gen. absolute) τὴν τελευταίαν ἡμέραν, ὅπως περάσας (αὐτὴν), κ.τ.λ. Or we may consider, with Pflugk, that two sentences are fused into one,

which may be thus resolved : πρὶν ἂν θανόντος τὴν τελευταίαν ἡμέραν ἴδῃς, and πρὶν ἂν ἴδῃς ὅπως τὴν τελ. . . ἡμ. . . περάσας ἥξει κάτω.

103. The twelve lines which follow are the only instance of elegiac verse occurring in the dramatic poets. Ἰλίῳ. Observe the gender. It is usually Ἴλιος, ου, fem., but it is found in the neut. infra 400. It only occurs once in Hom. in the neuter, Ἴλιον αἰπὺ ἔλοιεν, Il. ο'. 71. The ω is here shortened, in consequence of the hiatus before the diphthong in the succeeding word ; before the invention of the ω, the dative would have been written Ἰλίοι, hence, the ι being elided, the syllable remains short. οὐ γάμον—non tanquam uxorem faustis ominibus. γάμος, ut λέχος, de nupta.—Pflugk.

104. ἠγάγετ'—Lat. *ducere uxorem.* Observe the force of the middle. Cf. supra 55.

105. Cf. supra 14, δηϊάλωτος, contr. δᾳάλωτος.

106. Ἑλλάδος Ἄρης. For a parallel expression, cf. Œd. Col. 1065, δεινὸς ὁ προςχώρων Ἄρης.

107. Supply ἐμοῦ, which is implied in ἐμόν. Cf. Aristoph. Nubes 1202, ἡμέτερα κέρδη τῶν σοφῶν, where ἡμῶν must be supplied with σοφῶν from ἡμέτερα. In these and similar instances the adjective seems to be added in the gen. to define more explicitly the previous expression, as τὸν ἐμὸν πόσιν, and then she adds, "I mean the husband of me, the wretched one (μελέας)." Cicero has the expressions, *nomen meum absentis,* and *meas præsentis preces.* τὸν is here used as a relative, which is not uncommon in the Doric dialect. This account, which is not found in Homer, has been adopted by Virgil, "Ter circum Iliacos raptaverat Hectora muros." Æn. i. 488.

108. διφρεύω is either used absolutely, as in this passage, or with an accus.: cf. Eur. Supp. 991, τί φέγγος, τίν' αἴγλαν ἐδίφρευε τόθ' ἅλιος ;

109. Observe that ἀγόμαν is unaugmented. This is very common in the Epic language. θὶς, and in later Greek, θὶν (so ἀκτὶς ἀκτὶν, δελφὶς δελφὶν), masc. in Hom. and most writers, but fem. in Sophocles, Ant. 591, κυλίνδει βυσσόθεν κελαινὰν θῖνα. It denotes, 1. a *heap in general:* 2. *a heap of sand,* hence *the sea-shore.*

110. *Having thrown hateful slavery around my head as a veil.* Observe, Dindorf reads κάρᾳ, the dative, after ἀμφιβαλοῦσα : cf. Herc. Fur. 465, στολήν τε θηρὸς ἀμφέβαλλε σῷ κάρᾳ. We also find it followed by two accusatives (both of the person and of the thing in Hom.), one depending upon the verb, and the other upon the preposition. κάρᾱ, Ion. κάρη, indeclinable ; the dative is marked by an *iota subscriptum.* Sophocles has a peculiar form, nom. and accus. sing. τὸ κρᾶτα. Cf. Philoct. 1457.

111. χρώς, gen. χρωτὸς, &c. Ionic χροὸς, χροΐ, χρόα. The Attic dative χρῷ is used merely in the expression ἐν χρῷ.—Buttmann.

112. πόσις, -ιος, so also τίγρις, πόρτις, μῆνις and κίς ; but the majority of nouns in ις, which do not take a consonant in the gen., follow the analogy of πόλις, εως. Observe that the quantity of the penultima in Κονία is common both in Homeric and common Greek.

113. ᾤμοι ἐγώ. When a person is uttering a complaint concerning himself, the nom., dat., or accus. is used ; if the subject of com-

plaint be mentioned, it is put in the gen., which is called the gen. of *the cause,* ex. gr. οἴμοι τῆς τύχης, *on account of my fortune.* The interjection is expressive of grief and admiration, and has the acute accent. It is circumflexed, when used simply in an address, ὤ γύναι. ἐχρῆν, or χρῆν without the augment, are both Attic forms. The anomaly of accentuation, instead of ἔχρην, according to the general rule, rests upon ancient custom. ὁρᾶσθαι, the middle, is only used for the sake of the metre. Homer also uses it in an active signification.

115. ἱκέτις, fem. of ἱκέτης, as δεσπότις from δεσπότης, which has also a fem. form, δέσποινα. Cf. supra 56, περὶ χεῖρε βαλοῦσα, by tmesis for περιβαλοῦσα. πρὸς τόδ᾽ ἄγαλμα may be joined with τάκομαι in the sense, "propter hoc deæ simulacrum sedens;" or with περὶ χεῖρε βαλοῦσα: in which case πρός will be redundant.

116. πέτρινος. Adjectives in ινος, when accented *proparoxyton,* almost constantly denote the *material* of which a thing is made, as ξύλινος, *made of wood;* φήγινος, *made of beech,* &c.: ἀνθρώπινος is an exception, which has the same latitude of signification as ἀνθρώπειος. πιδακόεις. Adj. in εις, with ι, η, or ο preceding, denote *fulness or plenty,* and correspond to the Lat. termination in *osus,* as χαρίεις, *full of grace.* Neither of these adjectives are here used in their strict sense: cf. Lat. *otiosus, bellicosus,* &c.

117. γύναι. The cases of this noun are formed from an obsolete nom. γυναίξ. The voc. is formed by dropping the final ξ: ἄναξ has two vocatives, ἄνα and ἄναξ, but the former is only applied to a deity, ex. gr. Ζεῦ ἄνα, σοὶ φωνῶ, Œdip. Col. 1845. θάσσεις. This verb is most commonly used *absolutely* (without a case), as supra 44; sometimes it is followed by a dat. with the prep. ἐν or ἐπί: cf. Hec. 36, θάσσουσ᾽ ἐπ᾽ ἀκταῖς τῆςδε Θρῃκίας χθονός—and more rarely by an accus., as in the passage before us: cf. θάσσειν φάραγγα, Iph. Taur. 277.

119. ποτὶ σὰν .... lit. *to your Asiatic descent,* i. e. *to you of Asiatic descent.* ποτὶ is the Doric form of πρός. On the word Ἀσιάτιδα, cf. supra 1. ἔμολον—the present in use is βλώσκω: μολέω is suspicious.

120. εἴ τι. In this construction there appears to be an ellipse; supply *to ascertain,* or some verb of this kind: cf. supra 44 and 54. On the distinction between εἴ τις and ὅςτις, cf. supra 6.

121. ἄκος τεμεῖν: cf. the phrase φάρμακα τέμνειν, to chop up a plant for the purposes of medicine or witchcraft; hence, *to find a remedy.* Cf. Alc. 971, φάρμακα πολυπόνοις ἀντιτεμὼν βροτοῖσι. Agam. 16, ὕπνου τόδ᾽ ἀντίμολπον ἐντέμνων ἄκος.

122. συνέκλησαν. The common form of this verb is κλείω, κλείσω. We also find an Ionic form κληΐω, ἐκλήϊσα (whence the Attic κλῄω, ἔκλῃσα) which must be carefully distinguished from κλῃΐζω, ἐκλήϊσα, *celebro.* The usage in the perf. pass. varies between κέκλεισμαι, κέκλειμαι, and κέκλῃμαι: but the last is most Attic. The 1 aor. pass. is ἐκλείσθην only. In English we have the parallel expression, "to involve in a quarrel:" cf. Il. α᾽. 8, τίς τ᾽ ἀρ σφῶε θεῶν ἔριδι ξυνέηκε μάχεσθαι;

123. In this passage Pflugk considers the first ἀμφὶ to be pleonastic (cf. infra 1192), the gen. λέκτρων depending upon ἐπίκοινον: or otherwise that the expression ἀμφὶ λέκτρων ἐπίκοινον ἐοῦσαν may be equivalent to λέκτρων ἀμφισβητοῦσαν, but this solution of the

difficulty, though the best that has been offered, is hardly satisfactory. The second ἀμφὶ means *as regards,* or *in respect to.*

126. The reader must bear in mind that it is the object of the chorus to persuade Andromache to leave the sanctuary of the temple.

127. ἀμιλλᾷ. This verb is not used in the active; it governs either a dat. or an accus. with πρός: cf. Thucyd. vi. 31, τὸ πεζὸν πρὸς ἀλλήλους ἀμιλληθέν.

129. δεξίμηλον. This epithet occurs again infra (in this play) 1138, where it is joined with ἐσχάρα; and in the Phœnissæ, 632, we find θεῶν δεξίμηλ᾽ ἀγάλματα. Observe that θεὸς is common, like the Lat. *homo.*

130. This difficult passage may be thus translated: *What use is it for you, being distraught with grief, to waste away your person so as to make it unseemly, in consequence of the harsh treatment of your superiors?* This use of καιρὸς takes its origin from the phrase ἐν καιρῷ εἶναι τινι, *to be in time to help a person.* αἰκέλιος, more usually ἀεικέλιος, the same as ἀεικὴς, contr. αἰκής. The construction is ὥστε εἶναι ἀεικέλιον: this is otherwise called the defining use of the adj., and is not uncommon; so in Virgil we have: "Pars leves clypeos, et spicula lucida tergunt;" i. e. so as to make them *lucida.* καταλείβειν is here equivalent to κατατήκειν.—Liddell and Scott.

133. τὸ κρατοῦν has the force of κράτος, or rather ἡ νικῶσα βουλή. The neuter in the sing. denotes the abstract idea of objects, ex. gr. τὸ καλὸν, *the beautiful;* τὸ θεῖον, *the deity.* Hence also the neut. of the participle is used as an abstract term.

134. This is called the accus. of the cognate; cf. infra 976, φεύγω φυγὰς, μόχθος (Hom. μόγος) connected with μόγις, means *hardship.* πόνος (from πένομαι, formed from old perf. πέπονα) denotes the labour of a πένης. οὐδὲν οὖσα, cf. supra 50.

136. γνῶθι δ᾽ οὖσα. For this construction cf. supra 76. Many verbs have a syncopated aor., which must either be compared with the 2 aor., or reckoned as such. The 1st pers. of this aor. always ends in ν, and the vowel preceding it is (with the exception of φθάνω) the same as that of the perfect; thus it corresponds exactly with the 2 aor. of verbs in μι in all its moods and its participle: ex. gr. βαίνω, βέβηκα, ἔβην—κτείνω, ἔκτακα, ἔκταν—διδράσκω, δέδρακα, ἐδρᾶν—γιγνώσκω, old and Attic form γινώσκω, in common Greek (cf. γίγνομαι and γίνομαι) ἔγνωκα, ἔγνων, &c.—Buttmann. ἐπὶ ξένας, scil. χώρας: cf. Œd. Col. 184, τόλμα ξεῖνος ἐπὶ ξένης. δμωὶς, fem. form of δμώς: there is also a fem. δμωή.

140. νύμφη, also νύμφᾰ: in Hom. voc. νύμφᾰ φέλη, Od. δ᾽. 743, *nupta:* the root is to be sought in the Lat. *nubo;* i. e. *nubes, the bridal veil.* 1. *A bride;* 2. *any married woman;* 3. as a prop. name, a *nymph;* 4. in later poets, *water,* hence Lat. *lympha.* See Liddell and Scott.

141. γύναι Ἰλιάς. In Epic poetry the last syllable in γύναι could not have been shortened before Ἰλιὰς, because it had the digamma, which was in fact a consonant; cf. Il. φ᾽. 295, Πρὶν κατὰ Ἰλιόφιν κλυτὰ τείχεα λαὸν ἐέλσαι. ἔμολες οἴκους: cf. the construction of ἀφικόμην, supra 3. The formation of this aorist from βλώσκω is fully explained infra 509.

142. In this passage we should either have expected ἡμετέρων or ἄγω; but the singular and plural are frequently thus inter-

changed in Greek : cf. Troad. 904, ὡς οὐ δικαίως, ἣν θάνω, θανούμεθα.

143. τὸ σόν. Buttmann observes that the neuter of *the pronoun possessive* often serves, with the article, for *the pronoun personal ;* ex. gr. τὸ ἐμὸν for ἐγώ, properly *what concerns me, my person :* cf. supra 133. Others understand by τὸ σόν *tuam fortunam.*

144. οἴκτῳ φέρουσα. Observe the transition from the plur. to the sing. : it may be thus explained : the chorus, when speaking, generally uses the sing., as the words are spoken by the Coryphæus ; the actions are however referred to the whole fifteen, and are therefore expressed in the plural. On the construction φέρουσα τυγχάνω, cf. supra 76. The phrases θυμῷ φέρειν, Supp. 556, and ὀργῇ φέροντες τὸν πόλεμον, Thucyd. v. 80, are parallel.

145. μὴ . . . . εἰδῇ. The principle which regulates the construction of verbs in dependent clauses after the final particles ὡς, ἵνα, ὄφρα, &c., is the same as that of *ut* in Latin, if we consider the optative as equivalent to the past tenses of the conjunctive. On εἰδῇ, cf. supra 9.

147. It has been conjectured that some lines have been lost between the end of the chorus and the beginning of the speech of Hermione, which will account for its abruptness. ἀμφί, connected with the Lat. *amb-*, as shown in ἄμφω, *ambo ;* ἀμφιδέξιος, *ambidexter.* χρυσέας. Observe that this adj. when contracted transposes its accent, χρύσεος, χρυσοῦς. On χρωτὸς in the next line, cf. supra 111.

148. Observe that both these genitives depend upon στολμόν. Matthiæ, 380, note 1, has observed that a substantive sometimes governs two genitives in different relations, and explains this passage by χρὼς στέλλεται πέπλους. Cf. Supp. 55, οὔτε τάφων χώματα γαίας ἐσορῶ, from χωννύναι τάφους and χωννύναι γαῖαν.

149. The construction is : οὐκ ἀφικόμην δεῦρο ἔχουσ' ἀπαρχὰς τῶν Ἀχιλλέως δόμων οὐδ' ἀπὸ Πηλέως. The accent being drawn back on the first syllable, ἀπὸ shows that it belongs to Πηλέως. Ἀχιλλέως must be read as a word of three syllables. What figure is this called? ἀπαρχὰς is here used metaphorically.

151. Λακαίνης. On this form, cf. supra 29. Σπαρτιᾶτις, fem. from Σπαρτιάτης : cf. supra 115. ἡμῖν in the following line is accented *perispomenon* when the last syllable is long ; but when a short syllable is required, it is accented *oxyton*, ἡμίν. The same rule applies to ὑμῖν : if enclitic, they are written ἥμιν, ὕμιν, instead of throwing back the accent on the preceding word.

153. ἔδνοις. On the meaning of this word, cf. supra 2.

154. ἄνταμ. . . . Middle voice, because it denotes an act between two parties. ἀμείβω primarily means, 1. *to exchange ;* 2. *to exchange one place for another*, with the accus. either of the place approached, or the place left : cf. Lat. *muto*, with which the accus. is used only of the place to which you go. "Velox amœnum sæpe Lucretilem *Mutat* Lyceo Faunus." Hor. Odes, i. 17.

156. θέλεις. ἐθέλω and θέλω are the same in meaning, and differ only in form : θέλω is not found in any Epic poet before the Alexandrine æra ; ἐθέλω, on the other hand, never occurs in the Iambic trimeter of Attic tragedy : ἐθέλω is the regular form in Attic prose, although the former is occasionally met with in the best writers in such a combination as εἰ θέλεις.—Buttmann.

158. ἀκύμων, *barren*, from α privative, and κύω or κυέω, *to be*

pregnant. There are four different varieties of α in composition ; 1. *a privative*, which becomes ἀν before a vowel, as ἀναίτιος : it is the same as νη, originally ἀνη, as νήνεμος and ἀνήνεμος, and appears in its full form in the prep. ἄνευ. 2. *a euphonicum* without any signification, as in στεροπή and ἀστεροπή : cf. the o in ὀδύρομαι, ὀμόργνυμι and ὀκέλλω. 3. *a collectivum*, expressing the connexion between two objects, as in ἄλοχος, ἀδελφός. It appears in its full form in ἅμα. 4. *a intensive*, strengthening the force of compounds. See Liddell and Scott.

159. ἠπειρῶτις, fem. of ἠπειρώτης, dwelling on the mainland, especially applied to the mainland of Asia, hence *Asiatic*. The more usual form of expression would be ἠπειρωτίδων ψυχὴ γυναικῶν. Cf. Troad. 1110, πατρῷόν τε θάλαμον ἑστίας, for πατρῴας ἑστίας.

160. ἐπισχήσω. A strengthened form of ἐπέχω, formed from the 2nd aor. σχεῖν, ἐπίσχω, ἐπισχήσω. It is here used in a causative sense with the *genitive of the thing*, which construction is not common. So Plato, Hipp. p. 298, a, οὐκ ἂν αὐτὸν τοῦ θράσους ἐπίσχοιμεν.

162. ναὸς and νεὼς are both used by Attic writers. It denotes, 1. a temple in general ; 2. the ἄδυτον, or shrine where the image of the god was placed. The form ναὸς is restricted to the latter meaning. κατθανεῖ. καταθνήσκω is synonymous with θνήσκω, but is only found in the poets, θνήσκω and ἀποθνήσκω being used in prose : the aor. and fut. are always syncopated, as κατθανεῖν, κατθανών, &c.

164. δεῖ (connected with δέω, both in the sense of *to bind* and *to want*) denotes, 1. *necessity*, and is followed by the acc. and infin., as in this passage ; 2. *opus est*, and is followed by the *gen. of the thing*, and sometimes the *dat. of the person* is added. Thuc. i. 71, πρὸς πολλὰ δὲ ἀναγκαζομένοις ἰέναι πολλῆς καὶ τῆς ἐπιτεχνήσεως δεῖ.

165. The accus. without the prep. after προςπεσεῖν is peculiar to Euripides. In Sophocles we find the dat. without the prep.: βρυχᾶτο μὲν βωμοῖσι προςπίπτουσα, Trach. 904, and in Euripides we also find the accus. with πρός : ὡς πρὸς πατρῷον προςπεσούμενοι γόνυ, Herc. Fur. 79.

166. σαίρω, fut. σαρῶ, 1 aor. ἔσηρα. No other tenses of this verb are in use.

167. Why the Acheloüs, a river of Ætolia, should be here mentioned, is not apparent. According to Servius ad Virg. Georg. i. 9, it was used by the later poets to denote *any running water ;* in support of this view Virgil's "*Acheloïa pocula*" is quoted, and Bacchæ 625, ἦσσ' ἐκεῖσε κᾆτ' ἐκεῖσε, δμωσὶν Ἀχελῷον φέρειν ἐννέπων.

168. ἵν' εἰ γῆς. The gen. after ἵνα, an adverb of place : cf. Aj. 386, οὐχ ὁρᾷς ἵν' εἰ κακοῦ, and so in Lat. *ubi gentium*, &c. The principle is that of the *partitive genitive*, as adverbs of time and place govern the gen., considered as *parts of a more extensive time or place*. The construction of ἐς τοῦτ' ἀμαθίας two lines below is to be referred to the same principle. We find in Alc. 9, ἐς τόδ' ἡμέρας—*up to this day*—καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας—οὐ γάρ ἐσθ' Ἕκτωρ τάδε.—"Non talis est hæc rerum conditio et fortuna, ut Hectoris Priamive aut pristinarum opum deceat te meminisse."—Pflugk. Cf. Thucyd. vi. 77, δεῖξαι αὐτοῖς, ὅτι οὐκ Ἴωνες τάδε εἰσίν.

169. Ἑλλὰς πόλις. Matthiæ, 429, 4, quotes the following instances amongst others of the union of two substantives, where we should expect an adjective : Ἕκτωρ μὲν θνητός τε, γυναῖκά τε

θήσατο μαζόν, Il. ω'. 58, for γυναικεῖον. Ἑλλάδα γλῶσσαν,
Herod. iv. 78. Σάνη, Ἑλλὰς πόλις, Id. vii. 22. Properly, both
substantives should be in the same gender ; but a masc. is often
joined with a fem.: τύχη δὲ σωτήρ, for σώτειρα, Agam. 675.
Some editions read this line οὐ Πρίαμος ὁ ζαχρυσὸς, in which case
the ὁ will be long by position before ζ, which is equivalent to σδ :
thus Ζεὺς is written in Æol. and Dor. Σδεύς : Hom. violates this rule
in two instances, ἄστυ Ζελείης, and ὑλήισσᾰ Ζάκυνθος : but these
prop. names could not be otherwise admitted into hexam.
verse.

172. αὐθέντου : from αὐτὸς and ἔντεα. In Soph. we find the un-
contracted form ; τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινάς, Œd. Tyr.
107. It especially denotes murders committed by *those of the same
family*, and frequently a *suicide*. It is also used as an adjective, ex. gr.
αὐθέντῃ φόνῳ, Herc. Fur. 839. ἄλλην γενεὰν τρίβειν θανάτοις
αὐθένταισι, Agam. 1573.

173. τοιοῦτον. Observe that the first syllable in this word is
shortened, as if the iota were absorbed in the diphthong ου which
follows it. This frequently occurs in tragic poets ; cf. Eur. Elect.
386, οἱ γὰρ τοιοῦτοι τὰς πόλεις οἰκοῦσιν εὖ. ὅτ' οὖν παραινοῦσ'
οὐδὲν ἐς πλέον ποιῶ, Œd. Tyr. 918 ; hinc Lat. pŏ̈eta. As regards
its origin, it is merely a lengthened form of τοῖος. βάρβαρον.
This term was unknown to Homer (though he calls the Carians
βαρβαρόφωνοι, Il. β. 867): Thucydides mentions the reason, οὐ
μὴν οὐδὲ βαρβάρους εἴρηκε (Ὅμηρος), διὰ τὸ μηδὲ Ἕλληνάς πω, ὡς
ἐμοὶ δοκεῖ, ἀντίπαλον ἐς ἓν ὄνομα ἀποκεκρίσθαι, i. 3. Herodotus
tells us that the Greeks and Egyptians both termed all foreigners
βάρβαροι.

174. For an illustration of these lines see the account of Cam-
byses in Herodotus, who, in a fit of jealousy, both murdered his
brother Smerdis and his sister, whom he had previously married.—
Herod. iii. 30, 31.

175. διὰ φόνου χωροῦσι. There are three classes of verbs after
which the prep. διὰ is used ; 1. εἶναι, γίγνεσθαι, &c., where the state
of feeling implied is expressed by the noun, ex. gr. δι' ἔχθρας εἶναι,
to be at enmity ; 2. ἔχειν, λαμβάνειν, where some other person or
thing is referred to, ex. gr. δι' οἴκτου λαβεῖν, *to pity* ; cf. supra 95.—3.
Verbs of *motion*, ἔρχεσθαι, ἰέναι, χωρεῖν, &c., meaning, to enter into
the state denoted by the verb, ex. gr. διὰ μάχης ἰέναι, *to enter into a
contest*. Τὸν πᾶσι θεοῖς δι' ἀπεχθείας ἐλθόντα, Prom. Vinct. 121.
ἐξείργω, a later form of ἐξέργω, cf. Herod. passim.

177. καλόν. In the Att. poets the penultima is short ; in Homer
it is always long ; in Hesiod it is common.

180. στέργουσιν. This verb properly denotes the affection of
parents for their offspring. It also means *to be content with, to acqui-
esce in*. It is either used absolutely, as in this instance and Œd.
Tyr. 11, τίνι τρόπῳ καθέστατε, Δείσαντες, ἢ στέρξαντες ; or it is fol-
lowed by an accus. or dat. case. Cf. Prom. 10, ὡς ἂν διδαχθῇ τὴν
Διὸς τυραννίδα στέργειν. Isocr. de Pace 159, τοῖς παροῦσιν
στέργειν. ὅστις μή. οὐ denies absolutely and independently : μὴ is
altogether a mere dependent negative. Hence μὴ is used after in-
finitives and conjunctions, except after conjunctions which simply
state a fact, as ὅτι, ὅτε, ἐπεί, γὰρ, &c. ; ex. gr. μὴ με κτεῖν' ἐπεὶ οὐχ
ὁμογάστριος Ἕκτορός εἰμι, Hom.: where in prose we should expect

μὴ κτάνῃς, as the action expressed by the verb is *momentary*. After
the relat. ὃς, either οὐ or μὴ may be used, accordingly as the
sentence is considered altogether dependent, or partly independent ;
ὅςτις *always has μή*.

181. The construction in full is τὸ χρῆμα τῶν θηλειῶν ἔφυ ἐπί-
φθονόν τι χρῆμα. χρῆμα is frequently used in periphrases of this
kind, to denote something extraordinary : cf. Arist. Nub. 2, ὦ Ζεῦ
βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον ἀπέραντον : θηλειῶν is here
used as a substantive. ἔφυ. Whenever any habitual occurrence is
mentioned, without its being an express narrative, the Greeks fre-
quently have, instead of the pres., the aorist, which then marks *an
indefinite time* ; Demosth. Olynth. 2, μικρὸν πταῖσμα ἀνεχαίτισε καὶ
διέλυσε πάντα, *a small mistake overthrows and destroys all*.

183. We frequently find this exclamation, φεῦ φεῦ, standing by
itself at the commencement of a speech ; so also ἔα : cf. Hec. 1116,
ἔα· Πολυμῆστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ; so also ναὶ, infra 586,
in this play. They are not to be taken into account in scanning the
line which they precede. τὸ νέον is here equivalent to νεότης. On
this use of the neut., cf. supra 133. ὅςτις in the next line is equi-
valent to ἐάν τις.

186. τὸ δουλεύειν. In Greek the article with the infinitive has
the same force as a substantive, ex. gr. ἥδομαι τῷ περιπατεῖν, *I find
pleasure in walking*. But further the article is joined not only to a
single *infin.*, but also to entire propositions, which are then used in
all constructions, of which a noun substant. is capable, τὸ μὲν οὖν
ἐπίορκον καλεῖν τινὰ ἄνευ τοῦ τὰ πεπραγμένα δεικνύναι, λοιδορία
ἐστίν, Demosth. When the *infin.* has a *subject* of its own, this
subject is in the *accus.*, as in the case before us.

187. λόγος here means the *opportunity of speaking*, Lat. *copia
dicendi* ; hence the phrases λόγον διδόναι, λόγου τυχεῖν, *to grant and
obtain an audience*. On the construction of μὴ . . . . ἀπώσῃ, cf. supra
145, and on the form ἀπώσῃ, cf. supra 30.

188. κρατήσω must be considered 1 aor. conj., as ἢν or ἐὰν is only
used with the fut. indic. by quite the later writers. ἐπὶ τῷδε, *in con-
sequence of this* ; it also frequently means, *upon this condition*. ὄφλω,
from ὀφλισκάνω, 1. *to be guilty of a crime* ; 2. *to incur punishment*.
It is often followed by a gen., as ὀφλεῖν θανάτου, δίκην being under-
stood, which occurs in the full phrase. It is sometimes also followed
by a dat. of the person, σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω, Antig.
470.

189. οἱ πνέοντες μεγάλα, *the high-spirited*, Lat. *magna spirare*.
Cf. infra 327, τοσόνδ' ἔπνευσας.

191. ἁλώσομαι. This is a middle form with a passive significa-
tion ; cf. λέξομαι, στερήσομαι, and ἔσομαι. Many verbs on the con-
trary have their fut. with a middle form and an active signification,
as θαυμάζω, ἀκούω, σιγάω, σιωπάω, θνήσκω, πίπτω, πλέω, πνέω,
&c., together with all verbs in άνω, except ἀνδάνω, βλαστάνω, and
λανθάνω.

192. The following forms are often used instead of the gen. and
dat. of τίς interrog. and τὶς indef. : τοῦ, τῷ (in all genders) ortho-
toned for τίνος, τίνι, interrog., and enclitic for τινὸς, τινὶ, as τῳ
τεκμαίρει τοῦτο ; *how dost thou prove that ?* γυναικός του, *of a certain
woman*.—Buttmann. ἐχεγγύῳ. Cf. τίς γῆν ἄσυλον καὶ δόμους
ἐχεγγύους ξένος παρασχών ; Med. 388. Æschylus uses φερέγγυος

in a similar sense. Τίς Προίτου πυλῶν κλῄθρων λυθέντων προστα-τεῖν φερέγγυος ;

194. The construction is τῆς τῶν Φρυγῶν πόλεως. Some editions read τῆς Φρυγῶν. ὑπερθεῖ. ὑπερέχει, ὑπερτρέχει, per metaphoram autem significat διαφέρειν, νικᾷν, κρατεῖν, Hesychius. There is a various reading τύχῃ, dat., referring ὑπερθεῖ to πόλις. Reiske reads τύχη θ' ὑπάρχει, and thus interprets the whole passage : ὡς ἡ Λάκαινα πόλις καὶ τύχη ὑπάρχει μείων τῆς Φρυγῶν πόλεως καὶ τύχης ; estne urbs et fortuna Spartæ minor urbe et fortunâ Phrygum ?

196. σφριγῶντι here means νεάζοντι, ἀκμάζοντι, Schol. Æschylus by a bold metaphor applies it to θυμός. καὶ μὴ σφριγῶντα θυμὸν ἰσχναίνῃ βίᾳ. Observe that πόλεως in the next line is a dissyllable, ἐπηρμένη. ἡ γὰρ Ἑλλὰς πᾶσα τῇδε τῇ ὁρμῇ ἐπῆρται—is carried away, Thucyd. ii. 11. It is followed by ὑπὸ with the gen. : ὑπὸ γὰρ λόγων ἐπαίρεται ἄνθρωπος, Aves 1448.

199. πότερον, formed from the obsolete πός (whence ποῦ, ποῖ, πῇ, and πῶ) and ἕτερος. It is frequently used as an adv. at the beginning of an interrog. sentence containing two contrary propositions, the alternation being expressed by ἢ ..., answering to the Lat. utrum ... an in a direct question, whether ... or ... ? The Attics used both πότερον and neut. plur. πότερα, as well in direct as indirect questions ; and so Herod. in Ion. forms κότερον, κότερα.—Liddell and Scott. πότερον ... ἢ is not used by Homer. In Greek the indic. is used both in direct and indirect questions ; cf. infra 316.

200. ἐφολκίς prop. means a small boat towed by a ship, hence a burdensome appendage ; cf. Herc. Fur. 631, ἄξω λαβών γε τούςδ' ἐφολκίδας χεροῖν, ναῦς δ' ὣς ἐφέλξω.

201. ἐξανέξεται. The regular construction after ἀνέχεσθαι is the accus., but it is sometimes followed by a gen., as δουλοσύνης ἀνέχε-σθαι, Od. χ'. 443. This is also one of the classes of verbs (ἀνέχε-σθαι, τλῆναι, ὑπομένειν) which require to be followed by a participle instead of an infinitive, of which we have already met with several instances ; cf. Med. 74, καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται πά-σχοντας. Obs. when ἀνέχεσθαι in the mid. has the sense of to bear, its imperf. and aor. have a double aug., ἠνειχόμην and ἠνεσχόμην (ἀνασχέσθαι, infin.). Cf. Eur. Elec. 508, ὅμως δ' οὖν τοῦτό γ' οὐκ ἠνεσχόμην. The prep. ἐξ does not appear to have any force in this compound.

203. These two lines are spoken ironically. Ἕκτορος ἄπο. This use of ἀπὸ to denote the cause or occasion is unusual ; cf. Agam. 1302, ἀλλ' ἴσθι τλήμων οὖσ' ἀπ' εὐτόλμου φρενός, by reason of. τύραννος properly denoted a person who had raised himself to the supreme power in a democratic state ; but in the Tragedians it simply denotes a prince or sovereign.

206. ἀλλ' εἰ, sed quia. ἀλλ' ἐπειδὴ, Schol. Scaliger reads οἱ in the sense of αὐτῷ, but this is seldom or ever found in the Tragic writers. Brunck defends the common reading εἰ, and explains it by ὅτι, διότι, ἐπεί ; cf. infra 409. κύρέω, prop. to meet with, is an Ionic verb, and is used by the Attics for τυγχάνω in poetry only. But the poets also used sometimes an older form κύρω, with υ long, fut. κυρήσω and κύρσω. τυγχάνω with its compounds and κυρεῖν govern a partitive gen. with the sense to obtain a share in a thing, as τύμβου κυρεῖν, Eur. Elect. 288 ; but an accus. with the sense to

meet with or light upon, as ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις, Hec. 697. But it is further used, as in this passage, in the sense to prove to be, followed by a participle expressed or understood.

208. 'ἀρεταί, formed by crasis from αἱ ἀρεταί. This accounts for the lengthening of the α, and for its being aspirated ; cf. κἄρετή, κῖσος, χἄτερος, χὠ, for καὶ ἀρετή, καὶ ἴσος, καὶ ἕτερος, καὶ ὁ. Observe particularly the changes caused by the aspirate in the two last instances. Some editions read ἀλλ' αἱ 'ρεταί, as an elision, which is incorrect. The case μὴ 'πιτηδεία, two lines above, is also to be regarded as a crasis, written with an apostrophus for distinctness.

210. μέγ' ἐστί. This construction is usually explained by the ellipse of χρῆμα : but it is more correct to call it an idiomatic use of the neut. adj. both in Greek and Lat. ; cf. Il. 204, οὐκ ἀγαθὸν πολυκοιρανίη. In Virgil we find, Triste lupus stabulis, and varium et mutabile semper Fœmina. The neut. plur. is also used in this construction in both languages, where we should have expected the sing.; cf. εἰ γὰρ ἦσθ' ἄπαις ἔτι, σύγγνωστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους, Med. 491. And so again in Virgil,
"Frater ut Æneas pelago tuus omnia circum
Littora jactetur, odiis Junonis iniquæ
Nota tibi ; et nostro doluisti sæpe dolore."—Æn. i. 667.
οὐδαμοῦ τίθης, take no account of ; cf. νομίζειν οὐδαμοῦ, nullo loco habere.—Θεοὺς δέ τις τὸ πρὶν νομίζων οὐδαμοῦ. Also λέγειν οὐδαμοῦ —τοῦτον οὐδαμοῦ λέγω, Antig. 183.

211. ἐν οὐ πλουτοῦσι. If the article had been used, the negation must have been expressed by μή. Thus, Anab. iv. 4, 15, it is said of a veracious man, that he always stated τὰ μὴ ὄντα ὡς οὐκ ὄντα. Here τὰ μὴ ὄντα is an abbreviation of the dependent proposition ἅτινα μὴ ἦν : but οὐκ ὄντα is the participle of the positive and direct negation οὐκ ἔστι : for as a finite verb it would be stated τὰ μὴ ὄντα οὐκ ἐστίν.—Buttmann.

212. ταῦτά τοι. This construction is usually explained by the ellipse of διά ; cf. Antig. 334, τοῦτο καὶ πολιοῦ πέραν πόντου χει-μερίῳ νότῳ χωρεῖ. Œd. Tyr. 1005, καὶ μὴν μάλιστα τοῦτ' ἀφικόμην. τοι may be translated I tell thee. It is especially used by the Tragedians to introduce γνῶμαι or general moral sentiments. ἔχθω is used only in the poets and in the pres., the pass. ἔχθομαι is more common ; in prose ἀπεχθάνομαι.

213. χρὴ, imperson., oportet : optat. χρείη : conj. χρῇ : infin. χρῆναι : part., (τὸ) χρέων : imperf. ἐχρῆν, or in prose χρῆν (on this accent, cf. supra 113). The indic. χρὴ may be considered as the third per. sing. of χράω with the accent shortened. It is commonly followed by the accus. and infin. ; also by the accus. of the person and gen. of the thing in Homer, as μυθήσεαι ὅττεό σε χρή, Od. α'. 124. But this usage is denied by Porson to the Attic poets ; cf. the use of δεῖ in the sense of opus est, supra 164.

214. στέργειν. Cf. supra 180. ἅμιλλαν. Cf. supra 127.

215. εἰ ἔσχες—ἔκτεινας ἄν ; Every conditional proposition contains two clauses ; the first of which, containing the supposition, is called the protasis ; the other, expressing the conclusion, is called the apodosis. If the supposition be impossible and in past time, as in this instance, it is expressed by the aor., and the aor. with ἂν is required in the apodosis ; cf. infra, 308. For a complete account of the

various combinations that can occur, see Buttmann's larger Grammar, p. 359. ἀμφὶ Θρήκην, *any where in Thrace.* Matthiæ. Though this prep. primarily means *on both sides,* and so, *around,* yet with the accus. it is frequently used of general relations of place, as ἀμφί τε ἄστυ Ἔρδομεν ἱρὰ θεοῖσιν, Il. λ'. 705. Cf. supra 147 : "Legitimus ordo erat τὴν κατάρρυτον χιόνι." Pflugk.

216. ἐν μέρει, *in turn.* Sometimes with the article, cf. Orest. 452 : ἀλλ' ἀντιλάζου καὶ πόνων ἐν τῷ μέρει. We also find ἀνὰ μέρος. Phœn. 486 : οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβών. Lat. *in numerum.* Cf. Georg. iv. 175 : "Illi inter sese magna vi brachia tollunt *in numerum.*" In the next line, αὐταῖς must be supplied with κοινούμενος, which, according to Liddell and Scott, is here to be considered as a passive verb. Cf. supra 38, τῷδ' ἐκοινώθην λέχει.

218. εἶτα, *deinde.* 1. of time ; 2. to mark a conclusion (cf. νῦν), and express reproaches in a scolding manner, as ταῦτα δὴ τολμᾷς λέγειν—εἶτ' ἐγώ σου φείσομαι, *and then (after all that) shall I spare you?* It is also frequently ironical ; cf. ἔπειτα.

219. εὑρέθης. In verbs beginning with ευ the aug. ην is generally found in the Attic writers ; but in this verb, ηὕρισκον, ηὑρέθην are seldom found even in the Attics : the common way of writing them is εὕρισκον, εὗρον, εὑρέθην, and the perf. is always εὕρηκα.

221. νόσον νοσοῦμεν. Cf. supra 134. χεῖρον', accus., to agree with νόσον, i. e. τῆς τῶν ἀρσένων νόσου. Some editions read χεῖρον adverbially. Προὔστημεν, *administramus,* supply αὐτῆς : hence προστάτης, *patronus,* and οἱ προεστηκότες or οἱ προεστῶτες, *leading men.* On this use of the aor. cf. supra 181. Pflugk interprets this passage, "*pulchre cavimus de hoc morbo,* ne res turpis temerè divulgaretur ;" and quotes πρόστητ' ἀναγκαίας τύχης, Aj. 803, which is perhaps preferable.

222. τὴν σὴν χάριν, *for thy sake ;* χάριν, gratiâ, properly the accus. of χάρις, and originally in apposition with the sentence. Hence, instead of a gen., it often takes the corresponding adj., as regularly ἐμὴν, σὴν, χάριν, not ἐμοῦ, σοῦ χάριν. The article is seldom used, but for another instance cf. Herod. v. 99, οἳ οὐ τὴν Ἀθηναίων χάριν ἐστρατεύοντο. After ξυνήρων (ξυνεράω) supply τὰς αὐτάς. Observe that ἐράω is only used in the pres. and imperf.

224. μαστόν. The distinction of the grammarians beween μαζὸς as to signification will at least apply only to late writers : the words originally differed only in dialect. Homer always uses μαζὸς, as in the instance cited in the next note, Pindar and the Tragedians always μαστός.

225. ἐπέσχον. Porson proposes to read ὑπέσχον, but ἐπέσχον is supported by Il. χ. 83, εἴποτέ τοι λαθικηδέα μαζὸν ἐπέσχον.

226. τἀρετῇ. Crasis for τῇ ἀρετῇ. Some editions read τῇ 'ρετῇ, which is incorrect. Cf. supra 208. προςηγόμην. Lat. *sibi conciliare.*

227. When οὐδὲ is joined to single words, or a single sentence, it always means *not even.* Lat. ne ... quidem. In Homer it is very frequently joined with adverbs ; cf. Od. α'. 6, ἀλλ' οὐδ' ὣς ἑτάρους ἐρρύσατο. Od. γ'. 14, οὐδ' ἠβαιόν, *not even in the least.*

228. ἐᾷς. This verb in the aug. changes ε into ει, not into η ; so also ἔχω, ἔπω, and ἔπομαι (in the imperf.), ἕρπω and ἑρπύζω, ἕλκω, ἐθίζω, ἑλίσσω, ἑστιάζω, ἐργάζομαι.

230. "In the Iambic Trimeter there are only three cases in which

the fifth foot may be a spondee. 1. When both syllables are contained in the same word. 2. When the first syllable of the fifth foot is a monosyllable which is capable of beginning a verse, and is not disjoined from the following syllable by any pause in the sense. 3. When the second syllable is a monosyllable, which, by being incapable of beginning a sentence or verse, is in some measure united to the preceding syllable." According to these rules (see Major's Analysis of Porson's Preface) this line is faulty, as γὰρ is incapable of beginning a sentence ; unless it be alleged that the words τῶν κακῶν γὰρ μητέρων are so united by the vinculum of Syntax that they cannot be disjoined, and that the syllables in continuity therefore really amount to seven.

232. Observe the inversion of the relative and antecedent. This construction is very common in Lat. : ex. gr., "Ad *quas* res aptissimi erimus, in iis potissimùm elaborabimus." παρίσταται, *it is in your power.* This sense is rather unusual, but we find παρεστηκὸς thus used in Thucyd. iv. 133 : βουλόμενοι μὲν καὶ ἀεὶ, παρεστηκὸς δὲ ῥᾷον . . . κ. τ. λ.

235. ὡς δὴ, *as if forsooth.* δὴ means properly, *at present, now,* for which ἤδη is used. This particle is considered by Buttmann, Lexil., p. 225, akin to ἦ, *surely ;* the identity being confirmed in the forms ἐπειὴ, ἐπειδὴ—τιὴ, τί δὴ—ὁτιὴ, ὅτι δὴ. It is also added in Attic Greek to certain adjj., as μέγας, πολὺς, ὀλίγος, to increase their signification, but especially to superlatives ; cf. Thucyd. i. 1, κίνησις γὰρ αὕτη μεγίστη δὴ τοῖς Ἕλλησιν ἐγένετο, *by far the greatest.* τἀμὰ, *what concerns me, my person,* equivalent to ἐγώ ; cf., ὅταν δὲ τἀμ' ἀθυμήσαντ' ἴδῃς, Orest. 296. Cf. also the instances of the abstract use of the neut. which have previously occurred. οὐχί. Instead of οὐ, *not,* and ναὶ, *yes,* the Attics use a lengthened form, οὐχὶ, ναιχὶ, which latter is an exception to the general rule of accentuation, as the ι is short. This must not be confounded with the ι *intensive* added to the pronouns οὗτος, ὅδε, &c., which is always long, and is of constant occurrence in Demosthenes.

236. The distinction between οὔκουν and οὐκοῦν is explained infra 677. ἐφ' οἷς. Cf. supra 188.

237. νέα πέφυκας. The perf. and 2 aor. of φύω (to produce) are intransitive, and are frequently used synonymously with εἶναι : but properly it has a reference to some innate quality of the mind ; cf. Œd. Tyr. 823, ἆρ' ἔφυν κακός ; *am I by nature bad ?* supra 180. Observe that the 2 aor. comes from an old form, φῦμι.

239. Supply αἰσχρὰ after δρᾷς, which governs a double accus. ; cf. πράττειν, εἰπεῖν, &c. δύνῃ is here subjunctive. This verb forms the present and imperf. like ἵσταμαι : 1 aor. pass. ἐδυνήθην, ἠδυνήθην, or ἐδυνάσθην. The shortening of the 2nd pers. sing. ασαι by the Attics into -ᾳ does not apply to this verb, which took rather the Ionic form δύνῃ, and was used by the Tragedians. In prose δύνασαι only was in use.

242. Observe that μὴ οὐ always coalesce into one syllable in Attic poetry by *synizesis.* So also ἐπεὶ οὐ. Phil. 446, ἔμελλ'· ἐπεὶ οὐδὲν πω κακόν γ' ἀπώλετο. And in Homer ἦ εἰσόκεν is made a dactyl. ἦ εἰσόκεν ἀμφὶ πύλῃσ' εὖ ποιητῇσι μάχωνται, Il. ε'. 466 ; cf. infra 245. On the meaning of οἰκεῖν in the next line, cf. infra 581.

244. κἀκεῖ refers to βαρβάρων νόμοισι : κἀνθάδε to Greece. On κατθανεῖν in the next line, cf. supra 162, and on δεῖ, cf. supra 164.

246. ἄγαλμα, ἐφ' ᾧ τις ἀγάλλεται. 1. *an ornament;* cf. Eur. Elect. 870 : φέρ', οἷα δὴ 'γὼ καὶ δόμοι κεύθουσί μου κόμης ἀγάλματ' ἐξενέγκωμαι. 2. any thing offered to a god, hence the *statue of a god,* as opposed to ἀνδριάς. 3. a *statue in general.* ἀποβλέπον. We have here another instance of the lengthening of a short vowel *by position,* which rarely happens before βλ, γλ, δμ, and μν. If the vowel be pronounced apart from the consonants which follow, it is said to be *short by nature,* as ἀπὸ-βλέπω. If it be pronounced together with the first of the consonants, it becomes *long by position,* as ἀποβ-λέπω. On the form νῖν in the next line, cf. supra 19.

249. ἦ, which originally signifies *truly, certainly* (cf. supra 235), is most commonly a mere *interrogative particle;* Lat. *num?* Buttmann. When, however, it is joined with καὶ, it is generally expressive of indignation: cf. Œd. Tyr. 368, ἦ καὶ γεγηθὼς ταῦτ' ἀεὶ λέξειν δοκεῖς ; γὰρ is often used in interrogative sentences to strengthen the question, either by itself, or, as in this instance, in conjunction with other particles. Liddell is of opinion that it is not compounded of γε and ἄρα, because γὰρ ἄρα are found together. ψαύσεις. The common government of this verb is the gen., but in two passages of Soph. it is found with the accus. : ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας, πατρὸς τριπόλιστον οἶκον, Antig. 857. κεῖνος ἐπέγνω ψαύων τὸν θεόν, Ibid. 961.

250. ἰδού, when used adverbially, is thus accented, to distinguish it from the 2 aor. midd. imperat. ἰδοῦ. κἀπιλάζυμαι. λάζυμαι and λάζομαι, for λαμβάνω, an Ion. and poetic defective deponent, is used only in the pres. and imperf. Buttmann.

251. οὗπερ. πὲρ enclitic (probably derived from πέρι in the sense of *very*) has the force of *really ;* hence ὥσπερ, *exactly as ;* καίπερ, *although ;* in which sense πὲρ alone is used. τοῖς δ' οὔτι δυνήσεαι, ἀχνύμενός περ χραισμεῖν, Il. α'. 241. οὕνεκα, from οὗ ἔνεκα, 1. *for which purpose :* οὕνεκα δεῦρ' ἱκόμεσθα θοῷ σὺν νηῒ μελαίνῃ, Od. γ'. 261. 2. *because,* the relative form corresponding to the demonstrative τοὕνεκα : cf. Il. γ'. 403. 3. used adverbially for ὅτι after verbs of knowing ; cf. Antig. 63, ἔπειτα δ' οὕνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων. So ὁθούνεκα is also used, which, as Buttmann observes, is a crasis for ὅτου ἕνεκα, and therefore ought never to be written ὅθ' οὕνεκα. οὕπερ οὕνεκα is a solecism or tautology, which it has been proposed to correct by reading εἵνεκα, Ion. for ἕνεκα. ἐστάλην, 2 aor. pass., with a deponent signification ; cf. Aj. 328, τούτων γὰρ οὕνεκ' ἐστάλην.

252. In the construction of this line, ἔχειν must be repeated after δεῖ.

253. τέμενος (τέμνω). 1. a portion of land, cut off and assigned to any one as a *private possession,* ἔνθα μιν ἤνωγον τέμενος περικαλλὲς ἑλέσθαι, Il. ί. 579. 2. More especially *the sacred precinct* which surrounded a temple, and which was frequently of great extent.

254. Supply λείψω after εἰ μὴ θανοῦμαι. " Linquam sane, si de mortis periculo metum removeris." Pflugk. Observe that εἰ δὲ μὴ (Lat. *alioqui*) is used even when there is a negation in the preceding clause. For another instance of this phrase, cf. infra 575.

255. ὡς τοῦτ' ἄραρε. This construction is elliptical, and ἴσθε, or some similar imperative, must be supplied before ὡς : cf. Med. 609, ὡς οὐ κρινοῦμαι τῶν δέ σοι τὰ πλείονα, commencing a speech. ἄρω has two reduplicated tenses, 2 aor.: ἤραρον, used *transitively,* and

the perf. ἄρᾱρα (Ion. ἄρηρα), *intransitively.* In the two following passages of Homer the 2 aor. is used intransitively :—ὣς ἄραρον κόρυθές τε καὶ ἀσπίδες ὀμφαλόεσσαι, Il. π'. 214. μῦθον, ὃ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἤραρεν ἡμῖν, Od. δ'. 776. The present in use is ἀραρίσκω. μενῶ. The fut. was originally formed by adding εσω to the root of the verb, as μένω, μεν-έσω, by rejecting the σ μενέω, contracted μενῶ.

257. τὸ σὸν, equivalent to σὲ, cf. supra 235. προσκέψομαι. The pres. σκέπτομαι is obsolete in Attic Greek, and its place is supplied by σκοπῶ or σκοποῦμαι, σκέψομαι, ἐσκεψάμην, ἔσκεμμαι. This remark also applies to the compounds ; cf. Med. 460, τὸ σόν γε προσκοπούμενος.

258. The simple verb αἴθω (used only in the pres. and imperf.) is both transitive and intransitive, like our English word *to burn,* though the latter signification is more rare. In the compound form it is *transitive only.* εἴσονται : cf. supra 9. θεοὶ here forms one syll. by *synizesis.*

259. ἀλγηδόνας, formed from ἄλγος, as ἀχθηδὼν from ἄχθος : cf. Thucyd. ii. 37, λυπηρὰς δὲ τῇ ὄψει ἀχθηδόνας προςτιθέμενοι. It is in the accus., depending on προςοίσω, two lines above ; Hermione continuing her speech, without noticing the interruption of Andromache. On χρωτὶ, cf. supra 111.

260. αἱματόω, formed from the gen. of αἷμα, as δειματόω from the gen. of δεῖμα. Verbs in οω denote, 1. making the object, to which they are applied, the thing expressed by the noun, ex. gr. δουλόω, *I make a man a* δοῦλος : 2. imparting the qualities of the *noun* to a thing, as in this instance. μέτεισι. This verb constantly means in the Tragic Poets *to take vengeance upon,* with a future force, as in the uncompounded form ; cf. Soph. Elect. 478, μέτεισιν (scil. δίκη), ὦ τέκνον, οὐ μακροῦ χρόνου. μετὰ means primarily *between,* from μέσος : Lat. *medius.* That μετ is the same as μεσ, is shown by the interchanges μεταίχμιος and μεσαίχμιος, μέταυλος and μέσαυλος. With the dat. it means *in the midst of,* and is only used by the Poets. With the accus. it denotes *motion into the midst of,* hence *in search of ;* thus μέτεισι *will go in search of thee,* i. e. to punish thee : cf. Med. 6, οἳ τὸ πάγχρυσον δέρος Πελίᾳ μετῆλθον.

261. θρέμμα. This noun is frequently used to express contempt, like our word *creature ;* cf. Sep. c. Theb. 182, ὑμᾶς ἐρωτῶ, θρέμματ' οὐκ ἀνασχετά. θράσος, by metathesis for θάρσος, new Attic θάρρος. The abstract noun for the concrete, i. e. where a substantive, which expresses a general idea of *kind,* is put for the definite person or thing in which that idea is exemplified ; cf. Philoct. 927, ὦ πῦρ σὺ, καὶ πᾶν δεῖμα, καὶ πανουργίας δεινῆς τέχνημ' ἔχθιστον.

262. ἐγκαρτερεῖς δὴ θάνατον. The dat. θανάτῳ might have been used.

264. ἀλλὰ γὰρ is used to denote a sudden transition from one subject to another : it may be translated *but enough, for.* The construction is elliptical, and γὰρ gives the reason of something to be supplied between ἀλλὰ and itself. The full construction occurs Herod. ix. 109, ἀλλ', οὐ γὰρ ἔπειθε, διδοῖ τὸ φᾶρος. Sometimes ἀλλὰ and γὰρ are separated by a word intervening ; cf. Alc. 422, ἀλλ' ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ.

266. κάθησ'. ἧμαι, *I sit,* is the perf. pass., with a pres. signification, from the root ἕω (1 aor. εἷσα), *I seat* or *place.* κάθημαι, which is much more used in prose, does not take σ in the 3rd pers. sing.,

except when in the imperf. it has no aug., as ἐκαθήμην, ἐκάθητο, or καθήμην, καθῆστο. The defective tenses are supplied by ἕζεσθαι or ἵζεσθαι, with their compounds. ἑδραῖα, *firmly seated* : a redundancy of expression.

268. We have here another instance of the relative preceding the antecedent clause. πέποιθας. Observe that the Epic writers never use the 2 aor. of πείθω without the reduplication, πέπιθον, πέπιθε, πεπίθοιμι, &c.

269. δεινὸς, in the sense of *strange*, is frequently followed by εἰ, with the force of ὅτι : cf. Hec. 592, οὔκουν δεινὸν εἰ γῆ μὲν κακὴ τυχοῦσα καιροῦ θεόθεν εὖ στάχον φέρει. The construction is, δεινὸν δ᾽ ἐστί τινα θεῶν καταστῆσαι ἄκη ἀγ. . . . ἑρπ. . . . βροτ.

271. περαιτέρω. Compar. from πέρα. The neut. περαίτερον is also used in an adverbial sense ; cf. παλαίτερος and γεραίτερος. There is this distinction between πέρα and πέραν : πέραν means *beyond, in a place*, without reference to motion, and is never used metaphorically ; πέρα means *beyond*, with the idea of motion, and is generally used metaphorically, *beyond* or *exceeding measure*.

272. οὐδεὶς, compounded of οὐδὲ εἷς. When it is thus written, it gives intensity to the neg. signification, *not even one*. οὐδὲ εἷς never suffers elision, and frequently has a particle inserted, as οὐδ᾽ ἂν εἷς. Observe the transition from the *oratio obliqua* to the *oratio recta*. We might have expected οὐδένα ἐξευρηκέναι.

274. ἆρ᾽ ὑπῆρξεν. On the particle ἄρα, cf. supra 74. The simple verb ἄρχω is used in the sense *to begin*, most commonly in the midd. voice by the Attic writers, but it is also found in the active. ὑπάρχω, on the contrary, is nearly always thus used in the active voice. It is followed either by a gen., as in this passage, or by a participle, as Herod. vi. 133, ἐμὲ ὑπῆρξαν ἄδικα ποιεῦντες : and sometimes by an accus., as ὑπάρχειν εὐεργεσίας τινί, Demosth., which perhaps arose from the ellipse of ποιῶν.

276. τόκος (τίκτω) properly means *childbirth*, in an active sense. But in the Tragic writers it is frequently used passively, *offspring*. Hence also the *interest* of money borrowed.

277. τρίπωλον ἅρμα. A metaphor taken from the practice of yoking three horses together, and applied to the three Goddesses, Juno, Venus, and Minerva. A similar metaphor occurs Phœn. 1085, ζῇ σοι ξυνωρὶς ἐς τόδ᾽ ἡμέρας τέκνων. ἅρμα must also be understood metaphorically from its secondary meaning, *the horses yoked to a chariot*. The more usual phrase is ἅρμα διώκειν : cf. Persæ 82, πολύχειρ καὶ πολυναύτης, Σύριόν θ᾽ ἅρμα διώκων.

279. ἑρ. . . . στ. . . . κεκ. The passive κορύσσομαι with the dat. always denotes *the instrument*, as χαλκῷ κεκορυθμένος, Hom. passim. There seems no reason to depart from this construction in the present instance, though it has been proposed to understand it as "armed *for* the contest."

280. σταθμὸς, in the plur. σταθμοὶ, but more commonly τὰ σταθμά : cf. δίφρος δίφρα, κέλευθος (ἡ) κέλευθα, κύκλος κύκλα, δεσμὸς δεσμὰ, σῖτος σῖτα. It denotes, 1. any *standing place* : 2. a dwelling-place for men, or for cattle ; hence *stalls* : 3. a *military station* ; hence it is used for *a day's march* in Xenophon's Anabasis : 4. *door-posts* in Hom. and Herod.: 5. *a balance* or *scales*. In the sense of *scales*, the neut. form σταθμὰ only is used in the plural. βούτα. The oldest form of the gen. sing. masc. of the 1st declension is ᾱο,

and the gen. plur. both masc. and fem. αων. Hence in Hom. we have Ἀτρείδαο, Μουσάων, &c. (The first and second declension of the Eton Grammar are here considered as one declension with masc. and fem. terminations.) The Dorians contracted these genitives into ᾱ, as τοῦ Ἀτρείδᾱ, τῶν Μουσᾶν. This Dor. gen. has continued in use in a few words, especially in proper names. It is uncertain whether this word is a derivative of βοῦς, or whether it is a lengthened form of βοτὴς, from βόσκω. The derivatives of βοῦς are long in the first part of the compound, as βουκόλος. Those which come from βόσκω are short, as αἰγίβοτος, βούβοτος, which last word exemplifies both rules. There are, however, exceptions amongst the derivatives of βόσκω, as συβώτης. ἀμφί, with the accus., frequently conveys the idea of *moving towards*.

282. ἑστιοῦχος, *containing an ἑστία*, always used actively ; cf. Antig. 1083, φέρων ἀνόσιον ὀσμὴν ἑστιοῦχον ἐς πόλιν. Sometimes it means "guarding the ἑστία," followed by a gen. of the place ; cf. Eur. Supp. 1, Δήμητερ ἑστιοῦχ᾽ Ἐλευσῖνος χθονός. Ἑστία, as a proper name, is the Lat. *Vesta*. αὐλὴ, *a dwelling*. It strictly means (in post-Homeric Greek) *the court*, open to the sky, round which the house was built, analogous to the Roman *impluvium*, or a college quadrangle. In Homer it denotes a *court-yard* in front of the house, with offices round it.

284. The Dorians use τοὶ, ταὶ, for both οἱ, αἱ, and οἵ, αἵ. In the old language both ὁ and ὃς were nothing more than *pronouns demonstrative, he* or *this*, of which many traces still remain ; ex. gr., ἦ δ᾽ ὃς, *inquit autem ille* ; the enclitic τε was added to ὃς to give it a relative force. ὑλοκ. . . . κόμη is frequently applied by a metaph. to foliage both in Greek and Latin ; cf. Od. ψ΄. 196, καὶ τότ᾽ ἔπειτ᾽ ἀπέκοψα κόμην τανυφύλλου ἐλαίης. Æn. xii. 208 : "Cum semel in silvis, imo de stirpe recisum, Matre caret, posuitque comas, et brachia ferro." νάπος, same as νάπη, supra 275 ; Lat. *saltus* : connected with νάω, *to flow*, an old verb found only in the pres. and imperf. On this accus. cf. supra 3.

285. οὔρειος, a lengthened Epic form of ὄρειος. On this form of the gen. plur. cf. the note above on βούτα.

286. νίψαν. The pres. in use of this verb is νίζω, not νίπτω, which never occurs in Homer, and is very rare in the later writers. Some editions read νίψαντο, and the sense seems to require the middle voice. αἰγλ. . . a Doric contr. from αἰγλάεις, ᾶς, &c. Adjectives in ηεις were contracted into ης, ησσα, ην, in the old Greek ; cf. Il. σ΄. 476, καὶ χρυσὸν τιμῆντα. This was adopted by the Attic writers.

287. ἔβαν. The Dorians and Epic Poets cut off a syllable of the *3rd pers. plur.* of the *imperf.* and 2 *aor. act.* in σαν, and use merely the ν with a shortened vowel before it ; ex. gr., ἔτιθεν for ἐτίθεσαν, ἔδον for ἔδοσαν, and here ἔβαν for ἔβησαν. The Tragic writers either use or omit the augment indifferently, to suit the metre in the choral odes ; cf. νίψαν, τέκεν, βόασε, &c., in this chorus. ἔβαν Πριαμίδαν. "Ad Priami profectæ sunt filium." We have here another instance of an accus. without a preposition, after an intransit. verb of motion ; cf. note on ἀφικόμην, supra 3.

290. παραβαλλόμεναι. Musgrave translates this "*rixantes*," and quotes Il. δ΄. 6, παραβλήδην ἀγορεύειν, which rather means to *speak in an underhand way*, in opposition to open hostility. The Scholiast

explains it, ἐριστικοῖς λόγοις διαμαχόμεναι πρὸς ἀλλήλας, *vying with one another*. In the midd. it means usually *to expose to danger*, and is followed by an accus. ; cf. Il. ί. 322, αἰεὶ ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν. It is here used absolutely. εἷλε will bear two interpretations : 1. *obtained the verdict*, the full phrase being αἱρεῖν δίκην, or γραφήν : it is used absolutely by Plato de Leg. vi. 767, ἐὰν δ᾽ ἕλῃ, τὴν διπλασίαν πραττέσθω τὸν ὑποφεύγοντα : *if he obtain the verdict, let him exact from the defendant double the value*. 2. *carried off the prize* ; cf. αἱρεῖν κῦδος. Il. ρ΄. 321, Ἀργεῖοι δέ κε κῦδος ἕλον. So also Ὀλύμπια ἑλεῖν. " Olympia coronari," Hor. 291. τερπ. . . . ἀκ. . . The infin. act. as well as pass. is used constantly in Greek after an adj., where in Latin prose the *supine in u* is required, as *dictu turpe* ; cf. Med. 316, λέγεις ἀκοῦσαι μαλθακά. This construction has been imitated by the Lat. poets, especially by Horace ; ex. gr., " Cedere nescius," " Vultus nimium lubricus aspici," &c.

292. This passage has given rise to much discussion, and many emendations have been proposed, in order to introduce a verb, or participle, on which the accus. πικ. . συγχ. . . may depend. As it stands, it must be considered an *anacoluthon*, i. e. a construction of which the close does not grammatically correspond with the beginning, though it has been intentionally used ; cf. Thucyd. vii. 47, καὶ τοῖς μὲν Συρακοσίοις καὶ ξυμμάχοις κατάπληξις οὐκ ὀλίγη ἐγένετο, ... ὁρῶντες. Supply *causing*, or some similar word.

294. In Greek a wish is expressed either by the optative alone, or with the addition of the particles εἰ, εἴθε, &c. The past tenses of the indic. are used with εἴθε (as in this case) to express a wish supposed to be impossible. βάλλειν ὑπὲρ κεφ. . . An allusion to the rites of expiation, in which the person purified threw part of the materials used over his head, without looking back ; cf. Virg. Ecl. viii. 101 : " Fer cineres, Amarylli, foras, rivoque fluenti Transque caput jace ; nec respexeris."

296-7. δάφνᾳ. This may either allude to the laurel, which, according to Virgil, grew in the middle of Priam's αὐλὴ, Æn. ii. 112 : " Ædibus in mediis, nudoque sub ætheris axe, Ingens ara fuit, juxtàque veterrima laurus, Incumbens aræ." Or it may allude to the laurels planted round the temples of Apollo, emblematical of inspiration. θεσπέσιος, orig. synonymous with θέσπις, *spoken by a god* ; but, as deities bring any thing to pass by their word, by an easy transition it came to mean any thing *caused by a god*, and thus to be applied as an epithet, with the idea of *divine* or *excellent*. See Butt. Lexil. in voce.

300. ποῖος is here used as a simple interrog., without any reference to quality ; cf. infra 389, ποίαν πόλιν προὔδωκα ;

302. The construction is elliptical ; the conditional clause, εἰ ταῦτ᾽ ἐγένετο being omitted. For an explanation of this constr. cf. supra 215.

305. παρέλυσε. The nom., Paris, must be supplied from what precedes ; i. e. *he would have done so by his death*.

307. δεκέτης, a shortened form of δεκαέτης, of which the α being short is elided before ε. Thucyd. has δεκαέτης πόλεμος, v. 25. So also ἑπταέτης and ἑπτέτης—ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτορας, Ar. Ran. 418. ἑπτάετες δ᾽ ἤνασσε πολυχρύσοιο Μυκήνης, Od. γ΄. 305. ἀλάλητο, reduplicated plusq. perf. from ἀλάομαι : cf. ἀκήχεμαι, by transposition of the quantity ἀκάχημαι, and ἐλήλαμαι. The perf. pass.,

as well as the other perfects, is closely connected with the present, since the perf. properly denotes *a completed action, in present time*. Hence the plusq. perf. was sometimes almost synonymous with the imperf., as in this instance.

308. ἐξελείπ. . . Observe the transition from the aor. to the imperf. This is allowable when the *protasis* and *apodosis* refer to different times. Thus the force of the passage is : " They would never have been left, and *would not now be left desolate*." ὀρφανὸς has only two terminations in Attic Greek, according to Porson; but this is doubtful. Lat. *orbus*, β and φ being cognate lingual mutes, and easily interchanged ; cf. *ambo*, from ἄμφω. In Homer and Hesiod ὀρφανὸς is frequently used alone like our word *orphan* ; cf. Od. υ΄. 67, τῇσι τοκῆας μὲν φθῖσαν θεοί· αἱ δ᾽ ἐλίποντο ὀρφαναὶ ἐν μεγάροισι.

310. λάθρᾶ, connected with λανθάνω, Ion. and Ep. λάθρη, is either used absolutely, as supra 47, or with a gen. ; cf. *clam* in Lat. (for *celam*, from *celo*), which is used both as an adv. and preposition. Some critics regard it as an old dat., and write λάθρᾳ, λάθρῃ.

311. βρέτας. Neuters in -ας, -αος, change this α into ε in the Ion. dialect, as if the nom. were in -ος, as κέρας, κέρεος. The Attics have retained this form in the three anomalous nouns, βρέτας, κνέφας, and οὖδας. Pl. nom. and accus. βρέτη ; gen. βρετέων ; cf. Sept. c. Theb. 96, ἰὼ μάκαρες εὔεδροι, ἀκμάζει βρετέων ἔχεσθαι. θεᾶς is here a monosyllable.

312. ἐφευρέθης. We have here an instance of another class of verbs requiring a part. after them instead of an infin. On the augmentation of εὑρίσκω, cf. supra 219. ἧσσον, used as irreg. compar. of κακὸς, but connected with the Homeric adverb ἧκα, *softly, gently*, as shown by the superl. ἥκιστα, though the *aspirate* has been substituted for the *tenuis breathing*. Cf. ὄπις, ἕπομαι. On this use of τοῦδε, cf. supra 65.

314. ἐρημ. . . : lit. *to make desolate* ; hence, in a secondary sense, to *forsake* or *abandon*. Cf. supra 260. πέδον, restricted to poetry ; in prose, πεδίον, strictly a diminutive, as shown by the accent.

315. σφαγ. . . Monk observes that there are four forms of the future used by the Tragic Poets with a *passive signification*. 1. τιμήσομαι, λέξομαι, which belong to the midd. in form ; cf. supra 191. 2. βεβλήσομαι, γεγράψομαι, the paulo-post future. 3. βληθήσομαι, ἀπαλλαχθήσομαι, the reg. fut. pass. 4. ἀπαλλαγήσομαι, φανήσομαι, to which may be added σφαγήσομαι, though not noticed by Buttmann in his List of Irreg. Verbs. This last form seldom occurs ; it is formed from the 2nd aor. pass.

316. On the peculiarities of usage in κατθανεῖν, cf. supra 162. On θέλω and ἐθέλω, cf. supra 156.

318. ἣν ἁμαρτ. . . . Another instance of a neuter verb followed by an accus. of the cognate signification ; cf. supra 134, μόχθον μοχθεῖν. Phil. 1248, τὴν ἁμαρτίαν αἰσχρὰν ἁμαρτὼν ἀναλαβεῖν πειράσομαι. With the gen. it means *to fail in obtaining, to lose*, cf. infra 373, as Med. 498, ἐλπίδων δ᾽ ἡμάρτομεν.

319. μυρίοισι βροτῶν : the partitive gen. This is a much more common mode of expression in the Attic Poets than μυρίοισι βροτοῖς : cf. supra 82, τίν᾽ ἀγγέλων ; and 100, οὐδέν᾽ ὄλβιον βροτῶν. By the use of the part. gen. all ambiguity is avoided, as is strikingly seen in Œd. Col. 38, τοῦ θεῶν νομίζεται ; where τοῦ θεοῦ would be ambiguous. Livy has " cum aliquo legatorum."

320. γεγῶσι. For γέγονα (which serves as a preterite of the verb εἰμί) we find a poetical form, γέγαα : Ep. part., γεγαώς, γεγαῶτος : Att. γεγὼς, -ῶσα, -ὼς, &c. ; cf. παρεστώς, supra 94. βίοτος and βιοτή, *manner* or *means of life* ; cf. Med. 1102, βίοτον δ᾽ ὁπόθεν λείψουσι τέκνοις. The adj. is here used in a defining sense, ὄγκ. . . βίοτ. . . ὥστε εἶναι μέγαν.

322. The construction is τοὺς δ᾽ ὑπὸ ψευδῶν (εὔκλειαν ἔχοντας) οὐκ ἀξιώσω ἔχειν (αὐτήν) πλὴν δοκεῖν φρονεῖν τύχῃ. πλὴν (from πλέον) is either used adverbially, as in this passage, or as a prep. with the gen. : ex. gr., πλὴν πάνυ ὀλίγων, *except a very few.* Cf. λάθρα, supra 310. So also ἐγγὺς, χωρὶς, and δίχα. δοκεῖν is partly a play upon δόξα, five lines above, and is partly intended to be contrasted with εἶναι (*reality*) ; cf. Sept. c. Theb. 592, οὐ γὰρ δοκεῖν ἄριστος, ἀλλ᾽ εἶναι θέλει.

324. στρατηγεῖν, like ἡγεῖσθαι, from which it is derived, may govern either the gen., dat., or accus. ; but there will be a shade of difference in the signification. Thus ἡγεῖσθαί τινος means, *to be the guide of some one* ; ἡγεῖσθαί τινι, *to lead the way for some one to follow* ; ἡγεῖσθαί τινα, *to conduct some one.*

325. The double accus. is the most common construction with ἀφαιρεῖσθαι : cf. Alc. 44, ἀλλ᾽ οὐδ᾽ ἐκεῖνον πρὸς βίαν σ᾽ ἀφειλόμην. Cf. also infra 613. Euripides also uses it with an accus. of the thing taken, and a gen. with πρὸς of the person or place whence it is taken, as κἀφελοῦ πρὸς Ἑλλάδος ψόγον, Troad. 1034. In Homer we find an accus. of the thing, and a dat. of the person ; cf. Il. α΄. 161, καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς.

326. The construction is ὅστις ἐκ (*in consequence of*) λόγων θυγ. . . ἀντ. . . The Scholiast explains ἀντίπαιδος, οὔσης ὁμοίας παιδί. Some editions read ἀντὶ παιδὸς, but without just reason, since the prep. is frequently used in this sense in compounded adjectives ; ex. gr. ἀντίθεος, ἀντίφερνος, *instead of a dower* : ἄγουσά τ᾽ ἀντίφερνον Ἰλίῳ φθοράν, Agam. 406. Æschylus uses ἰσόπαις also : ἰσχὺν ἰσόπαιδα νέμοντες ἐπὶ σκήπτροις, Agam. 75. τοσόνδ᾽ ἔπνευσας, cf. supra 189.

328. Observe the intransitive force of κατέστης. Compare what has been said above, 260, on verbs in ow. οὔτ᾽ οὖν. This particle is frequently subjoined to another : thus Homer has ἐπεὶ οὖν : cf. Il. α΄. 59, οἱ δ᾽ ἐπεὶ οὖν ἤγερθεν. Herodotus places ὦν (Ion. for οὖν) between the parts of a compounded verb, as ἀπ᾽ ὦν ἔδοντο, *they then sell it.* Occasionally οὖν is found in the second clause of the sentence ; ex. gr. Œd. Tyr. 90, οὔτε γὰρ θρασὺς, οὔτ᾽ οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ. ἔτι. This tmesis of οὐκέτι is very common.

330. ἔξωθεν, *abroad.* In Euripides and the other Tragic Poets τὰ ἔξωθεν and τὰ θύραζε are constantly opposed to τὰ ἔνδον: ex. gr., οἷς δὲ μὴ πίπτουσιν εὖ (γάμοι), τὰ τ᾽ ἔνδον εἰσὶ τά τε θύραζε δυςτυχεῖς, Orest. 604. ἀνὴρ δ᾽ ὅταν τοῖς ἔνδον ἄχθηται ξυνὼν, ἔξω μολὼν ἔπαυσε καρδίαν ἄσης, Med. 245. These examples will be sufficient to show that ἔξω and θύραζε, on the one hand, and ἔνδον, on the other, are used in reference to domestic affairs.

332. *Except if they are at all superior in wealth,* as the Scholiast explains it, εἰ μὴ ἄρα ἐν πλούτῳ ὑπερέχουσι. But there is great difficulty in the construction, because πλὴν εἰ requires to be followed by a verb ; cf. Philoct., πλὴν ἐξ ᾠκυβόλων εἴ ποτε τόξων πτανοῖς ἰοῖς ἀνύσειε γαστρὶ φορβάν. This has led Brunck to enclose the

line in brackets as spurious. τοῦτο refers to τὸ πλουτεῖν, which must be supplied from πλοῦτος.

333. Elmsley has remarked that the Greeks do not use the 1st pers. sing. conj. in an imperative sense without some word to introduce it, as φέρε, δεῦρο, &c. ; cf. Philoct. 1452, φέρε νῦν στείχων χώραν καλέσω. But the 1st pers. plur. of the conj. may be used in this sense alone. When φέρε is omitted, its place is supplied by another imperative, as ἐπίσχετ᾽· αὐδὴν τῶν ἔσωθεν ἐκμάθω, Hippol. 567.

334. Suppositions are sometimes expressed in the indic. in Greek, when something said is assumed as real. These suppositions are frequently introduced by καὶ δή ; cf. Med. 386, εἶεν· καὶ δὴ τεθνᾶσι τίς με δέξεται πόλις ; Virgil has imitated this construction by using the indic. where we should expect the subjunctive, "et si non alium late jactaret odorem, Laurus *erat.*"

336. ἀγων. . . φόν. . . *You will fight against this charge of murder.* This use of ἀγωνίζομαι is taken from the law courts : ἀγωνίζεσθαι δίκην, *to contend in a law-suit* Its primary meaning is, to contend in the public games. The fut. ἀγωνιοῦμαι is more Att. than ἀγωνίσομαι.

337. The expression οἱ πολλοὶ is constantly used as equivalent to the Lat. *vulgus.* τὸ συνδρῶν χρέος. "Culpa ineunda facinoris societate contracta."—Pflugk. "The joint necessity."—Lidd. and Scott. Hom. uses the forms χρέος and χρειος, and there is an Attic form χρέως.

338. This use of μὴ with the infin., which we do not translate in English, is found after three classes of verbs :—1. *Verbs of fear, apprehension,* or *doubt,* as φόβος δ᾽ ἦν ὥστε μὴ τέγξαι πόδα, Iph. Taur. 1380, where we have the full construction, which is to be explained by the ellipse of ὥστε. 2. *Verbs of denial,* as δεινῶς γὰρ καὶ ὁ Πρηξάσπης ἔξαρνος ἦν μὴ μὲν ἀποκτεῖναι Σμέρδιν. 3. *Verbs of preventing and escaping,* as αὐτὸν ἐξέλειψα μὴ θανεῖν, Eur. Elect.

540. ὑπεκδράμω. τρέχω forms its fut., like τρέφω, θρέξομαι, by throwing the aspirate back from the second to the first syllable. The reverse of this takes place in the declension of θρὶξ, τριχὸς, &c. θρέξομαι is obsolete, but Hom. has the 1 aor. ἔθρεξα. The fut. in use is δραμοῦμαι, from the theme δρέμω, 2 aor. ἔδραμον.

340. ἀνέξεται is here used absolutely, τέκνου θανόντος being the gen. absolute. On the different constructions and augmentation of this verb, cf. supra 201.

342. ἀλλ᾽ εἶσιν οἱ χρή. The Scholiast explains this, διαπράξεται ἃ δεῖ καὶ ἐλεύσεται εἰς ἃ πρέπον ἐστί. "He will act as becomes him, or, proceed to that point which befits him." The future force of εἶμι has been pointed out, supra 260.

343. The following distinction is drawn between φαίνεσθαι with the part. and the infin., by Liddell and Scott. With the infin. it denotes what *appears* or *is likely,* with the part. *what is apparent or manifest,* ex. gr. φαίνεται εἶναι, *he appears* or *seems to be* (like δοκεῖ), φαίνεται ὢν, *he manifestly is.* Cf. Prom. 216, κράτιστα δή μοι τῶν παρεστώτων τότε ἐφαίνετ᾽ εἶναι. Persæ 786, οὐκ ἂν φανεῖμεν πήματ᾽ ἔρξαντες τόσα. On this fut. form, cf. supra 315.

344. ἐκδιδοὺς is here in its secondary or technical sense "*to give in marriage.*" It is followed by a dat., as in this instance, or by εἰς with the accus., ex. gr. ἔπειτα γαμεῖν ὁπόθεν ἂν βούλοιτο, ἐκδιδόναι

εἰς οὓς ἂν βούληται ξυμβάλλειν, *to give his daughters in marriage to all with whom he may choose to form a compact*, Plato, Republ. 362, b. This verb occurs, supra 256, in its primary sense. ὥσει. On this verb, cf. supra 30.

346. τὸ σῶφρον is here equivalent to σωφροσύνη, which, when applied to a woman, constantly denotes *chastity* as well as discretion. On πότερον, cf. supra 199. ἀλλὰ ψεύσεται, the Scholiast supplies τὸ σὸν ῥῆμα as the subject of the sentence; Reiske regards it as an instance of the fut. midd. used passively, as ἀλώσομαι, supra 191. This line is an *apparent* violation of Porson's rule, that if the Senarius have a Cretic termination (‿ ‿ ‿) the fifth foot must be an Iambus; but, as there is no pause whatever between ἀλλὰ and ψεύσεται, it is in reality as much a *quinque-syllabic* termination, as if it ended with one word of five syllables. Cf. supra 230.

347. γαμεῖ, Att. fut., 1 aor. ἔγημα: but in later writers we find γαμήσω, ἐγάμησα. Hom. has a fut. midd. γαμέσομαι, with σ doubled, γαμέσσομαι. Πηλεὺς θήν μοι ἔπειτα γυναῖκα γαμέσσεται αὐτός. Il. ι'. 394, *shall betroth.* In the act. it is applied to the man, Lat. *ducere uxorem.* In the midd.: 1. to the woman, Lat. *nubere*, from *nubes, the wedding-veil*; 2. to the parents of the bride, as in the instance just quoted. On νὶν and σφὲ (which are identical in usage), cf. supra 19.

348. πολιὸς is always used with three terminations in Hom., but in Attic Greek the usage fluctuates. χήρα is used both as a substantive and an adj., like δοῦλος and τύραννος, cf. Il. β'. 289, ὥστε γὰρ ἢ παῖδες νεαροί, χῆραί τε γυναῖκες.—ὦ τλήμων ἄνερ. It has been observed before that the nom. is frequently used for the voc., but we have here the nom. of the adj. joined with the voc. of the substantive, which is very unusual.

349. ἐπιῤῥοὰς κακῶν—an allusion to the *flood-tide*; cf. Shakspeare's expression in Hamlet, " To take up arms against *a sea of troubles.*"

350. ἀδικεῖσθαι εὐνὴν, *to be wronged in the marriage-bed*, on the same principle as the cognate accus., since εὐνὴ specifies the ἀδίκημα committed. This verb has two fut. pass. ἀδικοῦμαι and ἀδικήσομαι, cf. Iph. Aul. 143, λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει. In the next line ἢ is used for μᾶλλον ἢ by a common ellipse, after βούλομαι: cf. Il. α'. 117, βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι.

352. ἐπὶ μικροῖς, *for the sake of a small advantage*, ἐπὶ here denoting *the object* or *purpose*; compare the phrase ἄγειν τινὰ ἐπὶ θανάτῳ. It frequently also denotes the consequence of an act with the dat.: cf. supra 188. On the form σμικρὸς and μικρὸς, cf. supra 86. πορσύνω, fut. πορσῦνῶ, from the defective poet. aor. πορεῖν; cf. Prom. 946, ἐφημέροις πορόντα τιμάς.

353. εἰ γυν. . . . ἐσμεν. In conditional propositions the indicat. is used, when the relation of the condition to the consequence is supposed as actual, without any expression of uncertainty. Thus, εἰ ἐσμεν, *if we are, which I grant we are.* But εἰ with the optat. would imply a doubt. In this the Greek coincides with the Lat. idiom, ex. gr. *Si me amas, if you love me, as I am sure you do ; si me ames*,— which is uncertain. ἀτηρὸς, *filled with ἄτη, baneful*; the adj. terminations in ρὸς, ερὸς, ηρὸς, mostly denote *filled with*: thus φθονερὸς, *filled with envy*, νοσηρὸς and νοσερὸς, *filled with disease.*

355. Musgrave interprets εἰ in this line in the sense of *whether,*

and makes this and the following clauses dependent on δίκην ὑφέξομεν. This use of εἰ in indirect questions (propositions depending upon another verb that has preceded) is not uncommon ; cf. Il. ε'. 183, σάφα δ' οὐκ οἶδ', εἰ θεός ἐστιν.

356. νηδύν. Barnes has laid it down as a rule that *oxytons* in ὺς always lengthen the last syllable in the nom. and accus. cases ; but νηδὺν occurs as an exception to this rule both in this passage and Cycl. 574, τέγξας ἄδιψον νηδὺ`ν, εἰς ὕπνον βαλεῖς. In the trisyllabic cases the υ is short. Hom. has νηδύ'οφιν. ἐξαμβλοῦμεν, *make to miscarry.*—Liddell and Scott. Buttmann denies this causative meaning, but his reasoning is obscure and unsatisfactory ; cf. Catalogue of Irreg. Verbs under ἀμβλίσκω.

357. ἑκόντες. " If a woman, in speaking of herself, uses the plur. number, she uses the masc. gender ; and, conversely, if she uses the masc. gender, she also uses the plur. number."—Dawes's Canons. βώμιοι. This is another instance of an adj. which fluctuates between two and three terminations, though it is here purposely used in the masc., in accordance with the above rule. πίτνοντες. Some editions read πιτνοῦντες. Buttmann thinks that the forms πίτνω and πιτνέω probably existed together, after the analogy of βύνω and βυνέω, δύνω and δυνέω. The 2 aor. is ἔπιτνον, the imperf. ἐπίτνουν.

358. ὑπεχ. . . δίκην ἐν, a law phrase, *to give an account before a magistrate.* Thus Plato, p. 862, b, ἐν τοῖς κωμήταις καὶ γείτοσιν ὑπεχέτωσαν ἑκόντες δίκην. With the dat. alone, *to give an account to a person*, as Hec. 1253, ὑφέξω τοῖς κακίοσιν δίκην.

359. γαμβροῖς. The plur. for the sing., as Menelaus, infra 378, speaking of Neoptolemus, says, μένων δὲ τοὺς ἀπόντας : cf. Hippol. 11, 'Ἱππόλυτος, ἁγνοῦ Πιτθέως παιδεύματα. γαμβρὸς, from γαμέω, denotes any relation by marriage, Lat. *affinis.*

360. βλάβην ὀφείλω, *I owe an ill turn.*—Liddell and Scott. Taking the verb in its primary acceptation, it will mean, *I have to account for an injury* ; or, it may mean, *I am liable to a penalty* ; cf. ζημίαν ὀφείλειν. The Scholiast interprets it, ἐν οἷς ἀποδειχθήσομαι οὐχ ἧσσον ἢ εἰς ὑμᾶς ἁμαρτάνουσα, καὶ τιμωρηθήσομαι ὑπ' ἐκείνων.

362. ἔν σου δέδ. . . The construction of this passage, as it stands, is extremely harsh ; τῆς σῆς φρενὸς, being the gen. of *the cause*, and σου depending on χρῆμα understood. Hence the following emendations have been proposed, ἕνεκα, ἔνπου, ἔν ποῦ, δέδοικα. Homer uses the pres. δείδω, but only in the first person : instead of it we find the perf. with two forms in use, δέδοικα and δέδια, with a pres. signification. The form δέδια is rare in Att. prose. ἔρις has two accusatives, ἔριδα and ἔριν : the former is most common in Hom., the latter in Attic Greek ; cf. χάρις, χάριτα and χάριν. Observe that oxytons in ἰς increasing in the gen. make the accus. in α, as ἐλπὶς, ἐλπίδα. ◦

364. ἄγαν, *very much, exceedingly*, merely a strong affirmation, Lat. *prorsus.* The bad sense, *too much*, is limited to particular phrases, as μηδὲν ἄγαν, *nequid nimis.* The adverb λίαν was used in this latter sense in Attic Greek. Both are occasionally inserted between the article and the substantive with the force of an adj., ex. gr. ἡ ἄγαν λύπη, *excessive grief*, ἡ λίαν φιλότης, *too great love.* The quantity of the last syll. in both is long. In composition ἄγαν throws off the ν

where there is no reduplication, as ἀγασθενής, ἀγάκλυτος, but ἀγάν-νιφος.

365. ἐξετόξευσεν is here used intransitively, and the metaphor seems to be taken from an arrow shot wide of the mark. Translate, *hath fallen short of wisdom*, φρενὸς being in the gen. depending upon the prep. in composition. In a transitive sense it means, *to exhaust a stock of arrows by shooting*; cf. Herod. i. 214, μετὰ δὲ, ὥς σφι τὰ βέλεα ἐξετετόξευτο, κ.τ.λ. τὸ σῶφρον, cf. supra 346.

367. φημὶ is the only genuine instance of a dissyllabic verb in -μι (beginning with a consonant) without the reduplication. The radical form is φάω. The indic. pres., with the exception of the second pers. sing. is enclitic, i. e. throws back its accent on the preceding word. There is no just ground for writing φῂς with an *iota sub-scriptum*, and the circumflex would be more in accordance with analogy than the acute accent, but both are supported by ancient custom. οὔ φημι is equivalent to the Lat. *nego*. In disjunctive sentences we frequently find οὐ followed by οὐδὲ, as in this line and supra 353. οὐδὲ is used to disjoin whole sentences; οὔτε, clauses or single words. They must not therefore be used in juxta-position.

368. ἴσθι (which must not be confounded with ἴσθι from εἰμί) is the imperat. of οἶδα, from which it is formed after the analogy of κέκραχθι from κέκραγα, and ἄνωχθι from ἄνωγα. It is formed from the first pers. plur., and the changes are as follows: οἴδαμεν, by syncope οἴδμεν, by changing οι into ι (after the analogy of ἐπέπιθμεν from πέποιθα), ἴδμεν or ἴσμεν (cf. ὀδμὴ and ὀσμὴ), by substituting the imperat. termination θι for the last syllable ἴσθι; cf. Buttmann's Larger Grammar, p. 219. ὅτου, ὅτῳ, are used for οὗτινος, ᾧτινι, but not for the fem. In the plur. we find ἄττα, Ion. ἄσσα, for ἅτινα. τυγχάνει ἔχων. Cf. supra 76.

371. στερέομαι, a collat. form of στέρομαι, στερίσκομαι, with the modified meaning, *to be in the state of a person who is deprived of any thing, to be without it*, Lat. *carere*. The poets have from στέρομαι the 2nd aor. part. στερείς, synonymous with στερηθείς from στερέομαι. The fut. στερήσομαι has a pass. signification with a middle form. The common government is the gen., but it is occasionally found with an accus.; cf. Hel. 95, Πῶς; οὔ τί που σῷ φασγάνῳ βίον στερείς;

372. δεύτερος is a kind of compar. from δύο, superl. δεύτατος, *last*, which is merely poetical. It here means *of secondary importance*; cf. Œd. Col. 351, δεύτερ' ἡγεῖται τὰ τῆς οἴκοι διαίτης.

374. ἐκεῖνον refers to Neoptolemus; cf. supra 65. χρεών, part. of the impers. χρὴ, which is formed from χράω as stated above, 213; so χρεών comes from χράον, like νεὼς from νᾱός, which accounts for its always being used in the neut. gender. It is indeclinable, and is generally used in the nom. or accus., but is occasionally found in the gen., never in the dat.; cf. Hippol. 1256, οὐδ' ἔστι μοίρας τοῦ χρεών τ' ἀπαλλαγή.

375. The construction is καὶ τοὺς ἐμοὺς (δούλους ἄρχειν) τῶν ἐκείνου (δούλων). πρὸς is here used adverbially, *besides*. Cf. Orest. 622, Μενέλαε, σοὶ δὲ τάδε λέγω, δράσω τε πρός. The prep. ἐν, σὺν, and μετὰ, are also frequently used in this manner: ἐν δ' ὁ πυρφόρος θεὸς σκήψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν, Œd. Tyr. 27: ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών, Aj. 1288. For an instance of μετὰ, cf. the note on line 365.

376. The comparison of ἴδιος is irreg., ἰδιαίτερος, ἰδιαίτατος:

ἰδιώτερος, ἰδιώτατος, only occur in later writers. On the use of πέφυκα in the next line, cf. supra 237. The expression κοινὰ τὰ φίλων was a common proverb.

378. τοὺς ἀπόντας refers again to Neoptolemus, the sing. for the plur., as above, 359. εἰ μὴ θήσομαι: as εἰ introduces a supposition, it can only be followed by the dependent neg. μή. εὖ or καλῶς θέσθαι τι means to *arrange* or *manage* a thing well *for oneself*.

379. ὡς ἄριστα. The particles ὡς, ὅπως, ᾗ, are often joined with the superlative, with words signifying *ability* or *possibility*, ex. gr. ἔφη χρῆναι πληροῦν ναῦς ὡς δύνανται πλείστας, Thucyd. vii. 21. Hence these particles came to be used alone with the superl., where δυνατόν ἐστι must be supplied by the mind; ὡς τάχιστα, *quàm celerrime*, so also ὅτι for ὅ τι (neut.), as ὅτι πλεῖστοι, *quàm plurimi*, which is very common in Xenophon. Matthiæ (624, 3, a) thinks that the phrase arose from the demonstrative οὕτως being supplied by the mind; ex. gr. πόλις εὐδαίμων ὅτι μάλιστα, if fully expressed, would be οὕτως εὐδαίμων, ὡς ὅ τι μάλιστα εὐδαίμόν ἐστι, as in Latin, *felix, quam quod maxime*. But the origin of the phrase was soon overlooked.

380. ἐξανίστω, a shortened form of ἐξανίστασο, by syncope ἐξανίστασο, contract. ἐξανίστω. Both forms are used by the Attic writers, cf. Phœn. 40, ὦ ξένε τυράννοις ἐκποδὼν μεθίστασο. Observe that the midd. ἵσταμαι, besides the pure reflexive sense *to place oneself*, sometimes means to *place for oneself, to cause to be placed* or *erected*; cf. supra 55, on the use of the middle voice.

381. ἐκφεύγει. We have here a pres., where we might rather expect a fut., especially as we have κτενῶ in the next line. The Greeks, however, often use the pres. in this manner, when *the determination* is present, though *the result* is future. Porson reads ἐκφεύξει, but this form of the fut. is very suspicious, the usual forms being φεύξομαι and φευξοῦμαι, as stated before, cf. supra 19.

382. In accordance with the distinction between οὐ and μὴ before stated, we should here expect μὴ θελούσης: cf. infra 386, μὴ λαχοῦσα. But οὐ θελούσης is here regarded as one word, meaning *to be unwilling*, like οὔ φημι, to deny, οὐκ ἐάω, to forbid: cf. Lat. *nolo*, = *non volo*.

383. The construction is, ἀνάγκη δ' ἐστὶ θατέρῳ δυοῖν λιπεῖν βίον. θατέρῳ, by crasis for τῷ ἑτέρῳ, the *tenuis* τ being changed into the corresponding aspirate θ, to preserve the aspirate in ἑτέρῳ.

384. πικρός. The radical meaning of this word is *sharp* or *pointed*, not *bitter*. It is connected in derivation with πεύκη, *the fir-tree*, i. e. the *pointed*-tree, or *pricking*-tree, the sounds ευ and ι changing from one to the other, as in πίσσα, *pix*, which also comes from πεύκη. Hence our word *pike*. See Buttmann's Lexil. in voce.

385. καὶ in this line couples the whole sentence that follows it to the preceding sentence. The construction καὶ, λαχοῦσά τε καθίσταμαι ἀθλία, καὶ μὴ λαχοῦσα καθ.... δυςτ..., ἀθλία being the nom. sing., as is shown by the accent. λαγχάνω has two forms of the perf., εἴληχα (after the analogy of λαμβάνω, εἴληφα,) and λέλογχα which is not however used by the Attic writers.

388. πιθοῦ. Hermann thus distinguishes between πείθου and πιθοῦ: πείθου, *sine tibi persuaderi*; πιθοῦ, *obedi*, with the notion of *instant compliance*. It is usually followed by a dative, as Μῆτερ, πιθοῦ μοι, Hec. 402. Sometimes the neut. accus. of an adj. is added

to this dat.: cf. Hippol. 1288, ψευδέσι μύθοις ἀλόχου πεισθεὶς ἀφανῆ, *in obscure matters.* καίνεις. This verb is a sister-form of κτείνω, κτανεῖν, to which it bears the same relation as πόλις to πτόλις. ἀντὶ τοῦ, for τίνος : cf. supra 192. On this use of ποῖος, cf. supra 300. προΰδωκα, hinc Lat. *prodo.*

390. ἔπρησα. πίμπρημι and πίμπλημι form their tenses in a precisely similar manner. In the compounds of both, whenever a μ precedes the first π, it is dropped before the second, as ἐμπίπληθι, Il. φ'. 311 ; but it is resumed when the augment intervenes, as ἐνεπίμπλασαν. This rule is strictly observed in prose, but the poets observe or disregard it to suit the metre.

391. ξὺν δεσπόταισι. We have here another instance of the plur. for the sing. : cf. supra 378 and 359. κᾆτ'. On this use of εἶτα, cf. supra 218.

393. φέρει, 2nd pers. sing. pass. The primitive termination of the 2nd pers. sing. in the pres. pass. was σαι, which has maintained itself in the perf. (τέτυψαι, τέτυπ-σαι), and in the verbs in μι. The common form was obtained thus, τύπτεσαι, by syncope τύπτεαι, by contract τύπτῃ. But the Attics had this peculiarity, that they contracted εαι into ει instead of ῃ. This form is invariably used by the Attic writers, excepting the Tragic poets.

394. οἴμοι κακῶν τῶνδ'. The gen. of *the cause* ; cf. supra 113. The last syllable in οἴμοι may be elided in tragedy and comedy, but only before ω.—Liddell and Scott. πατρὶς is here used as a substant. ; in Homer it most commonly occurs as a fem. adj., with γαῖα or αἶα, but he occasionally uses it as a substant. ; both uses are known to the Attic writers. On ἐχρῆν, in the next line, cf. supra 113.

396. διπλοῦν. The multiple numerals ἁπλόος, διπλόος, η, ον, &c., have this peculiarity, that they contract οη into η, and οα into ᾶ; hence they are declined, διπλοῦς, διπλῆ, διπλοῦν, plur. διπλοῖ, διπλαῖ, διπλᾶ. These numerals must not be confounded with the compounds of πλοῦς (*sailing*), which are of two terminations, as ἄπλους, ἄπλουν, neut. plur. ἄπλοα uncontracted. Liddell and Scott give ἅμα as the prob. root of ἁπλοῦς, as Lat. *simplex* from *simul.*

397. ὀδύρομαι and δύρομαι are used indifferently by the tragic poets, but the derivatives come from the first form, as ὄδυρμα, ὀδυρμός : cf. κέλλω, ὀκέλλω, μόργνυμι, ὀμόργνυμι. Homer uses ὀδύρομαι only. It is used either transitively, as in this passage; or intransitively, and is then followed by the gen. of *the cause*, as Od. δ'. 104, τῶν πάντων οὐ τόσσον ὀδύρομαι—ὡς ἑνός, or by ἀμφὶ with the accus., as ἀμφ' ἐμ' ὀδυρόμενοι, Od. κ'. 486. ἀτὰρ is used both in Attic and Epic Greek ; αὐτὰρ is confined to Epic poetry. τὰ ἐν ποσὶν, *things that lie at one's feet,* hence, *close at hand, manifest* : cf. Thucyd. iii. 97, ἰέναι ἐκέλευον ὅτι τάχιστα ἐπὶ τὰς κώμας . . . . . . τὴν δ' ἐν ποσὶν ἀεὶ πειρᾶσθαι αἱρεῖν. Sophocles uses τὰ πρὸς ποσὶ in a precisely similar way ; Œd. Tyr. 130, ἡ ποικιλῳδὸς Σφὶγξ τὰ πρὸς ποσὶ σκοπεῖν μεθέντας ἡμᾶς τἀφανῆ προσήγετο. So also τὰ ἐμποδών, as ἃ δ' ἐμποδὼν μάλιστα, ταῦθ' ἥκω φράσων, *what is most obvious.* But this latter phrase most frequently means, *what hinders,* opposite to τὰ ἐκποδών.

398. ἐξικμάζω (ἰκμάς, moisture) means *to draw out the moisture,* which does not make any sense. Liddell and Scott pronounce the

passage to be corrupt. Various emendations have been proposed, as ἐξιχνάζω, ἐκλικμάζω.

399. ἥτις. Translate, *since I am one who.* ὅστις is here used in a definite sense, but at the same time there is always a general notion implied, inasmuch as it expresses the class to which a person belongs. For other instances in this play, cf. supra 8, and infra 592. On the gender of Ἴλιον, in the next line, cf. supra 102.

401. ἐπ' Ἀργείων ἔβην. By *tmesis* for ἐπέβην. ἐπιβαίνειν is used in this phrase with a gen., dat., and accus. ; ex. gr., αὐτὸς δ' ἐπὶ νηὸς φοινίσσης ἐπιβὰς, ἐκομίζετο ἐς τὴν Ἀσίην, Herod. viii. 118. Thucydides has ἐπιβαίνειν ναυσὶ, and we have an instance of the accus. in the passage before us. As a general rule, ἐπὶ signifies *upon,* and is used with the gen. and dat., after verbs implying *rest,* in answer to the question *where?* and with the accus., after verbs of *motion,* in answer to the question *whither?*

402. κόμης is on the principle of the partitive gen., the hair being *the part* seized hold upon ; cf. Troad. 882, κομίζετ' αὐτὴν, τῆς μιαιφονωτάτης κόμης ἐπισπάσαντες. The α is short in all the tenses of σπάω. On the construction of ἀφικόμην, cf. supra 3.

404. νυμφεύω is used both transitively and intransitively. 1. Transitively, *to give in marriage,* as οὐ γάρ σε μήτηρ οὔτε νυμφεύσει ποτέ, Alc. 317. 2. Intransitively, and is usually applied to the woman, as μέθες τὴν παῖδ' ἐν Ἅιδου τήνδε νυμφεύσειν τινί, Antig. 654 ; but also to the man, as Med. 625, where Medea says to Jason, νύμφευε. In the passive voice it is restricted to the woman.

405. ζῆν. Some verbs in αω take after their contraction η for α. This is particularly the case in the four following verbs : ζῆν (to live), χρῆσθαι (to use), πεινῆν (to be hungry), διψῆν (to thirst). So also κνάω (to rub), σμάω (to wipe), ψάω (to cleanse) are thus contracted by the correct Attic writers. As regards the propriety of writing these words with the *iota subscriptum,* Buttmann observes that the omission was formerly general in the infin. of verbs in αω, but that correct orthography requires that it should be restored. This verb has two forms of the imperf. : ἔζων, from ζάω, and ἔζην, as if from a form ζῆμι. There are also two forms of the imperat. : ζῇ and ζῆθι. Homer always uses the lengthened Ion. form ζώω.

406. ὀφθαλμὸς βίου, *the light,* or *joy of my life* ; cf. Choëph. 934, τοῦθ' ὅμως αἱρούμεθα, ὀφθαλμὸν οἴκων μὴ πανώλεθρον πεσεῖν. In Persia, ὀφθαλμοὶ βασιλέως, *the king's eyes,* were confidential officers, through whom he beheld his kingdom and his subjects. Herod. i. 114.—Liddell and Scott.

407. μέλλω denotes *to be in the state of a person who intends to do a thing* ; and μέλλησις, which is formed from it, means *constant threatening without execution.* The Attics add the temporal augment to the syllabic in the imperf. ἤμελλον, like ἠδυνάμην, ἠβουλόμην. It very frequently (as in this case) takes the *fut. infin.* after it by a kind of pleonasm or redundancy ; but the present or aorist may be used. Hence some editions read κτανεῖν. On οὕνεκα, in the next line, cf. supra 251.

409. εἰ σωθήσεται is susceptible of a two-fold interpretation, either *if he shall be saved,* or *that he shall be saved* ; since εἰ is frequently used for ὅτι in Attic Greek., especially after verbs expressive of *feeling* or *state of mind,* οὐκ ᾐσχύνθη εἰ τοιοῦτο κακὸν ἐπάγει τῳ, Demosth.

Meid. 29. It is thus used, especially after θαυμάζω : θωὐμάζω εἴ μοι ἀπεστᾶσι, Herod. i. 155 ; cf. supra 206.

411. χειρία is in the nom. case, to agree with the subject of the sentence, and is equivalent to ὑποχειρία, *placing myself in your power* It is generally used with a verb ; cf. infra 628, γυναῖκα χειρίαν λαβών. The construction of the next line is ὥστε ὑμᾶς ἐμὲ σφάζειν. On this use of ἤδε, cf. supra 65.

413. τεκοῦσα is here used strictly as a participle with the accus. after it ; but it frequently stands alone with the article, both with the masc. and fem., and is used as a substantive for a *father* or *mother* : ex. gr., τῷ τεκόντι πᾶν φίλον, Œd. Col. 1108. μήδ᾽ ὥςπερ αὐτῶν ἡ τεκοῦσ᾽ ἀπόλλυμαι, Alc. 167. τίκτω has two futures, τέξω and τέξομαι, but the latter is mostly used. The forms τεκοῦμαι and τεξοῦμαι are suspicious.

414. στείχω (connected in root with στίχος, στοῖχος) is found in Herod., but never occurs in Attic Prose. Ἀΐδης, when written as a word of three syllables, has the *tenuis* breathing, Ἀΐδης. In the Epic and Lyric Poets we find a gen., dat., and accus., Ἀΐδος, Ἀΐδι, Ἀΐδα, from an obsolete nom. Ἀΐς. Hom. has also Ἀΐδόςδε adverbially, and also εἰν Ἀΐδος, scil. οἴκῳ, Att. ἐν Ἀΐδου. On ὑπεκδράμῃς, cf. supra 338.

415. μέμνημαι, perf. pass. from μιμνήσκομαι, with the force of a pres., like Lat. *memini*, imper. μέμνησο, optat. μεμνῄμην : cf. Il. ω᾽. 745, οὔτέ κεν αἰεὶ μεμνῄμην νύκτας τε καὶ ἤματα δακρυχέουσα, Attic μεμνοίμην and μεμνῴμην : cf. Œd. Tyr. 49, ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνῴμεθα, conj. μέμνωμαι : cf. κέκτημαι, *I possess*, from κτάομαι, *I acquire*, optat. κεκτῄμην and κεκτῴμην, conj. κέκτωμαι. τλᾶσα is the aor. part. from ἔτλην. The pres. and imperf. of this verb are wanting. The fut. τλήσομαι, and perf. τέτληκα, are also in use.

416. On this use of διά, with the gen. after a verb, cf. supra 95 and 175. Some editions do not place a comma after πατρὶ τῷ σῷ. but connect these words with διὰ φιλημάτων ἰών in construction. In this case αὐτῷ must be supplied with λέγε. Observe that ἰών, though a pres. part., is accented like a 2nd aor.

417. λείβω, prop. means to *pour out a libation* : hence λοιβὴ, Lat. *libare* ; cf. οὐδ᾽ εἶχον μέθυ λεῖψαι ἐπ᾽ αἰθομένοις ἱεροῖσιν, Od. μ᾽. 362. But it is also used in the same sense as εἴβω, in the phrase δάκρυα λείβειν, both by Homer and the Tragic Poets : cf. Od. ε᾽. 84, πόντον ἐπ᾽ ἀτρύγετον δερκέσκετο, δάκρυα λείβων. In the midd. voice it signifies to *flow*, or *trickle* ; so infra 532, λείβομαι δακρύοις, *I melt into tears* : Liddell and Scott. For other instances in which λ is occasionally dropped (especially in Ionic Greek) at the beginning of a word, cf. αἰψηρός and λαιψηρός, ἄχνη and λάχνη, ἀφύσσω and λαφύσσω. The 1 aor. ἔλειψα prop. belongs to λείβω, not λείπω.

418. οἵ ἔπραξα. The pres. form used by the Tragedians is πράσσω, in Attic prose πράττω. It has both a transitive and intransitive meaning ; the latter especially in the phrases εὖ and κακῶς πράσσειν, *to fare well* or *ill*. Liddell, however, observes that this usage is strictly transitive, τὰ αὐτοῦ being understood, but does not quote any instance where the full phrase occurs. In the older writers the 2 perf. πέπραγα was used both transit. and intransit.; but in Xenophon, and the writers who followed him, πέπραχα is transit. and πέπραγα intransit. On ἄρα, cf. supra 74.

419. The Scholiast explains αὐτὰ as τὰ ὑπ᾽ ἐμοῦ ῥηθέντα ὑπὲρ τέκνων : but it seems to give a better sense, if we refer it to τέκνα. On ἧσσον, cf. supra 312. δυςτυχεῖν and εὐτυχεῖν ascribe failure or success to chance or fortune, whilst εὖ and κακῶς πράσσειν speak of them as resulting from our own good or bad conduct. εὐδαιμονεῖν has reference both to external prosperity and internal or mental happiness. Aristotle, in his definition of εὐδαιμονία, makes the former a necessary adjunct to the latter.

421. The 1 aor. ῴκτειρα, coupled with ἀκούσασα, implies, "*I pitied you as I listened to you*;" the pres. οἰκτείρω would mean, "*I pity you now that I have heard you.*"

422. θυραῖος. This is another adj. which fluctuates in usage between two and three terminations. It is here opposed to οἰκεῖος, but it frequently means nothing more than *out of doors* or *absent*: cf. Aj. 793, οὐκ οἶδα τὴν σὴν πρᾶξιν, Αἴαντος δ᾽ ὅτι, θυραῖος εἴπερ ἐστὶν, οὐ θαρσῶ πέρι. Observe the transition from the plur. to the sing., as supra 180, στέργουσιν, ὅςτις.

424. The 1 aor. ἀπηλλάχθην is always used by Herod., and it is found in the Tragedians more frequently than the 2nd aor. ἀπηλλάγην, which is used in common Attic Prose.

425. λάβεσθε. Many verbs, which require an accus. in the active voice, take a gen. in the middle, but with a change of meaning, which it is sometimes very difficult to translate : ex. gr., μεθίημι σὲ, *I let you go*; μεθίεμαι σοῦ, *I let myself go from you*; βρετέων ἔχεσθαι, to *hold ourselves by the statues*, i. e. *to cling to*. So λάβεσθε in this passage. This verb is found in the active with the gen., which denotes *the part taken hold of*, as λαβεῖν τῶν ποδῶν, but in this case an accus. must also be understood. μοι is frequently used in this expletive sense by the Tragedians, and answers to our use of *me* in old English, as "*Saddle me the ass*," i. e. "*Saddle the ass for me* :" cf. Œd. Tyr. 2, τίνας ποθ᾽ ἕδρας τάσδε μοι θοάζετε ; ἀμφιλίξαντες, in prose ἀμφιελίξαντες. ἐλίσσω, ἕλιξ, εἰλέω, were all formerly written with the digamma, and in this we may easily trace the derivation of the Latin *volvo*, and the English *wheel*. ἐλίσσω (Ionic and Epic εἰλίσσω) takes the augment ει : it has two forms of the perf. pass., εἵλιγμαι and ἐλήλιγμαι : but observe that the latter is not augmented with ει, nor does the reduplication admit of the aspirate.

426. ἀκούσεται. The fut. act. ἀκούσω is not used by any pure Attic writer. The pass. takes σ, and the perf. pass. is formed without reduplication, ἤκουσμαι, ἠκούσθην. Verbs of *perceiving* and *hearing* (ἀκούω, αἰσθάνομαι, &c.) usually govern a gen., though sometimes an accus. If both the *person* and *thing* are expressed, they take the gen. of the person, and the accus. of the thing ; ex. gr. ταῦτα δ᾽ ἐγὼν ἤκουσα Καλυψοῦς ἠϋκόμοιο, Odyss. But in Prose there is frequently a prep., as ἐκ, ἀπό, παρά, πρός, to express the person from whom any thing is heard : cf. Thucyd. i. 125, οἱ δὲ Λακεδαιμόνιοι, ἐπειδὴ ἀφ᾽ ἁπάντων ἤκουσαν γνώμην.

427. Observe that the accent of ἐγώ is thrown back in consequence of the particle γέ being appended to it.

428. ὑπήγαγον. The prep. ὑπὸ in this composition signifies *by craft* : cf. Herod. ix. 94, ταύτῃ ὑπάγοντες αὐτὸν, *fallentes eum hâc ratione, ubi dein ἐξαπατηθεὶς dicitur is quem illi ὑπήγαγον.* Schweig. Another technical sense of ὑπάγειν is to bring a person before a

tribunal, ὑπὸ τὸ δικαστήριον : ex. gr. θανάτου ὑπαγαγὼν ὑπὸ τὸν δῆμον Μιλτιάδεα, Herod. vi. 136.

430. ἔχειν is frequently used intransitively in the sense of *being in a state* or *condition*, especially after adverbs of manner, as εὖ, καλῶς ὧδ' ἔχειν, and is sometimes followed by a gen., as καλῶς ἔχειν μέθης, *to be in a tolerable state of drunkenness*, Herod. v. 20. Hence ἕξις, *a habit*. ἐπίσταμαι is distinguished from ἐφίσταμαι, the proper compound of ἵσταμαι, by the temporal augment, and by the aor. (ἠπιστήθην) retaining the η of the formation before the θ. The usual form in the imperat. is ἐπίστω : ex. gr. καὶ τοῦτο ἐπίστω, ἔφη, ὦ Κῦρε. Xen. Cyr. iii. 2; cf. the note on ἀνίστω supra 380.

432. ἤν τε. In the old language there were no relative pronouns, but the particle τὲ was added to demonstratives to give them a relative force, as ὅς τε, ὅσος τε. The same thing was frequently done in the case of adverbs, as ἔνθα τε, ἐπεί τε, &c. Remains of this usage may still be traced in Attic Greek in the phrases οἷός τε, ἐφ' ᾧτε, ὥστε, and ἤν τε.

433. ἕρπω (Lat. *serpo* and *repo*) is only used in the pres. and imperf., and is augmented with ει. The 1 aor. is supplied by ἑρπύζω, as ἕλκω, εἵλκυσα. It is sometimes followed by a kind of cognate accus. : cf. Aj. 287, ἐμαίετ' . . . ἐξόδους ἕρπειν κενάς. On the form γεγῶσα cf. supra 320.

434. ὑβρίζειν εἰς ἐλευθέρους. With equal propriety we might have ὑβρίζειν ἐλευθέρους, this verb being both active, with the accus., and neuter followed by εἰς with the accus. In Attic Prose the usage with εἰς is more common. In the Athenian law ὑβρίζειν denoted all serious violence offered to the person : cf. Demosth. Meid. 60, ἐάν τις ὑβρίσῃ εἴς τινα, ἢ παῖδα, ἢ γυναῖκα, ἢ ἄνδρα, &c.

435. ὑπῆλθες, *to creep into a person's good graces* ; hence *to entrap* ; with an accus. of the person : cf. Œd. Tyr. 386, λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἱμείρεται. On the force of ὑπὸ see above the note on ὑπήγαγον, 428.

438. Τροίᾳ is the dat. depending upon παρὰ, which must be supplied from the preceding line. ἀντιδρᾶν is here used absolutely, but it is sometimes followed by an accus. : cf. Œd. Col. 1191, κεῖνον ἀντιδρᾶν κακῶς.

439. τὰ θεῖα, *jus divinum* : cf. Phil. 452, ὅταν τὰ θεῖ' ἐπαινῶν τοὺς θεοὺς εὕρω κακούς. The phrase ἔχειν δίκην usually means *to have one's punishment*, as Plato, Repub. 529, c : δίκην, ἔφη, ἔχω, ὀρθῶς γάρ μοι ἐπέπληξας. But here it seems to mean, *to have the power of inflicting punishment.*

440. ὅταν, compounded of ὅτε ἄν, *whenever*, indef. like ὃς ἄν. Hence Wolf always writes it ὅτ' ἄν. It refers to a future contingency, and therefore requires the subjunctive. οἴσομεν, fut. of φέρω, which forms its tenses from three different stems or roots. There is an imperat. οἶσε, οἴσετε, &c., with the force of a pres. or aor. used both by the Epic and Attic Poets : cf. Od. χ'. 106, οἶσε θέων, εἵως μοι ἀμύνεσθαι πάρ' οἴστοι. Aristoph. Bat. 482, ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σπογγίαν. Now, as it is contrary to all analogy to suppose an imperat. of the fut. tense, it is better to derive this imperat. from a new theme arising out of the future, cf. ἐδύσετο and ἐβήσετο, which must be accounted for in a similar manner.

441. νεοσσὸς (νέος) properly denotes the *young of a bird* ; cf. Il. β'.

311, ἔνθα δ' ἔσαν στρουθοῖο νεοσσοὶ, νήπια τέκνα. But it frequently denotes young children ; so Alc. 403, ὁ σὸς ποτὶ σοῖσι πίτνων στόμασι νεοσσός. ὑπὸ πτερῶν, *from beneath my wings*. Some editions read ἀπὸ, but there is no occasion for any alteration, as ὑπὸ frequently has this force, especially after such verbs as ἐρύεσθαι, ἁρπάζειν, λύειν : cf. Od. δ'. 39, οἱ δ' ἵππους μὲν λῦσαν ὑπὸ ζυγοῦ ἱδρώοντας.

443. " *Why do I lament over thee ?*" since Hermione cannot be so cruel as to destroy thee. But the reading σ' οὐ καταστένω gives perhaps a more natural sense, and this verb takes either the gen. or accus. indifferently : cf. Œd. Col. 1440, καὶ τίς ἄν σ' ὁρμώμενον ἐς προὔπτον "Αιδην οὐ καταστένοι, κάσι ; The next line is spoken ironically.

445. ἔχθιστοι βροτῶν. On this construction cf. supra 319. ἐχθρὸς is compared regularly, ἐχθρότερος, ἐχθρότατος : but the irreg. comparison, ἐχθίων, ἔχθιστος, was in more common use. For other instances of a similar kind, cf. αἰσχρὸς, αἰσχίων, αἴσχιστος : κυδρὸς, κυδίων, κύδιστος : μακρὸς, μάσσων, μάκιστος (Hom. μήκιστος) : οἰκτρὸς, οἴκτιστος. The two last are also compared regularly. In the following lines we must bear in mind that this Play was written during the Peloponnesian war, when the passions and hatred of the Athenians were excited to the highest pitch against the Lacedæmonians. See Carr's Greece, pp. 317—326.

446. βουλευτήριον properly denotes a *council-chamber* or *court-house*, as infra 1097. It seems here to be used for βουλευτὴς, though this usage has not been noticed by Liddell and Scott. εὐναστήριον, which means a *bed-chamber*, is similarly used for *a wife* in the Orest. 590, μένει δ' ἐν οἴκοις ὑγιὲς εὐναστήριον.

447. A similar use of ἄναξ, a *master*, occurs in the Persæ, 378, πᾶς ἀνὴρ κώπης ἄναξ ἐς ναῦν ἐχώρει, where Bp. Blomfield, in his Glossary, translates ἄναξ, *curator*. μηχανορ. . . So Sophocles, Œd. Tyr. 387, ὑφεὶς μάγον τοιόνδε μηχανορράφον. Observe that μηχανὴ generally changes η into o in composition, as μηχανοποιὸς, μηχανουργός. As regards the peculiarity of accent cf. infra 1116.

448. πέριξ is used (especially by Herod.) both as a preposition and an adverb,—1. as a prep. with the gen. : ex. gr. πέριξ αὐτοῦ φοίνικες πεφύκασι, ii. 91 ; 2. with an accus., πέριξ αὐτὸν δάφναι ἑστᾶσι, iv. 15 ; 3. as an adverb, πέριξ ὑπορύσσοντες τὸ τεῖχος, v. 115. It is here used metaphorically, *in a round-about manner*, or, as the Scholiast explains it, μὴ κατ' εὐθεῖαν φρονοῦντες.

450. These charges are borne out by history. Thus, in Thucydides, iii. 68, we read of the Lacedæmonians massacreing 825 Athenians and 200 Platæans in cold blood ; and in iv. 80, we read of the massacre of 2000 Helots. Aristophanes describes them as αἰσχροκερδεῖς, Pax, 622 : κἀνέπειθον τῶν Λακώνων τοὺς μεγίστους χρήμασιν. οἱ δ' ἅτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι. ἀλλὰ μὲν, ἀλλὰ δὲ is used like the Lat. *alius—alius* : other idiomatic uses are ἄλλος καὶ ἄλλος, *one or two* ; ἄλλος ἄλλο λέγει, *alius aliud dicit*. It is sometimes interchanged with ἕτερος, as Iph. Taur. 962, ἐγὼ μὲν θάτερον λαβὼν βάθρον, τὸ δ' ἄλλο πρέσβειρ' ἥπερ ἦν Ἐρινύων.

454. δέδοκται. δοκέω forms its tenses from ΔΟΚΩ, as δόξω, ἔδοξα, but takes its perf. from the passive, as δέδογμαι, *I have seemed*. The reg. formation δοκήσω, ἐδόκησα, belongs to the Poets. Thus we find δεδόκημαι, Med. 763, ἐπεὶ γενναῖος ἀνὴρ, Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι,

which must be carefully distinguished from the Epic δεδοκημένος, *expecting*, from δέκομαι, another form of δέχομαι. ἀπώλεσεν. Porson observes that the old Attic writers never use a plural verb with a neuter plural nom. case, unless when speaking of living things.

455. ἀναλώθη. The pres. in use of this verb is ἀναλίσκω, imperf. ἀνήλισκον. The older form ἀναλόω is found in Thucyd. and the dramatic Poets, imperf. without aug. ἀνάλουν: Thucyd. viii. 45, τὰς δ' ἄλλας πόλεις ἔφη ἀδικεῖν, αἳ ἐς Ἀθηναίους πρότερον ἢ ἀποστῆναι ἀνάλουν. The other tenses are formed entirely from ἀναλόω, as fut. ἀναλώσω, whilst the aor. and perf. have sometimes the aug. and sometimes not: thus the Attic aor. is ἀνάλωσα without the aug., in the non-Attic writers sometimes ἀνήλωσα, sometimes ἠνάλωσα: so also the Attic perf. is ἀνάλωκα, the non-Attic ἀνήλωκα and ἠνάλωκα, perf. pass. ἀνάλωμαι, 1 aor. ἀναλώθην and ἀνηλώθην. This verb is distinguished from ἁλίσκομαι by the second α being invariably long.

457. χερσαίον, scil. στρατιώτου, alluding to the Greeks having been frequently driven to their ships for refuge by Hector. According to the analogy of derivation, we should have expected χερσαῖος to come from a substantive, χέρση, as ἀγοραῖος from ἀγορά: but χέρση is not found even as the fem. of the adj. χέρσος, which is of two terminations. On the form δορὶ cf. supra 14.

458. γοργὸς (akin to ὀργή, Lat. *torvus*), used also in the compounded forms γοργωψ, γοργωπὸς, γοργῶπις: cf. Prom. 356, ἐξ ὀμμάτων δ' ἤστραπτε γοργωπὸν σέλας. The oldest form of the word is the prop. name Γοργώ. "Homer speaks of an object of terror, which he calls Gorgo, and the Gorgeian head. He places the former on the shield of Agamemnon, Il. λ'. 36; and, when describing Hector eager for slaughter, he says that he had 'the eyes of Gorgo and of man-destroying Ares.' The Gorgeian head was on the Ægis of Zeus, and Ulysses fears to remain in Erebus, lest 'Persephoneia should send out the Gorgeian head of the dire monster against him.' Od. λ'. 633."—Keightley's Mythology.

460. γλώσσης is in the gen. governed by the verbal adj. ἀθώπευτον. Even if the α privative be withdrawn, the Greek language will admit of a gen. after a simple participle, as Eurip. Elect. 123, σᾶς ἀλόχου σφαγείς, and Orest. 497, πληγεὶς θυγατρὸς τῆς ἐμῆς ὑπὲρ κάρα: and, in fact, the α priv. cannot determine the use of the gen. or any other case. But Matthiæ observes that the Tragedians especially use adjs. compounded with a priv., in which the idea is implied generally, which is more specifically expressed by the subjoined genitive, as ἄσκενος ἀσπίδων, i. e. ἄνευ ἀσπίδων, Soph. Elect. 36: ἄνατος κακῶν, Œd. Col. 786. Cf. the remarks on α in composition, supra 158.

461. πέφυκας: cf. supra 237. On the ellipse of the prep. before Τροίᾳ cf. supra 438, and on this use of πράσσω cf. supra 418.

463. *Do not at all* (μηδὲν) *boast of this*. αὐχεῖν, akin to καυχάομαι, though it frequently has no stronger meaning than *to speak, to declare*, as Agam. 1497, αὐχεῖς εἶναι τόδε τοὔργον ἐμόν. It is generally used as a verb neut. without an accus. case: cf. Hippol. 956, ἤδη νῦν αὔχει. πράξειας. Observe that the Aoristus Æolicus is only used by the Attic writers in the 2nd and 3rd person sing., and in the 3rd pers. plur. Supply κακῶς with πράξειας.

464. ἐπαινέσω. αἰνέω, αἰνέσω, ᾔνεσα, perf. ᾔνεκα, perf. pass.

ᾔνημαι, ᾐνέθην. Also αἰνήσω, ᾔνησα, in the Epic Poets and Pindar. So also δέω (*to blind*), αἱρέω, ποθέω, and many others, inflect some of their tenses regularly with η, but others with ε. Passow observes that αἰνέω is seldom, if ever, found in good prose writers, but always ἐπαινέω. The fut. ἐπαινέσομαι is more usual than ἐπαινέσω in Attic Prose.

465. ἀμφιμάτορες denote *brothers and sisters by different mothers*, as ἀμφιπάτορες *by different fathers*. ἀμφὶ, in composition, constantly has the sense of *double*, as ἀμφίστομος, *double-mouthed*, applied to a tunnel, ὄρυγμα ἀμφίστομον, Herod. iii. 60, ἀμφίγλωσσος, *double-tongued*. On the form ἔριν cf. supra 362.

469. Heath thus explains this difficult passage, στεργέτω μοι πόσις τὴν μίαν εὐνὴν ἀκοινώνητον ἀνδρός, ἐμοῦ scilicet. *Maritus mihi sit contentus in nuptiis uno thalamo, thalamo* scilicet, *mariti mei non alii fœminæ communicato*, εὐνὴν depending on στεργέτω (on this use of στέργειν, cf. supra 180), and ἀνδρὸς being added to εὐνὰν by way of further defining it. Musgrave considers ἀνδρὸς to be redundant, and Brunck omits it altogether. The Scholiast understands ἀκοινώνητον ἀνδρὸς to mean σώφρονα, *chaste*, and in support of this construction ἀθώπευτον γλώσσης might be adduced; cf. supra 460.

471—5. ἐνὶ is properly an Ionic form of ἐν, though used by the Attic poets. δίπτυχος from δὶς for obsol. δυὶς (δύο), and πτύχη, πτύσσω: cf. Lat. *duplex* from *plico*. The sentiment is a sneer at the form of government at Sparta, where the executive was divided between two kings. ἀμείν... φέρ... On this construction cf. supra 291. ἄχθος is in the nom. in apposition with the preceding sentence: cf. supra 396.

476. The construction and meaning of this passage seems to be, Μοῦσαί τε φιλ... κραιν... ἔρ... δυοῖν τεκτόνοιν ὕμ..., συνεργ..., *to bring to pass, rivalry between two artists of song, who are joined together in the same work*, συνεργάταιν being in apposition with τεκτόνοιν. Pindar, Nem. 3, 7, has the expression τέκτονες κώμων, *craftsmen of festive odes*. κραίνω is used both transitively, *to bring to pass*, as in this place, and intransitively, with a gen., as δοκοῦντ' ἐμοὶ, δοκοῦντα δ' ὃς κραίνει στρατοῦ, Aj. 1050, in the sense of *to govern*, and also with a cognate accus., as καὶ σκῆπτρα κραίνειν καὶ τυραννεύειν χθονὸς, Œd. Col. 449. Homer generally uses the lengthened form κραιαίνω, κρήηνον, &c. φιλέω is here equivalent to εἴωθα: cf. the use of *amo* in Lat.: "Aurum .... perrumpere amat saxa potentius. Ictu fulmineo," Hor. Od. iii. 16.

480. κατὰ πηδαλίων. Reiske proposes to read κατὰ πηδάλιον or παρὰ πηδαλίῳ, because κατὰ with the gen. denotes *motion downwards*. But may not the expression have reference to the posture of the steersman stooping over the helm? πραπίδες like φρὴν (with which it is connected), properly denotes *the midriff*; hence the *understanding*, that being thought the place where the understanding was situated. In the same way σπλάγχνα is used for *compassion*: cf. the use of *præcordia* in Latin: "Aperit præcordia Liber," Hor.

482. Adj. in οος make the fem. in η, as ὄγδοος, ὀγδόη, ὄγδοον, θοός, θοή. But when ρ precedes they make the fem. in α, as ἀθρόος, ἀθρόα. It is used, though very rarely, as an adj. of two terminations, and in old Attic we find ἄθρους, ἄθρουν.

484. The verb ἐστι must be supplied after ἃ δύνασις: ἃ is the

neut. plur. The sentiment is τὸ αὐτοκρατῆ εἶναι φρένα ἐνός, Pflugk. δύνᾶσις is formed from the 2nd pers. δύνασαι, as δύναμις from δύναμαι: cf. Antig. 952, ἀλλ' ἃ μοιριδία τις δύνασις δεινά. μέλαθρον properly means the *ceiling of the roof*, or a cross-beam supporting it: cf. Od. θ'. 279, πολλὰ δὲ καὶ καθύπερθε μελαθρόφιν ἐξεκέχυντο, scil. δέσματα. But in the tragic poets it is frequently used like the Lat. *tecta*. It is connected with μέλας, as *atrium* with *ater*. πόλιας is the open form in the Doric and Ionic dialect, which is contracted πόλῖς. The Attic form would be πόλεις.

485. θέλωσι, *men wish*: cf. the use of *ut perhibent* and *fertur* in Lat. The Scholiast explains εὑρεῖν καιρὸν by εὐτυχίας καὶ εὐκαιρίας λαβέσθαι.

486. After ἡ Λάκαινα, θυγάτηρ must be supplied, if it be referred to Hermione, or γυνὴ alluding to Helen. We may here observe that it is a principle of Greek syntax only to allow of an ellipse in cases where the words omitted are easily supplied from the nature of the proposition, or from the context. Μενέλα, Doric gen. from a form Μενέλας: cf. note on βούτα, supra 280.

488. Liddell and Scott translate this, "*she braved all for an adulterous bed*," and quote our colloquial expression "to go through *fire and water*" for a thing. A similar phrase occurs in Eur. Elect. 1182, διὰ πυρὸς ἔμολον ἃ τάλαινα ματρὶ τᾷδε. ἔτερος, *alter*; ἄλλος, *alius*: so *adulter* from *alter*, a *second husband*. ἔτερος sometimes means *strange, unnatural*: cf. Agam. 151, σπευδομένα θυσίαν ἑτέραν, ἄνομον, ἄδαιτον.

489. κόρη, which strictly means a *young unmarried female*, is sometimes used with the same latitude as *puella* in Latin.

490. ἔριδος ὕπερ, *by reason of, because of*. For similar uses of ὑπὲρ cf. Eur. Supp. 1125, βάρος μὲν οὐκ ἀβριθὲς ἀλγέων ὕπερ. Hippol. 159, λύπᾳ δ' ὑπὲρ παθέων εὐναία δέδεται ψυχάν. The prep. ὑπὸ is more common in this sense. Homer has ὑπεὶρ in the expression ὑπεὶρ ἁλός.

491. ἄχαρις is here used in the sense of *thankless, ungrateful*, like ἀχάριτος or ἀχάριστος. In the compar. it makes ἀχαρίστερος: cf. Phœn. 1757, χάριν ἀχάριτον ἐς θεοὺς διδοῦσα. πότνιὰ (in the Epic poets sometimes πότνα) is used both as a substant. and adj., though the form πότνιος never occurs. Observe that the fem. in α of adj. is always long except in δῖἄ, μιἄ, πότνιἄ, and some adj. in ειος. In conformity with the quantity, the accent also is thrown back.

493. The substant. μετατροπὴ is not very common, but we frequently find the adj. μετάτροπος in this sense: cf. Eur. Elect. 1147, ἀμοιβαὶ κακῶν· μετάτροποι πνέουσιν αὖραι δόμων, and Hesiod has μετάτροπα ἔργα τελεῦσι, Theog. 88; Homer uses παλίντιτος—αἴ κέ ποθι Ζεὺς δῷσι παλίντιτα ἔργα γενέσθαι, Od. α'. 379. On the force of ἔπειμι cf. the note on μέτειμι, supra 260.

494. καὶ μήν. This formula is constantly used to notice the entrance of a fresh person on the stage; so infra 545, καὶ μὴν δέδορκα τόνδε Πηλέα πέλας. σύγκρᾶτος, from συγκεκρᾶσθαι, denotes *united in the closest bonds of affection*: cf. Xen. Cyrop. i. 4, 1, τοῖς ἡλικιώταις συνεκέκρατο. For an illustration of this use of ζεῦγος, cf. note on ἄρμα, supra 277.

499. λεχέων. Observe that the Attic writers never neglect the contraction in words of this declension, except in the gen. plur. But they frequently use ἀνθέων, κερδέων, τριηρέων, &c., and in the

gen. of Ἄρης, Ἄρεος: cf. Eur. Elect. 950, τὰ γὰρ τέκν' αὐτῶν Ἄρεος ἐκκρεμάννυνται.

500. οὐδὲν, *in no respect*; the accus. of the indirect or more remote object, which is usually explained by the ellipse of κατά. μετέχειν admits of the following constructions: 1. the *gen. only*, which is the most common usage, as μετεσχήκατε τῆς ὕβριος, Herod. iii. 80; 2. *the accus.*, as μοῖραν τιμέων μετέχοντες, id. iv. 145; 3. the gen. of the thing and the dat. of the person, *to share a thing with a person*, as πόνων πλείστων μετέσχον εἷς ἀνὴρ Ἡρακλέει, Heracl. 8. Or the accus. of the thing may be substituted in this last construction, according to the analogy of the second instance. It is here used absolutely, unless οὐδὲν be considered as the direct object.

501. αἴτιος, *causing ill to a person*, hence *guilty, or deserving blame*, but sometimes used in a good sense. It is usually followed by a gen. of the thing and a dat. of the person; but the infin. without τοῦ is substituted by Herod. for the gen., ex. gr. τοὺς ἐτησίας ἀνέμους εἶναι αἰτίους πληθύειν τὸν ποταμὸν, ii. 20.

503. On the form κεκλημένα cf. supra 122. κατὰ γαίας. κατὰ with the gen. denotes *motion downwards from above*; with the accus. *motion over* any space. From these primary or *physical* distinctions, all the metaphorical ones may be easily deduced.

505. πτέρυγι. Μεταφορικῶς. ἀπὸ τῶν ὀρνίθων, ἀντὶ τοῦ ὑπὸ τὴν σὴν μασχάλην, Schol. It is used for any thing that protects like *wings*. δάϊος. Ionic and Hom. δήϊος, sometimes contracted by the Attic writers into δᾷος, from δαίω, *to burn*, is divided in meaning between *hostile* and *miserable*; but the latter sense is peculiar to the Attics; and it may be further observed, that when it has this meaning they always employ the open form δάϊος: cf. Aj. 784, ὦ δαΐα Τέκμησσα, δύσμορον γένος.

507. κράντωρ is derived from κραίνω in its secondary and intransitive sense: cf. supra 476, "Intelligendi sunt *cives Phthiæ*," Pflugk.

509. μόλε. This aor. comes from a pres. βλώσκω, which, though not in use, is found in several old indices. This pres. again comes from a root μολ-, according to a rule laid down by Buttmann, that βρ and βλ frequently come from μ, followed by a vowel before ρ or λ, as βροτὸς from μόρος, of which Callimachus uses a sister form μορτὸς, whence the Lat. *mortuus*. Similarly, μαλακὸς, *soft*, comes from βλάξ, *sluggish*, and βλίττειν, *to take honey*, from μέλι. See Buttmann's Lexilogus, pp. 84, 189.

510. κεῖμαι, an old perf. with a pres. force, *I have laid myself down*, *I lie*, only occurs in the pres., imperf., and fut. The optat. is κεοίμην, and the conjunct. κέωμαι. Buttmann derives κεῖμαι from κέω or κείω; but, as both these forms have a desiderative force, *to wish to lie down*, it would seem more according to analogy to consider them as *derivatives* and not as *primitives*. On the form κείσει in the 2nd pers., cf. supra 393.

511. On μαστὸς, cf. supra 224. The dative is here used after ἀμφὶ, because it follows a verb implying *rest*; but it is very difficult to draw a distinction between ἀμφὶ with the gen. and dat. after *verbs of place* in post-Homeric Greek; in this signification Homer only uses the dative. When the accus. is used both in Homer and in later Greek, there is generally an idea of *motion* implied, as Od. κ'. 365, ἀμφὶ δέ με χλαῖναν καλὴν βάλεν ἠδὲ χιτῶνα: cf. supra 147.

513. ὤμοι, cf. supra 113. τί πάθω ; *What is to become of me?* an expression of despair. This question in Greek can be asked in three different ways, but with different shades of meaning, ex. gr. 1. ποῖ τρέψομαι ; simply asks a question ; 2. ποῖ τραποίμην ἄν ; asks for information, supposing that there may be some place of refuge ; 3. ποῖ τράπωμαι ; *whither am I to betake myself?* implying that there is no place.

515. καὶ γάρ, *for truly,* used to strengthen a proposition which is yet tolerably certain without it (Liddell and Scott), as well as to introduce a reason for something that precedes. καὶ γὰρ δή is a still stronger form of expression, as Il. π'. 810, καὶ γὰρ δή ποτε φῶτας ἐείκοσι βῆσεν ἀφ' ἵππων.

516. δύο—θνήσκετε. As the *dual* is not a necessary grammatical form, any proposition about two objects may be expressed in the *plur.*, and, when the subject is in the *dual,* the verb may yet be in the *plur.*, and vice versâ. The construction with the particip. also shares the license of the verb, as νὼ—δείσασαι ἀνεπηδήσαμεν, Ranæ, 573. δύο....Ἅιδης ψυχὰς—σὺν ἂν ἔσχεν, ὁμοῦ χθονίαν λίμνην διαβάντε, Alc. 902 ; where we observe a variation of *gender* as well as of *number.* Observe that the form δύω is never used by the Tragedians. δισσός (Ionic διξός) from δίς for obsol. δυΐς, δύο.

519. Observe the strong antithetical force of μέν and δέ in this passage, answering to our *on the one hand, and on the other hand.*

521. ἐχθροὺς ἐχθρῶν. Brunck interprets this passage, καὶ γὰρ ἄνοια μεγάλη ἐχθρῶν ἐστε, λείπειν ἐχθρούς. But ἐχθροὺς ἐχθρῶν may mean *deadly* or *implacable enemies,* after the analogy of κακὰ κακῶν, *the greatest possible evils:* cf. Œd. Col. 1237, ἵνα πρόπαντα κακὰ κακῶν ξυνοικεῖ. A third meaning that has been given to the words is *the children of enemies,* who are therefore enemies themselves ; founded upon the proverb, νήπιος, ὃς πατέρα κτείνων παῖδας καταλείπει, Rhet. 1, 15. The second meaning is the best. Pflugk translates it, "hostes eosdemque hostibus natos."

522. ἐξόν may be considered either as the *accus. absolute,* or the *nominativus pendens.* This construction is common in the case of verbs that are used impersonally, especially with ἐξόν, παρόν, δεόν, ἧκον, and δοκοῦν : cf. Alc. 291, καλῶς μὲν αὐτοῖς κατθανεῖν ἧκον βίου.

523. ἀφελέσθαι. The non-Attic writers formed the 2 aor. midd. of this verb in αμην instead of ομην, and wrote ἀφείλατο instead of ἀφείλετο. On this point Buttmann observes that the Alexandrian dialect formed of several verbs an aor. in α, which have commonly only the 2 aor. in ον, ex. gr. εἶδα for εἶδον, ἔλιπαν 3rd pers. plur. for ἔλιπον, &c. So also, in ἄλλομαι, practice wavers between ἡλάμην and ἡλόμην. Homer only uses the syncopated aor. ἆλτο with the soft breathing. The Alexandrian dialect was so called from Alexandria, which became the principal seat of Grecian literature and civilization subsequently to the conquest of Greece by the Macedonians. εἴθε. According to the general rule of accentuation, we should expect this word, which is merely εἰ lengthened, to be accented *properispomenon,* εἶθε. The Greeks express a wish either with the optative alone, as θάνοιμι μητρὸς αἷμ' ἐπισφάξασ' ἐμῆς, Eur. Elect. 281, or joined with the particles εἰ, εἴθε, εἰ γάρ, &c., as in this passage. The past tenses of the indic. with εἴθε are used to express a wish supposed to be impossible.

527. παράτροπος is here used *actively,* and the gen. μόρου is dependent upon it ; so also ἀπότροπος in Phœn. 586, ὦ θεοί, γένοισθε τῶνδ' ἀπότροποι κακῶν. But generally these adj. bear a *passive* signification, as τὸν ἀπότροπον ἀΐδηλον Ἅιδαν, Aj. 607. So also παλίντροπα ὄμματα, Agam. 777. The two meanings of μέλος, *a limb,* and *a song,* are connected by the idea of *symmetry of parts.* Liddell and Scott.

529. λίσσομαι : fut. λίσομαι, 1 aor. ἐλισάμην, 2 aor. ἐλιτόμην. The form λίτομαι also occurs as a pres., and is peculiar in containing the root (λιτ) from which the 2 aor. is formed. γούνασι. γόνυ makes gen. γόνατος, &c., as if from a form γόνας. The Ionians have γούνατος, &c., and the poets γουνός, γουνί, *plur.* γοῦνα, γούνων. According to Porson, the Ionic forms admissible in the Tragedians are ξεῖνος for ξένος, μοῦνος for μόνος, γούνατα for γόνατα, κοῦρος for κόρος, and δουρί for δορί : cf. note on δόρυ, supra 14, which is similarly inflected.

530. χρίμπτων. This verb is either used intransitively, as in this passage, or transitively, as ὑπ' ἐσχάτην στήλην ἔχριμπτ' ἀεὶ σύριγγα, *he ever kept bringing the axle near to the post,* Soph. Elect. 721.

531. ἄνες θάνατόν μοι. " Remitte mihi mortem, libera me mortis periculo."—Pflugk. *Remit sentence of death to me,* i. e. *let me live.*— Liddell and Scott. ἀνίημι admits of various constructions according to its significations, which spring from the radical ideas, *to send up* or *forth,* and *to let go.* It is used both transitively and intransitively. We find the part. of the perf. pass., infra 727, used *adjectively* in the sense of *loose, lax ;* and Thucydides, v. 9, uses it in the same way in the expression, τὸ ἀνειμένον τῆς γνώμης.

532. στάζω is here used intransitively ; it is also used transitively, as κατ' ὀμμάτων στάζεις πόθον, Hippol. 526. Observe that verbs in ζω (Doric σδω) form the fut. in σω when δ appears in the *pure theme,* as φράζω (ΦΡΑΔΩ), φράσω : but when γ is found in the root, the fut. is formed in ξω, as κράζω (ΚΡΑΓΩ), κράξω. Some few verbs seem to waver between the two formations, as παίζω has ἔπαισα and ἔπαιξα in the 1 aor. Others again have γγ as their characteristic in the *pure theme,* as πλάζω, πλάγξω. λισσάς. This is a peculiar fem. form of λισσός, derived from the Epic λὶς, and connected with λεῖος. Λίς, however, is sometimes regarded as a shortened form of λισσή, in the same way as δῶ is shortened from δῶμα. It is observable that λίς, λισσή, and λισσάς, are always found joined with πέτρα.

536. μῆχος is an old poetic form, from which the later μηχανή is derived. Æschylus uses a form μῆχαρ, as πικροῦ χείματος ἄλλο μῆχαρ, Agam. 199. We find μῆχος in Herod. : ἐπεί τε κακοῦ οὐδὲν ἦν σφι μῆχος, iv. 151. ἐξανύσωμαι. The subjunct. is again used as expressive of *despair,* like πάθω and εὕρω noticed above. There are two forms of this verb, ἀνύω and ἀνύτω, of which ἀνύω is the older, and is found in the Epic poets ; ἀνύτω and the imperf. ἤνυτον constantly occur in the older Attic writers, and are regarded by Buttmann as a sister form of ἀνύω, restricted to these tenses : cf. ἀρύω and ἀρύτω, *to draw water.* Passow observes that the a and υ are always short. There is also a still older form, ἄνω, used only in the pres. and imperf. : cf. Od. γ'. 496, ἔνθα δ' ἔπειτα ἤνον ὁδόν.

538. λιταῖς. The root of this word λιτ occurs in the old Epic verb λίτομαι, as observed above 529. ὡς is accented ; 1. when it is used for οὕτως, as Od. δ'. 15, ὡς οἱ μὲν δαίνυντο καθ' ὑψερεφὲς μέγα

δῶμα : 2. when it is used to introduce a simile, and stands after the word which is the object of the comparison, as in this case. Generally it is placed immediately after this word, as Il. γ΄. 2, Τρῶες μὲν κλαγγῇ τ᾽ ἐνοπῇ τ᾽ ἴσαν, ὄρνιθες ὥς : but here another word is allowed to intervene. ἱκετεύων. Verbs in εω and ευω generally denote to be that which the radical noun signifies, as ἱκετεύω, I am an ἱκέτης ; hence they are for the most part intransitive : ἱκετεύω is more commonly transitive, and followed by an accus. It also governs a gen., as ἱκέτευσον πατρὸς τὴν σὴν ἀδελφὴν μὴ θανεῖν, Iph. Aul. 1242, where ἱκέτευσον is equivalent to ἱκέτης ἴσθι, which accounts for the gen. : cf. supra 22, γῆς ἀνάσσειν.

539. γέγονα. The root of this verb was γεν (as seen in γένος, Lat. genus), from which was formed by reduplication γεγένω, by syncope γέγνω, changed into γίγνω (Lat. gigno), after the analogy of μένω, μεμένω, μίμνω, but only used in the midd., γίγνομαι. Observe that Homer and the Tragedians always use the older forms γίγνομαι and γιγνώσκω, not γίνομαι and γινώσκω. When the 2nd perf. γέγονα has a pres. force, as in this passage, it conveys the idea of being by birth. But it sometimes serves as a perfect to the verb εἰμί, simply I have been : cf. note on γεγώς, supra 320.

540. The meaning seems to be, I am not under the influence of any spell to conciliate my love to thee. On ἀναλώσας in the next line, cf. supra 455.

543. ἧς ἀπολ.... This verb nowhere occurs in the simple form λαύω. In good writers the fut. is ἀπολαύσομαι, like ἀκούω, ἀκούσομαι. It is connected in root with λαμβάνω, λάβω, by means of the digamma, β, Ϝ, υ being kindred sounds, as shown in ναῦς, navis, βούλομαι, volo, &c. The gen. after ἀπολαύω may be accounted for on the principle of the partitive gen., to enjoy a portion of a thing. It also governs the accus., as Aristoph. Av. 178, ἀπολαύσομαί τι δ᾽, εἰ διαστραφήσομαι. The full construction is the accus. of the thing, and the gen. of the person from whom the advantage is derived, as ἀγαθὸν γὰρ ἀπέλαυσ᾽ οὐδὲν αὐτοῦ πώποτε, Plut. 236. Pflugk explains it, "cui hoc mali acceptum refers, quod ad inferos tibi eundum est."

544. In prose the preposition εἰς would be required after καταβήσει : cf. the construction of ἀφικνεῖσθαι.

545. δέδορκα is the perf. of the deponent δέρκομαι with a pres. force, like γέγονα, δέδοικα, &c. The pres. δέρκω is not found ; but Homer uses an active 2 aor. ἔδρακον, which is formed by transposition of the letters. Sophocles has a 1 aor. ἐδέρχθην also in an active sense : οἷον οὕτινα Τροία στρατοῦ δέρχθη χθονὸς μολόντ᾽ ἀπὸ Ἑλλανίδος, Aj. 425.

546. τιθέντα πόδα, stepping or moving, in an intransitive sense. So Iph. Taur. 32, ὠκὺν πόδα τιθείς. Sometimes it means to set foot upon, to arrive at, as Phœn. 280, Ῥῆσον τιθέντ᾽ ἔλεξας ἐν Τροίᾳ πόδα. γηραιὸς from γῆρας, never used by Homer. γεραιὸς is more common, from γέρων and γέρας, with an idea of the respect and privileges accorded to old age.

547. ὑμᾶς ἐρωτῶ. This form of expression, commencing with the personal pronoun in the accusative, is frequently used to express indignation : cf. Sept. c. Theb. 182, ὑμᾶς ἐρωτῶ, θρέμματ᾽ οὐκ ἀνασχετά. Prom. 944, σὲ τὸν σοφιστὴν, τὸν πικρῶς ὑπέρπικρον, ... τὸν πυρὸς κλέπτην λέγω.

548. ἐκ τίνος λόγου, quâ de causâ. νοσεῖ. A common metaphor to express affliction : cf. infra 906 and 950 in this play. Virgil uses the same figure, "curisque ingentibus æger, Spem vultu simulat," Æn. i. 208.

549. ἄκριτα. "Indictâ causâ supplicium sumentis."—Pflugk. So ἄκριτόν τινα ἀπολλύναι, to put a person to death without trial.

550. ἐπίσχες. This imperat. is anomalous, being formed after the analogy of the 2 aor. imperat. of verbs in μι. Some of the compounds of ἔχω waver between this and the regular form. Thus some of the MSS. read παράσχε : Hec. 842, πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι. This aor. gives rise to a new pres., ἴσχω, ἐπίσχω, which are generally used with the stronger meaning, to hold firm, stop, or seize on. Buttmann. Cf. supra 160, 225.

551. These words are addressed to an attendant. θᾶσσον. The neut. adj. used adverbially. Herod. is the only writer who uses the regular compar. ταχύτερος : ex. gr., ταχύτερον συμμίσγοιμεν ἂν ἐς μάχην, iv. 127. ταχίων occurs only in later writers, and is suspicious. The Homeric and general usage was θάσσων. Hence we infer that the root of ταχὺς was ΘΑΧ, in the same manner as τρέφω comes from ΘΡΕΦ : but it was a rule, that when two successive syllables commenced with an aspirate, one of them (and usually the first) was changed into the corresponding tenuis, and thus θαχὺς became ταχύς. But, the second aspirate χ being dropped in the compar., the first aspirate θ reappears. On the same principle, τρέφω forms its fut. θρέψω, and τρέχω, θρέξομαι. ἔοικε. 2 perf., with a pres. force (like δέδορκα, γέγονα, δέδοικα, noticed above), from the obsolete εἴκω. The Attic writers use a part. εἰκὼς, which stands in the same relation to ἔοικα as εἰδὼς to οἶδα. Herod. uses οἶκα, οἰκώς. Buttmann observes that in the three perfects, ἔοικα, ἔολπα, ἔοργα, the ο is the usual change from the radical vowel ε (as δέρκομαι, δέδορκα), and the ε at the beginning is the syllabic augment instead of the reduplication.

552. ἀνηβ.... Adjectives in ήριος denote ability to do a thing : cf. δηλητήριος, δραστήριος.

553. ἐπαινῶ, I undertake, or promise, which meaning is very unusual : some writers interpret it by volo, but without adducing any authority. Observe that ποτὲ, although an enclitic, here retains its accent. This occurs in two cases : 1. When a word, accented paroxyton, has a dissyllabic enclitic after it ; 2. when the vowel, upon which the enclitic would have thrown its accent, is cut off by an apostrophus, as λόγος δ᾽ ἐστίν.

554—5. The Scholiast explains this, I will extricate her, as a fair wind blowing on a vessel extricates it, when impeded by contrary winds. κατ᾽ οὖρον, lit. down the wind : hence, with good fortune, as we say of a person, he swims with the stream. According to Liddell and Scott, οὖρος is connected with αὔρα (cf. the connexion existing between ἀπούρας and ἀπαυράω), or possibly with οὐρὰ, cauda, as blowing astern. ἐμπνέω has three forms of the fut., ἐμπνεύσω, ἐμπνεύσομαι, and ἐμπνευσοῦμαι : cf. the note on φεύγω, supra 19.

556. ἄγουσι. This word was sometimes used in the technical sense of rapere in jus, the full phrase being ἄγειν εἰς δίκην, or εἰς δικαστήριον. Thus Plato de Leg., 914, e, ἀγέτω τὸν ἑαυτοῦ δοῦλον ὁ βουλόμενος. But it may also have reference to the phrase, ἄγειν ἐπὶ θάνατον : cf. Herod. iii. 14, ἄγοντο δὲ ποινὴν τίσοντες : and in

the same chapter, μαθὼν τὸν παῖδα ἀγεόμενον ἐπὶ θάνατον, where ἀγεόμενον is the same as ἀγόμενον, according to Schweigh., but Matthiæ reads ἠγεόμενον, *leading the way to death*.

557—8. This is the only instance in which ὕπαρνος is found in a pure writer. A person was termed κύριος in reference to his wife and children, and δεσπότης in reference to his slaves. σέθεν. -θεν was the original termination of the gen. case, as is shown from Hom. passim : ex. gr. ἐξ οὐρανόθεν, Il. θʹ. 19. Hence it usually has a signification of *origin* or *motion from a place*. The Attic poets retain this old form of the gen. in ἐμέθεν, σέθεν, ἔθεν.

560. λέγω ; This is another instance of the subjunctive used interrogatively to express *perplexity* and *despair*.

561. μιᾶς. Instead of μία, μιᾶς, Homer sometimes uses ἴα, ἰῆς : ex. gr. οὐ γὰρ πάντων ἦεν ὁμὸς θρόος, οὐδ᾽ ἴα γῆρυς, Il. δʹ. 437. In the nom. the α is short, and also in the accus., but in the gen. it is long with the circumflex, whilst the nom. and accus. are accented *paroxyton*, which is irregular. κληδών. According to Liddell and Scott, this word ought to be written without the *iota subscriptum* ; but though κλέω, or rather κλέομαι, is the root, may not the substantive be immediately derived in Attic Greek from κληίζω, Attic κλύζω, as κλύδων comes from κλύζω? Its meanings are—1. *an omen*, as as Od. υʹ. 120, ὡς ἄρ᾽ ἔφη· χαῖρεν δὲ κλεηδόνι δῖος Ὀδυσσεὺς, Ζηνός τε βροντῇ. 2. *a rumour* or *tidings*, or *reputation*, in the same way as we use the word *report* sometimes, as τί κληδόνος καλῆς μάτην ῥεούσης ὠφέλημα γίγνεται ; 3. *a summons*, as in this passage, or more strictly *an invocation* ; in which sense it is used by Æschylus.

562. The preposition ὑπὸ here denotes the *instrument* ; so θανεῖν ὑπό τινος, to be put to death *by* a person.

563. οἶσθα. The full form would be οἴδασθα, by syncope οἴσθα, and, by dropping the δ for the sake of euphony, οἶσθα. In the old language the final syllable θα was added by *Paragoge* to the 2nd pers. act. ; or perhaps it is more correct to say that this person was originally formed in σθα, and subsequently shortened. In Homer and other poets it is found in the conjunct. and optat. moods : ex. gr. ἐθέλῃσθα, Il. αʹ. 554. κλαίοισθα, Il. ωʹ. 619. It has been retained in the following forms of the indic. by the Attic writers : ἔφησθα, ᾔδησθα for ᾔδεισθα, ἦσθα from εἰμί, and ᾔεισθα from εἶμι.

565. εὐγενὴς refers to nobility of birth, γενναῖος to nobility of spirit or nature : thus a peasant may be γενναῖος, but he cannot be said to be εὐγενής. This distinction is drawn by Aristotle in his Rhetoric.

566. θαυμαστὴν, *as worthy of admiration* or *respect*. This sense is somewhat unusual, but we find ἐπιθαυμάζειν with this meaning in Aristoph. Nub. 1147, χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον, which is spoken by Strepsiades as he offers Socrates a fee. There is a peculiar Attic construction, θαυμαστὸν ὅσον, like the Lat. " mirum quantum," *wonderfully much*. σέβεις. σέβω or σέβομαι is found only in the pres. and in the 1 aor. passive ἐσέφθην. The act. σέβω is not used by Homer.

569. μείναντες. Verbs with the characteristic letters, λ, μ, ν, ρ, present the following peculiarities in the formation of their fut., 1 aor., and 2 aor. :—1. They have for the most part the 2nd fut. instead of the 1st fut. in σω, shortening the penultima, as μένω, μενῶ ; στέλλω, στελῶ, though we find some few instances to the contrary, as

κέλλω (*I land*), κέλσω, ἔκελσα : κύρω (*I meet with*, used by the poets for κυρέω), κύρσω, ἔκυρσα. 2. They form the 1 aor. in α without σ, either lengthening the penultima again, as ἀμύνω, ἀμυνῶ, ἤμυνα, or changing the ε of the fut. into ει, as μενῶ, ἔμεινα, or α into η, as ψάλλω, ψαλῶ, ἔψηλα. 3. The 2 aor. retains the vowel as it stands in the fut., as βαλῶ, ἔβαλον : except that in verbs of two syllables ε is changed into α, as κτείνω, κτενῶ, ἔκτανον.

570. γνόντες. For a full account of the 2 aor. form ἔγνων, cf. supra 136. αἴτιος is used in a precisely similar manner, supra 501.

571. μέλλουσι κτενεῖν. Some editions read κτανεῖν : cf. supra 407. ταλαίπωρος. Liddell and Scott consider it akin to ταλαπείριος (τλάω and πεῖρα), *experienced in suffering*.

573. πίτνουσα. Some editions read πιτνοῦσα : cf. supra 357. οὐκ ἔξεστι. Either because her hands were fettered, or because the privilege was denied to her as a *barbarian*.

574. For the principle of the gen. after λαβέσθαι, cf. supra 425.

575. ῥῦσαι. The act. ἐρύω or εἰρύω, *to draw*, which is only used by the Epic and Ionic writers, has ῠ in its inflexions : cf. Il. εʹ. 836, χειρὶ πάλιν ἐρύσασ᾽· ὁ δ᾽ ἄρ᾽ ἐμμαπέως ἀπόρουσε. The midd. ἐρύομαι means *to draw to oneself, to save, to protect* ; in which sense only there is a shortened form, ῥύομαι. In the Epic, when a long syllable is required, it should always be written νσσ, as the long υ was a later introduction of the Attic poets.—Buttmann. πρὸς θεῶν. The radical and physical meaning of πρὸς is *from*, differing from ἐκ, inasmuch as the latter infers that a person has been *in a place*. In oaths and protestations it denotes *before* or *in the presence of*, with the idea of *depending upon*, as in this passage. The pronoun σὲ is frequently inserted between πρὸς and its case, when thus used, as Med. 324, μὴ, πρός σε γονάτων τῆς τε νεογάμου κόρης, where ἀντιάζω or ἄντομαι must be supplied. Virgil has imitated this construction, Æn. iv. 314 : " Per ego has lacrymas, dextramque tuam, te." So also Horace, Od. i. 8 : " Lydia, dic, per omnes te deos oro." εἰ δὲ μὴ should properly come after affirmative sentences ; but it is also found after negatives, as Soph. Trach. 586, εἴ τι μὴ δοκῶ πράσσειν μάταιον· εἰ δὲ μὴ (*but if I do*), πεπαύσεται.

577. χαλάω takes ᾰ in its inflexion, analogously to σπάω before noticed. δεσμὰ, plur. of δεσμός : for other instances of this peculiarity, cf. supra 280. So also in Lat. we find *locus, loca*, and *cœlum*, pl. *cœli*. κλαίω, Attic κλάω (cf. ἀεὶ and ἀετὸς), with α long, makes the fut. κλαύσομαι, κλαυσοῦμαι, κλαιήσω, and κλαήσω. So καίω, Attic κάω, καύσω.

578. δίπτυχος, *folded together*, alluding to her hands being fastened together by fetters ; cf. supra 471. ἀνιέναι : cf. supra 531.

579—80. ἀπαυδῶ : cf. supra 87. ἥσσων : supra 312. σέθεν : supra 558. γεγὼς : supra 320 and 539.

581. ἦ : cf. supra 249. ἀμὸς, ἡ, ὸν, an old shorter form of the pronoun possessive ἡμέτερος (from ἡμεῖς), used by the Dorians and Epic poets, but the latter pronounce the first syllable with the *spiritus lenis* ; the Attic poets do the same, but only use it in the meaning of the sing. for ἐμὸς (from ἐμοῦ) : cf. Eur. Elect. 555, οὗτος τὸν ἀμὸν πατέρ᾽ ἔθρεψεν. οἰκήσεις. This verb is here used in its secondary sense, *to manage* : cf. Eur. Elect. 386, οἱ γὰρ τοιοῦτοι τὰς πόλεις οἰκοῦσιν εὖ. It is here thus used by Homer. διοικεῖν is more

common, especially in prose; hence the English *diocese*. μολών: cf. supra 509.

583. αἰχμάλωτος, compounded of αἰχμὴ and ἀλωτὸς, the verb adj. from ἁλίσκομαι, perf. ἑάλωκα, 2 aor. ἑάλων, infin. ἁλῶναι: cf. ἑώρων and ἑώρακα from ὁράω. εἷλον. This aor., though nominally coming from αἱρέω, points to an old root, ἕλω. We even find a fut. ἑλῶ in the compounds περιελῶ and καθελῶ.

586. According to the distinction between οὐ and μὴ, laid down supra 180, ἐστὶ must be supplied after οὐ, the full construction being κακῶς δὲ δρᾶν οὐκ ἐστι σά. Buttmann observes that οὐ, εἰ, ὡς, ἐν, εἰς or ἐς, ἐκ or ἐξ, appear commonly unaccented, because they coalesce with the subsequent word, and are on that account called *atona*, unaccented words. But as soon as such words are unconnected with the subsequent one, standing either alone or at the end or after the words which they govern, they obtain their accent, as οὔ, *no*; οὐδὲ κακῶν ἒξ (ἐκ κακῶν).

587. Some imperative, as ἴσθι or ἐπίστασο, must be supplied before ὡς: but the construction is so forcible in its present elliptical form, that the origin of it is at once apparent. See the remarks on *ellipsis*, supra 486.

589. ἵν᾽ εἰδῇς. πέλας, though strictly an adverb, is here used as a prep. with a gen. For similar instances cf. the note on λάθρα, supra 310.

590. On this forcible use of γὰρ in questions, cf. supra 249. The prep. ἐκ here denotes *origin, sprung from*: cf. Œd. Tyr. 1397, νῦν γὰρ κακός τ᾽ ὢν κἀκ κακῶν εὑρίσκομαι.

591. The construction is μέτεστι λόγου (*account* or *reputation*) σοί που (enclitic, as shown by the accent) ὡς ἐν ἀνδράσιν. When μέτεστι has this sense (to have a share of a thing), it is almost always used impersonally.

592. On this use of ὅστις, cf. supra 399. ἀπαλλάσσεσθαι usually means to *remove*, or *depart from*; ex. gr. ἀπαλλ. . . . βίου, to *depart from life*. But here it seems to have the additional idea of being deprived of by force or fraud, as indicated by the words πρὸς ἀνδρὸς Φρυγός. Liddell and Scott explain it *to be divorced*. On the forms ἀπηλλάγην and ἀπηλλάχθην, cf. supra 424.

593. ἄκλυστα, Attic for ἄκλειστα: cf. note on συνέκλῃσαν, supra 122. The form ἑστία belongs only to the Attic and later writers. In the old Ionic and Homer it is always ἱστίη, with long penult., as ἱστίη τ᾽ Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω. In the so-called Homeric Hymns, ἱστίη occurs with the penult. short, which furnishes one out of many internal proofs that they were not written by Homer. This word being formerly written with the digamma, furnishes us with the origin of the Latin *Vesta*.

595. Observe that the particle ἄν must be construed with γένοιτο in the *apodosis* of the sentence. This collocation is not unusual; so in the well-known instance, οὐ γὰρ οἶδ᾽ ἂν εἰ πείσαιμί σε, which must be construed οὐ γὰρ οἶδα εἰ πείσαιμι ἄν σε, Alc. 48. On the meaning of σώφρων here, cf. supra 346.

598. πέπλοις ἀνειμένοις. The Spartan virgins only wore one garment (χίτων), and had no upper kind of clothing, whence it is sometimes called ἱμάτιον (pallium) as well as χιτών. Euripides incorrectly calls this Doric dress πέπλος, and speaks of a Doric virgin as μονόπεπλος. They appeared in the company of men without any

further covering. This Doric χιτών was made of woollen stuff; it was without sleeves, and was fastened over both shoulders with clasps or buckles (πόρπαι), which were often of considerable size. It was frequently so short as not to reach the knee. It was only joined together on one side, and on the other was left partly open or slit up, to allow a free motion of the limbs; the two skirts (πτέρυγες) thus frequently flew open, whence the Spartan virgins were sometimes called φαινομηρίδες.—Smith's Dictionary of Antiquities. The epithet ἀνειμένος (perf. pass. of ἀνίημι) alludes to this last circumstance.

600. On the force of εἶτα, cf. supra 218. On the form χρεὼν, cf. supra 374. On the construction, θαυμάζω εἰ, cf. supra 499. We have here another instance of what may be called the defining use of the adj.: παιδεύετε γυναῖκας ὥστε εἶναι σώφρονας.

602. ἐρέσθαι, 2 aor. (*observe the accent*), from ἠρόμην. The pres. ἔρομαι has only a grammatical existence, and ἐρέσθαι is very suspicious. Buttmann considers the Ionic εἴρομαι to be the true theme, and compares ἀγερέσθαι, from ἀγείρομαι, with ἐρέσθαι. On the form χρῆν, cf. supra 113.

603. τὸν σὸν φίλιον, supply Δία, alluding to Zeus as the god of friendship. The passage may be paraphrased: *having left the protection of Jove, who presided over your lore*. A similar ellipse occurs in Aristoph. Acharn. 730, ἐπόθουν τυ (Doric for σὲ) ναὶ τὸν φίλιον ἅπερ ματέρα. ἐξεκώμασε. The simple verb κωμάζειν denotes *to dance to music at a festival, to indulge in revelry* (κῶμος, unde Lat. comissari). The prep. ἐκ gives the additional idea of departure: *rushed off in a wild and riotous manner*.

604. νεανίου μετ᾽ ἀνδρός. We have here another instance of two substantives being joined together in the relation of adj. and substant.: cf. Ἑλλὰς πόλις, supra 169.

605. This use of ἔπειτα has been noticed in note on εἶτα, supra 218. On the form οὕνεκα, cf. supra 251.

607. ἀποπτ. . . . πτύω (to spit) is also written ψύω, whence Lat. spuo. The pass. takes σ, as perf. ἔπτυσμαι. The υ is long in the pres. and imperf., but short in the fut. and aor. It is here used metaphorically, like the Lat. 'respuere.' μὴ κινεῖν. According to the idiom of the English language we should have expected this infin. to have been in a past tense. But the Greek idiom is similar to the Latin, which is thus explained by Zumpt: "the words *oportere, necesse esse, debere, convenire, posse; par, æquum, consentaneum, justum est, et similia*, are put in the *indicative* of past time (χρῆν), to express that something should have been done, which in fact has not been done; ex. gr. *debebas* hoc facere (χρῆν σε τοῦτο πράττειν), 'thou shouldest *have* done this.' And further, the dependent verb is commonly in the *present* infinitive." This remark applies to the infinitives in the two following lines.

608. αὐτοῦ is here used adverbially, "*eo in loco*." According to Liddell and Scott, the full expression would be ἐπ᾽ αὐτοῦ τοῦ τόπου. In Herod. we find the phrase αὐτοῦ ταύτῃ, "*eo ipso in loco*." τοὺς ὄνους κατέλιπε αὐτοῦ ταύτῃ ἐν τῷ στρατοπέδῳ, iv. 135. Homer uses αὐτόφιν with the prep. ἀπὸ, ἐπὶ and παρά. On the augmentation of ἐάω, cf. supra 228. The infin. of verbs in αω, as has been observed above, ought to be written with an *iota subscriptum*.

610. οὔτι, *not at all*; τὶ being the neut. accus. depending on κατά,

according to the common explanation. ταύτῃ, dat. fem. of οὗτος, used adverbially, both of *place*, as ὡς ἄν αὐτὸς ἥλιος ταύτῃ μὲν αἴρῃ, τῇδε δ' αὖ δύνῃ πάλιν, Philoct. 1341, where τῇδε is similarly used; and also of *manner*, as in this place. ἐπούρισας (from οὖρος, cf. supra 554) to *blow favourably upon*, hence to *help onwards*, or *direct to a given point.*—Liddell and Scott.

612. παίδων ἄπαιδας, a redundant expression which is not uncommon; cf. Herod. i. 109, ἄπαις ἔρσενος γόνου, and iii. 66, ἄπαιδα τὸ παράπαν ἐόντα ἔρσενος καὶ θήλεος γόνου. The principle of this gen. has been explained in the expression ἀθώπευτον γλώσσης, supra 460. On the construction of ἀφαιρεῖσθαι, cf. supra 325.

614. The verb εἰμὶ must be supplied after δύστηνος. Αὐθέντης here denotes *an actual murderer*, and is used in a different sense from the instance above, line 172. Both meanings are easily deducible from the etymology of the word.

616. τρωθείς. The stem or root of τιτρώσκω is in the verb τορεῖν, a defect. aor. *to pierce*, according to a common metathesis; as in θνήσκω, ἔθανον (θαν, θνα): in θρώσκω, ἔθορον (θορ, θρο). But, as the sense of the derivative verb has become more precise and limited than that of its original theme, they must be treated as two separate verbs. Homer has the present in a more simple shape, τρώω, τρώεις; but only once, and then in the general sense of *to hurt* or *injure*: οἶνός σε τρώει μελιηδής, ὅστε καὶ ἄλλους βλάπτει. Od. φ´. 293.—Buttmann. Hence τραῦμα, Ion. τρῶμα. Some persons understand τρωθείς to mean *wounded in close conflict*, in opposition to βληθείς, but this is doubtful.

618. By ὅμοια in the next line, Peleus insinuates that the armour of Menelaus came back in the same condition as it went, i. e. without having seen any service.

619. ηὔδων. Observe the force of the imperf. to express an act frequently repeated; αὐδάω, fut. -ήσω, Attic, -άσω. Herod. has a form αὐδάζομαι, as shown in the aor. ηὐδαξάμην, αὐδάξασθαι; ex. gr. αὐδάξασθαι φωνῇ ἀνθρωπηΐῃ, ii. 55; καὶ τὸ παιδίον ηὐδάξατο· Πάτερ, κ.τ.λ., v. 51. γαμοῦντι may be either the pres. or fut. part. as to form, but it gives a better sense as a fut.

620. κῆδος has two distinct meanings; 1. *care, grief,* and hence *mourning for the dead,* and even a *funeral,* ex. gr. ἀλλ' ἔπειθέ με λέγων θυραῖον κῆδος ἐς τάφον φέρειν, Alc. 828. 2. *Connexion by marriage,* Latin *affinitas,* as in this passage. Homer has a superlative κήδιστος, used also in two senses; 1. *most deserving of care,* μέμαμεν δέ τοι ἔξοχον ἄλλων Κήδιστοί τ' ἔμεναι καὶ φίλτατοι, Il. ι´. 637; 2. *most nearly allied by marriage,* ἐσθλὸς ἐὼν γαμβρὸς, ἢ πενθερὸς, οἵ τε μάλιστα Κήδιστοι τελέθουσι, Od. θ´. 583. This last meaning appears to be confined to the Odyssey.

621. πῶλον, properly *a colt*; but it is frequently used for *a child,* πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν, Hec. 144. Horace uses *juvencus* in a similar manner, and Ovid *juvenca*; cf. the note on νεοσσὸς, supra 441. ἐκφέρουσι. The plural is here used, because the sentiment is general, though πῶλος is strictly the subject. This is a common idiom in Greek, and is called πρὸς τὸ σημαινόμενον (having *reference to the meaning*).

625. εὐήθης, prop. means good-natured; but it is frequently used in a bad sense, *foolish*; so Herod. i. 60, μηχανῶνται δὴ ἐπὶ τῇ κατόδῳ (τοῦ Πεισιστράτου) πρῆγμα εὐηθέστατον. Herod. also uses the

substantive εὐηθίη (Ionic for εὐήθεια) in the same sense. The neut. plur. is here used adverbially.

626. ἔδεισας. The form δείδω is only found in Homer, and there only in the 1st pers. sing. The Attics use instead of it δέδοικα and δέδια, cf. supra 362. According to Liddell and Scott δάμαρ answers to the Latin *conjux,* one who is tamed or *yoked,* in opp. to ἀδμής, *a maiden.* ἔχῃς. The subjunctive in this case is a violation of Dawes's rule, that, when there is a past tense in the principal clause of a sentence, the optat. is used in the dependent clause after ὅπως, ἵνα, and similar final particles; and, when there is a pres. or fut. in the principal clause, then the subjunctive is required in the dependent clause. But the fact is, that if the sense be still *present* to the speaker, although the principal verb be in a past tense, the dependent one may be put in the subjunctive, as in this case; the fear was *past* to Menelaus, but the possession of his wife *still remains*; cf. Hec. 27, μεθῆχ', ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ: 1127, μόνον δὲ σὺν τέκνοισί μ' εἰσάγει, Δόμους ἵν' ἄλλος μή τις εἰδείη τάδε, where we have a pres. in the principal clause, and an optat. in the dependent clause, because there is a sudden transition in the mind of the speaker from the *present* to the *past*.

629. μαστόν: cf. supra 224. This word appears to have come into use about the time of the tragic poets, who never use the Homeric μαζός. It is used metaphorically to signify *a hill,* especially by Xenophon.

630. προδότις, fem. of προδότης. Nouns in ης form the fem. in ις, when the penult is short; but, if it be long, in ρια, as ποιήτης, ποιητρία. Some grammarians have laid it down as a rule that all nouns ending in ις make the accus. ιν short; but this is incorrect, for the ult. of κόνιν, ὄφιν, ὄρνιν, are long; cf. Prom. 1085, στρόμβοι δὲ κόνιν εἰλίσσουσι, where δὲ κόνιν form an anapæst. Choëph. 928, οἳ 'γὼ τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην.

631. ἥσσων, cf. supra 312. πεφυκώς, cf. supra 237.

633. πορθέω is a kindred form of πέρθω, commonly used by Homer, which proves that it was not formed from πέπορθα, a post-Homeric perf. of πέρθω. The accus. οἴκους must be repeated after it.

635. κλαίοντα καταστήσει, *will bring you to tears.* When καθιστάναι is used like τιθέναι, in the sense of *to render* or *make,* it is followed by a substant., adj., or particip. in the accus., but not by an infin.; cf. Antig. 657, ψευδῆ γ' ἐμαυτὸν οὐ καταστήσω πόλει.

636. κεἰ, by crasis for καὶ εἰ, though the long syllable remains unchanged; so κοὐ for καὶ οὐ, and κεὐ for καὶ εὐ, but a change takes place after οι, as κῷνος for καὶ οἶνος. καὶ εἰ means *if even, suppose even,* but εἰ καὶ *although,* and is construed with an *indic.* τρὶς νόθος. The number 3 was used to signify excess both in Greek and Latin, like our *thrice.* Thus τρισμάκαρες Δάναοι καὶ τετράκις, in Homer and Virgil's imitation, "terque quaterque beati." Observe the force of τοί; cf. supra 212. 284.

637. ξηρὸς, *dry, parched.* Homer has the form ξερός, but it only occurs once, Od. ε´. 402, ποτὶ ξερὸν ἠπείροιο Δεινὸν ἐρευγόμενον (μέγα κῦμα), an idiomatic expression for ποτὶ ξερὰν ἤπειρον. ξηρὰ σπορὰ here means *seed sown in dry land,* Liddell and Scott; though σπορὰ more commonly denotes the *act of sowing,* or *seed-time.* ἐνίκησε. Observe the habitual force of the aor., and the quantity of the final syllable before σπ in the following word.

639. κύδιον, a comparative formed from κυδρὸς, the ρ being dropped, as in αἰσχίων from αἰσχρός. This adjective only occurs in poetry. The comparative termination ιων is always long in Attic Greek, but short in Homer; cf. Alc. 960, τί κύδιόν μοι ζῆν; *what does it profit me to live?*

640. πένης (used both as a substant. and an adj.) from πένομαι, denotes a person who labours for his daily subsistence, without the idea of any thing disreputable. But πτῶχος, from πτώσσω, involves *want* and *misery*. καὶ πλούσιον forms a quadrasyllabic termination, and therefore does not violate Porson's rule, that the fifth foot must be an iambus, when the verse has a Cretic ending, which has been noticed at length in a previous note.

641. γαμβρὸν, cf. supra 359. πάομαι, *I acquire*, occurs only in its aor. 1. ἐπασάμην, infin. πάσασθαι, and perf. πέπαμαι, and 3rd sing. pluperf. πέπατο. This verb was used exactly like κτάομαι, κέκτημαι. The aor. is found only in the poets; the perf. and pluperf. in prose also, ex. gr. in Xenophon. The aor. of this verb is sufficiently distinguished from the aor. of πατέομαι, *I eat* (although they are written the same), by the α of the former being long, while that of the latter is short; as σπλάγχν' ἐπάσαντο. Hom. passim. The perf. of the latter differs by having the σ, πέπασμαι.—Buttmann.

642—3. σμικρᾶς, cf. supra 86. οἱ σοφοὶ βροτῶν is another instance of the partitive genitive after an adj. with the article. Observe that in τέτυγμαι, the perf. pass. of τεύχω, the diphthong is changed into v, after analogy of φεύγω, πέφυγμαι, σεύω, ἔσσυμαι, πεύθομαι, πέπυσμαι; so χέω, χεύσω (which fut. is never used) makes κέχυμαι, but the v is always short.

645—7. We have here an instance of the construction which is usually called the *accusativus de quo*, where we should rather expect, according to the English idiom, τί δῆτ' ἂν εἴποις, ὡς οἱ γέροντες σοφοί; the subject of the second clause being made the object of the verb in the first; cf. Aristoph. Nub. 1148, καί μοι τὸν υἱὸν, εἰ μεμάθηκε τὸν λόγον ἐκεῖνον, εἴφ', ὃν ἀρτίως εἰσήγαγες. The question asked by εἴποις is general, and is not addressed to any particular person. On γεγώς, cf. supra 320. A line has here been lost.

649. βάρβαρον being joined to γυναῖκα shows that it was used as an adj. of two terminations. So in the Orestes, 1386, we find βαρβάρῳ βοᾷ.

650. For an explanation of the pres. infin. after χρῆν, cf. supra 607. On the form, cf. supra 113. The word τήνδε in this line has occasioned much difficulty, and various emendations have been proposed. It may however be understood in a deictic sense, as defining and pointing to the person whom the speaker alluded to, and may be translated " *I mean this person here.*" The Nile and Phasis are here mentioned, as being the remotest rivers known to the Greeks in the time of Euripides.

651. παρακαλεῖν may mean, either to *summon me to your aid*, or to *encourage me to act in this manner*. It is constantly used as a law term in Demosthenes, *to summon a witness*.

652. οὖσαν must be referred to ἦν, two lines above. Ἠπειρῶτις fem. of ἠπειρώτης, properly means a person dwelling on the mainland, but especially an *Asiatic*, Asia being called ἡ ἤπειρος. Εἰσὶ δὲ τούτων Κᾶρες μὲν ἀπιγμένοι ἐς τὴν ἤπειρον ἐκ τῶν νήσων,

Herod. i. 171; cf. supra 159. The construction Ἠπειρῶτιν, οὗ, "*a native of Asia, where*," is very peculiar, the adj. being made equivalent to the substantive, or rather the substantive being supplied from it, on the same principle that we have the possessive interchanged with the personal pronoun, in the expression τὸν ἐμὸν μελέας οἶκτον: cf. Œd. Col. 344, σφὼ δ' ἀντ' ἐκείνων τἀμὰ δυστήνου κακὰ ὑπερπονεῖτον. And so Cicero has "nomen meum absentis."

653. δοριπετῆ πεσήματα is merely a periphrasis to express *death by the spear*; so in Troad. 1003 we find the phrase δοριπετὴς ἀγωνία. Observe the alliteration of δοριπετῆ πεσήματα πέπτωκε. This perf. comes from πίπτω with the ι naturally long, consequently the imperative is accented *properispomenon*, πῖπτε. The formation is from πέτω; ex. gr. fut. πεσοῦμαι, Ion. πεσέομαι, aor. 2 ἔπεσον. The part. perf. is shortened by the Epic poets to πεπτεώς, by the Attic to πεπτώς. The latter carries us back to the regular πεπτωκώς: but πεπτεώς points to πέπτηκα (cf. τεθνεώς). And this was the original form (πέτω, πέπτηκα, like δέμω, δέδμηκα) from which by the change of vowel came πέπτωκα.—Buttmann.

655. πέφνον, ἔπεφνον is a syncopated and reduplicated aorist of the obsolete φένω (whence φόνος), like ἐκεκλόμην from κέλομαι. The aor. is accented contrary to analogy, πέφνων. The Homeric perf. pass. πέφαμαι is connected with φένω in root, in the same way as τέταμαι is connected with τείνω.

656. ἦν, 3rd pers. imperf. of εἰμί. The original form of the imperf. appears to have been ἔα, ex. gr. εἰ τότε κοῦρος ἔα, νῦν αὐτέ με γῆρας ἱκάνει, Il. δ'. 321. Hence came the Attic 1st pers. ἦ for ἦν. In the 2nd pers. the Attics used ἦσθα; cf. Œd. Tyr. 1122, where we have an instance of each: Λαΐου ποτ' ἦσθα σύ; ἢ δοῦλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφείς. The original termination of the pluperf. act. and midd. also was in εα, which occurs in Homer and Herod., ex. gr. πεποίθεα, Od. ι'. 44; ἐτεθήπεα, Od. ζ'. 167; συνῃδέατε, Herod. ix. 58. This εα is changed sometimes into η, sometimes into ει with the addition of ν.

657. τῇδε. ὁ αὐτός takes a dative after it on the same principle as adjectives expressive of *likeness and equality*. When it has this signification, it frequently coalesces with the article, ταὐτοῦ, ταὐτῷ, for τοῦ αὐτοῦ, &c., and the *neuter* is both in ὂν and ό: ταὐτὸ and ταὐτὸν, for τὸ αὐτό.

660. ἃ, *wherefore*, supply διά. For instances of a similar ellipse, cf. Trach. 138, ἃ καί σε τὰν ἄνασσαν ἐλπίσιν λέγω τάδ' αἰὲν ἔσχειν. Pers. 114, ταῦτά μοι μελαγχίτων φρὴν ἀμύσσεται φόβῳ. τῇ τε σῇ κάμῃ. Observe the objective force of the possessive pronouns, which is not uncommon; cf. Œd. Col. 332, τέκνον, τί δ' ἦλθες; ΙΣΜ. σῇ, πάτερ, προμηθίᾳ, "*from anxiety on thy account.*"

661. ἁρπάζομαι. τήνδε must be repeated, equivalent to ἀφαιροῦμαι τήνδε. The pass. in Greek may be construed with an accus., 1. when the act. has two accus., and the accus. of the person becoming the subject of the *pass.*, the *accus.* of the thing continues to be used for the object of the pass.; ex. gr. ἐξαιρεθέντες τε τὸν Δημοκήδεα καὶ τὸν γαυλὸν ἀπαιρεθέντες, Herod. iii. 137. 2. Sometimes the more remote object with the *act.* becomes the *nomin.* of the *pass.*, and the *accus.* of the *act.* continues to be the object of the *pass.*, as in the present instance.—Buttmann.

662. ἅπτειν, *act.* means to *fasten* or *bind*, and is followed by an

accus. In the *midd.*, *I fasten myself to a thing, I lay hold on, engage in*, with a gen. In Homer we find it with an *accus.* of the person, and a *gen.* of *the part* taken hold of. Od. v'. 473, ἀψαμένη δὲ γενείου Ὀδυσσῆα προσέειπεν.

664. βλάστωσι, from βλαστάνω, which makes ἐβλάστηκα in the perf. Observe that all verbs beginning with γν, and some with γλ, βλ, take the syllabic augment ε in the perf., instead of the reduplication. Of verbs beginning with βλ, the only one found with a reduplication is βλάπτω, βέβλαμμαι.

666. Ἕλλησιν .... ἄρχειν, in its secondary meaning, *to rule*, most commonly governs a genitive, ἄρχειν τινὸς being equivalent to εἶναι ἄρχων τινός. With the dat. it means to be a leader or ruler to a people. It is also found with the preposition; Il. v'. 690, ἐν δ' ἄρα τοῖσιν Ἥρχ' υἱὸς Πετεῶο. On the force of εἶτα, cf. supra 218.

667. τὰ μὴ δίκαια. μὴ is here used according to the principle laid down supra 180, the expression being equivalent to ἅτινα μὴ δίκαιά ἐστιν, and therefore clearly dependent upon the conceptions of the speaker.

668. ἀθρεῖν is followed by the *accus.* alone, as in this place, or by the *accus.* with εἰς, Il. κ'. 11, ἤτοι ὅτ' ἐς πεδίον τὸ Τρωϊκὸν ἀθρήσειε.

669. τῳ πολιτῶν. Another instance of the predilection of the Attics for the partitive gen.

670. κάθησ' ἄν. For the rules which regulate the structure of the two clauses of a conditional proposition, cf. supra 215. κάθησο is the imperf. unaugmented; ἐκαθήμην or καθήμην, ἐκάθησο and κάθησο, ἐκάθητο or καθῆτο, cf. supra 266. ξένης. This is one of the few words of which the Ionic form (ξεῖνος) is used by the tragedians, when the metre requires a long penultima. They also used, under similar circumstances, μοῦνος, γούνατα, κοῦρος, and δουρί.

671. λάσκω, fut. λάκήσω, aor. 2 ἔλἄκον, perf. λέλᾱκα, synonymous with the present. That λακ- is the root, is shown by the aor. 2 (in which we are always to seek for the root of a verb); the σ is therefore inserted in the pres. to strengthen it. This form is peculiar to the Attics; the Ionics use ληκέω, and the Dorics λακέω. The aor. 1 ἐλἄκησα and the fut. midd. λἄκήσομαι have the α short, and must therefore be formed from λακεῖν.—Buttmann. Its usual meaning is 1. *to emit a sound*, as a shield when struck. 2. To utter a cry, as an animal. 3. To proclaim. The double accus. after it is very unusual. οἱ ἀναγκαῖοι is here used in the sense of the Lat. *necessarii.*

672. καὶ μήν: cf. supra 81. ἴσον. The ι in the Attic writers is usually short, in Homer it is always long, who also uses εἶσος with the penult. long, as in the expression ἀσπίδα πάντοσ' ἐΐσην. In some Homeric compounds, as ἰσόθεος, the Attics retain the long ι.

673. ὡς δ' αὔτως. Homer never uses this adverb without δὲ inserted, ὡς δ' αὔτως, instead of ὡσαύτως δέ: ex. gr. Il. γ'. 339, ὡς δ' αὔτως Μενέλαος ἀρήϊος ἔντε' ἔδυνεν. And so we find it in Herod., and even in Attic prose. In Od., Wolf still writes ὡς δ' αὔτως. Buttmann, who will not allow this repetition of the demonstrative adverbs, ὡς and αὔτως, takes ὡσαύτως for the adverb from ὁ αὐτός, which should strictly be written ὡς αὐτῶς, *thus in like manner*, and attributes the usual form to a confusion with the well-known form αὔτως.—Liddell and Scott.

674. Verbs in αἴνω are formed both from adj. and substantives,

and are used sometimes in act. sense, as λευκαίνω, *to whiten*, or in a neuter sense, as μωραίνω in this passage. In the New Test. we find a passive form of it, *to be made insipid*, ἐὰν δὲ τὸ ἅλας μωρανθῇ, ἐν τίνι ἀλισθήσεται; Observe that μωρὸς is accented *oxyton* in common Greek, and *properispomenon* (μῶρος) in Attic Greek.

675—6. τῷ μὲν—τῇ δέ. In the primitive language of Greece the article ὁ, ἡ, τὸ, had the force of the demonstratives οὗτος, ἐκεῖνος. This usage was afterwards restricted to some particular expressions, but it is constantly found, when the article is joined with the adversative particles μὲν and δέ. In this case ὁ μὲν comes first, and ὁ δὲ follows, once or several times. γονεὺς is formed from perf. midd. γέγονα, like φονεὺς from the obsolete πέφονα. Observe that the first syllable of πράγματα is long by nature, as is shown by the accent of πρᾶγμα. Πράσσω (Ionic πρήσσω) is derived from περάω, περαίνω, and properly means *to bring a thing to an end.*

677. The following distinction must be observed between οὔκουν and οὐκοῦν. 1. οὔκουν is used both in positive and interrogative sentences, and means *not therefore*. 2. οὐκοῦν, thus accented, appears to lose its negative force, the stress lying upon the adv. οὖν. According to the old grammarians, the accent showed upon which part of the compound the stress was to be laid. Elmsley proposed to write it οὐκ οὖν, separately, in all cases. On the government of ὠφελεῖν cf. supra 49. It occurs with an *accus.* two lines below, and again in v. 682.

680. ἐμόχθησε (from μόχθος, Homer μόγος (cf. μόγις), *distress*, while πόνος prop. denotes *daily toil*, from πένομαι), *was afflicted.* It is frequently followed by a dative of the *cause*, ex. gr. Œd. Col. 350, πολλοῖσι δ' ὄμβροις ἡλίου τε καύμασιν μοχθοῦσα τλήμων. The distinction between μοχθεῖν and πονεῖν will at once appear by comparing this line with v. 695 infra.

682. ὄντες. Ἕλληνες must be supplied from Ἑλλάδα in the preceding line. This is somewhat similar to Ἠπειρῶτιν, οὗ supra 652.

683. ἔβησαν. As regards form, this might be either the 1st or 2nd aor., but in signification the 1st aor. of βαίνω is always *causative* or *transitive*, the 2nd aor. is *immediative* or *intransitive.* We have examples of both in Il. α'. 309, ἐς δ' ἑκατόμβην Βῆσε (i. e. ἐσέβησε) θεῷ· ἐν δ' ἀρχὸς ἔβη (ἐνέβη) πολύμητις Ὀδυσσεύς. It is very rare that the 1st and 2nd aor. of the same verb are in use, except with a difference of meaning. τἀνδρεῖον, by Crasis for τὸ ἀνδρεῖον, which is used in the same sense by Thucydides, ii. 39, when he is speaking of the Lacedæmonians, καὶ ἐν ταῖς παιδείαις οἱ μὲν ἐπιπόνῳ ἀσκήσει εὐθὺς νέοι ὄντες τὸ ἀνδρεῖον μετέρχονται: cf. supra 143. 186.

686. ἔσχον μὴ κτανεῖν—ὥστε μὴ κτανεῖν, *had refrained from killing.* This use of ἔχω in the active voice is very uncommon; but we find it used by Homer in the midd., Il. β'. 98, κήρυκες βοόωντες ἐρήτυον, εἴποτ' αὐτῆς Σχοίατο.

687. Æacus, living in Ægina, had three sons, Phocus, Telamon, and Peleus. The two latter, moved by jealousy, put Phocus to death; for which they were compelled to leave their father's house, and take refuge in Phia. On the forms θέλω and ἐθέλω, cf. supra 156.

688. ἐπῆλθον, "I assailed you." It is followed either by a *dat.* or an *accus.* of the person, but Homer generally in this sense uses it absolutely, i. e. without a case. On χάριν, cf. supra 20. 222.

691. παύω, *I put a stop to*, has no perf. act. παύομαι, midd., *I cease*, fut. παύσομαι (but πεπαύσομαι is more common), aor. 1 ἐπαυσάμην, perf. pass. πέπαυμαι, aor. 1 pass. ἐπαύθην and ἐπαύσθην, the former being the older form. The imper. παῦε is frequently used by the Attic writers *intransitively*, for παύου : the aor. 1 act. is also used *intransitively* Od. δ'. 659, Μνηστῆρες δ' ἄμυδις κάθισαν καὶ παῦσαν ἀέθλων: there is however a reading μνηστῆρας. In the act. it is followed, 1. by an accus. of the person or thing, as παύειν νεῖκος, *to put an end to a quarrel ;* 2. by an accus. of the person, and a gen. of the thing, as παύειν τινὰ πόνων : 3. by a part., as παύειν τινὰ λαλοῦντα. In the pass. and midd. it takes a gen.: λῶστα, contracted from λώϊστα, superl. of λωΐων, which was used in later Greek as a compar. of ἀγαθός. The root is λω, a Doric defective verb, signifying *I wish*. The dat. μακρῷ is here used adverbially, equivalent to the Lat. *longè*.

693. οἴμοι, cf. supra 394. ὡς κακῶς νομ. . . . , "*what evil customs prevail !*" For a similar use of νομίζεται, cf. Alc. 99, πυλῶν πάροιθε δ' οὐχ ὁρῶ πηγαῖον ὡς νομίζεται χέρνιβ' ἐπὶ φθιτῶν πύλαις. Herod. uses the act. νομίζω in the sense of *to obtain* or *derive a custom*, οἱ Ἕλληνες ταῦτα νενομίκασι ἀπ' Αἰγυπτίων, ii. 51.

694. τροπαῖον Attic and Ionic, τρόπαιον common Greek, Latin *tropæum*, a sign and memorial of victory, which was erected on the field of battle where the enemy had turned (τρέπω, τρόπη), and in case of a victory gained at sea, upon the nearest land. The expression for raising or erecting a trophy, is τροπαῖον στῆσαι or στήσασθαι, to which may be added ἀπὸ or κατὰ τῶν πολεμίων.—Smith's Dict. of Antiq. The gen. of the person without a prep., as in this passage, is less usual.

696. ἄρνυμαι is a lengthened form of αἴρω (as πτάρνυμαι of πταίρω), "*I carry off for myself, win* or *strive for as a prize ;*" it is only used in the pres. and imperf. ; cf. Od. α'. 5, ἀρνύμενος ἥν τε ψυχὴν καὶ νόστον ἑταίρων.

697. Homer has the aor. 2 act. with the reduplication in the compound part. ἀμπεπαλών, and the syncopated aor. 2 midd., ἀνέπαλτο, ἔκπαλτο.

698. Observe how inharmoniously this line reads from the absence of any cæsura or pause, to give a trochaic flow to it. The two principal kinds of cæsura are the penthemimeral, which divides the third foot, and the hepthemimeral, which divides the fourth foot of the verse. See the Introduction.

699. ἧμαι may be considered either as a perf. pass. from the defective εἷσα, *I seated* or *placed*, or as a separate formation in μι, like δίζημαι: the former appears the more probable. Compare κεῖμαι.—Buttmann. Cf. note on κάθησο, supra 266. πτόλις, used by the poets, especially by the Epics, *metri gratiâ*, after a word ending with a short vowel : cf. πτόλεμος, πτολίεθρον.

700. The word δῆμος has various significations ; 1. it denoted a *district*, as Βοιωτοὶ μάλα πίονα δῆμον ἔχοντες, Il. έ. 710 ; 2. *its inhabitants*, hence, *the common peeple* (plebs) in opposition to the chiefs who lived in towns ; 3. the *privileged class* in a democratic state, Lat. *populus ;* 4. Attica was divided into δῆμοι or *townships*, which were 100 in the time of Herod., but were afterwards increased to 170.—Liddell and Scott. οὐδένες ὄντες, being *nobodies*, a phrase which we sometimes use in colloquial language. The plur.

οὐδένες is also used by Herod. ix. 58, διεδεξάν τε, ἐπεί σφεας ἔδεε πρὸς τοὺς ἀψευδέως ἀρίστους ἀνθρώπων μάχῃ διακριθῆναι, ὅτι οὐδένες ἄρα ἐόντες, ἐν οὐδαμοῖσι ἐοῦσι Ἕλλησι ἐναπεδεικνύατο. Compare the phrase οὐδαμοῦ τιθέναι, supra 210.

701. οἱ δὲ refers to δῆμος, and αὐτῶν to ἐν ἀρχαῖς ἥμενοι. μυρίῳ σοφώτεροι. A colloquial expression, with which λῶστα μακρῷ, supra 691, may be compared.

702. τόλμᾰ, in early Attic and Ionic Greek τόλμη. Euripides sometimes uses τόλμη, ex. gr. λέγ'. ὡς ἔχει τι δεινὸν ἡ τόλμη γέ σου, Ion, 1416.

703. Cf. supra 670. Observe in the next line the distinction between μόχθος and πόνος, as explained supra 680.

706. The meaning is, "*I will teach you never to consider*," &c., but the construction of the infin. after δείξω is unusual. ποτὲ must be joined with μή. On ἥσσω, cf. supra 312.

708. εἰ μὴ φθερεῖ. To understand this expression, it is necessary to bear in mind that the imper. φθείρου was a common form of imprecation ; cf. Aristoph. Acharn. φθείρου λαβὼν τόδε. "Take this and be hanged !" cf. infra 715, φθείρεσθε τῆσδε, which Liddell and Scott explain, "*off* from her," i. e. unhand her, let her go. The fut. φθαρήσομαι is also in use. ὡς τάχιστα : for an explanation of this idiom cf. the note on ὡς ἄριστα, supra 379.

710. ἐλᾷ, Attic fut. In the verbs of more than two syllables, of which the fut. ends in ασω or εσω, the two vowels αω or εω, after having dropped the σ, are contracted, and the same contraction takes place in the other persons, according to the general laws of contraction, so that these futures are conjugated exactly like the pres. tense of the contracted verbs in αω and εω. No contraction of the vowels can take place in the *fut.* in ισω, after the σ has been dropped, but the circumflex is placed on the ω, and they are then conjugated like contracted verbs in έω, ῶ, ex. gr. κομίζω, κομίσω (-ίω), fut. Attic κομιῶ, ιεῖς, ιεῖ.—Buttmann's Gk. Gr. κόμης ἐπισπ. . . . , cf. supra 402, where the same expression occurs.

711. στεῖρος is used as an adj. both of two and three terminations. In the expression στεῖραν βοῦν, Od. λ'. 30, στεῖρα must be regarded as a substantive (cf. βοῦς, ταῦρος), because adj. in ρος in Homer make the fem. in η. μόσχος. A similar metaphor is applied by Sampson to his wife, Judges xiv. 18, " If ye had not ploughed with my heifer, ye had not found out my riddle."

713. τὸ κείνης, equivalent to ἐκείνη, cf. τὸ σὸν, supra 143. The exact meaning of the neut. art. joined with the possessive pronoun, or the gen. of the pers. pron. is 'that which concerns a person.'

715. The expression φθείρεσθε τῆσδε has been explained supra 708. τῆςδε is in the gen., because this aor. of φθείρεσθε involves the idea of "motion from." ὡς ἂν ἐκμάθω. Observe that the particle ἂν is either used or omitted indifferently after the final particle ὡς: cf. Hippol. 1299, ὡς ὑπ' εὐκλείας θάνῃ.

716. The construction is εἴτις κωλύσει με λύειν χέρας τῆσδε. The penult of λύω is long, but like δύω and θύω it shortens the υ in the perf. act., and in the perf. and aor. pass. In the next line ὡς (*since*) must not be confounded with the final particle ὡς, which would require a subjunctive.

719. ἐλυμήνω, aor. 1 midd. from λυμαίνω. Some few verbs in

αίνω take α in the aor. 1, as κοιλαίνω ἐκοίλανα, κερδαίνω ἐκέρδανα, and this α is always long. It is incorrect to write this η with an ι subscriptum, because it comes from the α in the fut., and not from αι in the present tense.

720. βοῦς is thus declined ; gen. βοὸς, dat. βοΐ, accus. βοῦν, voc. βοῦ, pl. βόες βοῦς, gen. βοῶν, dat. βουσίν, accus. βόας βοῦς. The Attic writers in the nom. pl. mostly use the open form βόες. χοῦς (congius) is similarly declined, χοὸς, χοΐ, χοῦν, plur. χόες, χόας : but, as it is properly a contraction from χοεὺς, the better Attic forms are gen. χοῶς, acc. χοᾶ, acc. plur. χοᾶς, which must not be confounded with χοάς, libations in honour of the dead.—Buttmann.

721. Ἀμύναθον, ἀμυνάθειν, ἀμυναθοίμην, are formed from ἀμυνάθω, a lengthened form of ἀμύνω, like διωκάθειν, εἰργάθειν. On these forms Elmsley was the first to observe that the pres. indic. in άθειν never occurs ; but he was hasty in adding that they are always aorists, and must be therefore accented in the infin. -εῖν. Plato has ἐδιώκαθες, for instance, cf. Gorg. page 483, a.—Buttmann.

722. On the verb ἔρπω, cf. supra 433.

724. θρέψω from τρέφω. In this and similar words, the principle of the change is, that the aspirate must always be preserved. Here in the inflexion it is dropped in the second syllable, and consequently it is thrown upon the first. In θρὶξ, τριχὸς the reverse is the case.

724. ἀπῆν. This 3rd pers. sing. is explained supra 656. ἀπῆν must here be considered as used absolutely (i. e. without a case), τοῖς Σπαρτιάταις being in the dat. on the principle of the " dativus commodi."

726. Homer has a compar. βέλτερος, and Æschylus a superl. βέλτατος. Eumen. 487, κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα ἥξω.

727. The construction of this line has been fully explained supra 181, where an exactly parallel expression occurs. ἀνειμένος, though properly a perf. pass. particip., is here used adjectively. It occurs in a similar sense Thucyd. i. 6, ἐν τοῖς πρῶτοι δὲ Ἀθηναῖοι τόν τε σίδηρον κατέθεντο, καὶ ἀνειμένῃ τῇ διαίτῃ ἐς τὸ τρυφερώτερον μετέστησαν. Cf. the use of οὐλόμενος in Homer. Observe, the penult of πρεσβύτης is long ; πρεσβευτής (in prose) means an ambassador.

729. The primary meaning of προνωπὴς (from πρὸ and ὤψ) is with the face forwards, from which the metaphorical meaning of " eager" in this passage is easily deduced ; as also the meaning in the two following lines of the Alcestis, ἤδη προνωπής ἐστι, καὶ ψυχορραγεῖ, 144 : στείχει προνωπής, ἐκπεσοῦσα δεμνίων.

730. The preposition πρὸς is frequently used with an accus., so as to have the force of an adverb, as πρὸς τὸ καρτερὸν, violently, Prom. 212. πρὸς εὐσέβειαν ἡ κόρη λέγει, i. e. εὐσεβῶς, Soph. Elect. 464.

733. πρόσω, Ionic and Attic πόρσω, and in later Attic πόρρω, Lat. porro, is merely an adverbial form of the preposition πρό. It is used in Homer absolutely, i. e. without a case ; but in Herod. and all later writers it is frequently followed by a genitive, ex. gr. πρόσω ἀρετῆς ἀνήκειν, Herod. vii. 237.

734—7. πρὸ τοῦ, an idiomatic expression for πρὸ τούτου, τοῦ χρόνου being understood. It has been observed that the article was in the old language a demonstrative pronoun, of which this ex-

pression shows a trace. On ἐπελθεῖν, cf. supra 688. χειρίαν λαβεῖν, supra 411. ὅταν θῶ, supra 440. Observe that the last syllable of κατά is lengthened before γν in the following word.

738. ἐμφανῶς. All adverbs derived from adjj. in ης, εος, should properly have a circumflex on the syllable ως as being a contraction of ἕως into ῶς, ex. gr. ἐμφανὴς, gen. έος, contr. οῦς, ἐμφανέως, contr. ἐμφανῶς. Herodotus always uses the open forms.

739. γαμβροὺς is another instance of the plural being used instead of the singular. διδάξομαι, " I will teach myself," i. e. " I will learn ;" cf. Soph. Ant. 354, καὶ φθέγμα καὶ ἠνεμόεν φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο. The usual meaning of the midd. διδάσκομαι is to cause to be taught, as χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς, Med. 295.

740. τὸ λοιπὸν (λέλοιπα, λείπω) is used adverbially, like τὸ πρὶν, and the Lat. primum, secundum, cæterum, &c. Herodotus even uses it in the gen. in this manner, ὥςτε τοῦ λοιποῦ καὶ γυναῖκάς μιν εὐπετέως, τὸ γόνυ οὐ βρεχούσας, διαβήσεσθαι, i. 189.

742. τυγχάνω in the sense to hit a mark (which must be carefully distinguished from the intrans. τυγχάνω, to be by chance), is followed both by the accus. and gen. in Homer, ex. gr. χερμαδίῳ ἀγκῶνα τυχὼν μέσον, Il. ε'. 582. τύχε γὰρ ψαμάθοιο βαθείης, Il. ε'. 587. Hence, in Attic Greek it means to meet with or obtain, and usually governs a gen., though instances of an accus. occur, as ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους μακρᾶς κελεύθου τυγχάνειν τὰ πρόσφορα. Æsch. Choëph. 710.

743. διάδοχος is used both as a subst. and an adj. It usually means " a successor," and the full construction is the dat. of the person, and the gen. of the thing, as τότε διάδοχος γενόμενος Μεγαβάζῳ τῆς στρατηγίης, Herod. v. 26. Here however it rather denotes " corresponding to." The preposition διὰ in composition, and out of composition with a gen. case, often means at intervals, in turns, as διὰ τρίτου ἔτεος : cf. infra 1247, βασιλέα δ' ἐκ τοῦδε χρὴ ἄλλον δι' ἄλλου διαπερᾶν Μολοσσίαν. Xen. Anab. i. 5, 2, καὶ οὐκ ἦν λαβεῖν, εἰ μὴ διαστάντες οἱ ἱππεῖς θηρῷεν διαδεχόμενοι τοῖς ἵπποις.

745. ἀντίστοιχος, " ranged opposite in rows or pairs ;" in general standing over against, σκιὰ ἀντ. . . . ὥς, like a man's shadow ; but there is another reading, σκιᾷ ἀντ. . . . ὢν, just like a shadow.— Liddell and Scott. The verb ἀντιστοιχέω is used in a similar sense by Xen. Anab. v. 4. 12, ἔστησαν ἀνὰ ἑκατὸν μάλιστα ὥσπερ χοροὶ ἀντιστοιχοῦντες ἀλλήλοις, in which passage the distributive force of ἀνὰ should be observed.

746. οὐδὲν ἄλλο. The accus. of the remote object, usually explained by the ellipse of κατά. The repetition of negatives in Greek strengthens the negation, when the negatives are of the same kind, as ἀκούει δ' οὐδὲν οὐδεὶς οὐδενός, Cyclops. 120. When, however, two negatives belong to different verbs, they cancel each other.

747. μοὶ is the dat. after ἡγοῦ. δεῦρο is here used in what is usually called the sensus prægnans, i. e. the idea of motion being involved in it, it is equivalent to " coming hither." ὑπ' ἀγκάλαις. The sing. ἀγκάλη (a lengthened form of ἀγκὴ, cf. ἄγκος) is seldom used, and never by Euripides.

749. Although ἄνεμος (from ἄω, ἄημι, cf. Latin anima) has the α short, yet the compounds are all long, as εὐήνεμος, δυσήνεμος,

ἀνήνεμος. The Homeric ἠνεμόεις points to a form ἤνεμος, from which these compounds were formed.

750. The scansion of this line requires θεοί to be pronounced as a monosyllable. The phrase εὖ διδόναι is equivalent to ἀγαθὰ διδόναι: cf. Orest. 667, ὅταν δ' ὁ δαίμων εὖ διδῷ, τί δεῖ φίλων ; Instead of the optat. act. in οιμι, there was another form in οίην, οίης, οίη, plur. οίημεν, οίητε, οίησαν, called the Attic form, restricted to contracted verbs and verbs in μι : it is, however, found in the *perf.* of barytone verbs, as πεφευγοίην, ἐληλυθοίην, and the anomalous aor. 2 σχοίην from ἔχω : but there are exceptions. The plur. of this Att. optat. was little used on account of its length; and they always abbreviated the 3rd pers. plur., as ποιοῖεν, δοῖεν.

752. νῷν is the "*dativus incommodi.*"

753. πτήσσειν, *to cower down* as a bird when frightened ; hence to lie in ambush : cf. Ranæ, 315, ἀλλ' ἠρέμα πτήξαντες ἀκροασώμεθα. εἰς ἐρημίαν. Another instance of the "*sensus prægnans,*" the prep. εἰς being here used to denote motion to a place, together with the idea of remaining *at* it. On πρὸς βίαν, cf. supra 730.

755. νήπιος, from νη and ἔπος, Lat. in-fans, νη- being an insepa- rable prefix, with a privative force, but principally before adjj., being a strengthened form of ἀνα, privat. (cf. ἀναίτιος), with the first α dropped : cf. ἀνηλέης and νηλ⁄ης, ἀνήνεμος and νήνεμος. Vide Blomf. Gloss. Prom. 248 : cf. supra 158, note on α privative. On σκόπει, cf. supra 257.

756. ἁλίσκομαι (forming its tenses from a form ἁλόω) has a pass. sense in the perf. and aor., with an act. form : cf. note on ἁλώσομαι, supra 191. The aor. 2 is ἥλων, Att. ἐᾰ́λων with α long : the other moods have α short, as optat. ἁλοίην, Ion. ἁλῴην (common in Homer), conj. ἁλῶ, ἁλῷς, &c. The long α in ἑάλων is to be ac- counted for by a double augment, as ἑώρων from ὁράω. The termi- nation of this aor. has been explained supra 136.

757. οὐ μή is constructed with the *fut. indic.*, and the aor. subjunct. with a predilection for the aor. 2. Elmsley maintains that it may be used with the pres. subjunct., but the instances, even if not cor- rupt, are rare. With the subjunct. the full construction is οὐ δέος ἐστὶ μή : cf. Ecclesiaz. 650, ὥστε οὐχὶ δέος μή σε φιλήσῃ. With the *fut.* the second person is more commonly used, which has generally a *prohibitive sense*, as in this passage. Elmsley, in his explanation of it by means of a question, seems to confound οὐ with μή.

758. κλαίων, *to his cost :* cf. supra 577, πρὶν κλαίειν τινα. The participle of χαίρω is frequently joined with another verb in a similar manner, in sense of *with impunity*, as οὖτοι μιν δεῖ χαίροντα ἀπαλ- λάσσειν, ἀλλὰ δοῦναι δίκην, Herod. iii. 69.

759. θεῶν οὕνεκα may mean "as far as the gods are concerned :" cf. Herod. iii. 122, εἵνεκέν γε χρημάτων ἄρξεις ἁπάσης τῆς Ἑλλάδος.

760. At the period when this Play was written, heavy-armed sol- diers were called ὁπλῖται, because ὅπλα more especially denoted defensive armour, consisting of the σάκος or ἀσπὶς, *clipeus, scutum*, and the θώραξ, *lorica ;* and also of the κόρυς, κυνέη, which they had in common with the *light-armed*, ψιλοὶ, γυμνοὶ, γυμνῆτες.—See Smith's Dict. of Antiq. "*Arma.*"

765. τί δεῖ ; *what profiteth it ?* This use of δεῖ is somewhat un- common : cf. infra 920, τί δεῖ λέγειν, Œd. Tyr. 896, εἰ γὰρ αἱ τοιαίδε πράξεις τίμιαι, τί δεῖ με χορεύειν ; In Latin *opus* is used in

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this sense by Cicero, de Orat. ii. 10, "Etiamsi opus est, tamen minus necessarium." Cf. supra 164.

766. ἢ μὴ γενοίμαν. It has been observed above, v. 294, that the Greeks express a wish either by the optat. alone, or by the optat. joined with the particles εἰ, εἴθε, πῶς ἀν, &c. There is also a third method, by means of the aor. 2 of ὀφείλω, which admits of two con- structions : 1. It is made to agree with its subject, and governs an infinitive, as Il. τ΄. 59, τὴν ὄφελ' ἐν νήεσσι κατακτάμεν Ἄρτεμις ἰῷ. 2. It is used, like the Lat. *utinàm*, as an adverb, and frequently joined with εἴθε, as Med. 1 : εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος Κόλχων ἐς αἶαν.

769. πολύκτητος. According to the general rule, verbal adject. in τος are passive in their signification (cf. supra 89), but the excep- tions in the tragic poets are very numerous ; ex. gr. ἄκλαυστος, ἀστένακτος, ἄγνωστος, ἄπρακτος, &c.

772. The construction is, χρόνος δ' οὖτοι ἀφαιρεῖται λείψανα τίμαν καὶ κλέος (in apposition with λείψανα) τῶν ἀγαθῶν ἀνδρῶν κηρυσ- σομένοις ἀπ' ἐσθλῶν δωμάτων. κηρυσσομένοις, *celebrated*, an allusion to the Olympian and other public games, because the name and city of the victor were proclaimed by the voice of heralds (ἐκηρύχθησαν) before he received the triumphal crown. So Lysias de Aristoph. : καὶ ἐνίκησεν ὥστε τὴν πόλιν κηρυχθῆναι καὶ αὐτὸν στεφανωθῆναι. The dative after is unusual, but it is found in Homer, Il. α΄. 161, καὶ δή μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς. λείψανα is exactly equivalent to the Latin *reliquiæ*.

776. ἀρετὴ, like the Latin *virtus*, is used to denote any kind of *excellence ;* both words frequently mean *bravery*, because this in the heroic ages was regarded as the chief *virtue*. λάμπει. For similar instances of this metaphor, cf. Agam. 774, δίκα δὲ λάμπει μὲν ἐν δυσκάπνοις δώμασιν. Œd. Tyr. 186, παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὅμαυλος. So also Horace, "Ubi plura nitent in carmine, non ego paucis Offendar maculis."

780. Buttmann conjectures that αὐτίκα is derived from an old word ΙΞ, with the digamma ϜιΞ, answering to the Latin *vice ;* con- sequently αὐτίκα will be equivalent to τὴν αὐτὴν ἴκα, like αὐθήμερον for τὴν αὐτὴν ἡμέραν ; so also τηνίκα = τὴν ἴκα, *hac vice.*

783. τελέθω is a lengthened form of τέλλω in its intransitive sense, used only in poetry. It seems quite to have lost its original force, and is used almost synonymously with εἰμί : cf. Il. ι΄. 441, ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσι.

784. The adj. ξηρὸς occurs supra 637 in its literal sense ; it is here used metaphorically ; *barren, unprofitable*. ἔγκειται, *versatur in, is surrounded by :* cf. Helen. 269, ἡμεῖς δὲ πολλαῖς συμφοραῖς ἐγκεί- μεθα. It frequently means *to press upon*, or *attack*, as Herod. vii. 158, Γέλων δὲ πολλὸς ἐνέκειτο λέγων τοιάδε. On the formation of κεῖμαι, cf. supra 510.

785. ἤνεσα. Another instance of the aor. used to express what is habitual ; cf. supra 637. Passow observes that we seldom, if ever, find αἰνέω in good prose writers, but always ἐπαινέω.

786. φέρομαι is used in a middle sense, and seems to mean, " *I carry off for myself*," and so *choose :* thus in Homer we have ἄεθλον φέρεσθαι, "to carry off a prize," κῦδος φέρεσθαι, &c.

788. δύνασθαι μηδὲν κράτος, an instance of tautology, κράτος being a kind of defining accus. after δύνασθαι, incorrectly explained

by the ellipse of κατά. By ἐν θαλάμοις καὶ ἐν πόλει is meant, *in private and in public life.*

794. ἐπ' Ἀργῴου δορός. Δόρυ properly denotes timber, especially of a ship; thus Il β'. 135, καὶ δὴ 'δοῦρα σέσηπε νεῶν. Hence it is used for the ship itself, as in this passage : cf. Helen. 1611 : ἐπ' οἰάκων δὲ βὰς ἄναξ ἐς Ἑλλάδ' εἶπεν εὐθύνειν δόρυ. Ἄξενον. The Euxine sea was anciently called Ἄξεινος from its tempestuous nature; but the Greeks, from their dislike of unlucky names, changed it by a euphemism to Εὔξεινος, in the same way as they called the Furies Εὐμενίδες instead of Ἐρινύες : cf. Œd. Col. 486, ὥς σφας καλοῦμεν Εὐμενίδας, ἐξ εὐμενῶν Στέρνων δέχεσθαι τὸν ἱκέτην σωτήριον, Αἰτοῦ σύ τ' αὐτός. ὑγρὰν (ὕω, ὕδωρ) is here used properly as an adjective. It is frequently, however, used as a substantive : cf. Od. ε'. 45, τά μιν φέρον ἠμὲν ἐφ' ὑγρὴν, ἠδ' ἐπ' ἀπείρονα γαῖαν.

795. αἱ Συμπληγάδες (sc. πέτραι), the *jostling rocks*, i. e. the κυάνεαι νῆσοι, which were supposed to close upon all who sailed between them : cf. Med. 2, κυανέας Συμπληγάδας. They were also called συνδρομάδες.—Liddell and Scott. This is the only instance in which it occurs in the singular number. See Hermann's edition on Συμπληγάδα.

798. ἶνις, *a child*, from ἴς, *strength, force* (cf. ἱερὴ ἲς Τηλεμάχοιο, Homer); originally written with the digamma, whence the Lat. *vis.* It is used for *a daughter* Iph. Aul. 119, μὴ στέλλειν τὰν σὰν ἶνιν πρὸς τὰν κολπώδη πτέρυγ' Εὐβοίας. It is never used in prose.

799. πόλιν ἀμφέβαλε φόνῳ : cf. supra 110, δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρᾳ, where we have the common government of the *dat.* of the *person* and the *accus.* of the *thing*, which in this instance is reversed. The most common construction in Homer is the double *accus.*, as ἀμφιβάλλειν τινὰ χλαῖναν.

800. κοινὰν τὰν εὔκλειαν. Translate, "having the renown (thus acquired), in common with," &c. Buttmann thus explains this collocation of the article : "When the *adj.* without an *art.* stands close to a *subst.* which has the *art.*, the object is not distinguished from others, but from itself with different modifications ; ex. gr. ἤδετο ἐπὶ πλουσίοις τοῖς πολίταις, does not mean, "*he rejoiced at the wealthy citizens,*" but, *he rejoiced at the citizens, so far as they were wealthy.*"

806. δράω is inflected regularly with α long ; hence the perf. δέδρᾱκα is common to this verb and to διδράσκω. Besides δέδραμαι we find δέδρασμαι : cf. Thucyd. iii. 54, τῶν εὖ δεδρασμένων ὑπόμνησιν ποιησόμεθα καὶ πείθειν πειρασόμεθα. Hence the verbal adj. δραστός, δραστέος.—Buttmann. ἔργον, with digamma Ϝέργον, Germ. *Werk,* Engl. *work.*

808. μὴ 'ντί : cf. supra 53, οὐ 'κτίνει. These are both to be considered as instances of crasis, inasmuch as the vowels α and ε are absorbed by the preceding long syllables. They are marked as elisions, with the *apostrophus,* for the sake of distinctness.

810. There appears to be some corruption in this line, as there is no other instance in any Attic writer in which τούς is used for οὕς. As before observed, in the old language the article was used as a demonstrative pronoun, and a relative force was imparted to it by the addition of the connective particle τέ : but this gradually disappeared, and we find it used as a relative by itself in Homer, cf. Il. δ'. 433, ἀμφὶ δὲ πᾶσι Τεύχεα ποικίλ' ἔλαμπε, τὰ εἱμένοι ἐστιχόωντο.

Traces of this usage in Attic Greek are still to be found in the expressions ὥστε, ἅτε, οἷός τε, ἐφ' ᾧτε.

812. εἴργουσι. The two forms εἴργω, *I shut out*, and εἴργνυμι, *I shut in*, are distinguished from each other in their tenses merely by the breathing ; thus εἴρξω, εἶρξα, and εἵρξω, εἷρξα. This distinction is not met with in Homer, because in that early stage of the language this verb had the digamma instead of the aspirate. It is found, however, in the Ionic dialect of Herodotus, and is strictly observed by all the Attic writers. Hence εἱρκτὴ, *a prison.* The Ionic form is ἔργω. φύλακες is put in apposition with δμῶες : "the attendants placed to watch her."

815. ἔγνωκε πράξασα. The *participle* is used after verbs of *knowing*, to denote the knowledge of a substantive fact ; the *infinitive*, to denote how to do a thing.

816. εἴργειν admits the following constructions, besides the genitive : 1. the dative, as εἴργειν τεκούσῃ μητρὶ πολέμιον δόρυ, Sept. c. Theb. 416 ; 2. the gen. with ἀπὸ, as ἡ δὲ τόσον· μὲν ἔεργεν ἀπὸ χροός, Il. δ'. 130 ; 3. the *infin.* with μὴ, as εἴργει δὲ δὴ τίς τόνδε μὴ θανεῖν νόμος ; Heracl. 963. κάμνω, fut. καμοῦμαι, perf. κέκμηκα, after the analogy of βάλλω, βέβληκα ; καλέω, κέκληκα. These forms of the perf. arose from the metathesis of the root : thus καμ- was changed to κμα-, βαλ- to βλα-. and καλ- to κλα-. In the participle in Homer the κ was dropped, κεκμηὼς, like τετληὼς, &c.

817. ἔσω is an adverbial form of the prep. ἐς, like ἔξω from ἐξ, and πρόσω from πρό.

819. εὐπειθὴς is here used in an active sense ; which usage, however, is limited to the poets ; δυσπειθὴς is never found except with a passive force.

820. ἀκούω makes the fut. ἀκούσομαι, the form ἀκούσω being never found in Attic Greek. The Attic perf. is ἀκήκοα, and the perf. pass. ἤκουσμαι, without the reduplication. We have here the full government of ἀκούω, viz. the *accus.* of the *sound*, and the *gen.* of the *person* producing it. But this construction admits of many variations : ex. gr. it is found with the *gen. alone*, both of the *person* and of the *thing* ; also with the prepositions, περὶ, ἐκ, παρὰ, and πρός : also with the *accus. alone*, as τὰς προσεπούσας τύχας ἀκούσατε : also with a *double gen.* ; but this is rare, as αὐτὰρ Ὀδυσῆος ταλασίφρονος οὔποτ' ἔφασκε, Ζωοῦ, οὐδὲ θανόντος, ἐπιχθονίων τευ ἀκοῦσαι. Od. ρ'. 117. But the student will do well to collect examples for himself.

822. In Greek we often find the *future* of the infinitive, where in English we use the *present :* ex. gr. after βούλομαι, as ἡμῖν ἐνδείξεσθαι βουλόμενος, Isocr. c. Soph. ; after εὔχομαι, as εὔχομαι . . . . τῷ πότμῳ τῷ νῦν φθερεῖσθαι, Œd. Tyr. 269 ; after μέλλω, cf. supra 407, where an instance occurs ; but in all these cases the object or act implied is strictly something future. Zumpt observes that the Latin language also is much more accurate in the use of the *future* than the English : as *faciam si potero,* "I will do it if *I can.*"

824. πόθῳ θανεῖν. The infinitive is constantly used in Greek, where the Latin idiom would require the gerund, the particip. in *dus,* or a supine, and especially after *adj.* and *subst.*, as λέγειν δεινὸς, *dicendi peritus,* Soph. ; λέγειν τε καὶ πράσσειν δυνατώτατος, Thucyd. i. 139 ; Βορυσθένης πίνεσθαι ἥδιστός ἐστιν, Herod. iv. 53.

826. σπάραγμα. Nouns ending in μα, when they increase in the

gen., properly denote a thing done, and so correspond to the *part. perf. pass.*, as πρᾶγμα, *a thing done*. Here, however, σπάραγμα is used in an active sense, as if it were σπαραγμός : cf. Bacchæ, 735, ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν Βακχῶν σπαραγμόν. The expression σπάραγμα θήσομαι is simply equivalent to σπαράξομαι : so Sophocles, Antig. 151, has θέσθε λησμοσύναν for λάθεσθε. On δάϊος cf. supra 505.

830. ἔρρω (akin to ῥέω, Lat. *ruo*), *to go*, with the additional idea of coming to mischief : in the imperat. it is a common form of imprecation ; Lat. *abi in malam partem :* so Aristoph. Plut. 604, ἔρρ' ἐς κόρακας θᾶττον ἀφ' ἡμῶν. αἰθέριον, equivalent to ἐς αἰθέρα. An adjective, referred to a substantive, is frequently used in Greek, where the English idiom would require an adverb, or a preposition with its case : cf. Il. α'. 497, ἠερίη δ' ἀνέβη μέγαν οὐρανὸν, for ἦρι, *manè.*

831. φάρος. The penultima of this noun is always long in Homer, and it is therefore circumflexed, φᾶρος : but in the tragic poets the usage fluctuates. It corresponds to the Lat. *pallium*, and denotes an upper garment, square or rectangular in shape, worn by both sexes, and usually fastened over the shoulders by a buckle.

834. ἀμφιφανῆ. The prep. ἀμφὶ in composition sometimes means *on all sides*, as ἀμφίβολος, ἀμφίαλος, &c. ; but the more strict meaning seems to be, *on both sides :* cf. ἄμφω.

836. φόνον ῥάψασα. This metaphor is frequently found in Homer: ex. gr. Od. γ'. 118, εἰνάετες γάρ σφιν κακὰ ῥάπτομεν ἀμφιέποντες Παντοίοισι δόλοισι. In Herod. we find the construction φόνον ῥάπτειν ἐπί τινι ; as, βάρβαροι ἐπ' Ἕλλησι ἀνδράσι φόνον ἔρραψαν.

838. κατὰ μὲν οὖν στένω, by tmesis for καταστένω. Both the *gen.* (cf. supra 443, σοῦ καταστένω) and the *accus.* are used after this verb : cf. Œd. Col. 1440, καὶ τίς ἄν σ' ὁρμώμενον ἐς προὔπτον Ἀΐδην οὐ καταστένοι, κάσι ;

840. συγγνώσεται. The fut. act. of this verb is not found either in the simple form, or in the compounds. The construction here used is similar to that of *ignosco* and *condono* in Lat., as "ignoscere alicui culpam," "condonare alicui crimen."

844. ἀπόδος. Some verbs in μι in the *imper.* of aor. 2 act. have a simple ς, instead of θι, as θὲς, δὸς (cf. σχὲς from ἔχω) ; but these monosyllabic imperatives do not throw the accent farther back in composition than on the penultima, as περίθες, ἀπόδος. ὦ φίλος. This use of the *nom.* instead of the *voc.* is very common : cf. Il. γ'. 277, Ζεῦ πάτερ . . . . Ἥλιός θ', ὃς πάντ' ἐφορᾷς. ἀνταῖος, from the Homeric ἄντα, *face to face*. ἀνταία πληγὴ (which is sometimes omitted) denotes a wound in front or in the breast, Lat. "adversum vulnus :". cf. Antig. 1308, τί μ' οὐκ ἀνταίαν (scil. πληγὴν) ἔπαισέν τις ἀμφιθήκτῳ ξίφει; ἐρείδω properly means "*to support*," by placing one thing against another : hence, to *force* or *press* a thing against, as δόρυ πρὸς τεῖχος, Il. χ'. 112 ; and so, in this passage, "to *inflict severely*."—Liddell and Scott. It has the Attic reduplication : thus the perf. act. is ἐρήρεικα, and the perf. pass. ἐρήρεισμαι. τί με βρόχων εἴργεις ; cf. supra 812 and 816.

846. This line is an incomplete hypothetical proposition, the latter clause or *consequent* being suppressed. Some editions read ἀλλ' ἦ with a question, Latin *ergo ?* Supply οὐκ ἂν ἔχοι καλῶς, or some similar expression.

847. οἴμοι πότμου. The *gen.* of the *cause.*

848. We constantly find the adverbs ποῦ and ποῖ interchanged, and ποῦ used after verbs of *motion*, when the verbs must be so translated as to denote motion to a place and subsequent *rest* there. ἀερθῶ, aor. 1 subj. pass. from ἀείρω, an Attic and poetic form of αἴρω. This use of the subj. is explained supra 513. Herodotus uses the participle ἀερθεὶς, in the sense of *setting out on a journey*, both by land and sea.

850. νέρτερος, connected with ἔνεροι, Latin *inferi*. The root is ἐν, whence the supposed ἐνερ-, *inner*, and from this ἔνερθε, ἐνέρτερος, ἐνέρτατος (shortened into νέρθε, νέρτερος), like ὑπὲρ, ὕπερθε, ὑπέρτερος, ὑπέρτατος : so from Latin *in*, with digamma *infra, infer, inferus, inferior, infernus ;* just like *super, superus, superior, supernus.* —Liddell and Scott. μέλω. The personal use of this verb in the act. is very rare : it is usually found in the 3rd person, as an impersonal verb ; ex. gr. μέλει, ἔμελε, μελήσει. The compound μεταμέλει admits of no other construction. The passive μέλομαι has the same relation to μέλει that δέομαι has to δεῖ. It is used both with two and with three terminations.

852. On this use of τότ' ἢ τότε, *at one time or other*, cf. Agam. 764, φιλεῖ δὲ τίκτειν ὕβρις μὲν παλαιὰ νεάζουσαν ἐν κακοῖς βροτῶν ὕβριν τότ' ἢ τότε. It is sometimes used with μὲν and δὲ in corresponding clauses, like ποτὲ μὲν, ποτὲ δὲ : cf. Od. ω'. 447, ἀθάνατος δὲ θεὸς τοτὲ μὲν προπάροιθ' Ὀδυσῆος Φαίνετο θαρσύνων, τοτὲ δὲ μνηστῆρας ὀρίνων Θῦνε κατὰ μέγαρον. Observe that most editions distinguish τοτὲ in this sense from τότε, *tùm*, by the accent.

854. ὡςεὶ μονάδα. The meaning of this expression in this passage is not very apparent ; hence the various readings of μαινάδα and ὁλκάδα have been proposed. Ἔρημον ἐναλίου κώπας. Cf. the expression of Horace, "nudum remigio latus," Od. i. 14. ἔρημος is used with three terminations in Epic poetry, and with two by Herod. and subsequent writers. The accent fluctuates between ἔρημος and ἐρῆμος.

857. ἐνοικήσω στέγᾳ. The dat. is here used after ἐνοικήσω, on the principle of "the preposition in composition ;" but the more usual government is the *accus.;* thus in a fragment of Euripides we find τῶν ἐνοικούντων πόλιν. It is also frequently used absolutely, as τὴν γὰρ Ἀσίην καὶ τὰ ἐνοικέοντα ἔθνεα βάρβαρα οἰκειεῦνται οἱ Πέρσαι, Herod. i. 4.

859. The question asked by the subjunctives ὁρμαθῶ and προςπέσω is expressive of despair.

861. The preposition ἐκ here means "*away from*," "*at a distance from*." Matthiæ observes that it is sometimes put for ἔξω, and quotes Od. τ'. 7, ἐκ καπνοῦ κατέθηκα (scil. τεύχεα), and Herod. ii. 142, ἐν τοίνυν τούτῳ τῷ χρόνῳ τετράκις ἔλεγον ἐξ ἠθέων τὸν ἥλιον ἀνατεῖλαι.

862. κυανόπτερος ὄρνις. The Scholiast supposes this to be an allusion to the metamorphosis of Procne and Philomela ; but this seems far fetched, as the sentiment is natural, and is similar to what David has expressed in the Psalms : "O that I had wings like a dove," &c.

863. πευκάεν, Doric for πευκῆεν. This adj. is an exception to the rule that adjectives ending in εις with η or ο preceding the termination are contracted in their inflexion ; cf. note on αἰγλᾶς,

supra 286. Sophocles, Antig. 123, has στεφάνωμα πύργων πευκά-
ενθ' "Ηφαιστον ἑλεῖν. According to Buttmann the radical meaning
of πεύκη is *pointedness*, and not *bitterness*; the *fir-tree* being so called
from its pointed shape, or from its spines. Hence πευκήεις means,
1. Any thing *made of pine*. 2. *Sharp* or *piercing*, as ὀλολυγμὸς,
Æsch.; cf. note on πικρος, supra 384.

864. Κυανέας ἀκτάς. Accus. plur., as shown by the accent of
ἀκτάς. The allusion is to the Symplegades, which are called
Κυάνεαι by Herod. iv. 85, ἔπλεε ἐπὶ τὰς Κυανέας καλευμένας (scil.
νήσους). πρωτόπλοος πλάτα alludes to the Argo, the first vessel
that made this voyage.

866. τὸ λίαν. We have here another instance of the neut. article
with an adverb being made equivalent to a substantive. The
quantity of the penultima is common both in Homer and the Attic
poets; in Hom. and Ionic Greek it is written λίην, as Od. α'. 46,
καὶ λίην κεῖνός γε ἐοικότι κεῖται ὀλέθρῳ.

868—9. In the first of these lines we have σοῦ, which, being an
enclitic, has less *stress* laid on it than σόν, and therefore in the
position where it stands is better adapted to the trochaic flow of the
verse; for the converse reason we have σόν in the following line.

870—1. τι. *In any respect*, accus. of the indirect object. αἰχμά-
λωτον : cf. supra 583.

873. We constantly find the adjective εὐδαίμων used by Xenophon
in his Anabasis with πόλις, to denote *external prosperity*. It cor-
responds therefore both to the Latin *felix* and *beatus*. The negative
οὐ, and not μή, is here used, because a *fact* is stated, and not an
opinion.

875. ἐκπεσεῖν, *to be deprived of*, or *to be banished from*, in which
sense it is not uncommon; cf. Prom. 757, ἢ γάρ ποτ' ἐστὶν ἐκπεσεῖν
ἀρχῆς Δία ; Herod. i. 150, ἐκπεσόντας ἐκ τῆς πατρίδος. This line
apparently violates Porson's rule for the Cretic ending, but it must
be regarded as a quadrasyllabic termination.

878. πρόσθεν (connected with πρὸ and πρὸς) is used both as an
adverb, and as a preposition with the gen. case. In poetry it is
frequently written πρόσθε, without the ν, as, ἐκ δὲ τὼ ἀΐξαντε,
πυλάων πρόσθε μαχέσθην, Il. μ'. 145. μέλαθρον (μέλας), 1. *the ceiling
of a room*, but especially the cross-beam which bears it; cf. Od. θ'.
279, πολλὰ δὲ καὶ καθύπερθε μελαθρόφιν ἐξεκέχυντο. 2. *A roof* or
house, but in this signification usually in the plur., like Latin *tecta* :
cf. Latin *atrium* from *ater*.—Liddell and Scott.

879. ἔκδημος ξένος might at first appear to be a tautology ; but
ξένος was generally used in opposition to βάρβαρος, which could not
be applied to a Greek by birth. ἔκδημος is sometimes followed by a
gen., as Hippol. 281, ἔκδημος ὢν γὰρ τῆσδε τυγχάνει χθονός.

883. ἔγνως here conveys an affirmative answer to the previous
question, and may remind us of our Lord's answer to Pilate :
Οὐκοῦν βασιλεὺς εἶ σύ ; Ἀπεκρίθη ὁ Ἰησοῦς· Σὺ λέγεις ὅτι βασιλεύς
εἰμι ἐγώ, St. John, xviii. 37. Observe how two sentences are con-
densed into one by the use of the particip. in the question τίς ὢν
πυνθάνει ;

884—6. This is the third instance that has occurred of the *accus.*
after ἀφικέσθαι without a preposition. Compare the construction of
the names of towns and small islands after a verb of motion in
Latin.

888. In the crasis κεὐτυχοῦσα the αι is entirely absorbed in the
following diphthong ; cf. κεἰ for καὶ εἰ, and κοὐ for καὶ οὐ.

889. We have here an instance of an anapæst in the 4th foot of
the verse ; this licence very rarely occurs in the 2nd and 4th places,
and is restricted to proper names ; cf. Orest. 1314, ἥδ' Ἑρμιόνη
πάρεστι· παύσωμεν βοήν. As the spondee is excluded from these
places, the anapæst interferes with the *time* of the verse ; hence
Clarke supposes that in pronunciation it was rapidly slurred over.—
See Theatre of the Greeks, page 488. τηλουρὸς, sometimes accented
τηλοῦρος, from τῆλε and ὅρος (Ionic οὖρος). The form τηλορὸς is
found in Eur. Elect. 251, ἐν τοῖςδ' ἐκείνου τηλορὸς γαίω δόμοις. It
is sometimes followed by a genitive, as τηλουρὸς οὖσα δωμάτων κλύω
βοήν. Or. 1325.

890. ναίω forms its tenses with simple ᾰ. In the active, however,
we find only aor. 1 ἔνασσα with a causative meaning, *to cause to
inhabit, colonize, found*. The midd. and pass. fut. νάσσομαι, and the
aor. 1 midd. ἐνασσάμην, and the aor. 1 pass. ἐνάσθην have the
intransitive sense of *to settle in a place*.—Buttmann. The pres. ναίω
is used absolutely, as ὦ κλεινὰ Σαλαμίς, σὺ μέν που ναίεις ἁλί-
πλαγτος (thou liest, or art situated), or with the prepositions ἐν,
μετὰ, κατὰ, &c., or followed by an *accus.*, as in this place.

892. πρός σε τῶνδε γουνάτων. This is a common formula of
entreaty, in which some verb, as λίσσομαι or ἄντομαι, must be
supplied with σέ. The collocation of the pronoun corresponds with
the Latin idiom " per te Deos oro," in Horace ; cf. Œd. Col. 1333,
πρός νύν σε κρηνῶν, πρὸς θεῶν ὁμογνίων αἰτῶ πιθέσθαι. See also
the note on πρὸς θεῶν, supra 575.

894. πράσσοντας is another instance of the rule that a woman
speaking of herself in the *plur.* always uses the masc. gender.
στέμμα, but more usually in the plur. στέμματα, *materials for crown-
ing, a wreath, a garland*, so Il. α'. 14, στέμματ' ἔχων ἐν χερσὶν
ἐκηβόλου Ἀπόλλωνος, where it denotes the suppliant's laurel-wreath
wound round with white wool, Lat. *infulæ*. The στέμματα were
either worn on the head or borne on a sceptre.—Liddell and Scott.
Some persons have supposed the στέμματα to denote green branches,
making them synonymous with the ἱκτήριοι κλάδοι of Sophocles :
Œd. Tyr. 3, ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι. The Latin *ulna* is
derived from ὠλένη.

896. " What is the matter ?" In this and similar questions the
word χρῆμα is redundant, i. e. it might be omitted without impairing
the sense ; cf. Orest. 277, ἔα· τί χρῆμ' ἁλύω, πνεῦμ' ἀνεὶς ἐκ
πνευμόνων ; " Why do I rave ?" There is also another idiomatic
use of χρῆμα, which has been explained supra 181. μῶν (con-
tracted from μὴ οὖν) is a *direct interrogative*, implying a negative
answer, like the Latin *num*, which is derived from it. The following
interrogatives, μὴ, ἆρα μὴ, and the ironical οὐ μέντοι, οὐ δήπου also
expect a negative answer. On κόρη, cf. supra 489. It never means
a *daughter*, unless it be followed by the *gen.* of a proper name.

898. Τυνδαρίς. The patronymics of *females* correspond to those
of *males*. Thus in the 3rd declension (Eton Gr.) the terminations
are ίδης and ίς, respectively, as Τύνδαρος, Τυνδαρίδης, Τυνδαρίς :
in the 1st declension, they are άδης and άς respectively, as Βορέας,
Βορεάδης, Βορεάς (observe the distinction in accent) : nouns in εὺς
and κλῆς make the *masc.* in είδης, as Τυδεὺς, Τυδείδης, and the *fem.*

in ἠῒς, as Νηρεὺς, Νηρηῒς : and, lastly, *masculines* in ιων have a *fem.* form in ιώνη and ίνη, as Ἀκρισιώνη, Ἀδρηστίνη.

900. The name Φοῖβος, connected with φάος, φῶς, alludes to the *purity and brightness* of youth, in its primary use ; it was not connected with the idea of the god of light (Ἥλιος) till after the time of Homer. Æschylus uses it as an adj. of three endings, in the sense of *bright*, as σταθευτὸς ἡλίου φοίβῃ φλογί, Prom. 22. The form ἀκέστωρ differs from ἀκεστὴρ, and ἀκεστὴς only in accentuation. The epithet was applied to Apollo, because he was supposed to be especially powerful in averting impending calamities. Similarly he was called ἀποτρόπαιος and κακῶν ἀπότροπος. So also, in the first chorus of the Œdip. Tyr., Apollo, Diana, and Minerva, are addressed as Τρισσοὶ ἀλεξίμοροι, Latin *Dii Averrunci.*

903. On this form του, cf. supra 192. πανταχῇ. Adverbs in οι denote *motion*, adverbs in ου denote *rest* ; and those in η have both significations, ex. gr. ποῖ βέβηκε ; ποῦ ναίει ; Such instances as κεῖνος ὅπου βέβηκεν οὐδεὶς οἶδε, Trach. 40, must be explained by a *constructio prægnans,* "no one knows *whither* he has gone and *where* he now is." ὀλώλαμεν. This perf. midd. and the aor. 2 midd. ὠλόμην, which are both intransitive, serve at the same time for passives, whence the proper forms of the passive are not used ; thus it is good Greek to say ἀπολωλέναι ὑπό τινος, "to be put to death by any one ;" cf. ἀποθανεῖν ὑπό τινος.

904—5. The construction is, τίς οὖν συμφορὰ ἂν εἴη γυναικί, παίδων γε μήπω πεφυκότων, πλὴν ἐς λέχος ; The negative μὴ is here used, because the statement is a supposition of the speaker. συμφορά is used in an indifferent as well as in a bad sense.

906—7. ὑπηγάγου. A not unusual sense of ὑπάγειν is to *lead* a person on by *gradual steps* to do a thing, involving the idea of *craft* and stealth ; cf. supra 428. So here it may mean, " Thou hast skilfully led me on to an acknowledgment."

910. The limiting particle γε being joined to ἐγὼ increases its emphasis, " I for my part, whatever others might do."

912. νοθαγενὴς is opposed to ἰθαγενής ; cf. Persæ 306, ἀριστεὺς Βακτρίων ἰθαγενής. But, when ἰθαγενὴς is applied to a nation, it is opposed to ἔπηλυς (*advena*), as Αἰγύπτιοι ἰθαγενέες, Herod. vi. 53. Αὐτοὺς must be supplied after ἀφείλετο in the following line.

915. κοινωνεῖν usually governs a *gen.* of the thing shared, and a *dat.* of the person with whom it is shared, as in this instance ; but in the Elect. of Eurip., 1048, we find an *accus.* of the thing, as φίλων γὰρ ἂν τίς ἂν πατρὸς σοῦ φόνον ἐκοινώνησέ μοι ; where φόνον is not susceptible of emendation on account of the metre.

917. ἡσσάομαι, being derived from the compar. ἥσσων, always governs the *gen.* in Attic Greek. χερὶ, consequently, must be construed as the dat. of the *manner*. χεὶρ is used in the metaphorical sense of *might, power*, both in the sing. and plur., as ἔπεσιν καὶ χερσὶν ἀρήξειν. Il. ἀ'. 77. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, Œd. Tyr. 902. The shortened forms of χεὶρ (χερὸς, &c.) are poetical, with the exception of χεροῖν, which is used in prose, whilst the long form χειροῖν is used by the poets, but not exclusively ; cf. supra 775.

921. ἄντομαι, imperf. ἤντετο : no other tenses are in use. 1. It is equivalent to ἀντάω, to *meet*, as Il. β'. 595, ἔνθα τε Μοῦσαι ἀντόμεναι Θάμυριν τὸν Θρήϊκα παῦσαν ἀοιδῆς. In which sense it is used with a *dat.*, as Il. ο'. 598, ἀλλήλοισιν ἄντεσθ' ἐν πολέμῳ.

So that in the first cited passage Θάμυριν depends upon παῦσαν, and αὐτῷ must be supplied after ἀντόμεναι. 2. It is used with the *accus.* in the sense of *entreating* (ἀντιάζειν) as in this passage.

922. ὅποι τῆςδε χώρας. Adverbs of place require a gen. in Greek as in Latin (*ubi gentium*), cf. Od. β'. 131, πατὴρ δ' ἐμὸς ἄλλοθι γαίης Ζώει ὅγ' ἢ τέθνηκε. At first sight there might appear to be an ambiguity of construction, as the adverb πρόσω (cf. supra 733) also governs a gen. with the idea of *distance*. But the construction is clearly shown by resolving ὅποι into ἐκεῖσε ὅπου, to which it is here equivalent, πέμψον με ἐκεῖσε τῆςδε χώρας ὅπου προσωτάτω ἐστίν. In Herod. we find the form προσώτατα, as well as προσωτάτω, ex. gr. ἐς τούτους δέ μοι δοκέει καὶ προσώτατα ἀπικέσθαι ὁ Αἰγύπτιος στρατός. And in the same chapter we have an instance of the comparative : τὸ δὲ προσωτέρω τούτων, ii. 103.

923. μέλαθρον, see l. 878, where it has been remarked that the use of the *sing.* in this sense is uncommon.

927. ἐπ' αἰσχίστοισιν, "*after or in consequence of* most disgraceful deeds," a meaning which easily flows from the primary signification of *resting upon* ; cf. Herod. iv. 164, μαθὼν δὲ ἐπ' ἐξειργασμένοισι τὸ μαντῆϊον ἐὸν τοῦτο. We may here observe, that, in tracing the usage of prepositions, it is important to keep in view their primary meaning, which always expresses a physical relation.

928. ὧν ἐδέσποζον. This verb usually governs a *gen.*, but it is also found with an *accus.*, as Herc. Fur. 28, τὴν ἑπτάπυργον τήνδε δεσπόζων πόλιν. Æschylus uses it absolutely, as φωντ' ἀμοχθὶ πρὸς βίαν τε δεσπόσειν, Prom. 208.

929. ὡς εἴποι τις, "*as one may say*," a kind of parenthesis, inserted to soften the question contained in ἐξημάρτανες : somewhat similar to the Latin expression, " ut ita dicam." The particle ὡς is frequently used in this way with the infin., as ὡς μικρὸν μεγάλῳ εἰκάσαι, Thucyd. iv. 36. And both Xenophon and Demosthenes use the expression ὡς συνελόντι εἰπεῖν, " ut paucis absolvam."

930. This verse passed into a proverb, and gave rise to several parodies, as πολλοὶ στρατηγοὶ Καρίαν ἀπώλεσαν, which was used by Phocion. Observe that the accent of ὁδὸς is *oxyton*, but in composition it becomes *proparoxyton*, as μέθοδος, ἔξοδος, &c.

931. τούςδ' ἐχαύνωσαν λόγους. Translate, "*used this inflated language.*" The epithet χαῦνος is applied to bodies which have no solidity, as 'fungus' or 'foam.' The Glasgow edition quotes from Plato, Epist. ix., ἐμπλῆσαι ὑψηλῆς καὶ χαύνης ἐλπίδος. This form of expression is much more common in Sophocles than Euripides ; cf. Aj. 97, αἰχμάζειν χέρα, where the act expressed by the verb is made to pass on to the noun depending upon it. According to some critics the pronoun ἐμὲ should be supplied after ἐχαύνωσαν.

932—3. The distinction between αἰχμάλωτος and δοῦλος is very clearly marked in this passage ; cf. supra 30 and 583. On the construction ἀνέχεσθαι κοινουμένην, cf. supra 201.

934. μὰ and νὴ are particles of *protestation*, which always have the object by which we swear in the *accus.*, ex. gr. νὴ Δία. A *protestation* with νὴ is always affirmative ; but μὰ may take either an *affirmative* or *negative particle* (ναὶ μὰ Δία, and οὐ μὰ Δία), ex. gr. Il. α'. 234, ναὶ μὰ τόδε σκῆπτρον. When μὰ however is alone, it is negative. The above statement is taken from Buttmann's Gram., but according to Liddell and Scott there is no negative, unless οὐ

may be supplied from the context. The term ἄνασσα is constantly applied both to Diana and Juno. It was customary for women to swear by *goddesses*, and by the twin deities, Apollo and Diana ; cf. Aristoph. Eccles. 156.

935. The particle ἄν is here repeated twice with ἐκαρποῦτο (on which cf. supra 77) ; the second ἄν is to be taken with βλέπουσα, making it equivalent to εἰ ἔβλεπον : cf. Herod. vii. 139, ὁρῶντες ἂν ἐχρήσαντο ἄν. The construction is explained supra 215. The phrase βλέπειν αὐγὰς, like ὁρᾶν or βλέπειν φάος, is constantly used in the sense of ζῆν ; cf. Ξέρξης μὲν αὐτὸς ζῇ τε καὶ φάος βλέπει, Persæ 299.

936. The Sirens were two maidens, who sat in a meadow close to the sea, and with their melodious voices so charmed those who were sailing by, that they forgot home and every thing relating to it, and abode there till their bones lay whitening on the strand. The ordinary derivation of the word is from σειρὰ, a *chain*, to signify their attractive power.—Keightley's Mythology. Cf. Hom. Od. μ΄. 37, Σειρῆνας μὲν πρῶτον ἀφίξεαι, αἵ ῥά τε πάντας Ἀνθρώπους θέλγουσιν, ὅ τις σφέας εἰσαφίκηται. Ὅστις ἀϊδρείῃ πελάσῃ, καὶ φθόγγον ἀκούσῃ Σειρήνων, τῷ δ᾽ οὔτι γυνὴ, καὶ νήπια τέκνα, Οἴκαδε νοστήσαντι, παρίσταται, οὐδὲ γάννυται· Ἀλλά τε Σειρῆνες λιγυρῇ θέλγουσιν ἀοιδῇ, Ἥμεναι ἐν λειμῶνι· πολὺς δ᾽ ἀμφ᾽ ὀστεόφιν θὶς Ἀνδρῶν πυθομένων, περὶ δὲ ῥινοὶ μινύθουσιν.

937. λάλημα. The *abstract* noun used for the *concrete* ; cf. note on θρέμμα, supra 261. A neut. substant. thus applied to a person frequently denotes contempt : "a *babbler ;*" cf. Antig. 320, οἴμ᾽ ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ. But Liddell and Scott interpret λάλημα in this passage to mean *prattle*, in which case κλύουσα must be repeated with a change of government, which is open to objection.

939. παρῆν. On this 3rd pers. sing. cf. supra 656. On ὄλβος cf. note on ὄλβιος, supra 100.

942. ἡμιδούλους : ἡμι-, from ἥμισυ, in composition is equivalent to the Latin *semi-*, which comes from it. The letter σ was frequently used as a substitute for the aspirate, especially in the Æolic dialect, and so in Latin in words of Greek origin, as ὗς, σῦς, *sus ;* ὕλη, *sylva ;* ὑπὲρ, *super ;* ἕρπω, *serpo*, &c.

943. ἐρῶ, Attic fut. from the Epic εἴρω : cf. Od. β΄. 163, μνηστῆρσιν δὲ μάλιστα πιφαυσκόμενος τάδε εἴρω. This verb must be carefully distinguished from εἴρω, to *fasten together*, Latin *sero :* unde *sermo*.

947. Observe the force of the prep. in composition in συμφθείρει, "*unites with others*, or *aids* in corrupting." So συμπράσσω, Aj. 1396, τὰ δ᾽ ἄλλα καὶ ξύμπρασσε. Observe also that in *compos.* σὺν becomes συμ- before π, β, φ, μ, ψ.

948. ἀμπλακοῦσα, aor. 2 from a late form ἀμπλακίσκω : cf. εὗρον from εὑρίσκω. It is usual to write this verb ἀμπλακεῖν when a long syllable is required by the metre (it is only found in poetry), and ἀπλακεῖν when the first syllable is required to be short. Porson and Elmsley were of opinion that it ought always to be written ἀπλ. ; but the common practice is supported by the analogy of ἤμβροτον and μεσημβρία, where β is inserted to strengthen the position.

949. μαργότης here means *lascivia, impudicitia ;* cf. Eur. Elect.

1027, νῦν δ᾽, οὕνεχ᾽ Ἑλένη μάργος ἦν. The primary sense of μάργος is *furious*, and we find it applied to Cleomenes in this sense by Herodotus, vi. 75, κατελθόντα δὲ αὐτὸν, αὐτίκα ὑπέλαβε μανίη νοῦσος, ἐόντα καὶ πρότερον ὑπομαργότερον. Homer uses it as an epithet of γαστήρ. Od. σ΄. 2, μετὰ δ᾽ ἔπρεπε γαστέρι μάργῃ.

951. "The fastenings of a door (*claustra, obices*) commonly consisted of a *bolt* (*pessulus ;* μάνδαλος, κατοχεὺς, κλεῖθρον, Attic κλῇθρον), placed at the base of each *foris*, or valve of the folding-doors, so as to admit of being pushed into a socket made in the sill to receive it (πυθμήν). The Pompeian door-ways show two holes corresponding to the bolts of the two *fores ;* and they agree with numerous passages which mention in the plur. number 'the bolts,' or 'both the bolts' of a door. By night the front-door of the house was further secured by means of a wooden and sometimes an iron bar (*sera*, repagula, μοχλός), placed across it, and inserted into sockets on each side of the door-way. Hence it was necessary to remove the bar (τὸν μοχλὸν παραφέρειν) in order to open the door (*reserare*). Even chamber-doors were secured in the same manner, '*cubiculi obseratis foribus*,' Apul. ; and here also the bar was sometimes employed as a further security, in addition to the two bolts : cf. κλῇθρα συμπεραίνοντες μοχλοῖς, Orech. 1551."—Smith's Dictionary of Antiquities.

954. σύμφυτος, *planted together with ;* hence metaph., *innate, inborn :* ἐς τὸ σύμφυτον, *according to your nature.*—Liddell and Scott. Cf. συγγενὴς and συγγονός. παύροις γὰρ ἀνδρῶν ἐστι συγγενὲς τόδε, Agam. 832. The preposition εἰς frequently signifies "with respect to," "quod attinet ad," which in English is often expressed by the more definite "on account of," "in consequence of :" cf. infra 977.

957. σοφόν τι χρῆμα. A colloquial expression : "It was a clever thing in him who," &c. The indefinite τις is often put with adjectives of *quality* and *quantity*, especially when they stand alone, or in the predicate : ex. gr. τεῖχος οὐ πολλῷ τεῳ ἀσθενέστερον, Herod. i. 181. Also with the adjective as an epithet : φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς χάρις διαρρεῖ, Aj. 1266. The neut. τι is used in a similar manner with adverbs, as σχεδόν τι, πάνυ τι.—Matthiæ.

958. οἱ ἐναντίοι usually means "*enemies.*" Brunck, however, explains it in this passage to mean, "*those who were present*," and cites Œd. Col. 1002 : τοιαῦτ᾽ ὀνειδίζεις με τῶνδ᾽ ἐναντίον. But this is not sufficient warrant, as it is here used adverbially with the *gen.*, which usage is common in the sense of *coram* both in Homer and the Attic writers. It is also used adverbially without a case, as ἐναντίον μαχέσασθαι, ἐναντίον βλέπειν, &c. αἰσχύνομαί σε προσβλέπειν ἐναντίον, Hec. 968; γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον, Ibid. 975.

961. Observe that φυλακὰς comes from φυλακὴ, not from φύλαξ, as appears by the accent. The phrase is used by Homer, Il. ί. 1, Ὡς οἱ μὲν Τρῶες φυλακὰς ἔχον. μίμνω, a poet. verb, only used in the present and imperf., and formed by reduplication from μένω, in the same manner as γίγνομαι from γένο: μένω, μεμένω, μέμνω, μίμνω.

964. οὐ σέβων, "not because I paid any respect to." μὴ σέβων would convey a totally different sense, "since or because I do not pay respect to." Cf. supra 566.

965. ἐνδιδόναι λόγον, *to grant an audience to a person*, or, rather,

an opportunity of speaking; Lat. *dare alicui dicendi copiam.* But the simple verb διδόναι is more usually employed in this phrase. On this form of the optat. cf. note on δοῖεν, supra 750.

966. This use of πέμπω, to accompany, or *escort*, is not uncommon: cf. τὴν μὲν γὰρ σὺν νηῒ θοῇ ἑλίκωπες Ἀχαιοὶ Ἐς Χρύσην πέμπουσιν, ἄγουσι δὲ δῶρα ἄνακτι, Il. α'. 389; τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθῃ, πορθμῶν, ὁθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ, Trach. 570. Hence πομπή, *a procession*, and the phrase πομπὴν πέμπειν.

967. κάκη, a substant. distinguished from the adj. κακή by the accent. It is found both in Æschylus and Euripides, but not in Sophocles : cf. Hippol. 1335, τὴν δὲ σὴν ἁμαρτίαν τὸ μὴ εἰδέναι μὲν πρῶτον ἐκλύει κάκης.

968. On the construction of πρὶν, cf. supra 101. ἐσβαλεῖν is here used *intransitively* in the sense of *to invade.* This construction arose from the suppression of στρατιὰν, which occurs in the full phrase, where εἰσβάλλειν is used *transitively* : cf. Herod. i. 14, ἐσέβαλε μὲν νυν στρατιὴν καὶ οὗτος ἔς τε Μίλητον καὶ ἐς Σμύρνην. It is usually followed by the prep. εἰς, more rarely by the accus. alone : cf. Hippol. 1198, ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν. The compound ἐμβάλλειν is sometimes similarly used, perhaps from the same ellipse : cf. Herod. ix. 13, πρὶν ἢ τοὺς μετὰ Παυσανίεω ἐς τὸν Ἰσθμὸν ἐμβαλεῖν, where there is a various reading, ἐσβαλεῖν.

970. Τρωὰς, being the fem. of Τρὼς, ought to be written without the *iota subscriptum.* The other mode of writing it would imply that it is formed from Τροία.

972. The construction of συνέγνων in this passage differs from the usage which has been remarked upon supra 840. τὸν refers to Neoptolemus.

975. ὡς γήμαιμ' ἄν. Matthiæ observes, that when any thing that has been said or thought by another is quoted as such, not as an idea of the writer, and yet not in the words of the speaker, but in narration, i. e. in *oratione obliquá*, the optat. is used, but without ἄν. But this rule requires some modification, for Orestes is here quoting his own words in the *oratione obliquá*, and yet ἀν is clearly required to impart the idea of contingency or bare possibility to γήμαιμι. Translate, "*that I might possibly marry.*"

976. φεύγω, fut. φεύξομαι and φευξοῦμαι (cf. πνίγω and παίζω), *to be banished*, like Lat. *fugio* : "nos patriam fugimus," Virg. Ecl. 1. On which Heyne says, "*fugit*, φεύγει, is qui expellitur et exulat." φεύγειν φυγάς, cognate accus. : cf. Helen. 1041, ἀλλὰ τίνα φυγὴν φευξούμεθα;

977—8. On the construction ὑβριστὴς ἐς φόνον, cf. the note on ὑβρίζειν εἰς ἐλευθέρους, supra 434. Matthiæ makes the following distinction between ὑβρίζειν τινὰ and ὑβρίζειν εἴς τινα : ὑβρίζει ἐμὲ, "he commits an outrage upon me ;" ὑβρίζει εἰς ἐμὲ, "he commits an outrage upon some one connected with me ;" but the distinction appears fanciful, and he himself allows that it does not always hold good. αἱματωπούς. This epithet is applied to the Furies, as causing bloodshed : cf. Orest. 256, τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας. Observe that θεὰς forms one syllable by synizesis.

979. ταῖς οἴκοθεν is an apparent, but not a real, violation of Porson's rule respecting the Cretic termination ; for the two words are so closely united by the sense as to be pronounced together, so that the verse has in reality a quadrasyllabic ending.

980. The more common reading is συμφοραῖς ἠνειχόμην, "I was patient *in* calamities." There is also a reading συμφορᾶς in the gen., which might be supported by an instance from Hom. Od. χ'. 423, εἰριά τε ξαίνειν, καὶ δουλοσύνης ἀνέχεσθαι : cf. Troad. 102, μεταβαλλομένου δαίμονος ἀνέχου, "sustain the change of thy lot."

981. The construction is στερηθεὶς δὲ σῶν γάμων ἄκων ᾠχόμην. We have here another instance of a short vowel being lengthened by position before στ in the following word. ᾠχόμην. Although the radical meaning of this verb is simply *to go* (as is clear from the sister form οἰχνέω, and the compound ἐποίχομαι, *to go towards*), yet, by an established usage, οἴχομαι never means *I am going*, but always *I am gone.* The imperf. (or aor.) ᾠχόμην fluctuates between the two meanings, *I went away*, and *I was gone.* The perf. ᾤχημαι, though superfluous, is sometimes found. In the old language there is a perf. ᾤχηκα from the obsolete οἴχω : but the form οἴχωκα is of more frequent occurrence in the sense of οἴχομαι : cf. Aj. 596, οἴχωκ', ὄλωλα, διαπεπόρθημαι, φίλοι.

982. περιπετὴς (περιπίπτω), (1) *falling round*; ἀμφὶ μέσσῃ περικείμενος περιπετὴς, lying *with his arms clasped round* her waist. Antig. 1223, (2) *surrounded by a snare* ; πέπλοισι περιπετὴς, *enshrouded in* her robes, Agam. 233 ; but ἔγχος περιπετὲς, the sword *round which was* his body, i. e. *sheathed in* his body, Aj. 907 ; II. *falling in with, falling into evil*, Demosth. ; (3) *changing* or *turning suddenly*, of a man's fortunes, especially from good to bad ; περιπετῆ πρήγματα, a sudden reverse, Herod. viii. 20 ; and so in this passage.—Liddell and Scott.

985. δεινὸς, from δέος : hence the formation is δεεινὸς, δεινὸς by contraction, like ἐλεεινὸς, ἐλεινός ; κλεεινὸς, κλεινὸς, though this last may be formed immediately from κλείω. Its principal meanings are —(1) *dreadful, inspiring terror.* (2) the idea of strength or moral force is found in it ; hence, *having great* or *wonderful influence*, as in this passage : cf. Prom. 39, τὸ ξυγγενές τοι δεινὸν ἥ θ' ὁμιλία. (3) *clever, skilful*, as πολλὰ τὰ δεινὰ κοὐδὲν ἀνθρώπου δεινότερον πέλει, Antig. 332. The expression τὸ συγγενὲς is exactly equivalent to συγγένεια : cf. supra 133, 143, and 186.

989. ἔκπεμψον is here used in the same sense as πέμψων supra 966.

990. φθάνω has the following tenses in use : fut. φθήσομαι, aor. 1 ἔφθασα, aor. 2 ἔφθην (which has no imperat.), perf. ἔφθακα. A part. aor. midd. is used by the Epic poets, synonymous with φθὰς, Il. φ'. 576, εἴπερ γὰρ φθάμενός μιν ἢ οὐτάσῃ, ἠὲ βάλῃσιν : cf. φὰς, φάμενος, from φημί. It is used, I. *absolutely*, as κἂν μὲν φθάσωμεν, ἔστι σοι σωτηρία, Phœn. 975. II. with the *accus.* of the *person*, as φθάσας δὲ ὁ Ἀθηναίων ἄγγελος τὸν Λακεδαιμονίων, Herod. vii. 161: cf. Lat. *anteire, prævenire, præsumere* with *accus.* III. followed by a particip. in the same case with the subject of the sentence, as in this instance, the stress being thrown on the participle, φθῇ being translated as if it were an adverb, *first* or *before me*: cf. the use of *occupo*— "Occupant bellum facere," Liv. ; with which the more rare use of φθάνω with the infin. exactly corresponds, as φθαίης ἐτ' εἰς ἐκκλησίαν ἐλθεῖν, Aristoph. Eq. 935. See Lidd. and Scott's Lexicon, and Matthiæ's Gk. Gr. 553.

991—2. μετελθεῖν, *to go in search of* : cf. Med. 6, οἳ τὸ πάγχρυσον δέρος Πελίᾳ μετῆλθον. Cf. also note on μέτειμι, supra 260.

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993. θάρσει χεῖρα, *take courage as regards the hand.* The usual constructions are θαρσεῖν ὑπὲρ, περί τινος, πρός τι, or τινί. For other instances of the *accus.* cf. Od. θ'. 197, σὺ δὲ θάρσει τόνδε γ' ἄεθλον. Plato, Phædr. 339, *d*, τὸ γὰρ τοιοῦτον σῶμα ἐν πολέμῳ τε καὶ ἄλλαις χρείαις ὅσαι μεγάλαι, οἱ μὲν ἐχθροὶ θάρρουσιν. Matthiæ observes, that "many verbs which signify an emotion, a feeling with regard to an object, are accompanied by an accusative, which expresses the object, and at the same time the efficient cause of this emotion;" and he quotes the following instances: αἰσχύνεσθαι, as ἀνδρὸς ἀδικίαν αἰσχύνεται, Ion 341 ; ἀλγεῖν, as πρᾶξιν ἣν ἤλγησ' ἐγώ, Aj. 790 ; γηθεῖν, as τίς ἂν τάδε γηθήσειεν ; Il. ί. 77 : so also χαίρω and ἐπιχαίρω. In the following line μηδὲν is the *accus.* of the indirect object.

997—8. Supply τῶνδε πραγμάτων with τελουμένων, gen. absolute. εἴσεται. This fut. is much more generally used than εἰδήσω : cf. supra 9. The connexion between the obsolete *pres.* εἴδω and the perf. οἶδα is (according to Buttmann) as follows : εἴδω, *I see into a thing ; οἶδα, I have seen into it,* i. e. *I know it.* But usage assigned permanently only one of these meanings to the different tenses.

999. There are two opinions as to the original meaning of δορύξενος. (1) One who had become a friend on the field of battle, after having fought, as is said of Glaucus and Diomede, Il. ζ'. 232. (2) A *spear-friend,* an ally offensive and defensive, Choëph. 562 : ἤξω σὺν ἀνδρὶ τῷδ' ἐφ' ἑρκείους πύλας Πυλάδη, ξένος τε καὶ δορύξενος δόμων. It is then used for a friend or ally in general. It is not found in Homer.

1000. ὅρκος (from εἴργω, ἔργω, cf. ἕρκος), properly that which *restrained* or *kept* a person within the limits of his promise ; that *by which* a person swore : cf. Il. ο'. 38, ἴστω νῦν τόδε Γαῖα καὶ Οὐρανὸς εὐρὺς ὕπερθεν, Καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅστε μέγιστος Ὅρκος δεινότατός τε πέλει μακάρεσσι θεοῖσιν. Hence, the deity who punished perjury ; Lat. *Orcus.* In a secondary sense, the act of swearing, and the oath sworn : cf. ὅρκιον in Homer and Herod. passim.

1001. μηδένα. This instance of the *masc.* being used in the *sing.* in reference to a female is very remarkable ; but it might possibly be the *neut. plur.,* as we have οὐδένες supra 700, and μηδένες is used by Plato ; but we have not been able to meet with any authority for the neut. plur. Some editions read μηδέν. When οὐδείς, μηδείς, are written οὐδὲ εἷς, μηδὲ εἷς (in which case they are never elided), they have an intensive signification, *not even one.* Sometimes a particle is inserted between them, as οὐδ' ἂν εἷς. On the usage of σφὲ, cf. supra 39.

1002. αἰτεῖν. The general government of this verb is the double accus., like *rogare* in Latin. But it is sometimes followed by a *gen.* of the person : cf. Med. 942, σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς Γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

1004. ὀνήσει, fut. from ὀνίνημι, which is formed by the reduplication of the first syllable, like ἀραρίσκω, ἀκαχίζω : only that in this case the vowel of the reduplication is ι (as in γιγνώσκω, δίδωμι, &c.), and it is substituted for the vowel of the root (ὀν.) : thus ὀνάω, ὀνίνημι, like ἀτάλλω, ἀτιτάλλω, and ὀπτεύω, ὀπιπτεύω. There is, however, no instance of ὀνάω, ὀνέω, or ὄνημι being used by any writer.—Buttmann. In the *act. voice* it is sometimes used *absolutely,*

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but more usually with the *accus.,* as in this instance. In the *midd.* it means to *derive enjoyment* or *advantage,* with the *gen. :* cf. Alcest. 335, σοῦ γὰρ οὐκ ὠνήμεθα.

1007. εἰς ἀναστροφὴν διδόναι is simply equivalent to ἀναστρέφειν, which means *to turn upside down,* though the noun usually signifies *a turning about, a return,* as Soph. Antig. 226, ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν. A similar use of *dare* occurs in Terence, Heaut. iv. 6 : " Me hæc deambulatio ad languorem dedit." The phrase μέγα φρονεῖν is mostly used in a bad sense, in opposition to μέτρια φρονεῖν : cf. the expressions, οὐ κατ' ἄνθρωπον, μεῖζον ἢ κατ' ἄνθρωπον φρονεῖν in the Tragedians, and the Homeric φρονεῖν ἴσα θεοῖσιν, Il. ε'. 441. Cf. also the expression οἱ πνέοντες μεγάλα supra 189.

1014. διφρεύω is here followed by an *accus.,* according to the principle that active verbs in Greek are frequently followed by a substant. of *kindred signification,* or *the same derivation,* in the *accus.* This is, in fact, merely an extension of the principle of the cognate *accus. ;* ex. gr. πηδᾶν πεδία, Aj. 30 ; θάσσειν δάπεδον, supra 117 ; σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν, Ἥλιε, Aj. 845. It is used absolutely supra 108. ἅλιος, *marinus,* must be carefully distinguished from ἅλιος, *futilis ;* for, though similar in form and accentuation, they are unconnected in root. πέλαγος properly denotes the open sea, and also the flood caused by the overflowing of a river : τὰ μὲν γὰρ ἄλλα τῆς Αἰγύπτου πέλαγος γίνεται, Herod. ii. 97. The Latin *pelagus* corresponds with both these uses : " pelago da vela patenti," Georg. ii. 41 ; " pelago premit arva sonanti," Æn. i. 246. Æschylus reverses the expression twice in the Persæ : κατεῖχε πελαγίαν ἅλα, 427 ; ἄγχι πελαγίας ἁλὸς, 467.

1015. ὀργάναν χέρα τεκτοσύνας, literally " *the forming hand of building,*" a periphrastic expression for " *the workmanship of the hands.*"

1016. δοριμήστορι. Observe that μήστωρ (Lat. *magister*) makes μήστωρος in the gen., as Ζῆν' ὕπατον μήστωρα, Il. θ'. 22. The Scholiast paraphrases προσθέντες by παραδόντες : cf. Hec. 368, Ἅιδῃ προστιθεῖσ' ἐμὸν δέμας.

1017. μεθεῖτε. The verb ἵημι makes the aor. 2 ἦν (which is not used in sing., but its place is supplied by aor. 1 ἧκα), plur. ἕμεν, ἕτε, ἕσαν, generally with aug. εἵμεν, εἵτε, εἵσαν. Observe that the 1st and 2nd pers. plur. optat. are precisely similar : εἵμεν, εἵτε, for εἵημεν, εἵητε. In the compounds (indic.) μεθεῖτε, μεθεῖντο (midd.), &c., the accent is not thrown back to the beginning of the word, because the ει arises from the augment.

1021. ἀπὸ δὲ φθίμενοι, tmesis for ἀποφθίμενοι, *particip.* of the syncopated aor. ἐφθίμην (for ἐφθιόμην), optat. φθίμην, φθῖο, φθῖτο, conj. φθίωμαι, shortened to φθίομαι, infin. φθίσθαι. ἐφθίμην is also used as a *pluperf.* from ἔφθιμαι. The quantity of the ι (both in the *pres.* φθίνω, and in the tenses formed from the Epic φθίω) is long in the Epic and short in the Attic poets. But the perf. pass., the syncop. aor., together with the derivatives φθίσις and φθιτός, have the ι *always short.*—Buttmann. Cf. the phrase θανὼν βέβηκε, and the English, " *to be dead and gone.*"

1021. βεβᾶσιν, contracted from βεβάασιν. The Epic forms βεβαώς, βεβαυῖα, and the 3rd plur. βεβάασι, are formed from the perf. by omitting the κ, as in κεκαφηώς, τετιηώς, κεχαρηώς, βεβαρηώς,

τετληὼς, &c. This, therefore, must have been a rule in the Ionic language, as it is not done on account of the metre; and, in the cases of βέβηκα, ἕστηκα, πέφυκα, the vowel is also shortened. These and other abbreviated forms of this verb (βεβᾶμεν for βεβά-αμεν, infin. βεβᾶ'ναι for βεβα-έναι, &c.) are seldom found except in the dialects and the poets.—Buttmann.

1022. βασιλῆς. This is the old Attic nom. plur. of nouns in ευς, which is constantly used by Thucydides and Aristophanes: it is incorrect to write it with the *iota subscriptum*, because it comes from the still older form βασιλῆες.

1025. θυώδης is compounded of θύος, Latin *thus*, and εἶδος, and is not connected with ὄδωδα, perf. of ὄζω, though the sound and sense might seem to point to such a derivation at first sight. παλάμη in the next line is the same word as the Latin *palma*, and English *palm*.

1027. ἱναλ... φόν... θαν... "cædem morte luens et tanquam commutans."—Pflugk. The accus. and the dat. is the usual construction; so also after ἀνταλλάσσω, cf. Troad. 351, δάκρυά τ' ἀνταλλάσσετε τοῖς τῆσδε μέλεσι, Τρῳάδες, γαμηλίοις.

1028. ἀπαυράω, *to take away, to receive*, both in a good and bad sense. Of this verb we only find the imperf. (with an aorist sense) ἀπηύρων, ἀπηύρας, ἀπηύρα, and a 1 aor. midd. ἀπηύρατο. Od. δ'. 646, ὄφρ' εὖ εἰδῶ, Ἥ σε βίῃ ἀέκοντος ἀπηύρατο νῆα μέλαιναν, where there is a various reading ἀπηύρα. The participles ἀπούρας and ἀπουράμενος are also connected with this verb by a change of vowel, of which there is no other instance. The accus. φόνον must be repeated with ἀπηύρα. The root of this verb, according to Buttmann, is to be found in εὑρεῖν, εὑρίσκειν.

1030. ἐπεστράφη, 2 aor. pass. in a midd. sense, like ἀπεστάλην, "Adiit, petiit, in illam animadvertit."—Pflugk. "*Pointed to her, alluded to her.*"

1034. κέλωρ. Hesychius explains this word by ἔκγονος, υἱός. It is of rare occurrence, and this is the only place where it is found in the tragedians.

1035. ἀδύτων ἐπιβάς, *after having entered the sanctuary of the temple*. This was looked upon as a great aggravation of the guilt of Orestes, as appears from the first chorus in the Eumenides of Æschylus. ἐπιβαίνειν is construed with the gen., dat. with verbs of *rest*, and accus. with verbs of *motion*. κτάνειν. This omission of the augment, which is so common in Homer, is only found in the tragedians in the choral metres, and in the speeches of an ἄγγελος or ἐξάγγελος.

1036. πῶς πείθομαι; The sense of this passage would seem to require the subjunctive πείθωμαι; *how am I to believe it?* cf. supra 513, τί πάθω; But we frequently find the ω of the subjunctive shortened by the Epic poets, as in the well-known instance, ἵν' ἐγείρομεν ὀξὺν Ἄρηα, a license which Euripides may have imitated. The passage is thus explained by the Scholiast, θαυμάζει, εἰ ὁ Ἀπόλλων τοῦτο προσέταξεν· πῶς πείθομαι τοῦτο εἰρῆσθαι παρὰ σοῦ;

1037. ἄγορος, ὁ, = ἀγορά, only found in lyrical passages of Eur.; and always in plural, unless with Hermann and Dindorf we read ἄγορον in Herc. Fur. 412.—Liddell and Scott.

1039. στοναχὰς τεκέων. The genitive of the *cause*, "luctum ob

filios morte ereptos."—Pflugk. The expression μέλπεσθαι στοναχὰς alludes to the custom of chanting dirges at funerals.

1040. ἐκ δ' ἔλειπον .... πρὸς ἄ.... i. e. ἐκλιποῦσαι ἦλθον, another instance of the *constructio prægnans*: cf. Herod. vi. 100, οἱ μὲν γὰρ αὐτέων ἐβούλοντο ἐκλιπεῖν τὴν πόλιν ἐς τὰ ἄκρα τῆς Εὐβοίης.

1041. σοὶ refers to Hermione; φίλοισι to her kinsmen, Agamemnon, Menelaus, and Orestes.

1047. σκηπτός (from σκήπτω, in its intransit. sense *to dart down upon*), *a whirlwind*: cf. Antig. 418, τυφὼς ἀείρας σκηπτὸν, οὐράνιον ἄχος. Hence it is applied to any calamity which breaks out *suddenly*, as war or pestilence: cf. Persæ 715, λοιμοῦ τις ἦλθε σκηπτὸς, ἢ στάσις πόλει; Ἄιδα. On the breathing of this word, cf. supra 414, and for the form of the gen. cf. note on βούτα supra 280.

1048. ᾐσθόμην, 2 aor. from αἰσθάνομαι, pointing also to the existence of an old form αἴσθομαι. Buttmann observes that verbs of three or more syllables in άνω, and some in αίνω, come from a radical form without the alpha, which supply it with some tenses as formed from ἕω: thus αὔξω, αὐξάνω: βλαστάνω, aor. ἔβλαστον, βλαστήσω: cf. also ἁμαρτάνω, ὀλισθάνω, αἰσθάνομαι, &c. It is followed by a gen., an accus., or a participle in the same case as the subject of the sentence, as Med. 868, ταῦτ' ἐννοηθεῖσ' ᾐσθόμην ἀβουλίαν πολλὴν ἔχουσα: cf. notes on 191 and 201. It is also followed by a gen. of the person, and an acc. of the thing, as supra 72, ἐκείνων δ' ᾐσθόμην ἐγὼ τάδε.

1050. Observe the force of the prep. in the compound ἐκμαθεῖν, "to learn fully." εἰ ταῦτ' ἀληθῆ, "*whether* these things are true;" εἰ has this signification in indirect questions. Compare the Lat. *si*, which is used (though not by Cicero) by good authors for *num*, in indirect and dependent interrogations; as, "Nihil aliud locutum ferunt quam quæsisse, *si* incolumis Lycortas evasisset." Liv. 39, 56.—Zumpt.

1052. Pflugk explains this line, διὰ τὴν κατὰ τοῦ παιδὸς ἐπιβουλήν.

1062. περαίνω, from πέρας, *an end*, a cognate form of περάω, with a distinct signification. According to Buttmann πιπράσκω and the subst. πρᾶσις are also derived from περάω in the causative sense, to *carry over the sea* or *into another country for sale*. The root appears in the Latin *per*.

1063. When καὶ is thus used in a dialogue, it implies an affirmative answer to the previous question.

1064. κατ' ὄμμα, *face to face*: cf. infra 1117, where it is used in the somewhat different sense of "*in the sight of all*." Several phrases arise from different combinations of this word with prepositions, ex. gr. Med. 215, οἶδα γὰρ πολλοὺς βροτῶν σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο, "*procul e conspectu hominum.*" Œd. Col. 15, Πύργοι μὲν, οἳ πόλιν στέγουσιν, ὡς ἀπ' ὀμμάτων, πρόσω, "to judge by the eye." So also ἐν ὄμμασι, παρ' ὄμμα, *ante oculos*; ἐξ ὀμμάτων, *out of sight*.

1065. ἱεροῖς. The plural is used *metri gratiâ*; it here denotes the consecrated ground around the temple (τέμενος), and not the building itself; cf. the use of *templum* in Latin. The form ἱρὸν, which has been adopted by Dindorf, to avoid resolved feet, is properly Ionic and Epic. The ι in ἱερὸς is short, in ἱρὸς long. Λοξίας. This epithet is variously derived and explained; 1, from λοξός, *obliquus*, in allusion

to the position of the archer when shooting, or to the ambiguous nature of oracular responses ; but this latter explanation is rendered very doubtful by the fact that Artemis, who never gave oracles, was called Λοξώ. This objection also applies to the derivation λέγειν, λόγος, making Λοξίας to mean the *interpreter*, Διὸς προφήτης.

1066. ὅσον τάχος. This phrase is usually explained by the ellipse, κατὰ τοσοῦτο τάχος ὅσον δυνατόν ἐστι.

1067. According to Buttmann the fut. forms χωρήσομαι and χωρήσω are both good Greek ; but the latter seldom occurs, except in the compounds.

1072. πρόμαντις is used both as a substantive and an adjective : cf. Herod. vi. 66, Περίαλλα ἡ πρόμαντις ἐπαύσθη τῆς τιμῆς. Choëph. 758, τούτων πρόμαντις οὖσα, where it is followed by a genitive. Shakspeare has a similar expression, " O my prophetic soul !" Hamlet, i. 5.

1074. Observe that the first syllable in τοιάςδε is abbreviated, the ι being in effect elided before the α, and the word being pronounced τοάςδε. By this means the tragedians can always shorten the diphthong οι, when followed by a vowel, if the metre require it.

1076. μὴ πέσῃς. The subjunct. aor. with μὴ is equivalent to an imperative : cf. supra 88. Latin " *Ne cadas*."

1079. When the particles εἰ καὶ occur in this connexion, they usually mean *though*. But in this passage the sense is quite different, and they must therefore be taken separately, εἰ qualifying χρῄζεις, and καὶ belonging to ἀμυναθεῖν. Pflugk thus paraphrases it : " si non inerti tantum dolori indulgere, sed opem *etiam* cupis afferre amicis tuis." Dindorf's accentuation of ἀμυναθεῖν is retained in the text.

1080. δέμας is indeclinable, and only occurs in Homer as an accus. case ; in the tragedians it is used both as a nominat. and an accus. ; Homer also uses it adverbially, like Latin *instar*; ὡς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο, Il. λ'. 596.

1081. ἔσχατος, a defective superlative, derived, according to Buttmann, from the prep. ἐξ, which is preferable to the common derivation from ἐσχόμην, ἔχομαι, *to be contiguous to*. πρὸς τέρμασιν. The preposition and its case are so closely connected, as in reality to be equivalent to a single word ; hence the termination of this line is in fact quadrasyllabic, and there is no violation of Porson's rule respecting the Cretic ending. The expression γήρως τέρμασιν is a metaphor taken from the race-course, *the goal* being variously called τέρμα, βατὴρ, τέλος, καμπτὴρ, and νύσσα : cf. ἐπὶ γήραος οὐδῷ, Il. χ'. 60.

1082. ἀμφιβᾶσ' ἔχεις. The verb ἔχω is often joined with the participle active of another verb, where the latter, as a finite verb, would have been sufficient. In this case ἔχειν properly shows the possession, and the participle the manner in which one arrives at the possession, as Il. α'. 356, ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας. Compare the Latin *occultum, subactum habere*, Greek κατακρύψας, δουλώσας ἔχειν. But this phrase often serves only to express the continuance of the action indicated by the participle, as νυκτὸς γὰρ ἡμᾶς τῆςδε πρᾶγος ἄσκοπον ἔχει περάνας, Ajax 21. Matthiæ, 559, b.

1083. We have here an instance of πῶς being used instead of ὅπως in an indirect question, which never occurs in the earlier

writers, and should not be imitated. The solœcism might be got rid of by placing a note of interrogation after μόνος.

1086. The construction seems to be, διδόντες τῇ θέᾳ τρεῖς ἡμέρας, ἐξεπίμπλαμεν ὄμματα. Valcknaër, however, takes ὄμματα both with διδόντες and ἐξεπίμπλαμεν, making τρεῖς διεξόδους the accus. of *duration of time*. φαεννὸς is a collateral form of φαεινός, always used by Pindar, sometimes by the tragedians, but never by Homer. ἐξεπίμπ. . . . πίμπλημι follows the analogy of πίμπρημι in every part of its formation. In both verbs, whenever a μ precedes the first π, the second μ is dropped before the second π (in composition), as Il. φ'. 311, ἐμπίπληθι ῥέεθρα ὕδατος ἐκ πηγέων, not ἐμπίμπληθι ; but the μ is resumed when the augment intervenes, as ἐνεπίμπλασαν.

1088. ὕποπτος is used, 1st. *passively*, as in this instance, and is sometimes followed by a dat. as ἀεί ποτε τοῖς Ἀθηναίοις ὄντες ὕποπτοι, Thuc. iv. 103 ; corresponding to the Latin *suspectus*, as " meis civibus suspectum," Cic. ; 2ndly, actively, with a gen. as ὕποπτος ὢν δὴ Τρωικῆς ἁλώσεως, Hec. 1135. ἄρα may be here translated, *as it would seem*; it is frequently thus used to express the view of the speaker or writer, especially in the connexion εἰ ἄρα, ἢν ἄρα, *if, as was possible*: cf. Thuc. ii. 5, εἴ τι ἄρα μὴ προχωροίη τοῖς ἐσεληλυθόσι. "if, as was possible, success should not attend them."

1089. κύκλος here denotes a *group* of persons : cf. Latin *corona*. οἰκήτωρ θεοῦ, " populus habitans apud Deum." There is a parallel expression in Lucian. Phal. 1, ἱεροί τέ ἐστε, καὶ πάρεδροι τοῦ Πυθίου, καὶ μόνον οὐ σύνοικοι καὶ ὁμωρόφιοι τοῦ θεοῦ. And Cic. de Senect. c. 21, " audiebam Pythagoram, Pythagoreosque, *incolas pœne nostros*." There are three different forms of this word, οἰκητής, οἰκητήρ, and οἰκήτωρ, all agreeing in meaning ; the last is most common, because its oblique cases are most suitable to Iambic metre.

1091. ἐς οὖς, εἰς ὦτα, πρὸς οὖς λέγειν, *to whisper in one's ear*, with the idea of secrecy or stealth ; Latin, " in aurem" or " in aure dicere, admonere." The Latin *auris* is derived from οὖς through the Laconic and Cretan form αὖς, hence *audio, ausculto*.

1093. γέμειν is only used in the present and imperfect, and is always followed by a gen. : cf. Œd. Tyr. 4, πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει. The Latin *gemo* is derived from γέμω, as groaning is the result of the heart being *over-filled* with emotion : cf. στένω (στενός), which strictly means to *straiten*, though in use this sense has disappeared. θησαυροὺς βροτῶν. From Herod. i. 50 and 51, and other sources, we know that immense wealth was accumulated in the temple at Delphi, it being customary not only for individuals to send rich offerings to the god, but also for the tribes of the Dorian race to dedicate a portion of the spoils taken in war. Mitford considers these treasuries to have been, as it were, banks. The word is said to be derived from ΘΕ (the root of τίθημι), and the obsolete αὖρον, *aurum*.

1094. ἐφ' οἷσι. ἐπί here denotes the *purpose, motive*, or *aim* : cf. Herod. i. 41, μή τινες κατ' ὁδὸν κλῶπες κακοῦργοι ἐπὶ δηλήσει φανέωσι ὑμῖν.

1096. ῥόθιον is here very expressive, the metaphor being taken from the rushing noise of waves, as they break upon the shore : cf. Prom. 1048, κῦμα δὲ πόντου τραχεῖ ῥοθίῳ ξυγχώσειεν. The word is

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derived from the sound that it expresses, as βοῦς, from the *lowing* (βοᾶν) of oxen.

1097. The construction is, ἀρχαί τε (i. e. καὶ ἀρχαὶ) εἴς τε βουλευτήρια ἐπληροῦντο, ἰδίᾳ θ' ὅσοι . . . . ἐφέστασαν φρουρὰν ἐτάξαντο.—Pflugk. ἀρχαί. The *abstract* noun used for the *concrete*, i. e. a noun expressive of the quality instead of one denoting an *object* in which that quality resides : cf. Thuc. v. 47, ὀμνύντων δὲ 'Αθήνησι μὲν ἡ βουλὴ καὶ αἱ ἔνδημοι ἀρχαί. ἐπληροῦντο, "frequentes conveniebant:" cf. Iph. Taur. 306, πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ. ἐφέστασαν, pluperf. syncopated from ἐφεστήκεσαν. In this abridged form the pluperf. never has its proper augment ει, but remains ἕστασαν. The perf. of this verb ἵστημι supplies the place of the Latin *stare*, and the pluperf. answers to the imperf. of the same verb : cf. note on παρεστώς, supra 94. In the sense of *præesse*, ἐφεστάναι more commonly governs a dat., as Sept. c. Theb. 538, οὐ μὴν ἀκόμπαστός γ' ἐφίσταται πύλαις. Hence οἱ ἐφεστῶτες, *those placed in authority*.

1099. περιστύλοις. From this expression we infer that the temple at Delphi was, like the Parthenon at Athens, surrounded by pillars. In the Ion (185 to 190), the temple at Delphi is compared to those at Athens, and the expression εὐκίονες αὐλαί is applied to them in common. So Herodotus, speaking of the labyrinth built by the twelve joint kings of Egypt, describes it as consisting of twelve αὐλαί, and then adds αὐλὴ δὲ ἑκάστη περίστυλος, ii. 148.

1101. πεπυσμένοι. πυνθάνομαι forms its tenses from an old form πεύθομαι, thus fut. πεύσομαι ; cf. note on ᾐσθόμην supra 1048. In the aor. and perf. the diphthong of the radical syllable is changed into υ : cf. τεύχω, τέτυγμαι ; χέω, 1 aor. ἔχεα and ἔχευα, κέχυμαι ; φεύγω, πεφυγμένος, &c.

1102. ᾖμεν. The imperf. of εἶμι, *eo vel ibo*, is thus inflected : sing. ᾖειν, Ionic ᾖια, Attic ᾖα, ᾖεις or ᾖεισθα, ᾖει or ᾖειν : plur. ᾖειμεν or ᾖμεν, ᾖειτε or ᾖτε, ᾖεσαν. Homer has contracted the 3rd per. sing. Ionic ᾖιε to ᾖε : he has also the 1st per. plur. ᾖομεν, and 3rd per. plur. ᾖιον : cf. ᾔδειν, Attic ᾔδη.

1103. The term προξενία denoted the relationship of public hospitality, existing either between two states, or between a state on the one hand, and an individual on the other. The office of a πρόξενος was somewhat similar to that of a modern consul, and was sometimes hereditary. When a state appointed a πρόξενος, it either sent out one of its own citizens to reside in the other state, or it selected one of the citizens of this state, and conferred upon him the honour of πρόξενος. The latter mode was the most common. His principal duties were to receive those persons, especially ambassadors, who came from the state he represented ; to procure for them admission to the assembly, and seats in the theatre ; to act as patron of the strangers, and to mediate between the two states, if any dispute arose. —See Smith's Dict. of Antiq., Art. Hospitium.

1104. νεανίας, from νέος, νεάν or νεᾶν, νεᾶνις, νεανίας, νεανίσκος, νεανικός. This word is not found in the Iliad, and in the Odyssey it is always joined with a noun ; as νεηνίῃ ἀνδρὶ ἐοικώς, Od. κ.' 278 ; and so παῖς νεηνίης, Herod. vii. 99. But in the tragic and subsequent writers it is used alone, or joined with another word, like an adjective, as νεανίας, λόγους ῥίπτων, Alcest. 679 : cf. supra 604. νεανίου μετ' ἀνδρός.

1105. κατεύχομαι. The principal meanings of κατὰ in composition

are : 1. *downwards*, as καταβαίνω ; 2. *against*, in a bad sense, as καταγελᾶν, καταγιγνώσκειν ; 3. it strengthens the simple verb, as καταφαγεῖν. Hence κατεύχεσθαι sometimes means to *pray earnestly*, and, when followed by the indirect dative of the person, it must be explained by the *dativus commodi* or *incommodi*, accordingly as good or evil is prayed for. As regards the use of the form κατευξόμεσθα, cf. note on ἐγκείμεσθα supra 91. On χάριν, cf. supra 20 and 222.

1107. The construction is, ᾔτησα γάρ ποτε αὐτὸν δοῦναι δίκην αἵματος πατρός. αἰτεῖν is construed with the *accus.* of the thing asked, and also an *accus.* of the person of whom it is asked ; also with a gen. of the person with παρὰ or πρός : and, lastly, with the *accus.* followed by an *infin.*, as in this passage. αἵματος may be explained as the *gen.* of the cause.

1109. ἰσχύων. We have here another class of verbs which take a participle after them, instead of an *infin.* mood, i. e. verbs of *perceiving, discerning, considering* ; cf. supra 815. τὰ πρὶν δεδραμένα ἔγνωκε πράξας' οὐ καλῶς. Wolf has observed that φαίνεσθαι, in the sense of *to seem, videri*, takes the *infin.*, but in that of *to be manifest, apparere*, the participle. δῆλος or φανερός εἰμι require a participle. On μέγα, cf. supra 210.

1110. ὡς ψεύδοιτο. In quoting the words of another (in *oratione obliquâ*) the optat. is most commonly put after ὡς or ὅτι : sometimes, however, the narrative suddenly changes again into the *oratio recta*, as if the person himself spoke, and the *indic.* is used after ὡς or ὅτι, as ὁ δὲ Ἅρπαγος ἐπολιόρκεε αὐτούς, προϊσχόμενος ἔπεα, ὡς οἱ καταχρᾷ, εἰ βούλονται Φωκαιέες προμαχεῶνα ἕνα μοῦνον τοῦ τείχεος ἐρεῖψαι, Herod. i. 164. And the two constructions are even intermixed, as ἔλεγε δή, ὡς ἦλθε ἀρχὴν ὁ Σόλων, καὶ θεησάμενος πάντα τὸν ἑωυτοῦ ὄλβον ἀποφλαυρίσειε, Herod. i. 86. ἐπ' αἰσχροῖς, cf. note on ἐφ' οἷσι, supra 1094.

1112. κρηπίς, Latin *crepido*, here denotes an elevated stone basement of the temple or altar, accordingly as ἀνάκτορον is taken to denote a temple in general, or the ἄδυτον to which only the priests and initiated had access, and which in temples where oracles were given, or mysteries were celebrated, answered to the ναός in other temples. The context seems to require the former meaning, because victims were only offered on the βωμοὶ πρόναοι, whilst incense or cakes were burnt on altars within the ναός. Temples were usually divided into three parts : 1. the πρόδομος or πρόναος, the *vestibule :* 2. the ναὸς or σηκὸς, Latin *cella :* 3. the ὀπισθόδομος, where the treasures of the temple were kept. We find the expression θυοδόκων ἀνακτόρων, infra 1157, where the epithet must not be interpreted, as the context shows that the ἄδυτον cannot be meant. χρηστήριον, like μαντεῖον, and *oraculum* in Latin, was used to denote a revelation made by a deity, and also the place where such revelations were made, and sometimes the most *sacred place* or part of the ναὸς in which stood the statue of the god : cf. Herod. vi. 19, ἱρὸν δὲ τὸ ἐν Διδύμοισι, ὁ νηός τε καὶ τὸ χρηστήριον, συληθέντα ἐνεπίμπρατο. It is further used in the sense of a *victim*, as ἀνδρῶν τάδ' ἐστί, σφάγια καὶ χρηστήρια θεοῖσιν ἔρδειν, Sept. c. Theb. 230.

1113. ὡς εὔξαιτο. This syntax is a deviation from Dawes's rule, but it is easily accounted for. When the ἄγγελος uses the pres. ἔρχεται, he transfers himself in thought to the scene of action, and speaks as if the whole were again passing before him ; he then re-

verts to his proper character of a narrator, and hence uses the *optat.* in the dependent clause. τυγχάνει δ' ἐν ἐμπύροις, the same as ἐντυγχάνει ἐμπύροις, *exta consulit.*—Pflugk. Porson is of opinion that the participle ὤν cannot be omitted in this construction, but there are several instances of the omission, as Hec. 971, ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν, though it is obvious in this passage to supply ὤν from εἰμί : cf. also Soph. Elect. 313, νῦν δ' ἀγροῖσι τυγχάνει, which is strictly in point.

1114. τῷ. We have here an instance of the *demonstrative* use of the article, so common in Homer. On the distinction between ἄρα and ἆρα, cf. supra 74 : but observe that the Attic poets when they require a long syllable write ἄρα with the circumflex ἆρα, as in this passage. Hermann, however, doubts this, and considers ἄρα every where as an interrogative or particle of exclamation. ὑφειστήκει : cf. note on ὑπεξέθου, supra 69.

1116. εἷς, *one above all others :* cf. Heraclidæ 8, πόνων πλείστων μέτεσχον εἷς ἀνὴρ Ἡρακλέει, the dative being governed by εἷς. So also *unus,* and more frequently *unicus* in Latin. μηχανορράφος. Cf. supra 447. It is accented *paroxyton,* because the signification is active, and the penultima short: if the penultima be long, the accent is *oxyton,* as μελοποιός : when the signification is passive, *proparoxyton,* as μητρόκτονος, *a matre occisus.*

1117. Standing appears to have been the usual posture of prayer amongst the ancients ; so St. Luke, xviii. 13, describes the publican as "standing afar off," &c. And there is no single verb to express *kneeling* either in Greek or Latin, unless γονυπετεῖν, used by Polybius and St. Matthew, be deemed an exception.

1119. λάθρα, cf. supra 310.

1120. πρύμνα is properly the fem. of the adj. πρύμνος, "hindmost," seldom found except in Epic poetry, and ναῦς must be supplied. The expression χωρεῖν πρύμναν is imitated from the phrase κρούεσθαι or ἀνακρούεσθαι πρύμναν, "to propel a vessel stern foremost, by backing water," which is again abbreviated from ἀνακρούεσθαι ἐπὶ πρύμναν, Thuc. i. 51. Herod. viii. 84. ἐς καιρόν, i. e. ἐν καιρίῳ τόπῳ : cf. Il. δ'. 185, οὐκ ἐν καιρίῳ ὀξὺ πάγη βέλος. So also καιρία τετύφθαι, scil. πληγῇ, Herod. iii. 64. πέπληγμαι καιρίαν, Agam. 1343.

1121. ἐξέλκει. "Intransitive dictum videtur, quo sensu alibi ἐξέλκειν πόδα."—Pflugk. Brunck supplies ἑαυτὸν, "*extrahit se.*" Heath understands φάσγανον, "gladium, quem gerebat Neoptolemus," making τεύχη to refer to his defensive armour, his shield and helmet. But none of these explanations are supported by parallel passages.

1122. The gen. παραστάδος depends on κρεμαστὰ, and πασσάλων on καθαρπάσας: cf. Antig. 1221, τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν, where κρεμαστὴν means *hung-by,* not *hung-from,* as here.

1123. βωμὸς denotes the solid structure of the altar ; the κρηπὶς was a projecting basement of stone-work on which the βωμὸς stood, but which was wanting in altars of a rude and simple construction ; the ἐσχαρὶς or ἐσχάρα was a corresponding projection at the top, which held the fire and the sacrifices : cf. infra 1138. ἐσχάρα is however frequently used for the entire altar, as supra 1102. ἔστη 'πί. This is a crasis, written with the apostrophus for distinctness : cf. μὴ 'ντί, supra 808. The expression γοργὸς ὁπλίτης occurs supra 458 : cf. the note.

1124. βοάω makes the Attic fut. βοήσομαι, which in the Ionic

and Epic dialects is contracted into βώσομαι, Od. α'. 378, ἐγὼ δὲ θεοὺς ἐπιβώσομαι αἰὲν ἐόντας.

1125. ἕκατι, properly Doric for ἕκητι, which is never used by the Attics. So also they write δαρὸς, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ὀπαδὸς, 'Αθάνα, not δηρὸς, &c. Yet they never write 'Αθαναία, but 'Αθηναία.—Porson. εὐσεβεῖς ὁδοὺς is the *accus.* of the cognate signification.

1127. οὐδὲν οὐδείς. It has been observed before that two or more negatives in Greek strengthen the negation, when they are of the same kind, and are attached to the same verb. Observe the force of imperf. ἔβαλλον, " continued to assail."

1129. πάντοθεν. That θεν was the original termination of the gen. case is shown from Homer passim, ex. gr. ἐξ οὐρανόθεν, ἐμέθεν, σέθεν, which last form is retained by the Tragic poets, cf. supra 558 ; hence its signification of " origin." σποδούμενος νιφάδι, " pelted by the storm :" cf. Hippol. 1238, πρὸς πέτρας σποδούμενος, "dashed against the rocks," from σποδέω, which means strictly " to knock off ashes (σποδός) :" hence to *knock, smite, beat,* common in Aristoph.— Liddell and Scott.

1130. ἐμβολὴ strictly denoted the attack made by a vessel on the side of another vessel : hence ὁ ἔμβολος, the *brazen beak ;* προσβολὴ, the attack prow to prow : cf. Thuc. vii. 70, ξυμπεσουσῶν δὲ ἐν ὀλίγῳ πολλῶν νεῶν, αἱ μὲν ἐμβολαὶ διὰ τὸ μὴ εἶναι τὰς ἀνακρούσεις καὶ διέκπλους ὀλίγαι ἐγίγνοντο, αἱ δὲ προσβολαὶ, ὡς τύχοι ναῦς νηὶ προσπεσοῦσα . . . . , πυκνότεραι ἦσαν.

1132. ἤνεν, from ἄνω, an older form of ἀνύω, Attic ἀνύτω, used only in the pres. and imperf. : cf. supra 535.

1133. οἰστοί. This word is always written as a trisyllable in Homer, as in the well-known πικρὸς ὀϊστός. The derivation is the verbal adj. οἰστὸς, from φέρω. μεσάγκυλον. There are two opinions on the meaning of this term. According to the first, the ἀγκύλη was a thong of leather, Latin *amentum,* affixed to the centre of a lance or javelin, in which the fingers were inserted to give it greater impetus : cf. Ov. Met. 12, 321, " Inserit amento digitos, nec plura locutus In juvenem torsit jaculum." According to others, the ἀγκύλη was a curved *handle,* fastened to the same part of the weapon ; and in this case the μεσάγκυλον would answer to the *hasta ansata.* ἀμφώβολος (ἀμφὶ and ὀβολὸς or ὀβελὸς, which is βέλος with o prefixed, cf. δύρομαι and ὀδύρομαι, κέλλω, ὀκέλλω, &c.), some sort of missile, probably with a prong at each end. So πεμπώβολον, a fivepronged fork, Od. γ'. 460.

1134. σφαγῆς. On this form cf. note on βασιλῆς, supra 1021. It properly means *a butcher,* or *murderer,* but it is applied metaphorically to a *sword,* or *large knife :* cf. Aj. 815, ὁ μὲν σφαγεὺς ἔστηκε. The epithet βουπόρος clearly points to a *sacrificial* knife in this instance. Observe that βουπόρος is accented paroxyton in accordance with the rule laid down supra 1116.

1135. πυρρίχας. ὄρχησις must be supplied. The Pyrrhic was the most celebrated of the Grecian war-dances. It was invented by a certain Pyrrhicos, a Dorian ; whence its name. It was danced to the sound of the flute, and its time was very quick, as is shown by the name of the Pyrrhic foot (˘ ˘), which must be connected with this dance. Plato describes it as representing, by rapid movements of the body, the way in which missiles and blows from weapons were

avoided, and also the mode in which the enemy was attacked. Hence it is here used to denote *violent gesticulations*. φρουρούμενος is here used in a middle sense, equivalent to φυλασσόμενος : but this usage is a solœcism.

1136. βέλεμνα. This is an Homeric word, rarely found in the Tragedians: cf. Il. ο΄. 488, δὴ γὰρ ἴδον ὀφθαλμοῖσιν ᾿Ανδρὸς ἀριστῆος Διόθεν βλαφθέντα βέλεμνα. Æschylus, Agam. 1496, uses it in the sing., δαμεὶς ἐκ χερὸς ἀμφιτόμῳ βελέμνῳ. περισταδόν. When adverbs ending in δὸν and ηδὸν are derived from subst., they denote *resemblance* to the noun, as βοτρυδὸν, *in clusters like grapes*. When, however, they are derived from verbs, they express the *manner of the action* of the verb, like adverbs in δην : but they differ from them in accent, being always *oxyton*, while those in δην are *paroxyton*, as βάδην, κρύβδην, &c.

1137. οὐ διδόντες. The neg. οὐ is here used, because the ἄγγελος is stating a fact ; cf. supra 180. Observe that the accentuation of the pres. part. of verbs in μι is peculiar. ἀμπνοὴ is formed by syncope from ἀναπνοὴ, the ν being changed into μ before π, according to the principle that ν is always changed into μ before the labial consonants, π, β, φ, μ, as συμπάσχω, συμβάλλω, συμφέρω.

1138. κενώσας, i. q. καταλιπὼν, Pflugk ; cf. Bacchæ 729, κἀγὼ ΄ξεπήδησ΄, ὡς συναρπάσαι θέλων, λόχμην κενώσας, ἔνθ΄ ἐκρυπτόμην δέμας : cf. also the use of ἐρημόω, supra 314.

1139. This is an allusion to the celebrated leap which Achilles took from his ship to the coast of Troy, which seems to have passed into a proverb. Observe the alliteration of the three last words in the line.

1141. ἐνώτισαν, "terga dederunt," used intransitively, or αὐτοὺς may be supplied. It is usually transitive, as παλίσσυτον δράμημα νωτίσαι πάτρας ἄπουρον, "to turn his backward course beyond the boundaries of our country," Œd. Tyr. 193. Also, *to cover the back*, as Phœn. 651, κισσὸς ὃν περιστεφὴς ἑλικτὸς εὐθὺς ἔτι βρέφος χλοηφόροισιν ἔρνεσιν κατασκίοισιν ὀλβίσας ἐνώτισεν.

1142. τραῦμα, Ion. τρῶμα, from τρώω, τιτρώσκω, and connected with θραύω : cf. note on τρωθεὶς, supra 616.

1145. ἀντέκλαγξεν. κλάζω and some other verbs in ζ have γγ for their characteristic, as for instance πλάζω and σαλπίζω. The perf. κέκλαγγα (Epic κέκληγα) is synonymous with the present. This verb is sometimes used transitively, as μέγαν ἐκ θυμοῦ κλάζοντες ῎Αρη, Agam. 48. εὐδία, connected with Διὸς, gen. of Ζεύς : cf. *sub dio*, *sub Jove*, "under the open air." It only occurs in one other passage in the tragedians : πόλις δ΄ ἐν εὐδίᾳ τε καὶ κλυδωνίου πολλαῖσι πληγαῖς ἄντλον οὐκ ἐδέξατο, Sept. l. Theb. 795. The construction is στίλβων ὅπως εὐδία. The penultima both of the subst. εὐδία and the adj. εὔδιος is short; but in εὖδιος, *at mid-day*, it is long in Homer, as Od. δ΄. 450, ἔνδιος δ΄ ὁ γέρων ἦλθ΄ ἐξ ἁλός. φαεννὸς cf. supra 1086.

1147. δὴ, "at length," connected with ἤδη.

1148. φρικώδης, from φρὶξ and εἶδος (cf. θυώδης), Latin *horridus*. φρὶξ denotes the motion of water caused by a slight wind : cf. Od. δ΄. 402, πνοιῇ ὕπο ζεφύροιο, μελαίνῃ φρικὶ καλυφθείς. So Ovid. Metam. iv. 150, " Exhorruit, æquoris instar, Quod tremit, exiguâ cùm summum stringitur aurâ." The accus. στρατὸν must be taken both with ὦρσε and στρέψας.

1152. Observe that γαῖα and αἶα, as collateral forms of γῆ, are only used by the poets.

1154. δέμας, cf. supra 1080. καλλίμορφον. The Latin *forma* is usually derived from μορφὴ by a metathesis. It is, however, a disputed point.

1156. πέλας is followed by a gen. as an adverb of place : cf. ἐγγύς.

1157. The meaning of ἀνάκτορον in this passage has been explained at length supra 1112.

1159. κατοιμῶξαι. Latin, "tibi deflendum portamus." It has been already stated that the use of the infin. in Greek is much less restricted than in Latin. The following idioms, with the corresponding Latin usage, should be carefully attended to. 1. ᾿Αστυόχῳ παραδοῦναι τὰς ναῦς ξυμπλέων, Thucyd. viii. 29, "ad naves Astyocho tradendas." 2. ποῦ δῆτ΄ ἀμύνειν οἱ κατὰ στέγας Φρύγες ; Orest. 1479, "Phryges, qui auxilium ferre possent ?" 3. ἀλεγεινοὶ δαμήμεναι, Il. κ΄. 402, "difficiles domitu :" though this use of the infin. is admissible in Latin poetry, as "*niveus videri*."

1161. τοῖς ἄλλοισι, *cæteris*. This is called the hypothetical or inclusive use of the article : ἄλλοισι would be simply *aliis*.

1162. τῶν δικαίων is here used in a technical sense ; τὰ καλὰ καὶ τὰ δίκαια denoting in ancient philosophy the subject-matter of moral science : cf. Aristotle's Ethics, *passim*.

1166. The metre of this Chorus is Anapæstic Dimeter, for the laws of which see the Introduction. καὶ μὴν, cf. supra 494 ; ὅδε, supra 65 ; φοράδην, cf. note on περισταδὸν, supra 1136.

1167. πελάζει. This verb in the Attic poets is used both transitively and intransitively ; *I bring near*, and *I approach*. For an instance of the former use cf. Prom. 155, δεσμοῖς ἀλύτοις ἀγρίοις πελάσας (ἐμέ). Buttmann asserts that Homer uses it in transitive sense only, but this is refuted by the two following passages : ἀλλὰ σὺν αὐτοῖσιν πέλασεν νήεσσι θοῇσι, Il. μ΄. 112 ; ὅστις ἀϊδρείῃ πελάσῃ, καὶ φθόγγον ἀκούσῃ Σειρήνων, Od. μ΄. 41. The tragic writers have also a cognate form πελάθω, formed by adding θω to the vowel of the root, as θέμις ἐς φθογγὰς τὰς ὑμετέρας ἡμῖν πελάθειν ; Eur. Elect. 1291. And this again they contract into πλάθω with α long, by transposing the sounds thus : πελάθω, πλαέθω, πλάθω : ex. gr. μόρος γὰρ ἀπότομος πλάθει, Alc. 119. " Notanda est hæc structura ; usitatior erat dativus vel genitivus."—Pflugk.

1170. οὐχ ὡς σὺ θέλεις : cf. Herod. i. 16, ἀπὸ μέν νυν τούτων οὐκ ὡς ἤθελεν ἀπήλλαξεν, ἀλλὰ προσπταίσας μεγάλως.

1171. κύρσας. This verb is followed by a gen., dat. and accus. case. στρατὸς κυρήσει νοστίμου σωτηρίας, Persæ 797 ; οὐκ οἶδ΄. ἐπ΄ ἀκταῖς νιν κυρῶ θαλασσίαις, Hec. 697. All the commentators have agreed in suspecting this passage to be corrupt from the concurrence of κύρσας and συνέκυρσας. Hermann proposes κέλσας instead of κύρσας. Musgrave suggests συνέδυσας, and Brunck συνέπιπτες for συνέκυρσας.

1172. εἰς ἓν μοίρας, equivalent to μίαν μοῖραν. This construction is not unusual when the *adj.* denotes *number* or *quantity*. So τὸ πολλὸν τῆς στρατιῆς, Herod. viii. 100 ; ἐπὶ μέγα δυνάμεως, Thucyd. i. 118. This *gen.* is especially used after the neuters τοῦτο, τοσοῦτο, and τόδε, as ξυνέπεσον ἐς τοῦτο ἀνάγκης, Thucyd. i. 49, "eò necessitatis adducti sunt."

1173. ὤμοι: cf. supra 113, ὤμοι ἐγὼ μελέα. It is a disputed point whether it ought to be written with or without the *iota subscriptum*. It is decidedly incorrect to write it ὦμοι, the particle ὦ being used with the voc. simply in an address.

1174. ἀμοῖς: cf. supra 581.

1176. διολώλαμεν: cf. supra 902. οἰχόμεθα: cf. supra 981.

1178. λείπεται. When a neut. plur. denotes animated objects, it is generally followed by a verb in the plur., as τοσάδε μὲν μετὰ Ἀθηναίων ἔθνη ἐστράτευον, Thucyd. vii. 57; τέκν᾽ ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς γένοιντο, where however Porson reads γένοιτο, Hec. 1149. The elision of the diphthong αι only occurs in the poets, and is limited to the passive terminations in μαι, σαι, ται, σθαι, as βούλομ᾽ ἐγώ. All other instances are to be considered as *crases*, though the apostrophus is used for the sake of distinctness, as γεῦσ᾽ ὑμᾶς, for γεῦσαι ὑμᾶς.

1179. παθέων, *gen. of the cause:* cf. supra 847, οἴμοι πότμου.

1180. αὐγή, *brightness*. It is applied to the eyes both by Sophocles and Euripides. ὀμμάτων αὐγαί, Aj. 70, and Phœn. 1564. Hence αὐγαί is here used alone, like Latin *lumina*.

1182. ἤναρε, 2 aor. of ἐναίρω. Euripides also uses it without the augment: εἴθε με Καδμείων ἔναρον στίχες ἐν κονίαισιν, Supp. 821. According to Buttmann, Lexil. p. 119, ἐναίρω is not a compound of αἴρω, but is derived from ἔνεροι (literally, *to send to the infernal regions*), and akin to ἔναρα, ἐναρίζω. Similarly καθαίρω is derived from καθαρός. ἐναίρω is not used in prose.

1184. ὡς ἐκ τῶνδε, "isto rerum statu."—Pflugk: cf. Med. 458, ὅμως δὲ κἀκ τῶνδ᾽ οὐκ ἀπειρηκὼς φίλοις ἥκω.

1189. It would be a hopeless attempt to extract a satisfactory meaning for this passage, as it stands, consistently with the common rules of construction: "Hæc, ut nunc leguntur, nullo modo expediri possunt."—Musgrave. By changing ἐμὸν into ἐμοί (an error which may easily have crept into the MSS. by the carelessness of the transcribers) all becomes clear. The construction then will be, μήποτε τὸ δυσώνυμον ἐμοὶ γένος, εἰς τέκνα καὶ δόμον, σῶν λεχέων Ἑρμιόνας ὤφελεν ἀμφιβαλέσθαι ἐπὶ σοὶ Ἀΐδαν. By δυσώνυμον γένος Peleus alludes to the Atridæ, to whom he imputes the death of Achilles and Neoptolemus. σῶν λεχέων is the *gen.* of the cause: "on account of thy marriage with Hermione." ἐπὶ σοὶ is used for σοὶ simply, cf. supra 115, where the preposition ἀμφὶ is similarly redundant. The construction of ὤφελε has been explained supra 523, note on εἴθε.

1194. The construction is μηδ᾽ (ὤφελές) ποτε ἐπὶ τοξοσύνᾳ φονίῳ πατρὸς ἀνάψαι αἷμα τὸ διογενὲς εἰς Φοῖβον, βροτὸς εἰς θεόν, "neque propter jacta in patrem mortifera tela istius Jove orti sanguinis pœnas ab Apolline, mortalis a deo, exigere debebas."—Pflugk. The preposition ἐπὶ is here used to denote the consequence of an act. The expression αἷμα ἀνάψαι means more precisely, "to fasten a charge of blood-guiltiness upon:" cf. Od. β΄. 86, ἐθέλοις δέ κε μῶμον ἀνάψαι, ἡμῖν scilicet. The epithet Διογενὴς, like Διοτρεφὴς, is applied to kings in general; cf. Hom. passim.

1198. γόοις κατάρξω. This passage is usually explained by the ellipse of γοᾶσθαι: but this is harsh, and, according to Liddell and Scott, κατάρχειν here means "*to lead the choral dance in honour of any one;*" hence "*to celebrate, honour.*" This explanation does not, however, appear to be supported by any parallel passages.

1199. νόμῳ τῷ νερτέρων. When the article follows the noun, it defines or limits its meaning. In prose it would be τῷ νόμῳ τῷ νερτέρων. Heath thinks that νόμος is here used in its technical sense of *a musical strain* (cf. νόμος ὄρθιος, Herod. i. 24), and understands by νόμος νερτέρων, "*cantilena funebris*, quâ nuper mortuos prosequebantur." But this is unnecessary.

1201. διάδοχα. The neut. plur. used adverbially, equivalent to ἐκ διαδοχῆς.

1203. ἔκρᾱνε, for ἔκρηνε. Though this line is a Senarius, the Doric *a* is here introduced, because it is spoken by the Choregus; the whole passage from v. 1165 to v. 1230, conforming to the laws of the choral ode.

1206. νοσφίζω (from νόσφι, Latin *seorsum*, only used by the Epic poets) is never used by Homer, except in the midd. voice. The sense it here bears, *deserere*, is somewhat rare: cf. Od. δ΄. 263, παῖδά τ᾽ ἐμὴν νοσφισσαμένη, θάλαμόν τε, πόσιν τε. Œd. Tyr. 691, εἴ σε νοσφίζομαι, "if I forsake thee."

1212. Homer seems to have inflected στερέω with ε, for he has aor. 1 ἐστέρεσα: οὕνεκά με στερέσαι τῆς ληΐδος ἤθελε πάσης Τρωϊάδος. Od. ν΄. 262.

1217. The phrase ἐξαντλεῖν πόνους is more usual than διαντλεῖν: but διὰ in composition frequently denotes to do a thing *thoroughly*, as διαμάχομαι, "to fight out a quarrel." The metaphor is taken from pumping bilge-water out of the hold of a ship (ἄντλος), Latin *exantlare, exhaurire labores*. ἐς Ἅιδαν, "*till I reach the grave.*" So Homer uses ἐς of *time* in the phrases ἐς ἠῶ, ἐς ἠέλιον καταδύντα.

1219. As regards the syncopation of ἀμπτάμενα from ἀναπτάμενα, cf. supra note on ἀμπνοή, 1137. The forms of this verb in use in Attic prose are as follows: πέτομαι, fut. πτήσομαι (syncopated from πετήσομαι), aor. ἐπτόμην (infin. πτέσθαι), perf. πεπότημαι (from a pres. ποτάομαι). In the poets and later prose we have an aor. ἐπτάμην, and act. ἔπτην: the usage of the Attic poets fluctuates between ἐπτόμην and ἐπτάμην. The pres. ἵπταμαι is very suspicious. φροῦδα, cf. supra 73.

1220. "A superbis jactationibus longe distantia." μετάρσιος (from μεταίρω) properly means, "raised aloft," Latin, *sublimis;* hence *wavering, unsteady*, opposed to βέβαιος: καὶ πνοὰς θέρμας πνέω, μετάρσι, οὐ βέβαια, πνευμόνων ἄπο, Herc. Fur. 1093. And so in this passage, *airy, empty*. Æschylus only uses it in the Doric form, πεδάρσιος.—Lidd. and Scott. Herodotus uses it synonymously with μετέωρος, *out at sea;* ὅσας δὲ τῶν νεῶν μεταρσίας ἔλαβε, vii. 188.

1223. We have here another instance of crasis written with the apostrophus, like ἔστη 'πὶ βωμοῦ, μὴ 'ντι, &c. The *accus.* is here used after ἐπὶ because it follows a verb of motion.

1225. ὄψεαι. This Ionic form for the Attic ὄψει is very uncommon in the tragedians. ὄψομαι is used as a fut. to ὁράω, which has no future of its own. The other tenses in use are aor. ὤφθην, perf. ὦμμαι, and 2 perf. ὄπωπα in the poets.

1226. τί κεκίνηται; From this expression it would appear that the approach of a deity was indicated by some kind of motion. (See Introduction.)

1228. Observe that αἰθήρ is here used in the fem. gender. In Homer it is always fem., and the expression αἰθέρος ἀτρυγέτοιο, Il.

ϱ΄. 425, is no exception, ἀτρύγετος being used in Homer as an adjective of two terminations. In Att. prose it is always masc., but in the tragic poets the usage fluctuates.

1229. πορθμευόμενος. From πορθμός, *a ferry*, connected with πείρω and περάω : hince Lat. *porto*. The accus. of the *place* after this class of verbs is not unusual : cf. Alcest. 443, γυναῖκ᾽ ἀρίσταν λίμναν Ἀχεροντίαν πορεύσας.

1233. κακοῖς δυςφορεῖν. After verbs of this class, δυςφορεῖν, δυςχεραίνειν, χαλεπῶς φέρειν (Latin *ægrè* or *moleste ferre*), we find sometimes *an accus.* and sometimes a *dat. case*, but with this distinction, when they are used *transitively* they take an accus. ; when intransitively, a dative case ; ex. gr. μὴ θαυμάζετε ὅτι χαλεπῶς φέρω τοῖς παροῦσι πράγμασι, Anab. i. 3, 3 ; βαρέως φέρειν τὸ φρόνημα, Hellen. vii. 1. 44. Matthiæ explains the dative as expressing the *cause, occasion,* or *object* of the action. The form παρεστὼς is explained supra 94.

1234. μηδέν τι λίαν. In this and similar phrases, as σχέδον τι, πάνυ τι, &c., the indefinite τι is introduced to qualify the expression παρήνεσα. The aor. is here used in the sense of the present : cf. Aj. 536, ἐπήνεσ᾽ ἔργον καὶ πρόνοιαν ἣν ἔθου : Soph. Elect. 668, ἐδεξάμην τὸ ῥηθέν. Matthiæ observes, that in these passages the aorist seems to retain a sense very nearly related to its proper one, of an action completely finished, in which no alteration can be made, every doubt as to its truth and unalterableness being removed, as in Latin *hoc tibi dictum volo.*

1235. ἄκλαυστα. The neut. plur. used adverbially, like πρῶτα two lines above. The Epic form is ἄκλαυτος. It is used both in an active and passive sense. On the use of ἐχρῆν with the infin. pres., cf. supra 607.

1236. ταχὺν πόδας. The *defining accus.,* which is commonly explained by the ellipse of κατά : but it is better to consider it an idiomatic expression. It is frequently imitated by the Latin poets, as in the well-known "os humerosque Deo similis."

1237. The accus. must be repeated with ἀπώλεσα.

1241. τάφος comes from θάπτω through the aor. 2 ἔταφον, the aspirate being transferred to the last syllable, according to a well known principle ; ex. gr. θρὶξ, τριχὸς, τρέφω, θρέψω, &c. ὡς ἀπαγγέλλῃ. Some editions read ἀπαγγέλῃ, 2 aor. pass. ; but there are doubts whether this tense really exists, as it depends on a single letter.

1245. ξυναλλαχθεῖσαν, "having been united." This use of the word may be illustrated by two parallel passages : εὐνῆς τε τῆς σῆς, ᾗ συνηλλάχθης ἐμοί, Aj. 493 : λέκτρων ἀθίκτων ἦλθες ἐς συναλλαγάς, Hippol. 653.

1247. The particle δὴ should be taken with μόνον.

1248. ἄλλον δι᾽ ἄλλου, i. e. ἄλλον ἄλλῳ διαδεχόμενον, Pflugk. The preposition διὰ with the *gen.* is frequently used to denote intervals of *space* and *time.* Ex. gr. διὰ δέκα ἐπάλξεων, "at *intervals* of ten battlements," Thucyd. iii. 21. διὰ τρίτης ἡμέρης, "*every third day,*" Herod. ii. 37. διαπερᾶν Μολοσσίαν, *per Molossorum fines regnare,* Pflugk. There is, however, no authority for this translation to be found in any parallel passages. The usual meaning of the word is simply *to pass over* or *to cross.*

1249. εὐδαιμονοῦντας. In this change of number we have another

instance of Anacoluthon (cf. supra 202), the converse of that which occurs supra 180.

1251. In this line θεοῖσι must be scanned as a dissyllable, by the figure Synizesis : cf. the note on νερτέροισιν μέλω, supra 850. The construction of μέλει is twofold : 1. The *object* is put in the nom. and the *person* in the dat., as μέλει μοι πόλεμος : Latin "*bellum mihi curæ est.*" 2. When it is used as a strict impersonal, the *object* is in the gen. and the *person* in the dat., as in this instance.

1253. εἰδῇς. For a full account of this verb, cf. supra 9 and 998. The phrase χάριν εἰδέναι τινὶ denotes *to be grateful* for a favour ; so Herod. iii. 21, θεοῖσι εἰδέναι χάριν. The phrases χάριν ἐπίστασθαι, χάριν γιγνώσκειν have the same meaning. For the form χάριτα, and the use of χάριν with the genitive, cf. supra 20 and 222.

1258. ἤδη here refers to *future time,* "henceforth ;" sometimes it denotes *past time,* "already," thus differing from νῦν in the same manner as *jam* differs from *nunc.* Θεὸς must be scanned as a monosyllable.

1259. This circumstance is mentioned as a proof of supernatural power, and that Peleus therefore will be immortal.

1262. Λευκὴν κατ᾽ ἀκτήν. This island was called also Ἀχιλῆος Δρόμος, because Achilles once celebrated there the games of the footrace : cf. Iph. Taur. 436, Λευκὰν ἀκτὰν, Ἀχιλῆος δρόμους καλλισταδίους, Εὔξεινον κατὰ πόντον. Herodotus mentions it under both designations, vide iv. 55, and vii. 25. It was an island near the Tauric Chersonese, at the mouth of the river Hypacyris.

1265. ἐλθὼν—μυχόν. We have here an omission of the preposition after a *verb of motion,* similar to that which occurs supra 3. ἑστίαν ἀφικόμην. This construction with ἔρχεσθαι is unusual, but it is found once in Homer, Il. α΄. 322, ἔρχεσθον κλισίην Πηληϊάδεω Ἀχιλῆος.

1266. Σηπιάδος. A promontory of Thessaly, north of Eubœa, sacred to the Nereids. The origin of the term is given by the Scholiast on Apoll. Rhod. i. 582 : Σηπιὰς, ἀκρωτήριον ἐν Ἰωλκῷ, οὕτω καλούμενον διὰ τὸ τὴν Θέτιν ἐνταῦθα εἰς σηπίαν μεταβληθῆναι (*transformed herself into a cuttle-fish*) διωκομένην ὑπὸ Πηλέως. ἔςτ᾽ ἄν. Buttmann remarks that ἔςτε should be written as one word, not ἐς τε, because it is used instead of ἐς ὅτε, Doric ἔστε, in Homer εἰσοκέ. As regards its construction, ἔςτε (both in the sense of *until,* and in that of *as long as*) governs the *conjunct.* or *optat.,* when there is any uncertainty, and when there is none the *indicat.*: ex. gr. περιμενῶ, ἔςτ᾽ ἂν ἔλθῃ (*until he comes*). ποίησον τοῦτο, ἔςτε ἔτι ἔξεστι (*so long as it is allowed*). ἄχρι or μέχρι, and ἕως follow the same construction.

1268. Buttmann derives the perf. pass. πέπρωμαι (*I am allotted by fate. fated*) from the stem or root πορεῖν (in the sense of *to impart*) by the metathesis of πορ- into προ-, and supports this view by the analogy of θρώσκω, ἔθορον ; θνήσκω, ἔθανον, &c. The only other tense of this verb in use is 3rd per. sing. pluperf. πέπρωτο, Hes. Theog. 464.

1269. This sense of the verb ἐκκομίζειν is not found elsewhere.

1270. παῦσαι δὲ λύπης. Horace has imitated this construction : "Desine mollium tandem querelarum," Od. ii. 2, 21. λήγω follows the same construction.

1272. κέκρανται, 3rd pers. sing. perf. pass. from κραίνω. In Fishlake's translation of Buttmann's Irregular Verbs, we find the following remark. "*In Eurip. Hippol.* 1255, κέκρανται *is 3rd plur.*

perf.; nor do I find any instance of it as 3rd sing. also." The line alluded to is, αἰαῖ· κέκρανται συμφορὰ νέων κακῶν : hence there is evidently some mistake, as it is *sing.* in both these instances. Cf. the parallel form, λιμὴν πέφανται, Med. 769. Homer uses the resolved form κεκράανται: χρυσῷ ἐπὶ χείλεα κεκράανται, Od. δ'. 132. κατθανεῖν ὀφείλεται is explanatory of the previous sentence ; in English the word *namely* would be inserted.

1273. The fem. πότνιᾰ being short, the *a* suffers elision : cf. supra 491. συγκοιμήματα. In the Tragic writers a neut. noun is frequently used to denote a person, and that too in the plur. number : cf. Hippol. 11, Ἱππόλυτος, ἁγνοῦ Πιτθέως παιδεύματα.

1275. τῶν ἐκ σέθεν. These words are so closely connected in sense and syntax, as to form in reality a quadrasyllabic ending. Hence the spondee in the fifth place is no violation of Porson's rule respecting the pause.

1277. εἶμι—πτύχας. We have here another instance of an accus. after a *verb of motion* without a preposition. In Homer εἶμι has sometimes a present, and sometimes a future sense ; but in Ionic and Attic prose it has nearly always the force of a future.

1279. κᾆτα, by crasis, καὶ εἶτα, written with an *iota subscriptum*, because there is an *iota* in the second word of the compound.

1280. δοῦναι. *To give in marriage*, said especially of parents in reference to a daughter: ex. gr. Od. δ'. 7, ἐν Τροίῃ γὰρ πρῶτον ὑπέσχετο καὶ κατένευσεν Δωσέμεναι· τοῖσιν δὲ θεοὶ γάμον ἐξετέλειον. ἐκδιδόναι is used in this sense supra 344, and the compound is commonly found in prose.

1281. μὴ 'πιθυμίαν. We have here another instance of crasis written with an apostrophus for the sake of distinctness : cf. supra 1123.

1282. ζαπλούτους. The inseparable particle ζα- (sometimes written δα-, as δαφοινός) like ἀρι-, ἐρι-, ἀγα-, is only found in composition, and always with adjectives, as ζάθεος, ζάκοτος, &c.

1283. "πράξειαν, scil. οἱ οὕτω βουλευόμενοι, quod repetendum ex præcedentibus ὅςτις εὖ βουλεύεται : cf. supra 180."—Pflugk.

1284. These five anapæstic lines close the Alcestis, the Bacchæ, the Helen, and the Medea, with the exception of the first line, which runs thus in the last-mentioned play, πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ.

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THE END.

I