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THE

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ΕΥΡΙΠΙΔΟΥ ΕΚΑΒΗ.

THE

HECUBA OF EURIPIDES

WITH INTRODUCTION AND NOTES

BY

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PREFACE.

THE text of this edition of the Hecuba is in the main that of Prinz (Leipsic 1883), but, where difficulties occur, I have to the best of my ability endeavoured to weigh the evidence independently, and if I have been led to adopt conclusions other than his, I have written the text in conformity with my own views. Happily, in the Hecuba, textual difficulties are comparatively few, and, when we do meet with them, our task is more frequently to decide between the retention and the excision of lines which have stirred the somewhat easily roused suspicions of susceptible editors than to restore the mangled tradition of warring families of battered manuscripts. In dealing with the former class of questions, I have throughout inclined to a conservative view, partly on the narrower ground of lack of cogency in the destructive criticism applied to particular passages, partly on the general principle that such a method of criticism is a dangerous weapon in any save the most experienced and skilful hands.

As the Hecuba is a play which is usually read at an early stage of acquaintance with the Greek language, I have been careful to exclude from the explanatory commentary all discussions of the text, but have subjoined a brief notice

H. E.
of the manuscripts and the more important variants and conjectures, with short critical remarks on some passages, for the use of any who return to Euripides when a little further advanced on the path of scholarship. Of such unfortunately the number is but small, and apart from a limited circle of enthusiastic admirers, the poet's audience is mainly confined to those who use his plays as the painful but necessary exercise-ground of syntax, and whose recollections, so far from being appreciative, are apt to be tinged with a certain bitterness and even scorn.

In writing the commentary, I have consulted the editions of Porson, Pflugk-Wecklein, Paley and many others of the numberless scholars who have edited or illustrated Euripides: but I have endeavoured to form an independent judgment on each question before referring to the notes of others, in the belief that a fresh point of view is more likely to be attained by an editor, who does not at once fly to the assistance of his predecessors, when wishing to explain a difficulty or illustrate a view. I have read with great pleasure the translation of the Hecuba by Mr Way, a translation which will I hope become as widely known as it deserves. The grammars to which I have referred are those of Hadley (Macmillan, 1884) and Thompson (A Syntax of Attic Greek, Rivingtons, 1883). Finally my warmest thanks are due to Mr R. A. Neil, who has read all the proof-sheets and has assisted me throughout with valuable suggestions and criticism. I am indebted also to Mr L. Whibley for much kind help.
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INTRODUCTION.

THE date of the production of the Hecuba is not certain, but from two pieces of internal evidence we may attribute it approximately to the year 425 B.C.: line 173 of the Hecuba is parodied by Aristophanes in the 'Clouds' (l. 1165), which was performed B.C. 423, and in line 462 reference is made to the recent re-establishment by the Athenians of the Delia in B.C. 426. The subject of the play seems to have been taken from one of the non-Homeric legends of the epic cycle, contained possibly in the Ἰλίον πέρσις of Arctinus of Miletus, an early poet of the eighth century B.C. If we accept B.C. 425 as the date of its production, Euripides was then a man of 55, and had been prominently before the public for 30 years, though of his extant dramas only four or five probably are of earlier date than the Hecuba.

Modern estimates of the tragedy have been mostly unfavourable, the objection urged against it being the apparent want of unity in the plot: the points raised in this criticism are in themselves interesting, and at the same time important, as affecting our appreciation of the play: I accordingly propose to devote a short time to their consideration. Is there then in the Hecuba a unity of design and a coherence of parts? The answer to this question I take to be affirmative: there is a unity of design which awakens what may be termed a collective interest, by bringing into line actions and events, which, though at first sight unconnected, yet by reference to some common centre become parts of a coherent whole: the effect thus

1 Cf. note on line 456.
produced within the compass of a single play is comparable to that brought about on a larger scale by the older trilogy. The true unity to be sought for is the unity of the objective impression on ourselves, an answering echo of the unity of conception in the poet's mind, an effect beyond the reach of mere calculating workmanship and defying analysis. This trilogy in petto may be regarded as an experiment made by the youngest of the three great tragedians at a time perhaps when novelty alike of construction and of treatment was as much desired by the Athenian audiences as it was in accord with the poet's own standpoint and method, wherein in some ways he differed so widely from his two distinguished rivals. The central interest, which creates the unity of the Hecuba, is the character of the heroine, and the study of her change from submission to ferocity under the influence of the events represented in the play, events in themselves unconnected save by fortuitous turns of the plot, which nevertheless by their influence on the development of the leading character acquire an intimate co-relation with each other. The separate episodes of Polyxena, Polydorus¹, and Polymestor all serve in turn to bring out and illustrate the workings of Hecuba's broken but indomitable heart.

In the first act Hecuba overcome with grief is an entirely pathetic character: the blows she has received are severe indeed but inflicted legitimately by gods and open enemies. Her dispute with Odysseus, though during the altercation she calls attention to the meanness of his conduct in neglecting to repay past benefits, is couched in no fierce spirit of invective, and it is with the faint hope of kindling in his heart a shame which may lead him to relent, that she recalls to his memory the days of his distress. So at the end, when swooning with agony, she has no words of cursing save for Helen, guilty cause of all the bloodshed of the war: while the sympathetic bearing of Talthybius and his account of the honour paid by the Greeks to the heroism of Polyxena, help to assuage the proud mother's grief, and her mood becomes one almost of acquiescence in

¹ By the episode of Polydorus I mean that part of the play which deals with the discovery of his death.
the inevitable, finding vent in the utterance of sad reflections on the uncertainty of human happiness.

In the second episode how great the change! The calamity which forms its subject is the same, the loss of a loved child: harder of course to bear as crowning a series of similar bereavements, but not so overwhelming in its intensity as to alter the very nature of one inured to woes as Hecuba by this time was. Further the blow was not entirely unanticipated. It is not the loss itself that transforms the mood of submission to one of vindictive fury: it is the circumstances of the tragedy: the death of the daughter amid the respectful admiration of her unwilling slayers, victim of a fate, cruel indeed, but nowise dishonourable, is a stately albeit touching scene: how different the picture of the son, sea-tost, unburied, disfigured by gaping wounds; victim of the cupidity of one who professed himself a friend, but has proved a murderer and a breaker of the tryst of hospitality. In the former case Hecuba could sadly acquiesce, bowing her head to Heaven's stroke, and meekly longing for the relief which death will some day bring even to her: but now she has one darling object to achieve, before the accomplishment of which death would be premature, she must take vengeance on the murderer, who, not in accordance with Heaven's will, but in despite of its most holy teaching, has wrought the death of a hapless boy entrusted to his charge in the sacred name of hospitality, amid every circumstance of shame and outrage, and crowned his infamy by refusing that burial, which alone could open the gates of a future life of honour in the nether world. What a contrast this to the passing of the daughter amid the sad praises even of her enemies and the generous desire of every Greek both high and low to dignify the descent of their heroic victim to the realms of Hades.

The second act has seen the sorrow-laden woman, submissive to the blows of fate, change to the implacable avenger of a foully slaughtered son: the third act portrays

1 Cf. ll. 73, 429.
the vengeance, a vengeance horrible enough to stifle for the moment our pity for Hecuba, and our loathing for her victim, till we remember the hideous crime the fruits of which he now is reaping. A Greek audience would not forget that Polymestor is a barbarian, and that conduct which would be revolting if employed against a Hellene, is capable of palliation when directed against the brutal Thracian, who has no reverence for the will of the gods, or the rights of his fellow men. In Hecuba's veins too runs the same Eastern blood, passionate and vindictive, that had throbbed in Medea's breast, which can bear with fortitude the chances of life, the anger of gods or triumph of an open foe, but which pursues to the death the betrayer of honour or the traitor to a trust.

That the Hecuba is not a drama of episode, but a drama of character illustrated by episode, may I think fairly be maintained. Hecuba is the central figure which supplies unity to all the incidents grouped around it, and it is the influence of these incidents on her character which the poet would have us consider. It is not a play wherein the several characters of the actors, by their mutual and necessary action and reaction, conspire to bring about a certain result, but rather an object lesson in character, a study of a particular mind as affected by varying circumstances. Assuming this as the central idea of the play, there is no reason why the poet should not elaborate the subdivisions and paint with a firm hand the subordinate characters: this he has done, and with such success that the reader in admiration of detached parts is in danger of losing sight of the meaning of the whole. Polyxena, for instance, is so beautiful a creation, that one cannot avoid the feeling that, when she passes from the stage, she takes our thoughts and our interest with her, and leaves the play the poorer. The mad ravings of Polymestor and the details of his undoing are so realistic, that it is on them that we fix our attention, and for the moment become forgetful of the element in the play which they are designed to illustrate, not to efface. It is only when we remember that the character of Hecuba herself supplies the poet with his theme, that we can grasp the real
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unity of a drama, which by reason of the beauty and the vigour of its separate scenes, has been roughly criticized as being not one play, but two. At the same time the adroitness of the transitions, or rather of the coupling together of the episodes, shows that Euripides was not unaware of the risk he ran of criticism on this ground. The discovery of the body of Polydorus, around whom centres the interest of the second act, by the very attendant sent to fetch water for the last sad rites due to the body of Polyxena, the heroine of the first episode, is extremely skilful; while the mention of Hecuba's twofold terror inspired by her dream prepares the spectators for a double catastrophe, quite apart from the preliminary sketch of the action supplied by the poet in the prologue.

In this play the prologue is of the ordinary Euripidean style and is open to the same attack and admits of the same defence as others of its class. The themes of tragedy, or at least the main features of those themes, were all well known to every Athenian audience. Homer and the Cyclic poets had been ransacked for their heroes, and audiences of the early and middle fifth century knew as well what would happen to Ajax or to Oedipus, as we know that Richard III. will die on Bosworth Field and Wolsey deplore the ingratitude of his king. So long as justness of sentiment, or illustration of the ways of gods to men, the drawing of types of character or the tracing out of fate, were felt to be the main objects of the tragedian, no prologue was required: it was not the tale, but the telling of it, that men looked to: but when Euripides claimed sympathy for very men and women, when gods and heroes descended, like Socrates' Philosophy, from heaven to earth, treading the same paths, pained by the same pains and rejoicing with the same joy, as the thronging crowds who felt the kinship of their suffering, then the old situations, the thread-bare plots, had lost their charm; new incidents, fresh developments must be discovered to be the vehicle of the new sympathy, and the explanatory prologue became a necessity as real for those days, as a playbill is for ours.

Another point for which Euripides has had to bear the
brunt of much unfavourable criticism, the frequency of επι-
δειξεις—of the forensic displays so dear to him and doubtless
to his audiences also, receives illustration in this play. Hecuba
in the agony of supplication for her daughter, Polymestor newly
robbed of sight and children, do not forget the rules of pleading.
To us there is something strangely cold in these precise
measured echoes of the courts: but theatre and court were
different then; as the Athenian theatre was more restrained
than our modern stage, so the Athenian dicastery with its huge
and irresponsible jury of men even then ever looking for some
new thing, was more open to passionate appeals, than a bench of
twelve men controlled by a skilled expounder of the laws. It is
not for us to grumble: a poet, especially a dramatic poet, cannot
be unaffected by the tastes of those whom he wishes to touch
and influence: Shakspere puns, but he is Shakspere still, and if
Euripides at times employed a method which was to the taste
of his public, why should an age, not without literary vices of
its own, abuse him for it? The same defence may be offered
to the charge, justly enough brought against him, of sometimes
philosophizing off the point and out of season: ideas with the
dulness of 2000 years' repetition on them now, were bright
once: bright enough to delight, perhaps to dazzle, audiences,
which even we cannot call uncritical. Defects they may be,
but defects sometimes reveal the touch of a human hand, just
as the irregularities of a Persian rug, the waywardness of a
piece of beaten iron, attract us more than the four-squareness
of the productions of steam and rule.

Of the merits of the play it is a pleasant task to speak.
Euripides' conception and drawing of the character of Hecuba
have been already touched upon, but much remains to praise.
In our poet's gallery of noble women none holds a higher place
than Polyxena; not Alcestis, not Macaria. Patience, tender-
ness, purity, fortitude, noblest qualities of womanhood, elevated
with the indefinable dignity conferred on virtue by high birth,
are united in the character of the virgin princess, who appears
but for one brief scene upon the stage, speaks little, yet leaves
us filled with a sense of having been in converse with one
of the noblest creations of dramatic literature. To convey such an impression in so short a time, to paint such a portrait in a few strokes, is surely the work of a master, and argues too the existence of an ideal in the creator’s mind, earnest, pervading, pure, which by its presence could enable him to draw so quickly and so well. We have but to remember this to dismiss at once the idle theories of Euripides’ hate for women, theories which owe their existence to heedless reasoning from random lines divorced from their context and considered without reference to the character in whose mouth they are placed, or the occasion on which they are uttered. In Odysseus Euripides has drawn an able man of the world, of a type on which we may well imagine many a busy ambitious Athenian would have wished to fashion himself: destitute of that ὀκτός, which Thucydides’ Cleon declared to be ἀρχή ἀνυμφορώτατος, yet not Russellly: plausible of speech, quick of action, shrewd, patient, determined: by his side Agamemnon, king of men, becomes insignificant and lacks the dignity which his great position calls for: much as he wishes, he dares not aid Hecuba in her vengeance, lest the army should misunderstand his action: the captive queen fears not to taunt him with his lack of liberty, and though he does not waver in the trial scene, but gives sentence in the Trojan’s favour and approves her deed, yet he effects no strong impression; he fails to make the reader feel that he is in the presence of a leader of men, and one is inclined to ascribe to the petulance of a weak nature his outburst of offended pride at the conclusion of the play, when he orders the wretched Thracian’s exposure on a desert island as a punishment for his presumption in foretelling troubles in his home. Well drawn too is the character of Talthybius; most courteous of heralds, he must fulfil his task, albeit it pains him to add to the woes of one, Trojan though she be, whose misery makes him doubt the goodness, nay the existence, of the gods: tenderly almost does he tell the weeping mother the story of her child’s brave death, giving what comfort may be given. There is one more picture, which by its dark colouring serves to bring into relief the other portraits which the poet
INTRODUCTION.

draws: the savage Thracian, faithless and covetous, who spoils and slays the fatherless child, and deepens the guilt of fraud and murder by that to the ancient world unpardonable crime, violation of the rights of hospitality, is an addition to the character-studies of the play, sombre indeed but effective, and serves to mark most clearly the exclusive feeling of the Greek, that barbarous and brutal were synonymous: strictly, of course, Hecuba is barbarous too, but the long and evenly-balanced struggle between Greeks and Trojans which formed the theme of the Hellene's bible, had raised the latter to equality with their conquerors. The choral odes remain for mention: although, in accordance with the practice of Euripides, they are of the nature of detached lyrics, yet they are directly suggested by and in accordance with the development of the action of the play: many and exquisite as are the choral songs scattered over his works, Euripides has never, in my judgment, given a finer example of his power than in that ode in which the captive women describe the fatal security, the surprise and carnage of the last night of Troy. In it he seems to have caught the inspiration of that romantic school, of which it is not too much to say he was the unconscious and unrecognized forerunner.

That the verdict of antiquity was favourable to the play is proved by the number of translations and imitations of it from Ennius onward. Echoes of it are found in Catullus and Propertius, in Virgil and Ovid: the latter poet may indeed almost be reckoned as a translator (cf. Metam. xiii. 407 sqq.), though Seneca has borrowed but little from it in his Troades. With the Phoenissae and Orestes, it formed the favourite reading book in the later Byzantine schools. The Hecuba was one of the first Greek plays translated by the French humanist Lazare de Baïf, while Erasmus put it into Latin, and the Venetian Luigi Dolce published an Italian version. Hamlet's player tells the story of the 'mobled queen,' and the sorrows of Hecuba became a phrase. One need not mention the imitations of the French classic drama, the exhausting Polyxènes of Pradon, of Lafosse, of Chateaubrun, save to introduce the profound comment of M. Patin, whose concluding words sum up for us the lessons of
the Attic theatre. "Je ne crois pas qu'on parvienne jamais à nous faire prendre en patience les calmes et contemplatifs développements de la tragédie grecque. Ce qu'il faut lui demander, ce ne sont pas ses sujets, ni la forme de ses drames, les uns usés et l'autre incompatible avec l'allure actuelle de notre imagination: c'est, s'il se peut, ce secret que nous cherchons encore, d'être variés, mais sans bigarrure et sans disparate; vrai, mais d'une vérité choisie; simples, mais avec simplicité."

ARGUMENT.

First Episode.

The scene is laid on the shore of the Thracian Chersonese, whither the Greek host had crossed after the fall of Troy. The fleet is delayed there by contrary winds.

1—58. Prologue spoken by the ghost of Polydorus; he describes his own murder by Polymestor, king of the district where the action takes place, who coveted the treasure which had been committed to him by Priam in trust for Polydorus. He also describes how the ghost of Achilles has appeared and claimed his sister Polyxena as a victim, to be slaughtered at his tomb, prophetically adding that the sacrifice will be carried out. He relates that he has appeared in a vision to his mother Hecuba, who

59—97 appears supported by some fellow captives: she describes the ominous dream, which has driven her forth filled with forebodings for the fate of her two children.

98—176. The chorus of Trojan captive women enter and announce to Hecuba the decision of the Greek generals to sacrifice Polyxena at the tomb of Achilles. Hecuba breaks into lamentation and summons her ill-fated daughter, who,

177—215 on hearing her doom, gives all her pity to the mother who will be left alone, but utters no complaint for herself.
216—331. Odysseus arrives with a formal announcement of the decree. Hecuba appeals to him for a return of the kindness she had once shown him in his need, and begs him to plead for her daughter, now her only stay and comfort. Odysseus, though acknowledging his obligation, refuses to do more than guarantee Hecuba's own personal safety, and urges the bad effect, which neglect to do honour to brave warriors after death produces, as a justification of his sternness.

332—381. Hecuba, seeing her own efforts fruitless, bids Polyxena plead her own cause. Odysseus is a father and may relent before a child's petition. Polyxena however expresses her more than willingness to die, contrasting her probable lot, if allowed to live, with what had once been her reasonable expectations as the daughter of a king.

382—443. Hecuba, to no purpose, offers her own life in exchange, and Polyxena, entreating her mother to submit to fate, takes an affecting leave of her, and follows Odysseus to her doom. Hecuba swoons and falls senseless to the ground, with a final imprecation on Helen, the cause of all her misery. A break in the action occurs here, which is marked

444—483 by a choral ode, in which the captive women speculate on the probable scene of their slavery, closing with a brief lament over their fallen country.

484—628. The herald Talthybius arrives, and after questioning the existence of gods who can permit such sorrows as Hecuba's to be, bids her tend the burial of her child. To Hecuba's request for particulars of the sacrifice, he replies by giving a touching account of the heroic maiden's last moments and of the admiring pity of the Greeks for her noble fortitude. The mother's grief is lightened by the recital of her daughter's glorious death, and she begs that orders may be given that the corpse shall not be disturbed, and that she may be permitted to render the last sad offices, as well as a captive may, to her daughter's remains. Thus ends the first episode.
Second Episode.

629—656. After a brief ode, tracing all their misery to Paris' fatal arbitration on Ida, the chorus

657—722 are met by an attendant, who has been to fetch water for the funeral rites of Polyxena; she enquires for Hecuba, and after brief preface displays to her the body of her murdered son Polydorus, which she has discovered when on her quest for lustral water: the horror-stricken mother with her lamentations mingles curses on the faithless Thracian, whom she recognizes as the author of the crime.

723—904. Agamemnon appears, enquiring the cause of Hecuba's delay in carrying out the funeral rites of Polyxena, but seeing the corpse of Polydorus demands an explanation of this fresh catastrophe: after brief consultation with herself, Hecuba decides to tell Agamemnon all, and to beg his help in a scheme of vengeance she has planned. She does so, appealing to him as the vicegerent of the gods, whom Polyméstor has outraged by his heinous breach of their most holy laws: in pathetic tones too she pleads for his pity, urging even his love for Cassandra as a ground for acceding to her request. Agamemnon professes his sympathy, and would willingly he says help her, but that the army counts the Thracian their friend, and her an enemy. Hecuba, half scornful of his timidity, asks that if he will not actively assist her, he will tacitly permit her to carry out herself a plan of vengeance. He consents and wishes her success.

905—951. The interval between this act and the next is filled by the chorus, who sing a most beautiful ode descriptive of the last night of Troy: how in false security the warrior was stretched in careless sleep, his wife lingering over her preparations for repose, when the war-cry of the Greeks was heard in the city, and in a moment all was carnage and destruction.
Third Episode.

952—1022. Polymestor, in response to a summons of Hecuba, appears with his two infant sons: she has, she says, a secret to reveal to him, the place of concealment of the treasure of the Trojan kings: also she would entrust to him some valuables which she has saved from Troy, and which she keeps concealed in the apartments of the captive women: let him dismiss his guards, and accompany her within, bringing his children to share the secret of the treasure, in case anything should happen to himself. He falls into the trap.

1023—1108 and, after a short choral ode of triumph, he is heard within screaming in agony, and after a few moments appears on the stage, blinded and mad with fury, breathing fierce threats of vengeance on the tigresses who have robbed him at once of sight and children.

1109—1295. Agamemnon, hearing the uproar, comes to learn its cause: Polymestor appeals to him, and gives a graphic description of the women's onset: he admits his murder of Polydorus, but assigns plausible and, as he thinks, satisfactory reasons for it: Hecuba answers, exposing the falseness of his pretences and showing that avarice was the only spring of his action. After a violent invective, she makes a final appeal to Agamemnon, who gives judgment in her favour: whereupon the baffled Thracian bewails his lot, but finds some little satisfaction in prophesying for Hecuba a violent and shameful end, for Agamemnon a faithless wife and cruel death. Enraged at his presumption, the Grecian leader orders him to be cast upon a desert island, while the captive women are bidden to return to their quarters, and prepare for their sad voyage to Greece and slavery.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΛΤΩΡΟΤ ΕΙΔΩΛΟΝ.
ΕΚΑΒΗ.
ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΔΩΝ ΓΥΝΑΙΚΩΝ.
ΠΟΛΤΖΕΝΗ.
ΘΣΣΕΣΕΤΕ.
ΤΑΛΘΤΒΙΟΣ.
ΘΕΡΑΙΑΙΝΑ.
ΑΓΑΜΕΜΝΩΝ.
ΠΟΛΥΜΗΣΤΩΡ ΚΑΙ ΟΙ ΠΑΙΔΕΣ ΑΤΤΩΤ.
ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

"Ἡκώ νεκρῶν κενθμῶνα καὶ σκότου πύλας
λιπῶν, ἵν’ "Αἰδῆς χωρὶς ἡκισταί θεῶν,
Πολύδωρος, Ἐκάβης παιός γεγός τής Κισσέως
Πριάμου τε πατρός, ὁς μ’, ἐπεὶ Φρυγῶν πόλιν
κίνδυνος ἐσχε δορὶ πεσεῖν Ἐλληνικῷ,
δεῖσας ὑπεξέπεμψε Τρωικῆς χθονὸς
Πολυμήστορος πρὸς δῶμα Θρηκίων ξένου,
ὅς τῇνδ’ ἀρίστην Χερσονησίαν πλάκα
σπείρει, φιλιπτὼν λαδὸν εὐθύνων δορὶ.
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκτέμπει λάθρα
πατήρ, ἵν’, εἰ ποτ’ Ἡλίου τείχη πέσοι,
τοῖς ξῶσιν εἰ παισὶ μὴ στάνσι βίον.
νεώτατος δ’ ἢ Πριαμιδῶν, ὁ καὶ με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὀπλα
οὔτ’ ἐγχος ὁδὸς τ’ ἢ νέῳ βραχίονι.
ἐως μὲν οὖν γῆς ὁρθ’ ἔκειοθ’ ὀρίσματα
πύργοι τ’ ἀθραυστοὶ Τρωικῆς ἢσαν χθονὸς
"Εκτωρ τ’ ἄδελφος οὐμὸς ἡπίτυχε δορί,
καλῶς παρ’ ἀνδρὶ Θρηκὶ πατρόφῳ ξένῳ
τροφαιῶν ὡς τὶς πτόρθος ἑυξόμην τάλας.
ἐπεὶ δὲ Τροιά θ’ "Εκτωρός τ’ ἀπόλλυται
ψυχῇ πατρώα θ’ ἔστια κατεσκάφη,
αὐτὸς δὲ βωμῷ πρὸς θεοδωμήτῳ πίνει
sφαγεῖς Ἀχιλλεώς παιδὸς ἐκ μιαφόνου,
κτείνει μὲ χρυσοῦ τὸν ταλαίπωρον χάριν
ξένως πατρῴως καὶ κταιῶν ἐς οἶδ' ἀλὸς
μεθῆξ', ὦν αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ.
κεῖμαι δ' ἐπ' ἀκταῖς, ἀλλοτ' ἐν πόντου σάλῳ,
πολλοὶς διαύλοις κυμάτων φοροῦμενος,
ἀκλαυτοῖς ἀταφοῖς νῦν δ' ὑπὲρ μητρὸς φίλης
'Εκάβης αἰώσῳ, σῶμ' ἐρημώσας ἐμόν,
τριταῖον ἰδῇ φέγγος αἰωροῦμενος,
ὁσωπερ ἐν γῇ τῇδε Χερσονησίᾳ
μήτηρ ἐμῇ δύστηνος ἐκ Τροίας πάρᾳ.
πάντες δ' Ἅχαιοι ναῦς ἔχουτε ἦσυχοι
θάσσουν' ἐπ' ἀκταῖς τῆςδε Θρηκίας χθονὸς·
ὁ Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανεῖς
κατέσχ', Ἀχιλλεὺς πᾶν στράτευμι Ἐλληνικόν,
πρὸς οἴκον εὐθύνοντας ἐναλίαν πλάτην·
αἰτεὶ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην
τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
καὶ τεῦξεται τοῦδ' οὐδ' ἀδώρητος φίλων
ἐσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ' ἄγει
θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἓματι.
δυοὶ δὲ παῖδων δύο νεκρῷ κατόψεται
μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
φανήσομαι γὰρ, ὅσ τάφου τλήμων τύχω,
δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
τοὺς γὰρ κάτω σθένοντας ἐξητησάμην
τύμβου κυρῆσαι καὶ χέρας μητρὸς πεσεῖν.
τοῦτον μὲν οὖν ὁσωπερ ἥθελον τυχείν
ἐσται· γεραιᾶ δ' ἐκποδῶν χωρῆσομαι
'Εκάβη· περᾷ γὰρ ἤδ' ὑπὸ σκηνῆς πόδα
'Αγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.  
φεὐ·  
ὁ μῆτερ ἥτις ἐκ τυραννικῶν δόμων  
δούλειον ἡμαρ εἴδες, ὡς πράσσεις κακῶς  
ὁσοντερ εὖ ποτ'. ἅντισηκώσας δὲ σε  
φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

ΕΚΑΒΗ.

ἀγετ', ὁ παίδες, τὴν γραῖν πρὸ δόμων,  
ἀγετ' ὀρθοῦσαι τὴν ὁμόδουλον,  
Τρφάδες, ὑμῖν, πρόςθε δ' ἄνασσαν.  
λάβετε φέρετε πέμπτε' ἄειρετέ μου  
geραιάς χειρὸς προσλαζύμεναι·  
κάγῳ σκολιῳ σκίπωνι χερὸς  
dιερειδομένα σπεύσω βραδύπουν  
ἡλυσιν ἀρθρῶν προτιθεῖσα.  
ἀς στεροπᾶ Διός, ὃς σκοτία νύξ,  
tί ποτ' αἴρομαι ἔννυχος οὕτω  
deίμασι φάσμασιν; ὁ τότνηα χθῶν,  
μελανοπτερύγων μῆτερ ὀνείρων,  
ἀποπέμπομαι ἔννυχον ὦσιν,  
ἡν περὶ παίδος ἐμοῦ τοῦ σφιξομένου κατὰ Θρήκην  
ἀμφὶ Πολυξείνης τε φίλης θυγατρῶς δὲ ὀνείρων  
φοβερὰν ἑδαήν.  
ὡς χθονίοι θεοὶ, σώσατε παίδ' ἐμόν,  
ὅς μόνος οὐκ άγκυρ' ἀμῶν  
τὴν χιονώδη Θρήκην κατέχει  
ξείνου πατρίου φυλακαίσιν.  
ἐσται τι νέον,  
ἥξει τι μέλος γοερῶν γοεραίς.  
οὔποτ' ἐμὰ φρῆν ὃδ' ἀλίαστος
φρίσσει ταρβεί.
ποῦ ποτε θείαν Ἐλένου ψυχὰν
καὶ Κασάνδραν ἐσίδω, Τρωάδες,
ὡς μοι κρίνωσιν ὅνείροις;
εἴδον γὰρ βαλλάν ἐλαφον λύκου αἴμοιν χαλά γο
σφαζομέναν, ἀπ᾿ ἐμῶν γονάτων σπασθείσαν ἀ-
νοίκτως.
καὶ τόδε δείμα μοι:
ἡλθ’ ύπερ ἀκρας τύμβου κορυφᾶς
φάντασμ’ Ἀχιλέως. ἦτει δὲ γέρας
tῶν πολυμόχθων τινὰ Τρωιάδων.
ἀπ᾿ ἐμᾶς, ἀπ᾿ ἐμᾶς οὖν τόδε παιδὸς
πέμψατε, δαίμονες, ἱκετεύω.

ΧΟΡΟΣ.

Ekáβη, σπουδὴ πρὸς σ᾿ ἐλιάσθην
τὰς δεσποσύνους σκηνὰς προλιποῦσ’,
ἳν ἐκληρώθην καὶ προσετάχθην
dούλη, πόλεως ἀπελαυνομένη
tῆς Ἰλιάδος, λόγχης αἷμη
δοριθήρατος πρὸς Ἀχαϊῶν,
οὐδὲν παθέων ἀποκουφίζουσ’,
ἀλλ’ ἀγγελίας βάρος ἀραμένη
μέγα σοὶ τε, γύναι, κῆρυξ ἀχέων.
ἐν γὰρ Ἀχαιῶν πληρεῖ ἕυνόδῳ
λέγεται δόξαι σὴν παῖδ’ Ἀχιλεῖ
σφάγιον θέσθαι· τύμβου δ᾿ ἐπιβᾶς
οἶσθ’ ὀτὲ χρυσέους ἐφάνη σὺν ὀπλοῖσ,
tὰς ποιοτοπόρους δ᾿ ἐσχε σχεδίας
λαίφη προτόνοις ἐπερειδομένας,
τάδε θωύσσων·
πολλῆς δ' ἐρίδος ξυνεπάισε κλύδων,
δόξα δ' ἐχώρει διχ' ἀν' Ἑλλήνων
στρατῶν αἰχμητὴν, τοῖς μὲν διδόναι
τύμβῳ σφάγιον, τοῖς δ' φυχὶ δοκοῦν.
ηὖ δὲ τὸ μὲν σὸν στείδων ἀγαθὸν
τῆς μαντιτόπολος Βάκχης ἀνέχων
λέκτρ' Ἀγαμέμνων·
τῷ Θησείδα δ', ὡς Ἀθηνῶν,
δισσῶν μύθων ῥήτορες ἦσαν·
γνώμη δὲ μιᾶ συνεχωρείτην,
τὸν Ἀχιλλείον τύμβον στεφανοῦν
αἵματι χλωρῷ, τὰ δὲ Κασάνδρας
λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλλείας
πρόσθεν θῆσειν ποτὲ λόγχης.
σπουδαὶ δὲ λόγων κατατεινομένων
ῆσαν ἦσαι πῶς, πρὶν ὁ ποικιλόφρων
κόπις ἠδυλόγος δημοχαριστὴς
Δαερτιάδης πείθει στρατιῶν
μὴ τὸν ἁριστὸν Δαναὸν πάντων
dούλων σφαγίων ἐινέκ' ἀπωθεῖν,
μηδὲ τῶν εἰπεῖν παρὰ Περσεφόνη
στάντα φθῖμένων
ὡς ἁχάριστοι Δαναὸι Δαναοῖς
toῖς οἰχομένοις ὑπὲρ Ἑλλήνων
Τροίας πεδίων ἀπέβησαν.
thalmεῖ δ’ Ὅδυσσεύς ὡςον οὐκ ἦδη,
πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν
ἐκ τε γεραιᾶς χερὸς ὀρμήσων.
άλλ' ἰθὶ ναοὺς, ἰθὶ πρὸς βωμοὺς,
' ἀγαμέμνονος ἰκέτεις γονάτων,
κήρυσσε θεοὺς τοὺς τ' οὐρανίδας
toὺς θ' ὑπὸ γαίαν.

ἡ γὰρ σε λυταὶ διακωλύσουν'
ὀρφανὸν εἶναι παιδὸς μελέας,
ἡ δεὶ σ' ἐπιδεῖν τύμβου προπετή
φοινισσομένην αἵματι παρθένων
ἐκ χρυσοφόρου
dειρῆς νασμῷ μελανανγεί.

ΕΚ.
oi ἃγῳ μελέα, τί ποῦ ἀπύσω;
ποιαν ἄχω, ποῖον ὀδυρμόν;
δειλαια δειλαιοῦ γήρως,
dουλείας τᾶς οὐ τλατᾶς,
tᾶς οὐ φερτᾶς· ὁμοι μοι.
tὸς ἀμύνει μοι; ποία γέννα,
ποία δὲ πόλις;

φρούδος πρέσβυς, φρούδοι παῖδες.
ποιαν ἡ ταῦταν ἡ κεῖναν
στείχω; ποὶ δ' ἥσω; ποῦ τις θεῶν
ἡ δαίμων νῦν ἐπαρωγός;
ὁ κάκ' ἐνεγκούσαι Τριφάδες, ὁ
κάκ' ἐνεγκούσαι
πήματ', ἀπωλέσατ' ὀλέσατ': οὐκέτι μοι βίος
ἀγαστὸς ἐν φαεὶ.

ὁ τλάμοιν ἀγησαί μοι
πούς, ἀγησαι τὰ γραῖα

πρὸς τάνυ αὐλάν· ὁ τέκνον, ὁ παῖ
δυστανοτάτας ματέρος, ἐξελθ'
ἐξελθ' οἴκων· ἀιε ματέρος
αὐλάν, ὁ τέκνον, ὡς εἰδῆσ
οίαν οίαν αίω φάμαν
περὶ σας ψυχᾶς.

ΠΟΛΥΕΝΗ.

ιῶ,
μάτερ μάτερ, τί βοῆς; τί νέον
καρύξασ' οίκων μ' ὠστ' ὀρνιν
θάμβει τῶθ' ἐξέπταξες;

ΕΚ. οἴμοι, τέκνον.

ΠΟΛΤΕ. τί με δυσφημεῖς; φροίμια μοι κακά.
ΕΚ. αἰαί, σᾶς ψυχᾶς.

ΠΟΛΤΕ. ἡξαῦδα, μὴ κρύψῃς δαρόν.
δειμαίνω δειμαίνω, μᾶτερ,
tί ποτ' ἀναστένεις.

ΕΚ. τέκνον τέκνον μελέας ματρός.

ΠΟΛΤΕ. τί τόδ' ἀγγέλλεις;

ΕΚ. σφάξαι σ' Ἀργείων κοινὰ
συντείνει πρὸς τούμβον γνώμα
Πηλείδα γέννα.

ΠΟΛΤΕ. οἴμοι, μάτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν; μάνυσον μοι
μάνυσον, μᾶτερ.

ΕΚ. αὐδῶ, παῖ, δυσφάμους φάμας;
ἀγγέλλουσι' Ἀργείων δόξαι
ψήφῳ τὰς σᾶς περὶ μοι ψυχᾶς.

ΠΟΛΤΕ. ὃ δεινὰ παθοῦσ', ὃ παντλάμων,
ὁ δυστάνου μᾶτερ βιοτὰς,
οίαν οίαν αὖ σοι λῶβαν
ἐχθίσταν ἀρρήταν τ'
ὡρσέν τις δαίμον;
οὐκέτι σοι παῖς ἄδ' οὐκέτί δή
γήρα δειλαίω δειλαία
συνδουλεύσω.
σκύμνων γάρ μ’ ὀστ’ οὐριθρέπταν,
μόσχου δειλαία δειλαίαν
eισόψει χειρὸς ἀναρπαστὰν
σὰς ἀπὸ λαμιότομον τ’ Ἀΐδα
γάς ὑποπεμπομέναν σκότον, ἐνθα νεκρῶν μέτα
tάλαινα κείσομαι.
καὶ σοῦ μέν, μάτερ, δυστάνου
κλαίω παρδύρτοις θρήνοις,
tὸν ἐμὸν δὲ βίον, λώβαν λύμαν τ’,
oὺ μετακλαίομαι, ἀλλὰ θανεῖν μοι
ξυντυχία κρείσσων ἐκύρησεν.
καὶ μὴν Ὅδυσσεὺς ἔρχεται σπουδὴ ποδὸς,
Ἐκάβη, νέον τι πρὸς σὲ σημανὼν ἔπος.

ΟΔΥΣΣΕΥΣ.
γύναι, δοκῶ μὲν σ’ εἰδέναι γυώμην στρατοῦ
ψήφων τε τὴν κρανθείσαν: ἀλλ’ ὄμως φράσων.
ἐδοξῆ ’Αχαιῶν παῖδα σῆν Πολυξένην
σφάξαι πρὸς ὀρθὸν χῶρ’ ’Αχιλλείου τάφου.
ἡμᾶς δὲ πομποὺς καὶ κομιστήρας κόρης
tάσσοσιν εἶναι: θύματος δ’ ἐπιστάτης
ἱερεὺς τ’ ἐπέστη τοῦτο παῖς ’Αχιλλέως.
οἰςθ’ οὖν ὃ δρᾶσον; μήτ’ ἀποσπασθῆς βιὰ
μήτ’ ἔσε χερῶν ἀμίλλαν ἔξελθης ἐμοί.
γόγγωσκε δ’ ἀλκήν καὶ παρουσίαν κακῶν
τῶν σῶν. σοφόν τοι κάν κακοῖς ἄ δεῖ φρονεῖν.

ΕΚ. ἀλαί: παρέστηχ’, ὡς ἔοικ’, ἀγῶν μέγας,
πλῆρης στεναχμῶν οὐδὲ δακρύων κενὸς.
κάγωγ’ ἀρ’ οὐκ ἔθνησκοι οὖ με χρὴν θανεῖν,
ΕΥΡΙΠΙΔΟΥ ΕΚΑΒΗ.

ουδ' ὠλεσέν με Ζεύς, τρέφει δ', ὡσώς ὅρω κακῶν κάκ' ἄλλα μεῖζον ἦ τάλαιν' ἐγώ.
εἰ δ' ἔστι τοῖς δοῦλοις τοὺς ἐλευθέρους μὴ λυπρὰ μηδὲ καρδίας δηκτήρια εὔστορησαι, σοὶ μὲν εἰρήσθαι χρεῶν, ἡμᾶς δ' ἀκούσαι τοὺς ἑρωτῶντας τάδε.

ΟΔ. ἔξεστ', ἔρωτά· τοῦ χρόνου γὰρ οὐ φθονῶ.
ΕΚ. οἰσθ' ἡμίκ' ἡλθες 'Ιλίου κατάσκοπος,
δυσχλαυια τ' ἀμορφος, ὄμματων τ' ἀπο φόνου σταλαγμοὶ σήν κατέσταξον γέννων;

ΟΔ. οὐδ'· οὐ γὰρ ἀκρας καρδίας ἔσπαυσε μου.
ΕΚ. ἔγνω δὲ σ' Ἐλένη, καὶ μόνη κατεῖπ' ἐμοί;
ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
ΕΚ. ἦσω δὲ γονάτου τῶν ἐμῶν ταπεινὸς ὁν;

ΟΔ. ὡστ' ἐνθανεῖν γε σοῖς πέπλοις χεῖρ' ἐμὴν.
ΕΚ. τι δ δῆτ' ἐλεξας, δοῦλος ὁν ἐμὸς τότε;
ΟΔ. πολλῶν λόγων εὐρήμαθ', ὡστε μὴ θανεῖν.
ΕΚ. ἔσωσα δῆτά σ', ἔξεπεμψά τε χθονὸς;
ΟΔ. ὡστ' εἰσοράν γε φέγγος ἧλιον τόδε.
ΕΚ. οὐκοιν κακύνει τοῖς τοῖς θουλεύμασιν,

ὅς ἐξ ἐμοῦ μὲν ἐπαθεῖς οία φής παθεῖν,
δρᾶς δ' οὐδὲν ἡμᾶς εὑ, κακῶς δ' ὅσον δύνη;
ἀχάριστον ὑμῶν στέρμ', ὅσοι δημηγόρους ξηλοῦτε τιμᾶς· μηδὲ ηγυνώσκοισθε μοι,

οὐ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,
ἡν τοῖς πολλοῖς πρὸς χάριν λέγητε τι.
ἀτὰρ τι δὴ σόφισμα τοῦθ' ἡγούμενοι ἐς τὴνδε παίδα ψήφων ὠρίσαν φόνου;

πότερα τὸ χρῆν σφ' ἐπῆγαγ' ἀνθρωποσφαγεῖν

πρὸς τύμβου, ἐνθα βουθυτεῖν μᾶλλον πρέπει;

ἡ τοὺς κτανόντας ἀνταποκτεῖναι θέλων.
ές τήνδ’ Ἀχιλλευς ἐνδίκως τείνει φόνον; ἀλλ’ οὐδὲν αὐτῶν ἦδε γ’ εἴργασται κακῶν.
'Ελένην νυν αἰτεῖν χρήν τάφῳ προσφάγματα·
κείνη γὰρ ὄλεσέν νυν ἐς Τρολάν τ’ ἀγελ. 266
εἰ δ’ αἰχμάλωτον χρή τιν’ ἐκκριτον θανεῖν
κάλλει θ’ ὑπερφέρουσαν, οὐχ ἦμῶν τῶδε·
ἡ Τυνδαρίς γὰρ εἶδος ἐκπρεπεστάτη,
ἀδικοῦσά θ’ ἦμῶν οὐδὲν ἦσσον ἐνρέθη. 270
τῷ μὲν δικαίῳ τόνδ’ ἀμιλλώμαι λόγον’
ἀ δ’ ἀντιδοῦναι δεῖ σ’ ἀπαιτούσης ἐμοῦ,
ἀκουσον. ἥψω τῆς ἐμῆς, ὡς φής, χερὸς
cαὶ τῆς γραίας προσπίτων παρηδος·
ἀνθάπτομαι σοι τῶν τῶν αὐτῶν ἐγώ,
χάριν τ’ ἀπαιτῶ τὴν τόθ’ ἱκετεύω τέ σε,
μὴ μου τὸ τέκνον ἐκ χερῶν ἀποστάξηι,
μηδὲ κτάνυς· τῶν τεθνηκότων ἄλισ. 278
ἡδ’ ἀντὶ πολλῶν ἐστὶ μοι παραψυχὴ,
πόλις τιθήμη βάκτρον ἴγμενον ὄδοι.
οὐ τοὺς κρατοῦντας χρή κρατεῖν ἂ μὴ χρεῶν,
οὐδ’ εὐτυχοῦντας εὐ δοκεῖν πράξειν ἅει.
καγώ γὰρ ἡ ποτ’, ἀλλὰ νῦν οὐκ εἴμ’ ἔτι,
tὸν πάντα δ’ ὄλβον ἠμαρ ἐν μ’ ἀφείλετο. 285
ἀλλ’, ὃ φίλον γένειον, αἰδέσθητι με,
ὀκτιρόν· ἐλθὼν δ’ εἰς Ἀχαίικὸν στρατὸν
παρηγόρησον, ὡς ἀποκτείνειν φθόνος
γυναίκας, ἀς τὸ πρῶτον οὐκ ἔκτεινατε
βωμῶν ἀποστάσαντες, ἀλλ’ φίλτρατε. 290
νόμος δ’ ἐν ύμῖν τοῖς τ’ ἐλευθέροις ἵσος
cαὶ τοῖσ δούλωσ αἱματοσ κεῖται πέρι.
tὸ δ’ ἀξίωμα, κἂν κακῶς λέγης, τὸ σοῦ
πείσει· λόγος γὰρ ἐκ τ’ ἀδοξούντων ἰὼν
κάκ τῶν δοκούντων αὐτῶς οὐ ταύτων σθένει.

ΧΩ. οὖκ ἔστιν οὕτω στερρός ἀνθρώπου φύσις,
ἡτις γόων σῶν καὶ μακρῶν ὀδυρμάτων
κλύουσα θρίμους οὐκ ἂν ἐκβάλοι δάκρυ.

ΟΔ. Ἐκάβη, διδάσκου μηδὲ τῶν θυμομενῶν
τῶν εὗ λέγοντα δυσμενῆ ποιοῦ φρενί.
ἐγὼ τὸ μὲν σὸν σῶμ᾽ υφ᾽ οὕτων ηὐτύχουν
σφόξειν ἔτοιμός εἰμι, κοῦκ ἀλλος λέγω·
ἀ δ᾽ εἶπον εἰς ἀπαντᾶς οὐκ ἀρνήσομαι,
Τροίας ἀλούσης ἄνδρὶ τῶ πρώτω στρατοῦ
σῆ παιδα δοῦναι σφάγιον ἑξαιτουμένῳ.
ἐν τῷ δὲ γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τὶς ἐσθλὸς καὶ πρόθυμος ἂν ἄνηρ
μηδὲν φέρηται τῶν κακίων πλέον.

ἡμῖν δ᾽ Ἀχιλλευς ἄξιος τιμῆς, γύναι,
θανῶν ὑπὲρ γῆς Ἐλλάδος κάλλιστ᾽ ἄνηρ.
οὐκοιν τὸ δ᾽ αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ᾽, ἐπει δ' ὀλωλε, μὴ χρώμεσθ᾽ ἑτί;
εἰνεν τί δὴ τ᾽ ἑρεῖ τις, ἢν τις αὖ φανῇ
στρατοῦ τ᾽ ἅθροισις πολεμίων τ᾽ ἀγωνία;
πότερα μαχοῦμεθ᾽ ἡ φιλοψυχήσουμεν,
τὸν κατθανόνθ᾽ ὁρῶντες οὐ τιμῶμενον;
καὶ μὴν ἔμοιγε ζῶντι μὲν, καθ᾽ ἤμέραν
κεὶ σμίκρ᾽ ἑξομι, πάντ᾽ ἂν ἄρκουντως ἑχοι·
tύμβου δὲ βουλοίμην ἂν ἄξιούμενον

τὸν ἔμον ὀρᾶσθαι διὰ μακρῶ γὰρ ἥχας.
ei δ' οἰκτρὰ πάσχειν φής, τάδ᾽ ἀντάκονε μον·
eίσιν παρ᾽ ἡμῖν οὐδὲν ἠσσὸν ἐθλια
γραίας γυναικεῖς ἢδὲ πρεσβύτατο σέθεν,
νῦμφαι τ᾽ ἀρίστων νυμφίων τητόμεναι,
ὡν ἢδε κεύθει σώματ᾽ Ἰδαία κόνως.
τόλμα τάδ' ἦμεῖς δ', εἰ κακῶς νομίζομεν τιμᾶν τὸν ἑσθλόν, ἀμαθίαν ὀφλήσομεν· οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους ἴγνοσθε μήτε τοὺς καλῶς τεθυγκότας θαυμάζεθ', ὃς ἂν ἢ μὲν Ἐλλάς εὐτυχῆ, ἦμεῖς δ' ἐχθι' ὀμοία τοῖς βουλεύμασιν.

ΧΟ. αἰαί· τὸ δούλου ὡς κακὸν πέφυκ' ἀεὶ τολμᾶ θ' ἢ μὴ χρή, τῇ βίᾳ νικόμενον.

ΕΚ. ὁ θύγατερ, οὐμοὶ μὲν λόγοι πρὸς αἰθέρα φρούδαι μάτην ριθέντες ἀμφὶ σοῦ φόνου· σὺ δ', εἰ τι μείζω δύναμιν ἢ μήτηρ ἔχεις, σπούδαξέ πάσας ἤστ' ἀγάδονος στόμα φθογγάς ἰεῖσα, μὴ στερηθήναι βίον. πρόσπιπτε δ' οἰκτρὼς τοῦ· 'Ὁδυσσέως γόνυ καὶ πεῖθ'. ἔχεις δὲ πρόφασιν· ἐστὶ γὰρ τέκνα καὶ τὰς, τῇ σῇν ἤστ' ἐποικτίραι τύχην.

ΠΟΛΤΕ. ὥρῳ σ', Ὁδυσσεῦ, δεξιὰν ὑφ' εἴματος κρύπτοντα χείρα καὶ πρόσωπον ἐμπαλίν στρέφοντα, μὴ σου προσθίγω γενειάδος. θάρσει· πέφευγας τὸν ἐμὸν ἰκέσιον Δία· ὡς ἔφοιμαι γε τοῦ τ' ἀναγκαίου χάριν θανεῖν τε χρήκοου· εἰ δὲ μὴ βουλήσομαι, κακὴ φανοῦμαι καὶ φιλόψυχος γνυή. τί γὰρ με δεῖ ξῆν; ἢ πατὴρ μὲν ἢν ἄναξ Φρυγῶν ἀπάντων· τοῦτο μοι πρῶτον βίον· ἐπειτ' ἑθρέφθην ἐλπίδων καλῶν ὑπὸ βασιλεῦσι νύμφῃ, ξῆλον οὐ σμικρὸν γάμων ἔχουσ', ὅτου δῶμ' ἔστιν τ' ἄφιξομαι· δέσποινα δ' ἢ δύστηνος Ἰδαίασιν ἦ γνυαίξι παρθένοις τ' ἀπόβλεπτος μέτα, ἵσθε θεοῖσι πλὴν τὸ καθανείν μόνον.
νῦν δ’ εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα θανεῖν ἐράν τίθησιν οὐκ εἰωθὸς ὦν· ἔπειτ' ἵσως ἄν δεσποτῶν ὁμῶν φρένας τύχοιμ’ ἄν, ὡστὶς ἀργύρου μ’ ὁνήσεται, τήν" Ἐκτορός τε χάτερων πολλῶν κάσιν, προσθεὶς δ’ ἀνάγκην σιτοποιοῦν ἐν δόμοις, σαίρειν τε δῶμα κερκίσιν τ’ ἐφεστάναι λυπράν ἄγουσαν ἥμεραν μ’ ἀναγκάσει· λέχη δὲ τὰμὰ δούλος ὄνητός ποθεν χρανεῖ, τυράννων πρόσθεν ἥξιωμένα. οὐ δῆτ’ ἀφίημι ὄμματων ἐλευθέρων φέγγος τόδ’, "Αἰδή προστιθεῖο' ἐμὸν δέμασ. ἄγ’ οὖν μ’, Ὀδυσσεί, καὶ διέργασαι μ’ ἄγων’ οὔτ’ ἐλπίδος γὰρ οὔτε τοῦ δόξης ὁρῶ 360 θάρσος παρ’ ἡμῖν ὢς ποτ’ εὐ πρᾶξαι με χρῆ. μήτερ, σὺ δ’ ἡμῖν μηδὲν ἐμποδοῦν γένη, λέγουσα μηδὲ δρῶσα· συμβούλου δὲ μοι θανεῖν πρὶν αἰσχρῶν μὴ κατ’ ἄξιαν τυχεῖν. ὡς τις γὰρ οὐκ εἰώθε γενέσθαι κακῶν, 370 φέρει μέν, ἄλγει δ’ αὖχεν’ ἐντιθεῖς ζυγῷ· θανῶν δ’ ἄν εἰη μάλλον εὐτυχέστερος ἦ ζων· τό γὰρ ξῆν μὴ καλῶς μέγας πόνος. XO. δεινὸς χαρακτῆρ καπίσημος ἐν βροτοῖς ἐσθλῶν γενέσθαι, κατ’ μείζον ἐρχεται τῆς εὐγενείας ὄνομα τοῖσιν ἄξιοισ.

ΕΚ. καλῶς μὲν εἴπας, θύγατερ, ἀλλὰ τῷ καλῷ λύπη πρόσεστιν. εἰ δὲ δεῖ τῷ Πηλέως χάριν γενέσθαι παιδὶ καὶ ψόγοιν φυγεῖν ὡμᾶς, Ὀδυσσεί, τήνδε μὲν μὴ κτείνετε, ἡμᾶς δ’ ἄγοντες πρὸς πυρὰν Ἀχιλλέως κεντεῖτε, μὴ φείδεσθ’· ἐγὼ ’τεκον Πάριν,
δος παίδα Θέτιδος ὠλέσεν τόξοις βαλὼν.  

ΟΔ. οὐ σ’, ὥ γεραιά, κατθανεῖν Ἀχιλλέως 

φάντασμι Ἀχαιών, ἀλλὰ τήνδ’ ἤτήσατο.  

ΕΚ. ύμεῖς δὲ μ’ ἀλλὰθυγατρὶ συμφονεύσατε, 

καὶ διὰ τόσον πῶμ’ αἴματος γενήσεται 

γαία νεκρῷ τῇ τάδ’ ἔξαιτουμένῳ.  

ΟΔ. ἄλλας κόρης σῆς θάνατος, οὐ προσοιστέος 

ἀλλος πρὸς ἀλλῷ ποθεῖε οὐκολομεν.  

ΕΚ. πολλὴ γ’ ἀνάγκη θυγατρὶ συνθανεὶν ἐμὲ.  

ΟΔ. πῶς; οὐ γὰρ σίδα δεσπότας κεκτημένος.  

ΕΚ. ὅποια κισσὸς δρυὸς ὅπως τῆς’ ἔξομαι.  

ΟΔ. οὐκ, ἢν γε πείθῃ τοῖς σοῦ σοφωτέροις.  

ΕΚ. ὡς τῆς’ ἐκοῦσα παιδὸς οὐ μεθήσομαι.  

ΟΔ. ἄλλ’ σοῦ ἕγῳ μὴν τήνδ’ ἀπειμ’ αὐτοῦ λιπὼν.  

ΠΟΛΤΞ. μῆτερ, πιθοῦ μοι· καὶ σὺ, παῖ Δαερτίου, 

χάλα τοκεῦσιν εἰκότως θυμομένοις, 

σὺ τ’, ὃ τάλανα, τοῖς κρατοῦσι μὴ μάχου.  

βούλει πεσεῖν πρὸς οὐδας ἐλκῶσαι τε σὸν 

γέροντα χρῶτα πρὸς βίαιν ὁθομένη, 

ἀσχημονήσαι τ’ ἐκ νέου βραχίονος 

σπατισθείσ’, ὃ πείσει; μὴ σὺ γ’· οὐ γὰρ ἄξιον.  

ἀλλ’, ὃ φίλῃ μοι μῆτερ, ἡδίστην χέρα 

doς καὶ παρείλαν προσβάλειν παρηδίν. 

ὡς οὖποτ’ αὖθις, ἀλλὰ νῦν παυστατον 

ἀκτίνα κύκλον θ’ ἥλιον προσόψῳμαι. 

tέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων. 

ὁ μῆτερ, ὃ τεκοῦσ’, ἀπειμ’ δὴ κάτω.  

ΕΚ. ὧθυγατερ, ἡμεῖς δ’ ἐν φάει δουλεύσομεν.  

ΠΟΛΤΞ. ἂνυμφος ἂνυμέναιος ὃν με χρὴν τυχεῖν.  

ΕΚ. σικτρὰ σύ, τέκνον, ἄθλια δ’ ἐγὼ γυνῃ.  

ΠΟΛΤΞ. ἐκεῖ δ’ ἐν "Αἰδον κείσομαι χωρίς σέθεν.
ΕΚ. οἴμοι τί δράσω; ποὶ τελευτήσω βίον;
ΠΟΛΤΕ. δούλη θανοῦμαι, πατρὸς οὐς ἑλευθέρου. 420
ΕΚ. ἡμεῖς δὲ πεντήκοντα γ' ἄμμοροι τέκνων.
ΠΟΛΤΕ. τί οὐ βίον ἀτρόποτε εἶπο τὸ πόσιν;
ΕΚ. ἀγγελεῖ πασῶν ἀθλιωτάτην ἐμέ.
ΠΟΛΤΕ. ὁ στέρνα μαστοί θ', οἶ μ' ἑθρέψαθ' ἤδεως.
ΕΚ. ὁ τής ἀφροῦ θύγατερ ἀθλία τύχης.
ΠΟΛΤΕ. χαῖρ', ὁ τεκοῦσα, χαῖρε Κασάνδρα τ' ἐμοί.
ΕΚ. χαῖρονσιν ἅλλοι, μητρί δ' οὐκ ἐστιν τόδε.
ΠΟΛΤΕ. ὁ τ' ἐν φιλίπποις Θρήξι Πολύδωρος κάσις.
ΕΚ. εἰ κόπη γ'. ἀπιστῶ δ' ὡδε πάντα δυστυχῶ.
ΠΟΛΤΕ. κόπη καὶ θανούσης ὁμμα συγκλήσει τὸ σῶν.
ΕΚ. τέθυκα ἐγὼγε πρὶν θανεῖν κακῶν ὑπο.
ΠΟΛΤΕ. κόμιξ', Ὥδυσσεῦ, μ' ἀμφιθεῖς κάρα περπλούς.

ὅς πρὶν σφαγήναι γ' ἐκτετήκα καρδίαν
θρίμουσι μητρὸς τήνδε τ' ἐκτήκω γόοις.
ο' φοῦς· προσεπείν γὰρ σὸν ὄνομ' ἔξεστι μοι,
μέτεστι δ' οὐδὲν πλὴν ὃςον χρόνου ξίφους
βαίνω μεταξὺ καὶ πυρᾶς 'Αχιλλέως.

ΕΚ. οἱ γ'ώ, προλείπω· λύεται δὲ μου μέλη.
ὁ θύγατερ, ἀψαι μητρός, ἐκτεινὼν χέρα,
δός· μὴ λίπης μ' ἀπαίδ'. ἀπωλόμην, φίλαι.
ὁς τὴν Δάκαιναν σύγγονον Διοσκόροιν
'Ελένην ἵδοιμι· διὰ καλών γὰρ ὀμμάτων
αἰσχρατα Τροίαν ἐπὶ τὴν εὐδαιμονα.

ΧΟ. αὕρα, ποντιάς αὕρα,

στρ. α'.

άτε ποντοπόρους κομίζεις
θοᾶς ἀκάτους ἐπ' οἴδμα λίμνας,
ποὶ με τὰν μελέαν πορεύσεις;
τῶ δουλόσυνος πρὸς οἶκον.
κτηθείς' ἀφίξομαι;
ἡ Δωρίδος ὤρμου αἰας
ἡ Φθιάδος, ἐνθα τὸν
cαλλύστων ὑδάτων πατέρα
φασίν Ἀπιδανὸν πεδία λιπαίνειν;
ἡ νάσων, ἀλήρει
κώτα περπομέναν τάλαιναν,
οἰκτράν βιοτὰν ἔχουσαν οἶκοις,
ἐνθα πρωτόγονος τε φοίνιξ
dάφνα θ' ίερον ἀνέσχε
πτόρθους Δατοὶ φίλα
ὁδίνος ἀγάλμα Δίας;
σὺν Δηλιάσων τε κού-
ραισιν Ἀρτέμιδος τε θεᾶς
χρυσέαν ἀμπυκα τόξα τ' εὐλογήσω;
ἡ Παλλάδος εὖ πόλει
τὰς καλλιδίφρον θεᾶς
ναίουσ' εὖ κροκεός πέπλω
ζεύξομαι ἄρα πώλους εὖ
δαιδαλέαις ποικίλλουσ'
ἀνθοκρόκοις πήμαις,
ἡ Τιτάνων γενεὰν
tὰν Ζεὺς ἀμφιπύρῳ
κοιμᾶτε φλογῷ Κρονίδας;
ὁμοί τεκέων ἐμῶν,
ὁμοί πατέρων, χθονὸς θ',
ἄ καπνῷ κατερεῖπται
tυφομένα δορίκτητος
'Αργεῖων· ἐγὼ δ' ἐν ξεὶ-
να χθονὶ δὴ κέκλημα
δούλα, λιποῦσ' Ἀσίαν,
Ευρώτας θεράπτων
ἀλλάξασ’, "Αίδα θαλάμοιν.

ΤΑΛΘΥΒΙΟΣ.

ποῦ τὴν ἀνασσάν δῆ ποτ’ οὕσαν Ἰλίου Ἐκάβην ἄν ἔξευροιμι, Τρωάδες κόραι; 485
ΧΟ. αὕτη πέλας σου νῶτ’ ἔχουσ’ ἐπὶ χθοῦν, Ταλθύβιε, κεῖται ξυγκεκλημένη πέπλοις.
ΤΑ. ὦ Ζεῦ, τί λέξω; πότερά σ’ ἀνθρώπους ὁρᾶν;
ἡ δόξαν ἀλλωσ τὴνδε κεκτῆσθαι μάτην
ψευδῆ, δοκούντας δαιμόνων εἶναι γένος,
τύχην δὲ πάντα ταῦ βροτοῖς ἐπισκοπεῖν;
οὐχ ἦδ’ ἀνασσὰ τῶν πολυχρύσων Φρυγῶν,
οὐχ ἦδε Πριάμου τοῦ μέγ’ ὀλβίου δάμαρ;
καὶ νῦν πόλις μὲν πᾶσ’ ἀνέστηκεν δορί,
αὕτη δὲ δουλὴ γραύς ἀπαίς ἐπὶ χθοῦν
κεῖται κόνει φύρουσα δύστηνον κάρα.

ΦΕΥ-ΦΕΥ. γέρων μὲν εἰμ’, ὦμως δὲ μοι θανεῖν
εἰ ἐγὼ πρὶν αἰσχρὰ περιπεσεῖν τύχη τινι.
ἀνίστασ’, ὦ δύστηνε, καὶ μετάρσιον
πλευράν ἔπαιρε καὶ τὸ πάλλευκον κάρα.

ΕΚ. ἔα· τῖς οὕτως σῶμα τούμον οὐκ ἔᾶς
κεῖσθαι; τὶ κινεῖς μ’ ὀστὶς εἰ λυπομένην;
ΤΑ. Ταλθύβιος ἦκω, Δαναϊδῶν ὑπηρέτης,
’Αγαμέμνονος πέρμψαυτος, ὦ γύναι, μέτα.
ΕΚ. ὦ φίλτατ’, ἄρα καὶ’ ἐπισωφάξαι τάφῳ
δοκοῦν ’Αχαιόις ἡλθες; ὡς φιλ’ ἄν λέγους.
σπεύδωμεν ἐγκονώμεν· ἡγοῦ μοι, γέρον.
ΤΑ. σὴν παῖδα κατθανούσαν ὡς θάψῃς, γύναι,
ηκω μεταστείχων σε· πέμπουσιν δὲ με

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δισσοὶ τ' Ἀτρείδαι καὶ λέος Ἀχαϊκός.

ΕΚ. οἴμοι, τί λέξεις; οὐκ ἂρ' ὡς θανουμένους μετήλθες ἥμᾶς, ἀλλὰ σημανῶν κακὰ; ὄλωλας, ὦ παῖ, μητρὸς ἀρπασθεὶς' ἄπο· ἡμεῖς δ' ἀτεκνοὶ τοῦτο σ'. ὦ τάλαιν' ἐγώ. πῶς καὶ νῦν ἐξεπράξατ'; ἂρ' αἰδοῦμενοι; ἣ πρὸς τὸ δεινὸν ἡλθεθ' ὡς ἐχόραν, γέρον, κτείνουτες; εἴπε καίπερ οὐ λέξων φίλα.

ΤΑ. διπλὰ με χρήζεις δάκρυα κερδάναι, γύναι, σῆς παιδὸς οἶκτω· νῦν τε γὰρ λέγων κακὰ τέγξω τόδ' ὀμμα, πρὸς τάφῳ θ' ὅτ' ὄλλυτο. παρὴν μὲν ὄχλος πᾶς Ἀχαικὸν στρατὸν πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγάς· λαβῶν δ' Ἀχίλλεως παῖς Πολυξένην χερὸς ἐστησ' ἐπ' ἀκρον χόματος, πέλας δ' ἐγὼ· λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,

σκίρτημα μόσχου σῆς καθέξοντες χερῶν, ἐσποντο· πλήρες δ' ἐν χερῶν λαβῶν δέπας πάγχρυσον αἴρει χειρὶ παῖς Ἀχίλλεως χοᾶς θανόντι πατρί· σημαίνει δὲ μοι συγήν Ἀχαιῶν παντὶ κηρύξαι στρατὸ.

κάγω παραστὰς ἐξον ἐν μέσοις τάδε· συγατ', Ἀχαιοί, σύγα πᾶς ἐστώ λεώς, σύγα σιώπα· νήνεμον δ' ἐστησ' ὄχλον. ὁ δ' ἐιπεν· ἀ παί Πηλέως, πατὴρ δ' ἐμός, δέξαι χοᾶς μοὸν τάσδε κηλητηρίουσιν, νεκρῶν ἄγωγοὺς· ἐλθὲ δ', ὡς πλῆς μέλαν κόρης ἀκραίφυς αἱμ', ὁ σοὶ δωρούμεθα στρατὸς τε κάγω· πρεμενής δ' ἥμιν γενοῦ λῦσαι τε πρύμνας καὶ χαλιωτῆρια νεῶν δὸς ἥμιν πρεμενοῦσ' τ' ἀπ' Ἰλίου
νόστου τυχόντας πάντας ἐς πάτραν μολείων.
τοσαυτ' ἐλέξε, πᾶς δ' ἐπηύξατο στρατός.
εἰτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν
ἐξείλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
νεανίας ἐνευσε παρθένον λαβείν.
η δ', ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
ὁ τὴν ἐμὴν πέρσαντες Ἀργείοι πόλιν,
ἐκοῦσα θυήσκω· μὴ τις ἄφηται χρόδος
τούμον· παρέξω γὰρ δέρην εὐκάρδιως.
ἐλευθέραν δὲ μ', ὡς ἐλευθέρα θάνων,
πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖς γὰρ
δούλη κεκλήθαι βασιλεὺς οὐδ' αἰσχύνομαι.
λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνον τ' ἀναξ
ἐῖπεν μεθεῖν παρθένον νεανίας.
κατεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,
λαβοῦσα πέπλους εξ ἄκρας ἐπωμίδος
ἐρρηξε λαγόνας εἰς μέσας παρ' ὠμφαλόν,
μαστοὺς τ' ἐδείξε στέρνα θ' ὡς ἀγάλματος
κάλλιστα, καὶ καθεῦσα πρὸς γαῖαν γόνυ
ἐλέξε πάντων τλημονέστατον λόγον·
ἰδοὺ, τόδ', εἰ μὲν στέρνου, ὡ νεανία,
παίειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
χρῆξις, πάρεστι λαμίδως εὔτρεπῆς οἴδε.
δ' δ' οὖν θέλων τε καὶ θέλων οἴκτω κόρης,
tέμνει σιδήρω πυεύματος διαρροάς·
kρουνοὶ δ' ἐχώρουν· ἦ δὲ καὶ θυήσκουσ' ὁμος
πολλὰν πρόνοιαν εἶχεν εὔσχήμως πεσεῖν,
kρύπτουσ' ἃ κρύπτειν ὁμματ' ἄρσενων χρεῶν.
ἐπεὶ δ' ἀφήκε πνεῦμα θανασίμω σφαγῇ,
oὗδεις τὸν αὐτὸν εἶχεν Ἀργείων πόλον·
ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν
φύλλοις ἐβαλλον, οἱ δὲ πληρούσιν πυρὰν
corμοὺς φέροντες πενκίνους, ὁ δὲ οὐ φέρων
πρὸς τοῦ φέροντος τοιάδ' ᾤκουεν κακά'
ἐστηκας, ὥ κάκιστε, τῇ νεὰνιδι
οὐ πέπλουν οὐδὲ κόσμου εν χεροῖν ἐχων;
οὐκ εἰ τι δώσων τῇ περίσσ' εὐκαρδίῳ
ψυχήν τ' ἀρίστη; τοιάδ' ἀμφὶ σῆς λέγω
παιδὸς θανοῦσης, εὐτεκνωτάτην δὲ σε
πασῶν γυναικῶν δυστυχεστάτην θ' ὄρῳ.

XO. δεινόν τι πῆμα Πριαμίδαις ἐπέζεσεν
πόλει τε τῇ μή θεῶν ἀναγκαίων τόδε.

ΕΚ. ὁ θύγατερ, οὐκ ὅδ' εἰς ὁ τι βλέψω κακῶν,
πολλῶν παρόντων' ἦν γὰρ ἄψωμαι τινος,
tόδ' οὐκ ἔα με, παρακαλεῖ δ' ἐκείθεν αὐ
λύτη τοῖς ἄλλῃ διάδοχος κακῶν κακοὶς.
καὶ νῦν τὸ μὲν σὸν ὁστε μὴ στένειν πάθος
οὐκ ἄν δυναίμην ἐξαλείψασθαι φρενός·
tὸ δ' αὐ λίαι παρεῖλες ἀγγελθείσά μοι
γενναῖος. οὐκοιν δεινόν, εἰ γῆ μὲν κακῇ
tυχοῦσα καιροῦ θεόθεν εὐ στάχυν φέρει,
χρηστῇ δ' ἀμαρτοῦσ' ὄν χρεών αὕτην τυχεῖν
κακῶν δίδωσι καρπόν, ἀνθρωποὶ δ' ἅει
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλήν κακός,
ὁ δ' ἐσθλὸς ἐσθλὸς οὐδὲ συμφορᾶς ὑπὸ
φύσιν διέφθειρ', ἀλλὰ χρηστὸς ἔστ' ἅει;
ἀρ' οἱ τεκόντες διαφέρουσιν ἡ τροφαί;
ἐχει γε μέντοι καὶ τὸ θρεφθήναι καλῶς
διδαξὼν ἐσθλοῦ· τούτο δ' ἦν τὸς εὐ μάθῃ,
οἶδεν τὸ γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθῶν.
καὶ ταῦτα μὲν δὴ νοῦς ἐστόξευσεν μάτης·
σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,
μὴ θυγγάνειν μοι μηδέν', ἀλλ' εὑργεῖν ὡχλον ἰος τῆς παιδός. ἐν τού μυρίῳ στρατεύματι ἀκόλαστος ὡχλος ναυτική τ' ἀναρχία κρείσσων πυρός, κακῶς δ' ὁ μὴ τι δρῶν κακόν. σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι, βάψασ' ἐνεγκε δεύρο ποντίας ἀλός, 610

ὡς παιδά λοντροῖς τοῖς παυνοτάτοις ἐμὴν νύμφην τ' ἀνυμφὸν παρθένων τ' ἀπάρθενων λούσω προθῶμαὶ θ', ὡς μὲν ἀξία, πόθεν; οὐκ ἄν δυναίμην· ὡς δ' ἔχω· τί γὰρ πάθω; κόσμον τ' ἀγείρασ' ἀίχμαλωτίδων πάρα, 615

αἰ μοι πάρεδροι τῶν ἐσω σκηνωμάτων ναίονσιν, εἴ τις τοὺς νεωστὶ δεσπότας λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων. ὡ σχῆματ' οἴκων, ὡ ποτ' εὐπχεῖς δόμοι, ὡ πλεῖστ' ἔχων κάλλιστα τ', εὐτεκνώτατε

Πρίσμε, γεραιά θ' ἡδ' ἐγὼ μήτηρ τέκνων, ὡς ἐσ τὸ μηδέν ἤκομεν, φρονήματος τοῦ πρὶν στερέντες. εἴτα δὴ ἤγκούμεθα ὁ μὲν τις ἡμῶν πλουσίους δόμασιν, ὁ δ' ἐν πολίταις τίμιοις κεκλημένοις. 620

τὰ δ' οὐδέν· ἀλλως φροντίδων βουλεύματα γλώσσης τε κόμποι. κεῖνος ὀλβιώτατος, ὦτα κατ' ἡμαρ τυγχάνει μηδέν κακόν.

ΧΩ. ἐμοὶ χρῆν συμφοράν, 625

ἐμοὶ χρῆν πημονᾶν γενέσθαι, 630

'Ιδαίαν ὄτε πρώτον ὤλαν

'Αλέξανδρος εἰλατίναν

ἐτάμεθ', ἄλιον ἐπ' οἴδμα ναυστολήσων

'Ελένας ἐπὶ λέκτρα, τὰν

καλλίσταν ὦ χρυσοφαίης 635
"Αλιος αὐγάζει.
πόνοι γὰρ καὶ πόνων
ἀνάγκαι κρείσσονες κυκλούνται.
κοινὸν δ' ἐξ ἱδίας ἄνοιας
κακὸν τὰ Σιμονυτίδι γὰρ
ὁλέθρον ἐμολε συμφορά τ' ἀπ' ἄλλων.
ἐκρίθη δ' ἐρις, ἀν ἐν 'Ἰ-
δα κρίνει τρισάς μακάρων
παῖδας ἀνήρ βοῦτας,
ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λάβα.

ἐπὶ ὥδ.

στένει δὲ καὶ τις ἁμφὶ τὸν εὐροον Εὐρώταν ὑπο
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
πολιόν τ' ἐπὶ κράτα μάτηρ
τέκνων θανόντων
τίθεται χέρα δρύπτεται τε παρεῖαν,
δίαμον ὄνυχα τιθεμένα σπαραγμοῖς.

ΘΕΡΑΠΑΙΝΑ.

γυναῖκες, Ἐκάβη ποὺ ποθ' ἡ παναθλία,
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σπορᾶν
κακοίσιν; οὐδεὶς στέφανον ἀνθαιρήσεται.

ΧΩ.

τί δ', ὃ τάλαινα σῆς κακογλώσσου βοῆς;
ὡς οὐποθ' εὔδει λυπρά σου κηρύγματα.

ΘΕ.

Ἐκάβη φέρω τόδ' ἁλγος· ἐν κακοῖσι δὲ
ointment ράδιον βροτοῖσιν εὐφημεῖν στόμα.

ΧΩ.

καὶ μὴν περῶσα τυγχάνει δόμων ὑπερ
ἡδ', ἐς δὲ καιρὸν σοἰσι φαίνεται λόγοις.

ΘΕ.

ὡς παντάλαινα κατὶ μᾶλλον ἡ λέγωv,
δέσται', ὄλωλας κούκετ' ἐὰν βλέπουσα φῶς,
ἀπαίς ἀνανδρος ἀπολις ἐξεφθαρμένη.
ΕΚ. οὐ καίνον εἶπας, εἴδόσιν δ᾿ ὁμείδισας. 670
ἀτὰρ τί νεκρὸν τόνδε μοι Πολυζένης
ἡκει κομίζουσι', ἃς ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν;
ΘΕ. ἦδο οὐδὲν οἴδεν, ἀλλὰ μοι Πολυζένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἀπτεται. 675
ΕΚ. οὐ ἓν τάλαινα· μῶν τὸ βακχεῖον κάρα
τῆς θεσπισίδοι δεῦρο Κασάνδρας φέρεις;
ΘΕ. ξόσαν λέλακας, τὸν θανόντα δ᾿ οὐ στέινεις
τόνδε. ἀλλὰ ἀθρησκον σῶμα γυμνωθέν νεκρῶ,
εἰ σοι φανεῖται θαῦμα καὶ παρ᾿ ἐλπίδας. 680
ΕΚ. οἴμοι, βλέπω δὴ παῖδ᾿ ἐμῶν τεθνηκότα,
Πολυδωρίον, ὃν μοι Θρήξ ἐσῳζ οίκοις ἀνὴρ.
ἀπωλόμην δύστημος, οὐκετ᾿ εἰμὶ δὴ.
ὁ τέκνον τέκνον,
αιῶ, κατάρχομαι νόμον
βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθῆς κακῶν. 685
ΘΕ. ἔγνως γὰρ ἅτην παιδὸς, ὃ δύστημε σὺ;
ΕΚ. ἅπιστ᾿ ἁπίστα, καυνὰ καυνὰ δέρκομαι.
ἐτερὰ δ᾿ ἄφ᾿ ἐτέρων κακὰ κακῶν κυρεῖ;
οὐδέποτ᾿ ἀστένακτος ἀδάκρυτος ἀ-
μέρα ἐπισχῆσει.
ΧΩ. δεῖν, ὃ τάλαινα, δεινὰ πάσχομεν κακὰ. 690
ΕΚ. ὃ τέκνον τέκνον ταλαίνας ματρός,
τίνι μόρῳ θυσίσκεις, τίνι πότῳ κεῖσαι;
πρὸς τίνος ἄνθρώπων;
ΘΕ. οὐκ οἶδ᾿. ἔπ᾿ ἀκταῖς νῦν κυρῷ θαλασσίαις.
ΕΚ. ἐκβλητον, ἥ πέσημα φοινίον δορῶς,
ἐν ψαμάθῳ λευρά; 695
ΘΕ. πόντου νῦν ἐξηνεγκε πελάγιοις κλύδων.
ΕΚ. ὤμοι, αἰαὶ, ἐμαθον ἐνύπνιον ὀμμάτων ἐμῶν ὅψιν, ὦ με παρέβα φάσμα μελανόπττερον,
ἀν εἰσείδον ἀμφὶ σ’, ὦ τέκνον, οὐκέτ’ ὄντα Δίδο ἐν φάει.

ΧΟ. τίς γὰρ νῦν ἔκτειν’; οἰσθ’ ὄνειρόφρων φράσαι;
ΕΚ. ἐμὸς ἐμὸς ξένος, Ὄρχικος ἵπποτας,
 ἰ’ ὁ γέρων πατὴρ ἐθετό νυν κρύψας.

ΧΟ. ὤμοι, τί λέξεις; χρυσὸν ὡς ἔχωι κτανῶν;
ΕΚ. ἀρρητ’ ἀνωνόμαστα, θαυμάτων πέρα,
oὐχ ὦσ’ οὐδ’ ἀνεκτά. ποῦ δίκα ξένων;
ὁ κατάρατ’ ἀνδρῶν, ὡς διεμοιράσω
χρόα, σιδαρέω τεμῶν φασγάνῳ
μέλεα τούδε παιδὸς οὐδ’ ὀκτίσω.

ΧΟ. ὁ τλῆμον, ὡς σε πολυπονωτάτην βροτῶν
dαίμων ἔθηκεν ὡστὶς ἐστὶ σοι βαρύς.
ἀλλ’ εἰσορῷ γὰρ τούδε δεσπότου δέμας
Ἄγαμέμνονος, τούνθενδε σιγῶμεν, φίλαι.

ΑΓΑΜΕΜΝΩΝ.

‘Εκάβη, τί μέλλεις παίδα σήν κρύπτειν τάφῳ
ἐλθοῦσ’, ἐφ’ οἰστερ Ταλθύβιος ἤγγειλε μοι
μὴ θυγγάνειν σής μηδέν’ Ἀργείων κόρης;
ἡμεῖς μὲν οὖν ἔωμεν οὐδὲ ἰσαμεν.’
σὺ δὲ σχολάζεις, ὡστε βαυμάζειν ἐμὲ.

ἐκ ὥσ’ ἀποστελῶν σε· τάκειθεν γὰρ εὗ
πεπραγμέν’ ἐστίν, εἰ τι τώνδ’ ἐστίν καλῶς.
ἐκ’ τίν’ ἀνδρα τόνδ’ ἐπὶ σκηναῖς ὠρὸ
θανόντα Τρώων; οὐ γὰρ Ἀργείου πέπλοι
dέμας περιπτύσσοντες ἀγγέλλουσί μοι.

ΕΚ. δύστην’, ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
Ευριπίδου Εκάβη.

Έκάβη, τί δράσω; πότερα προσπέσω γάννυ
'Αγαμέμνονος τούδ' ἢ φέρω συγη κακά;

ΑΓ. τί μοι προσώπῳ νότον ἐγκλίνασα σῶν
dύρει, τὸ πραξθέν δ' οὐ λέγεις; τίς ἐσθ' οδέ; 740

ΕΚ. ἀλλ', εἰ με δούλην πολεμίαν θ' ἧγοΰμενος
γονάτων ἀπώσατ', ἄλγος ἂν προσθείμεθ' ἂν.

ΑΓ. οὕτω πέφυκα μάντις, ὡστε μὴ κλύων
ἐξιστορήσαι σῶν ὀδόν βουλευμάτων.

ΕΚ. ἀρ' ἐκλογίζομαι γε πρὸς τὸ δυσμενές
μᾶλλον φρένας τοῦδ', οὕτως οὐχὶ δυσμενοῦς;

ΑΓ. εἰ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
ἐς ταύτον ἥκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.

ΕΚ. οὐκ ἂν δυναίμην τούδε τιμωρεῖν ἄτερ
tέκνοις τοῖς ἐμοῖς. τί στρέφω τάδε;

τολμᾶν ἀνάγκη, κἂν τῦχῳ κἂν μῆ τῦχῳ.
'Αγάμεμνον, ἱκετεύω σε τῶνδε γονάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.

ΑΓ. τί χρῆμα μαστεύουσα; μοῦν ἐλεύθερον
αἰώνα θέσθαι; ῥάδιον γὰρ ἐστὶ σοι.

ΕΚ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρομένη
αἰώνα τὸν σύμπαντα δουλεύειν θέλω.

ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἑπάρκεσιν καλεῖς;

* * * * * *

ΕΚ. οὗδέν τι τούτων δὲν σὺ δοξάζεις, ἀναξ.
ὁρᾶς νεκρῶν τόνδ', οὐ καταστάξω δάκρυ;

ΑΓ. ὁρῶ· τὸ μέντοι μέλλον οὐκ έχω μαθεῖν.
ΕΚ. τοῦτὸν ποτ' ἔτεκον κάφερον ξώνης ὑπο.

ΑΓ. ἔστιν δὲ τίς σῶν οὕτως, ᾧ τλήμουν, τέκνων;

ΕΚ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίῳ.

ΑΓ. ἦ γάρ τίν' ἄλλουν ἔτεκες ἢ κείνους, γύναι; 765

ΕΚ. ἀνόνητά γ', ὡς ἐσοικε, τόνδ' ὑν εἰσορᾶς.
ΑΓ. ποῦ δ' ὠν ἐτύγχαν', ἦνίκ' ὠλλυτο πτόλις;
ΕΚ. πατὴρ νιν ἐξέπεμψεν ὀρρῳδῶν θανεῖν.
ΑΓ. ποὺ τῶν τῶν ὄντων χωρίσας τέκνων μόνων;
ΕΚ. ἐς τήνδε χώραν, ὀὔπερ ἑὑρέθη θανῶν. 770
ΑΓ. πρὸς ἀνδρ' ὃς ἄρχει τήσει Πολυμήστωρ χθονός;
ΕΚ. ἐνταῦθ' ἐπέμφησε πικροτάτου χρυσοῦ φύλαξ.
ΑΓ. θυήσκει δὲ πρὸς τοὺ καὶ τίνος πότμου τυχών;
ΕΚ. τίνος δ' ὑπ' ἄλλου; Ὑρίξιυν ὠλλεσε ξένος.
ΑΓ. ὁ τλῆμον. ἡ ποὺ χρυσὸν ἡράσθη λαβεῖν; 775
ΕΚ. τοιαύτ', ἐπειδὴ ξυμφόραν ἐγνω Φρυγών.
ΑΓ. ἦδρες δὲ ποὺ νιν, ἡ τίς ἡμεγκεν νεκρόν;
ΕΚ. ἡδ', ἐντυχοῦσα πτοίτας ἀκτής ἔπι.
ΑΓ. τοῦτον ματεύσοσ' ἡ ποιοῦσ' ἄλλου πόνον;
ΕΚ. λούτρ' ψχετ' οἴσουσ' ἐξ ἀλὸς Πολυξένη.
780
ΑΓ. κτανῶν νιν, ὡς ἐοίκες, ἐκβάλλει ξένος.
ΕΚ. θαλασσόπλαγκτόν γ', ὥδε διατεμῶν χρόα.
ΑΓ. ὁ σχέτλια σὺ τῶν ἀμετρήτων πόνων.
ΕΚ. ὅλωλα, κοῦδὲν λοιπόν, Ἀθάμεμνυν, κακῶν.
785
ΑΓ. φεῦ φεῦ', τίς οὔτω δυστυχής ἐφι γυνή;
ΕΚ. οὐκ ἐστιν, εἰ μὴ τὴν τὔχην αὐτήν λέγοις.
790
ἀλλ' ὄντερ εἴνεκ' ἀμφι σὸν πίπτω γόνυ ἀκουσον' εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
στέργομι' ἄν'. εἰ δὲ τοῦπταλιν, σὺ μοι γενοῦ
τιμωρός ἀνδρός ἀνοσιωτάτου ξένου,
ὅς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
dείσας δέδρακεν ἔργων ἀνοσιώτατον;
κοινής τραπέζης πολλάκις τυχῶν ἐμοὶ
ξενίας τ' ἀριθμῷ πρῶτα τῶν ἔμοι ξένων,
τυχῶν δ' ὅσων δεῖ καὶ λαβῶν προμηθίαιν
795
ἐκτεινε, τύμβου δ', εἰ κτανεῖν ἐβοῦλετο,
οὐκ ἦξισασ, ἀλλ' ἀφῆκε πόντιον.
ήμείς μὲν οὖν δούλοι τε κασθενείς ἵσως· ἀλλ' οἱ θεοὶ σθένουσι χῶ κεῖνων κρατῶν νόμος· νόμῳ γὰρ τοὺς θεοὺς ἤγομέθα καὶ ξώμεν ἄδικα καὶ δίκαιοι ὀφρισμένοι· ὅς εἰς σ' ἀνελθὼν εἶ διαφθαρῆσται, καὶ μὴ δίκην δώσουσιν οἴτινες ξένους κτείνουσιν ἡ θεών ίερὰ τολμῶσιν φέρειν, οὐκ ἔστιν οὐδέν τῶν ἐν ἀνθρώποις ἱσον. 800

ταῦτ' οὖν ἐν αἰσχρῷ θέμενος αἰδεύσητι με· οἰκτιρον ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεῖς ἴδού με κανάθρησον οἱ ἔχω κακά.

τύραννος ἡ ποτ', ἀλλὰ νῦν δούλῃ σέθεν, εὐπαίς ποτ' οὕσα, νῦν δὲ γραφές ἄπαις θ' ἄμα, 810 ἄπολις ἐρήμος ἀθλιωτάτη βροτῶν.

οἵμοι τάλανα, ποί μ' ὑπεξάγεις πόδα; ἐσικα πράξειν οὐδέν· ὁ τάλαν' ἐγώ. τί δήτα θυετοὶ τάλλα μὲν μαθήματα μοχθοῦμεν ὡς χρὶ πάντα καὶ μαστέυομεν, 815 πειθώ δὲ τὴν τύραννον ἀνθρώποις μόνην οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν μισθοὺς διδόντες μανθάνειν, ὡς ἢ ποτὲ πείθειν ἢ τίς βούλοιτο τυγχάνειν θ' ἄμα; τί οὖν ἐτ' ἂν τὸς ἐλπίσαι πράξειν καλῶς; 820 οἰ μὲν γὰρ οἴντες παῖδες οὐκέτ' εἰσίν μοι, αὐτῇ δ' ἔπ' αἰσχρῷς αἰχμάλωτος οἴχομαι· καπνὸν δὲ πόλεως τόνδ' ὑπερθρόσκουνθ' ὀρῶ. καὶ μὴν ἱσως μὲν τοῦ λόγου κενὸν τόδε, Κύπρῳν προβάλλειν· ἀλλ' Ὠμώς εἰρήσηται· 825 πρὸς σοῦσι πλευρῶς παῖς ἐμὴ κοιμίζεται ἡ φοιβᾶς, ἦν καλοῦσι Κασάνδραν Φρύγης. ποῦ τὰς φίλας δὴτ' εὐφρόνας δείξεις, ἀναζ,

ἜΡΙΠΙΔΟΥ ΕΚΑΒΗ.
Τὸν ἐν εὐνῷ φιλτάτων ἀσπασμάτων
χάριν τίν' ἔξει παῖς ἐμῆ, κείνης δ' ἐγὼ;
ἀκούε δῇ νυν' τὸν θανόντα τόνδ' ὀρᾶς;
τούτον καλῶς ὑμῶν ὄντα κηδεσθῇν σέθεν
δράσεις. ἐνὸς μοι μῦθος ἐιδεθη ἐτι.
ἐὰ μοι γένοιτο φθόγγος ἐν βραχίοσι
καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει
ἡ Δαιδάλου τέχναισιν ἡ θεῶν τινος,
ός πάνθ' ὀμαρτῇ σῶν ἔχωτο γουμάτων
κλαιόντ' ἐπισκήπτοντα παυτοίους λόγους.

ὡς δέσποτ', ὡς μεγιστον Ἑλλησίν φάος,
πιθοῦ, παράσχεσ χείρα τῇ πρεσβύτιδι
τιμῶρον, εἰ καὶ μηδέν ἔστιν, ἀλλ' ὄμως.
ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν
καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεὶ.

ΔΕΙΒΟ. δεινὸν γε, θυντοῖς ὅς ἀπαντα συμπίνει,
καὶ τῆς ἀνάγκης οἵ νόμοι διώρισαν,
φίλους τιθέντες τοὺς γε πολεμιωτάτους
ἐχθροὺς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.

ΑΓ. ἔγωγε καὶ σὸν παίδα καὶ τύχας σέθεν,
'Εκάβη, δι' οἴκτον χείρά θ' ἰκεσίαν ἔχω
καὶ βούλομαι θεῶν θ' εἶνεκ' ἀνόσινον ξένον
καὶ τοῦ δικαίου τίμε ςοι δοῦναι δίκην,
εἰ πως φανεῖ τῆ φόρτι σετε σοί τ' ἐχειν καλῶς,
στρατῷ τε μὴ δοξαίμεν Κασάνδρας χάριν
Θρήκης ἀνακτὶ τόνδε βουλεύσαι φόνον.
ἐστιν γὰρ ἤ ταραγμὸς ἐμπέπτωκε μοι·
tοῦ ἀνδρα τούτον φίλον ἢγεῖται στρατός,
tὸν καθανόντα δ' ἐχθρῶν· εἰ δ' ἐμοὶ φίλος
ὁδ' ἐστί, χωρὶς τούτο κοῦ κοινὸν στρατῷ.

πρὸς ταῦτα φρόντις· ὅσ θέλοντα μέν μ' ἐχειν
σοι ἔμπυνησαί καὶ ταχῶν προσαρκέσαι, 
βραδὺν δ', Ἀχαιόις εἰ διαβληθῆσομαι.

ΕΚ. φεῦ.
οὐκ ἔστι θυντῶν ὁστὶς ἔστ' ἐλεύθερος.
ἡ χρημάτων γὰρ δοῦλος ἔστιν ἡ τύχης,
ἡ πλῆθος αὐτῶν πόλεος ἡ νόμων γραφαὶ
eἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἐπει δὲ ταρβεῖς τῷ τ' ὀχλῷ πλέον νέμεις,
ἐγὼ σε θῆσω τοῦτ' ἐλεύθερον φόβουν.
σύνισθι μὲν γὰρ, ἢν τὶ βουλεύσω κακῶν
tῶ τῶν ἀποκτείναντι, συνδράσῃς δὲ μὴ.
ἡν δ' ἔξ' Ἀχαιῶν θάρυσος ἡ 'πικουρία
πάσχοντος ἀνδρὸς Ὀρηκὸς οἰα πείσεται
φανῇ τις, εἴργε μὴ δοκῶν ἐμὴν χάριν.
tὰ δ' ἄλλα θάρσει· πάντ' ἐγὼ θῆσω καλῶς.

ΑΓ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ
λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,
ἡ φαρμάκοισιν, ἡ 'πικουρία τίνι;
tίς σοι ξυνέσται χείρ; πόθεν κτήσει φίλους;

ΕΚ. στέγαι κεκεύθασ' αἴδε Τρυφάδων ὄχλοιν.

ΑΓ. τὰς αἰχμαλώτους ἐίπας, Ἑλλήνων ἄγραν;
ΕΚ. ἔπι ταῦτα τὸν ἐμὸν φονέα τιμωρήσομαι.
ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;
ΕΚ. δεινὸν τὸ πλῆθος σὺν δόλῳ τε δύσμαχον.
ΑΓ. δεινὸν· τὸ μέντοι θῆλυ μέμφομαι γένος.

ΕΚ. τί δ'; οὖ γυναίκες εἶλον Αἰγύπτου τέκνα
καὶ Λήμυνον ἄρδην ἀρσένων ἐξοκισαι;
ἀλλ' ὡς γενέσθω· τοῦτο μὲν μέθες λόγον,
πέμψον δὲ μοι τὴν' ἀσφαλῶς διὰ στρατοῦ
γυναίκα. καὶ σὺ Ὀρηκὴ πλατεῖσα νύφω
λέξοι· καλεῖ σ' ἄνασσα δὴ ποτ' Ἡλίουν
Εκάβη, σον ούκ ἐλασσον ἢ κεῖνης χρέος, καὶ παίδας· ὡς δεὶ καὶ τέκν' εἰδέναι λόγονς τοὺς εξ ἑκεῖνης. τὸν δὲ τῆς νεοσφαγοῦς Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον, ὡς τῶδε ἄδελφῳ πλησίον μιᾶ φλογὶ, δισθῇ μέριμνα μητρί, κρυφθήτων χθονί.

ΑΓ. ἔσται τάδ' οὕτω. καὶ γὰρ εἰ μὲν ἢν στρατὸ πλοὺς, οὐκ ἂν εἶχον τήνα σοι δοῦναι χάριν· νῦν δ', οὐ γὰρ ἵσ' οὐρίας πνοας θεός, μένειν ἀνάγκη πλοῦν ὀρῶντας ἱσυχον.

γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε ἰδία θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὔτυχειν.

ΧΩ. σον μὲν, ὅ πατρὶς Ἰλιάς, στρ. α'. τῶν ἀπορθήτων πόλις οὐκέτι λέξει· τοῖον Ἐλλάνων νέφος ἀμφὶ σε κρύπτει δορὶ δὴ δορὶ πέρσαν.

ἀπὸ δὲ στεφάνων κέκαρσαι πῦργων, κατὰ δ' αἰθάλου κηλίδ' οἰκτροτάτων κέχρωσαι· τάλαιν', οὐκέτι σ' ἐμβατεύσω.

μεσονύκτιος ὀλλύμαν, ἀντ. α'. ἦμος ἐκ δείπνων ὑπνος ἧδως ἐπ' ὄσσοις σκίδναται, μολπάν δ' ἄπο καὶ χοροποιῶν θυσίαν καταπαύσαις πόσις ἐν θαλάμοις ἐκείτο, ξυστὸν δ' ἐπὶ πασσάλῳ, ναῦταν οὐκέθ' ὀρὸν ὀμίλου Τροιὰν Ἰλιάδ' ἐμβεβωτά. ἐγὼ δὲ πλόκαμον ἀναδέτωσι στρ. β'. μίτραισιν ἔρρυθμιζόμαν.
χρυσέων εὐόπτρων 925
λεύσσουσ' ἀτέρμονας εἰς αὐγάς,
ἐπιδέμνοις ὡς πέσομ' ἐς εὐνάν.
ἀνὰ δὲ κέλαδος ἐμολε πόλιν:
κέλευμα δ' ἦν κατ' ἀστιν Τροίας τόδ'. ὁ
παῖδες 'Ελλάνων, πότε δὴ πότε τὰν
'Ἰλιάδα σκοπιᾶν
πέρσαντες ἥξετ' οἶκους;
λέχη δὲ φίλια μονόπεπλος ἀντ. β'
λιποῦσα, Δωρίς ὡς κόρα,
σεμνὰν προσιζουσ'.
οὐκ ἦνυσ' "Ἀρτεμίν ἀ ἀλάμων
ἀγομαὶ δὲ θανόντ' ἰδοῦσ' ἀκοίταν
τὸν ἐμὸν ἀλιον ἐπὶ πέλαγος,
πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον
ναῦς ἐκίνησεν πόδα καὶ μ' ἀπὸ γᾶς
ώρισεν 'Ἰλιάδος'
τάλαιν ἀπείπον ἄλγει,
τὰν τοῖν Διοσκόροιν 'Ελέναν κάσιν
'Ἰδαῖον· τε βοῦταν ἐπιφόδ.
αἰνόπαριν κατάρα
διδοῦσ', ἐπεὶ μὲ γᾶς
ἐκ πατρίας ἀπώλεσεν
ἐξίκισεν τ' οἴκων γάμος, οὗ γάμος,
ἀλλ' ἀλάστορος τις οἰκύς·
ἀν μήτε πέλαγος ἀλιον ἀπαγάγοι πάλιν,
μήτε πατρῷον ἴκοιτ' ἐς οἶκον.

ΠΟΛΥΜΗΣΤΩΡ.

ὁ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
'Εκάβη, δακρύω σ' εἰσορῶν πόλιν τε σήν,
ἐν τ’ ἀρτίως θανοῦσαν ἐκγονον σέθεν. 955

φεῦ:

οὐκ ἐστίν οὐδὲν πιστόν, οὔτ' εὐδοξία
οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.

φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω
ταραχμὸν ἐντιθέντες, ὡς ἀγνωσία
σέβωμεν αὐτούς· ἀλλὰ ταύτα μὲν τί δεῖ

θρηνεῖν προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν;

σὺ δ', εἰ τι μέμφει τῆς ἐμῆς ἀπονοσίας,
σχέσιν τυγχάνω γάρ ἐν μέσοις Θρήκης ὁροῖς
ἀπών, ὃτ' ἡλθες δεύρ', ἔπει δ' ἀφικόμην,

ἡδη ποῦ ἐξω δωμάτων αἰρούτι μοι

ἐς ταυτὸν ἥδε συμπίπτει δμωῖς σέθεν,

λέγουσα μύθους, ᾧν κλώσων ἀφικόμην.

ΕΚ. αἰσχύνομαι σε προσβλέπειν ἐναντίον,

Πολυμῆστορ, ἐν τοιούτῳ δε κειμένῃ κακοῖς.

ὅτῳ γὰρ ὀφθην εὐνυχοῦσ', αἰδώς μ' ἔχει

ἐν τόδε ποτμῷ τυγχάνουσ' ἵν' εἰμι νῦν

κοῦκ ἀν δυναίμην προσβλέπειν ὀρθαῖς κόραις.

ἀλλ' αὐτὸ μὴ δύσοιναι ἡγήσῃ σέθεν,

Πολυμῆστορ· ἀλλως δ' αὐτίον τι καὶ νόμος,

γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον.

ΠΟΛΥΜ. καὶ θαύμα γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ;

tί χρήμα ἐπεμψω τὸν ἐμὸν ἐκ δόμων πόδα;

ΕΚ. ἰδιών ἔμαυτής δὴ τι πρὸς σὲ βούλομαι

καὶ παίδας εἰπεῖν σοὺς· ὅπανοις δὲ μοι

χωρίς κέλευσον τῶν ἄποστῆσαι δόμων.

ΠΟΛΥΜ. χωρεῖτ· εὖ ἄσφαλεί γὰρ ἥδ' ἐρημία.

φίλη μὲν εἰ σὺ, προσφιλὲς δὲ μοι τόδε

στράτευμ' Ἀχαιῶν. ἀλλὰ σημαινεῖν σε χρῆν

tί χρὴ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
φίλοις ἐπαρκεῖν· ὡς ἔτοιμος εἰμί· ἐγώ.

ΕΚ. πρῶτον μὲν εἰπὲ παῖδι· ὃν ἐξ ἔμης χερὸς
Πολύδωρον ἐκ τε πατρὸς ἐν δόμωις ἐχεις,
εἰ ξῆ· τὰ δ᾽ ἄλλα δεύτερον σ᾽ ἐρήσομαι.

ΠΟΛΤΜ. μάλιστα· τούκείου μὲν εὔτυχεῖς μέρος.
ΕΚ. ὥς φιλταθ', ὡς εὖ καξίως σέθεν λέγεις.

ΠΟΛΤΜ. τί δήτα βούλει δεύτερον μαθεῖν ἐμοῦ;
ΕΚ. εἰ τῆς τεκούσης τῆςδε μέμνηται τί μου.

ΠΟΛΤΜ. καὶ δεύρῳ γ᾽ ὡς σὲ κρύφιος ἐξῆτει μολεῖν.
ΕΚ. χρυσὸς δὲ σῶς ὅν ἴλθεν ἐκ Τροίας ἔχων;

ΠΟΛΤΜ. σῶς, ἐν δόμωις γε τοῖς ἐμοῖς φρουρούμενοι.
ΕΚ. σῶσον νυν αὐτῶν μηδ᾽ ἔρα τῶν πλησιῶν.

ΠΟΛΤΜ. ἴκιστ᾽· ὑναίμην τοῦ παρόντος, ὡ γύναι.
ΕΚ. οἴσθ᾽ οὖν ἃ λέξαι σοί τε καὶ παισίων θέλω;

ΠΟΛΤΜ. οὐκ οἶδα· τῷ σῷ τούτῳ σημανεῖς λόγῳ.
ΕΚ. ἔστ', ὥς φιληθεὶς ὡς σὺ νῦν ἐμοὶ φιλεῖ,

ΠΟΛΤΜ. τί χρῆμ᾽ ὃ κἀκε καὶ τέκν᾽ εἰδέναι χρεών;
ΕΚ. χρυσοῦ παλαιᾶμ Πριαμιδῶν κατώρυχες.

ΠΟΛΤΜ. ταῦτ᾽ ἐσθ᾽ ἄ βούλει παιδί σημῆναι σέθεν;
ΕΚ. μάλιστα, διὰ σοῦ γ᾽· εἰ γάρ εὐσεβής ἀνήρ.

ΠΟΛΤΜ. τί δήτα τέκνων τῶν δεὶ παρουσίας;
ΕΚ. ἀμεινοῦν, ἵνα καταθάνης, τούσδ᾽ εἰδέναι.

ΠΟΛΤΜ. καλῶς ἔλεξας· τῇδε καὶ σοφῶτερον.
ΕΚ. οἴσθ᾽ οὖν Ἀθάνας Ἰλίας ἵνα στέγαι;

ΠΟΛΤΜ. ἐνταῦθ᾽ ὁ χρυσός ἐστι· σημεῖον δὲ τί;
ΕΚ. μέλαινα πέτρα γῆς ύπερτέλλουσ᾽ ἄνω.

ΠΟΛΤΜ. ἔτ᾽ οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοὶ;
ΕΚ. σώσαι σε χρῆμαθ᾽ οῖς συνεξῆλθον θέλω.

ΠΟΛΤΜ. ποῦ δήτα; πέπλων ἐντός, ἣ κρύψαμ᾽ ἐχεις;
ΕΚ. σκύλων ἐν ὀχλῳ ταῖσθε σφίζεται στέγαις.

ΠΟΛΤΜ. ποῦ δ᾽· αἰῶν Αχαιῶν ναῦλοχοι περιπτυχαί.
ΕΚ. ἡδία γυναικῶν αἰχμαλωτίδων στέγαι.
ΠΟΛΤΜ. τάνδου δὲ πιστὰ καρσένων ἐρημία;
ΕΚ. οὕδεις Ἀχαιῶν ἐνδον, ἀλλ' ἦμεις μόναι.
ἀλλ' ἐρπ' ἐσ οἴκους· καὶ γὰρ Ἀργείου νεῶν
λύσαι ποθοῦσιν οἰκαδ' ἐκ Τροίας πόδα:
ὡς πάντα πράξας ὃν σε δεὶ στείχης πάλιν
ξῦν παισίν οὕτερ τὸν ἐμὸν φύσιας γόνον.
ΧΟ. οὐπώ δέδωκας, ἀλλ' ἵσως δώσεις δίκην:
ἀλίμενόν τις ὃς εἰς ἄντλουν πεσὼν
λέχριον ἐκπεσεῖ φίλας καρδίας,
ἀμέρσας βίον. τὸ γὰρ ὑπέγγυον
dίκα καὶ θεοίσιν οὐ συμπίντει,
ὁλέθριον ὀλέθριον κακὸν.
ψεύσει σ' ὅδοι τῆσδ' ἐλπὶς ἢ σ' ἐπήγαγεν
θανάσιμον πρὸς Ἀἰδαν, ὁ τάλας:
ἀπολέμω δὲ χειρὶ λείψεις βιόν.
ΠΟΛΤΜ. οὐμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας.
ΧΟ. ἡκούσατ' ἀνδρός Ἐρημὸς οἰμωγήν, φίλαι;
ΠΟΛΤΜ. οὐμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.
ΧΟ. φίλαι, πέπρακται καίν' ἐσῳ δόμων κακά.
ΠΟΛΤΜ. ἀλλ' οὔτι μὴ φύγητε λαϊψηρῷ ποδὶ.
βάλλων γὰρ οἰκῶν τῶν' ἀναρρήξῳ μυχοῦς. 1040
ἰδοῦ, βαρείας χειρὸς ὄρμαται βέλος.
ΧΟ. βούλεσθ' ἐπεσέσωμεν; ὡς ἀκμῇ καλεὶ
Ἐκάβη παρεῖναι Τρῳάσιν τε συμμάχοις.
ΕΚ. ἀρασσε, φεῖδου μηδέν, ἐκβάλλων πύλας·
οὐ γὰρ πτὸτ' ὀμμα λαμπρὸν ἐνθήσεις κόραις, 1045
οὐ παίδας ὤψει ξῶντας οὖς ἐκτειν' ἐγώ.
ΧΟ. ἡ γὰρ καθεῖλες Ἐρήκα καὶ κρατεῖς ξένου,
δέσποινα, καὶ δέδρακας οὐτερ λέγεις;
ΕΚ. ὤψει νυν αὐτίκ' οὔτα δωμάτων πάρος
τυφλὸν τυφλῶν στείχοντα παραφόρῳ ποδί, παίδων τε δισσών σώμαθ', οὖς ἐκτειν' ἐγὼ σὺν ταῖς ἀρίσταις Τριάδες δίκην δέ μοι δέδωκε· χωρεὶ δ', ὡς ὀρᾶς, ὃδ' ἐκ δόμων. ἀλλ' ἐκποδῶν ἀπειμί κάποστήσομαι θυμῷ ρέοντι Θρηκί δυσμαχώτατο·

ΠΟΛΤΜ. ὁμοι ἐγὼ, πὰ βῶ, πὰ στῶ, πὰ κέλσω;

tετράποδος βάσιν θηρὸς ὀρεστέρου τιθέμενος ἐπὶ χείρα κατ' ἱχνος ποιαν ἢ ταύταν ἢ τάνδ' ἐξαλλάξω, τᾶς ἀνδροφόνους μάρψαι

χρήζων Ἰλιάδας, αἱ με διώλεσαν;
tάλαιναι κόραι τάλαιναι Φρυγῶν, ὁ κατάρατοι,

ποὶ καὶ με φυγὰ πτώσσουσι μυχῶν;

εἰθε μοι ὁμμάτων αἵματόν βλέφαρον ἀκέσσαιο τυφλὸν ἀκέσσαι, "Αλίε, φέγγος ἀπαλλάξας.

ἀ ἂ.

σίγα· κρυπτάν βάσιν αἰσθάνομαι
tάνδε γυναικῶν. πὰ πόδ' ἐπάξας

σαρκῶν ὀστέων τ' ἐμπληθῶ,

θοῖναν ἀγρίων τιθέμενοι θηρῶν,

ἀρνύμενος λῶβαν

λύμας ἀντίποιν' ἐμᾶς; ὃ τάλας.

ποὶ πὰ φέρομαι τέκν' ἔρημα λιπῶν

βάκχαις "Αἰδοὺ διαμοιράσαι,

σφακτὰν κυσὶ τε φονίαν δαῖτ' ἄνημερον

οὐρεῖαν τ' ἐκβολάν;
πᾶ στῶ, πᾶ βῶ, πᾶ κάμψω, 1080

ναις ὁπως ποντίοις πείσμασι, λινόκροκον

φάρος στέλλων, ἐπὶ ταῦτες συθεῖς

τέκνων ἐμῶν φύλαξ

ὁλέθριον κοίταν;

ΧΟ. ὁ πλήμον, ὡς σοι δύσφορ' εἰργασταί κακά' 1085
dráσαντι δ' αἰσχρὰ δεινὰ τὰπιτίμωι.

ΠΟΛΤΜ. αἰαὶ, ἵω Ὄρηκης 1088

λογχοφόρον ἐνοπλόν εὐιππόν Ἡλεί- 1090

ρει κάτοχον γένος.

ἵω Ἀχαιοὶ, ἵω Ἀτρείδαι.

βοῶν βοῶν ἅυτῶ, βοῶν' 1095

ὁ ἵτε, μόλετε πρὸς θεῶν.

κλύει τις, ἦ οὐθεὶς ἀρκέσει; τί μέλλετε;

γυναῖκες ὠλεσάν με,

γυναίκες αἰχμαλώτιδες.

dεινᾶ δεινὰ πεπόνθαμεν'

ὦμοι ἔμας λώβας.

ποὶ τράπωμαι, ποὶ πορευθῶ;

ἀμπτάμενος οὐράνιον 1100

ὑψιτήτης ἐς μέλαθρον, Ὀμίων

ἡ Σείριος ἐνθα πυρὸς φλογέας, ἀφίη-

σιν ὀσῶν αὐγάς, ἥ τὸν ἐς Ἁλίδα

μελανοχρῶτα πορθμὸν ἄξω τάλας;

ΧΟ. 1105

ἐγγυνώσθ', ὅταν τις κρείσσων' ἡ φέρειν κακὰ

πάθη, ταλαίνης ἔξαπαλλάξαι ξῆς.

ἈΓ. 1110

κραυγῆς ἄκουσας ἢλθον· ὦ γὰρ ἠσυχὸς

πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν

'Ἡχὼ διδούσα θόρυβον. εἰ δὲ μὴ Φρυγῶν

πύργους πεσόντας ἤσμεν ἐκλήνῳ δορί,

φόβον παρέσχεν οὐ μέσως ὦδε κτύπος.
ΠΟΛΤΜ. ὁ φίλτατ’, ἡσθόμην γάρ, Ἀγάμεμνον, σεθεν φωνῆς ἀκούσας, εἰσορᾶς ἄ πάσχομεν;

ΑΓ. ἕα.
Πολυμήστορ ὁ δύστηνε, τίς σ’ ἀπώλεσεν;
τίς ὦμυ’ ἔθηκε τυφλόν αἰμάξας κόρας,
παῖδας τε τούσδ’ ἐκτεινεν; ὦ μέγαν χόλον
σοί καὶ τέκνοισιν εἶχεν ὀστίς ἢν ἄρα.

ΠΟΛΤΜ. 'Εκάβη με σὺν γυναιξίν αἰχμαλωτίσων ἀπώλεσ’, οὐκ ἀπώλεσ’, ἀλλὰ μειζόνως.

ΑΓ. τί φής; σὺ τούργον εἰργασαί τόδ’, ὡς λέγει;
σὺ τόλμαν, Ἐκάβη, τήνδ’ ἔτλης αἰμήχανον;

ΠΟΛΤΜ. ὥμοι, τί λέξεις; ὦ γὰρ ἐγγύς ἔστι που;
σήμην, εἰπὲ ποὺ 'sburg, ἵν’ ἀρπάσας χεροῖν
diastatásomai καὶ καθαιμάξω χρόα.

ΑΓ. οὕτως, τί πάσχεις;

ΠΟΛΤΜ. πρὸς θεῶν σε λύσσομαι,
μέθες μ’ ἐφείναι τῇ δια μαργώσαν χέρα.

ΑΓ. ἵσχ’. εκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ’, ὡς ἀκούσας σού τε τήσδε τ’ ἐν μέρει
κρίνω δικαίως ἀνθ’ ὅτου πάσχεις τάδε.

ΠΟΛΤΜ. λέγοιμ’ ἀν. ἵν τις Πριαμίδων νεώτατος,
Πολύδωρος, Ἐκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὑποπτος ὅν δὴ Τροικής ἀλώσεως.

τούτων κατέκειν’ ἀνθ’ ὅτου δ’ ἐκτεινά νυν,
ἀκουσον, ὡς εὖ καὶ σοφῆ προμηθία.
ἐδείσα μὴ σοι πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,
γνώντες δ’ Ἀχαιοὶ θύντα Πριαμίδων τίνα
Φρυγῶν ἐς αἰαν αὐθίς ἄρειαν στόλον
capeteta Θρήκης πεδία τρίβοιεν τάδε.
λεηλατουντες, γειτοσιν δ' εισ εκακον
Τρώων, ἐν φτερ νῦν, ἀναξ, ἐκάμνομεν.
'Εκάβη δὲ παιδὸς γνούσα θανάσιμον μόρον ιτυ
λόγῳ με τοιδ' ἡγαγ', ὡς κεκρυμμένας
θήκας φράσουσα Πριαμιδών ἐν Ἰλίῳ
χρυσοῦ μόνον δὲ σὺν τέκνοισι μ' εἰσάγει
δόμους, ἢν ἄλλος μὴ τις εἰδείη τάδε.
Ἅξω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ·
πολλαὶ δὲ χειρὸς αἱ μὲν εἴς ἀριστερᾶς,
αι δ' ἔψαξεν, ὡς δῆ παρὰ φίλῳ, Τρώων κόραι
θάκους ἔχουσαι, κερκίδ' Ἡδωνῆς χερὸς
ἀναγι, ὡς αὐγάς τούσδε λεύσουσαι πέπλους·
ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι
γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.
ὅσαι δὲ τοκάδες ἢσαν, ἐκπαγλούμεναι
τέκν' ἐν χερῶν ἐπαλλοῦν, ὡς πρόσω πατρὸς
γένουτο, διαδοχαῖς ἀμείβουσαι χερῶν.
κατ' ἐκ γαληνῶν, πῶς δοκεῖς; προσφθεγμάτων
εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
κεντοῦσι παιδάς, αἱ δὲ πολεμίων δίκην
ξυναρπάσασαι τᾶς ἐμᾶς εἶχον χέρας
καὶ κώλα; παισὶ δ' ἀρκέσαι χρῆξων ἐμοῖς,
ei μὲν πρόσωπον ἐξαισιστὴν ἐμόν,
κόμης κατεῖχον, εἰ δὲ κινοῖν χέρας,
πλῆθει γυναικῶν οὐδὲν ἧμων τάλας.
τὸ λοιώθων δὲ, πῆμα πῆματος πλέον,
ἐξειργάσαντο δεῖν' ἐμῶν γὰρ ὁμματών,
πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας
κεντούσιν αἰμάσσουσιν' εἰτ' ἀνὰ στέγας
φυγάδες ἐβήσασι· ἐκ δὲ πηδήσας ἐγὼ
θῆρ ὡς διώκω τὰς μιαφόνους κύνας,
άπαντ' ἐρευνών τοῖχον ὡς κυνηγήτης
βάλλων ἀράσσων. τοιάδε σπεύδων χάριν
πέπονθα τήν σήν πολέμιον τε σῶν κτανῶν,
'Λγάμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους,
eἰ τις γυναίκας τῶν πρὶν εἴρηκεν κακῶς,
ἡ νῦν λέγων ἔστιν τις ἢ μέλλει λέγειν,
ἀπαντά ταῦτα συντεμῶν ἐγὼ φράσω·
γένος γὰρ οὗτε πόντος οὗτε γῆ τρέφει
τοῖνοῦ· ὡ δ' ἀεὶ ξυντυχῶν ἐπίσταται.

ΧΟ. μηδὲν θρασύνοι, μηδὲ τοῖς σαυτοῖς κακοῖς
tὸ θῆλυ συνθεῖς ὥδε πᾶν μέμψη γένος:
pολλαὶ γὰρ ἐσμέν· αἰ μὲν εἰσ' ἐπίφθονοι,
αἰ δ' εἰς ἀριθμὸν οὐ κακῶν πεφύκαμεν.

ΕΚ. 'Αγάμεμνον, ἀνθρώποτισιν οὐκ ἔχρην ποτὲ
tῶν πραγμάτων τὴν γλῶσσαν ἵσχυειν πλέον.
ἀλλ', εἰτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,
eϊτ' αὖ ποιηρά, τοὺς λόγους εἶναι σαθροῦς
καὶ μὴ δύνασθαι τάδικ' εὖ λέγειν ποτὲ.
σοφοὶ μὲν οὖν εἰσ' οἱ τάδ' ἥκριβωκότες,
ἀλλ' οὐ δύνανται διὰ τέλος εἶναι σοφοὶ,
κακῶς δ' ἀπώλοντ' οὔτις ἐξήλυξε πὼ.
καὶ μοι τὸ μὲν σὸν ὥδε φροιμίως ἔχειν
πρὸς τόνδε δ' εἴμι καὶ λόγοις ἀμείψομαι,
ὅς φής 'Αχαιῶν πόνον ἀπαλλάσσων διπλοῦν
'Αγαμέμνονος θ' ἐκατὶ παῖδ' ἐμὸν κτανεῖν.
ἀλλ', ὁ κάκιστε, πρῶτον οὐ ποτ' ἀν φίλον
tὸ βάρβαρον γένοιτ' ἀν Ἐλλησιν γένος
οὐδ' ἀν δύνατο. τίνα δὲ καὶ σπεῦδων χάριν
πρόθυμος ἰσθα; πότερα κηδεύσων τινὰ
ἡ συγγενής ὡν, ἡ τίν' αὐτίαν ἔχων;
ἡ σῆς ἐμελλον γῆς τεμεῖν βλαστήματα
πλεύσαντες αὐθις; τίνα δοκεῖς πείσειν τάδε; 
ό χρυσός, εἰ βούλου τάληθή λέγειν, 1206
ἐκτεινὲ τὸν ἐμὸν παίδα καὶ κέρδη τὰ σά.
ἐπεὶ δίδαξον τούτο· πῶς, ὅτ᾿ ἡμῖνχει ἦμα πόρον, 
Τροία, πέριξ δὲ πῦργος εἴχ᾿ ἔτι πτόλων,
ἐξε ὁ Πρίαμος ἑκτορὸς τῇ ἤκουε δόρυ,
tί δ᾿ οὐ τότε, εἴπερ τῶδ᾿ ἐβουλήθης χάριν 
θέσθαι, τρέφων τὸν παίδα καὶ δόμοις ἔχων
ἐκτείνας ἡ ξαντ᾿ ἢλθες Ἀργείους ἄγων;
ἀλλ᾿ ἡμῖνχ᾿ ἢμεῖς οὐκέτ᾿ ἐσμὲν ἐν φαίει,
καπνῷ δ᾿ ἐσόμην ἀστυ πολεμίων ὑπὸ,
ξένον κατέκτας σήμερον ὑπὸ ἑσθίαν.
πρὸς τοῦσδε νυν ἄκουσον, ὡς φανῆς κακὸς.
χρην σ᾿, εἴπερ ἥσθα τοῖς Ἀχαιοίσιν φίλοις,
tὸν χρυσὸν ὅπως ἀλλὰ τοῦτον ἔχειν
δοὺναι φέροντα πενομένους τε καὶ χρόνον
πολύν πατρίφασι γῆς ἀπεξενωμένους·
σὺ δ᾿ οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
tολμᾶς, ἔχων δὲ καρπερεῖς ἐτ᾿ ἐν δόμοις.
καὶ μὴν τρέφων μὲν ὡς σε παίδα χρην τρέφειν
σῶσας τε τὸν ἐμὸν, εἴχες ἂν καλὸν κλέος·
ἐν τοῖς κακοῖς γὰρ ἄγαθοι σαφεστατοί
φίλοι· τὰ χρηστὰ δ᾿ αὐθ᾿ ἐκαστ᾿ ἔχει φίλους.
εἰ δ᾿ ἐσπαίνηες χρημάτων, ὅ δ᾿ ἡμῖνχει,
θησαυρὸς ἀν σοι παῖς ὑπήρχ᾿ οὐμὸς μέγας·
νῦν δ᾿ οὐτ᾿ ἐκεῖνον ἄνδρ᾿ ἔχεις σαυτῷ φίλον,
χρυσοῦ τ᾿ ὄνησις οὐχέται παίδες τε σοί,
αὐτὸς τε πράσσεις ὄδε. σοὶ δ᾿ ἐγὼ λέγω,
Ἀγάμεμνον, εἰ τῶδ᾿ ἄρκεσίς, κακὸς φανεῖ·
οὐτ᾿ εὐσεβὴ γὰρ οὕτε πιστὸν ὁς ἔχρην,
οὐχ ὀσιον, οὐ δίκαιον εὐ δράσεις ἔξενον.
αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν τοιοῦτον ὑνταί· δεσπότας δὲ οὐ λοιδορῶ.

ΧΟ. φεῦ φεῦ· βροτοίσιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀεὶ λόγον.

ΑΡ. ἀχθεινα μὲν μοι τὰλλότρια κρίνειν κακά, ὦμοις δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρειν, πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε. ἐμοὶ δ', ἵν' εἰδῆς, οὔτ' ἐμὴν δοκεῖς χάριν οὔτ' οὖν Ἀχαϊῶν ἀνδρ' ἀποκτείναι ξένον, ἀλλ' ὡς ἔχες τὸν χρυσὸν ἐν δόμοις σοῖς. λέγεις δὲ σαυτῷ πρόσφορ' ἐν κακοίσιν ὦν· τάχ' οὖν παρ' ὑμῖν ράδιον ξενοκτονεῖν· ἧμῖν δὲ γ' αἰσχρῶν τοῖς Ἐλλησιν τόδε. πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγῳ ψόγον; οὐκ ἂν δυναίμην· ἀλλ' ἐπεὶ τὰ μὴ καλὰ πράσσειν ἐτόλμασ, τλῆθι καὶ τὰ μὴ φίλα.

ΠΟΛΤΜ. οἴμοι, γυναικός, ὡς ἐοίχ', ἡσσόμενος δούλης υφέξω τοῖς κακίσοισιν δίκην.

ΕΚ. οὐκοιν δικαίως, εὕτερ εἰργάσω κακά; ΠΟΛΤΜ. οἴμοι τέκνων τοῦδ' ὀμμάτων τ' ἐμῶν, τάλας.

ΕΚ. ἀλγεῖς; τι δὴ 'με; παιδὸς οὖκ ἀλγείν δοκεῖς; ΠΟΛΤΜ. χαίρεις ὑβρίζουσ' εἰς ἐμ', ὥ πανούργη σὺ;

ΕΚ. οὐ γὰρ με χαίρειν χρῆ σε τιμωρομένην; ΠΟΛΤΜ. ἀλλ' οὐ τάχ', ἤνικ' ἄν σε ποντία νοτής

ΕΚ. μῶν ναυστολήσῃ γῆς ὄρους Ὁ Ἐλληνίδος; ΠΟΛΤΜ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.

ΕΚ. πρὸς τοῦ βιαίων τυγχάνουσαν ἀλμάτων; ΠΟΛΤΜ. αὕτη πρὸς ἱστόν ναὸς ἀμβῆσει ποδί.

ΕΚ. ὑποπτέροις νότοισιν ἢ ποίῳ τρόπῳ;

ΠΟΛΤΜ. κύων γενήσει πῦρ' ἔχουσα δέργματα. ΠΟΛΤΜ. πῶς δ' οἴσθα μορφῆς τῆς ἐμῆς μετάστασιν;
ΠΟΛΤΜ. ο Θρηξί μάντις εἶπε Διώνυσος τάδε.
ΕΚ. σοὶ δ’ οὐκ ἔχρησεν οὔδεν ὅπι ἐχεὶς κακῶν;
ΠΟΛΤΜ. οὐ γάρ ποτ’ ἀν σὺ μ’ εἶλες ὥδε σὺν δόλῳ.
ΕΚ. θανοῦσα δ’ ἡ ἢ ἡ ἡ διαθαμ’ ἐκπλήσσω βίοιν; 1270
ΠΟΛΤΜ. θανοῦσα· τύμβῳ δ’ ὄνομα σφ’ κεκλησται
ΕΚ. μορφῆς ἐπωδόν, ἡ τί, τῆς ἐμῆς ἐρείς;
ΠΟΛΤΜ. κυνὸς ταλαίνης σήμα, ναυτίλους τέκμαρ.
ΕΚ. οὔδεν μέλει μοι σοῦ γέ μοι δόντος δίκην.
ΠΟΛΤΜ. καὶ σήν γ’ ἀνάγκη παῖδα Κασάνδραν θανεῖν.
ΕΚ. ἀπέπτυσ’ αὐτῷ ταῦτα σοι δίδωμ’ ἐχεῖν. 1276
ΠΟΛΤΜ. κτενεῖ νῦν ἢ τοῦτ’ ἄλοχος, οἰκουρός πικρά.
ΕΚ. μήπω μανείη Τυνδαρίς τοσόυτε παῖς.
ΠΟΛΤΜ. καυτὸν γε τοῦτον, πέλεκυν ἔξάρασ’ ἄνω.
ΑΓ. οὗτος σὺ, μαίνει καὶ κακῶν ἐρᾶς τυχεῖν; 1280
ΠΟΛΤΜ. κτείν’, ὡς ἐν Ἀργεὶ φόνια λουτρά σ’ ἀναμένει.
ΑΓ. οὐχ ἐξετ’ αὐτὸν, δμῶτε, ἐκποτῶν βία;
ΠΟΛΤΜ. ἀλγεῖς ἀκούων; ΑΓ. οὐκ ἐφέξετε στόμα;
ΠΟΛΤΜ. ἐγκλημ’ εἰρητάι γάρ.
ΑΓ. οὐχ οὔσον τάχος
νήσων ἔρημων αὐτῶν ἐκβαλεῖτε poι,
ἐπείπερ οὕτω καὶ λιαν θραυστομεῖ;
Ἑκάβη, σὺ δ’, ὡ τάλανα, διπτύχους νεκροὺς
στείχουσα θάπτε· δεσποτῶν δ’ ύμὰς χρεῶν
σκηναῖς πελάξειν, Τριφάδες· καὶ γὰρ πυνάς
πρὸς οἴκον ἴδια τάσδε πομπίμους ὄρῳ. 1290
εὐ δ’ ἐς πάτραν πλεύσαμεν, εὐ δ’ τὰν δόμους
ἐχοντ’ ἰδοίμεν τῶν’ ἀφειμένοι πόνων.
ΧΟ. ἦτε πρὸς λυμένας σκηνὰς τε, φίλαι,
tῶν δεσποσύνων πειρασόμεναι
μόχθων· στερρὰ γὰρ ἀνάγκη.
1295
NOTES.

1. σκότου πύλας for the more usual "Αἰδών πύλας. Hom. II. ix. 312, Aesch. Ag. 1291, Eur. Hipp. 56.

2. "Αἰδής...φικεσταί, 'where Hades' abode has been fixed.' "Αἰδής here is the god (as always in Homer: cf. Leaf on I. i. 3), not his realm. The use of the word οἰκίζω implies that he is regarded as a settler in a new (and undesirable, χωρὶς θεῶν) land.

3. Κισσεῖς. So Virgil Aen. vii. 320 calls her 'Cisseis,' though Homer II. xvi. 718 says she was daughter of Dymas.

4. υπεξεπέμψε, 'sent me secretly (ὑπ-) out' of the country.

5. The Thracian Chersonese (so called to distinguish it from other χερσονῆσσα, 'peninsulas,' e.g. the Tauric, mod. Crimea) was early colonised by the Greeks. Herodotus vi. 34 sq. tells how the family of the 'tyrant of the Chersonese' first came there in the days of Peisistratus; probably several other Athenian families had valuable estates there too.

6. σπείρα. Corn and wine were the chief products of Thrace: probably the accounts of the severity of the climate were exaggerated. Corn was especially exported from the Chersonese, and was of good quality, Plin. xviii. 12. Homer II. xx. 485 calls Thrace ἑρμῆλαξ.

7. Φιλιππον. The Thracians were at all times famous for their horses (II. xiv. 227): a white breed is specially mentioned, λευκότεροι χιόνος, θελεϊν δ' ἀνέμοισιν ὥμοιοι, II. x. 437.

8. ὀπλικτικός defensive, ἐγχοισ offensive.

9. ὀρθος ἐκείθεν όρισματα. This probably refers to the boundary stones (II. xxii. 405 τὼν β' ἄνδρες πρῶτερον θέσαν ἐμμεναὶ οὐρον ἀροῦρης) which would be thrown down on the conquest of the country.
HECUBA.

20. ‘beneath his nurturing like some young plant I grew in stature—bootlessly.’ For the plur. τροφαίας, cf. Aesch. Ag. 1158 ἀμφὶ σᾶς ἀϊόνας τάλαων ἠνυτόμαν τροφαίας. So infr. 83 φιλακαίων. For the metaphor, cf. Od. xiv. 175 τὸν ἑπεὶ θρέψαν θεοὶ ἔρνει ἅνων, of Telemachus.

23. αὐτός, sc. πατήρ, supplied from πατρώα in the previous line.

Θεοδμήτω. Poseidon and Apollo had worked as builders for Laomedon, King of Troy, who, when the task was finished, βιήσατο μισθὸν ἀπαντὰ | ...ἀπειλήσασ δ’ ἀπέπεμπεν, Il. xxi. 451.

24. ἔκ, ‘at the hand of’: the action is viewed as proceeding from the author: this use of ἔκ for the more usual ὑπὸ, though common in Herodotus, is rare in Attic. Soph. O. T. 854 διεῖπε χρῆμα παιδὸς ἔξ ἐμὸν θανεῖν, Ant. 63.

The slaughter of Priam by Pyrrhus is not mentioned by Homer, but cf. Eur. Tro. 16 πρὸς δὲ κρητιδῶν (base of the altar) βάθροις | πέπτωκε Πριάμος Ζηρὸς 'Ερρείου θανῶν: Virg. Aen. ii. 547 ‘altaria ad ipsa tristement | traxit, etc.’ This same Pyrrhus was to sacrifice another victim at the altar, Polyxena, last (save Cassandra) of Priam’s daughters: infr. 566 sq. σφάζεω is properly used of cutting the throat of victims.

26. The emphatic position of ξένος πατρώς marks the atrocity of the criminal, who added to murder breach of hospitality.

27. ἔχνι more vivid than the regular ἔχω. Thompson’s Gr. Synt. P. 255.

28. Before ἐπ’ ἀκταίς supply ἄλλοτε, as in Soph. Tr. 11 φοιτῶν ἐναργῆς ταῦρος, ἄλλοτ’ αἰδόλος | ὀβάκων κ.τ.λ. Others read ἐπ’ ἀκτῆς and take κείμαι to mean ‘I am now lying.’

29. ‘tossed in the waves’ frequent ebb and flow’: the ebb and flow of the waves reminds the poet of the διανύσω, where the track lay up one side of the course and down again to the starting-place.

30. νῦν δ’ ὑπὲρ κ.τ.λ. ‘My wraith is present in a dream to my mother.’ Cf. Od. iv. 803 of the vision of a friend appearing to Penelope, στῆ δ’ ἄρ’ ὑπὲρ κεφάλῆς καὶ μιν πρὸς μύθον ἔειπεν.

31. άἰσσω. This is perhaps the only exception to the rule that in Tragedy άσσω, not άσσω, is found in trimeter verse. Homer on the contrary always uses the trisyllabic form.

32. τριταῖον φέγγος: a similar redundancy (δευτεραῖος τριταῖος etc. meaning on the second, third etc. day) is found Hipp. 275 τριταῖον ἥμεραν. Thuc. v. 75 πρωτεραίρη ἥμερα.

αἰωροῦμενος, ‘hovering’: cf. Soph. El. 1390 ὄνειρον αἰωροῦμενον. αἰώρημα was the stage machine used for representing figures above the usual level.
35. *naus ἔχοντες,* 'though provided with ships, yet sit idle... for the son of Pelcus, etc.'

37. *τύμβος* is properly the mound or barrow, on the summit of which was placed the *στήλη,* a pillar commemorating the deceased, often adorned with a sculptured likeness, amid surroundings suggested by his vocation: representations of banquets and parting scenes are frequently found also. In Hom. II. xi. 371 Paris takes aim at Diomedes *στήλη κεκλιμένος ἀνδροκμήτηρ ἐπὶ τύμβῳ* | "Ἰλων Δαρδανίδαιον.

39. *εὐθύνοντας,* sc. *στρατιώτας,* understood from *στράτευμα* above.

40. *ἄδελφην* is direct object to *αἰτεῖ,* and *λαβεῖν* an explanatory infinitive.

One post-Homeric version of Achilles’ death was that, enamoured of Polyxena, he came to a rendezvous assigned by her, and was there slain by Paris. This would account for his demand for her sacrifice. Cf. Seneca, Tro. 204 *desponsa nostris cineribus Polyxena.*

41. Cf. I. T. 243 διπτυχοι νεανίαι, | θεᾶς φίλον πρόσφαγμα καὶ θυτήριον | 'Ἀρτέμιδι. φίλον, 'desired.'

44. *τὼδ’...ἐν ἂματι,* ‘this coming day’: as it is now supposed to be night or early morning.

47. The souls of the unburied could not enter the Elysian fields: hence the importance attached by the Greeks to the due burial even of enemies: cf. Elpenor’s prayer to Odysseus (Od. xi. 72) μὴ μ’ ἄκλπτων θαπτὼν λῶν ὅπεθεν καταλείπειν | νοσφασθεῖς, μὴ τοι τί θεῶν μήμα (cause of divine anger) γένωμαι.

51. *ὁσοντερ τυχεῖν.* ‘The neut. plur. accus. of pronouns and adjectives can stand after *τυγχάνειν* and *κυρεῖν,* not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accusative.’ Jebb on Soph. O. T. 1298. This passage shows that the usage is not confined to *plural* accusatives. Cf. Aesch. Cho. 711 τυγχάνειν τὰ πρόσφορα, Eur. Ph. 1666 οὖ γάρ ἐν τούχοις τάξε. 

53. *περὰ πόδα.* Verbs signifying motion take an accusative of the instrument or limb used, is Porson’s remark on Eur. Or. 1427: thus he explains the common phrase *βαλεῖν πόδα,* found in e.g. Eur. El. 94, 1173, Heracl. 805, Phoen. 1412. Prof. Jebb regards *βαλεῖν* in these passages as transitive.

55. ‘who after a royal home hast come to see the day of slavery’: ἐκ, ‘after,’ denoting change, as Soph. O. T. 454 τυφλὸς ἐκ δεδορκότος: Xen. Cyr. 3. 1. 17 ἐξ ἄφρωνος σύφρων γεγένηται.

56. *δούλειον ἡμαρ.* This Homeric use of *ἡμαρ* to denote a condition occurs also Andr. 99. I know of no other instance in tragedy.

59. Hecuba, in a frenzy of alarm at the visions of her sleep, appears supported by her fellow captives. πρὸ δῶμων: the conventional background on the Greek stage from the middle of the fifth century was a palace or temple front. In 17 out of the 25 extant plays of Soph. and Eur. this is required (Haigh, Attic Theatre, p. 168): in the Hecuba however an encampment is the background, a fact which the poet seems to have forgotten, when he uses the words πρὸ δῶμων.

60. Cf. Andr. 64 ὁ φιλτάτη σύνδουλε, σύνδουλος γὰρ εἶ | τῇ πρόσθ’ ἀνάσσῃ τῆς, νῦν δὲ ὑστυχεί.

62. Anapaestic systems as a rule avoid successions of short syllables; a proceleusmatic (~~~) is accordingly very rare, and a proceleusmatic followed, as here, by an anapaest, quite extraordinary: it is intended to express frenzied excitement.

63. γεραῖας: cf. Hipp. 170. The quantity of -αι- in such cases is due to the change of i to y in pronunciation.

64. προσλαξέμεναι: λάξουμαι is Epic: λάξυμαι Attic, except in the imperat., when λάξον is used: cf. Elmsley on Med. 1185.

65. ‘and I, resting my weight upon thine arm, staff-like, albeit curved, setting forward will quicken the slow-paced goings of my feet.’ σκίπων χερὸς is the staff, consisting in thy hand (epexegetic genit.), which differs from real staves, which are straight, by being curved (σκολιῶς). See Blomfield’s Glossary on Aesch. Ag. 81, who well illustrates the poetic usage of softening down a violent metaphor by the addition of a contradictory epithet, marking clearly and at once the distinction between the reality and the similitude: a simple instance is in Aesch. Theb. 64 κῦμα χερσαίον στρατοῦ, ‘a wave (but a land wave) consisting in the army.’ προτιθείσα, setting one foot before the other.

68. στεροπα Δίος is taken by most editors as=the sun, which seems inconsistent with ἐνυχρός in the next line. Possibly the shooting beams of the rising sun are meant.

70. Her agitation is expressed by the asyndeton, δείμασι φάσμασιν. δείματα νυκτίπλαγκτα (Aesch. Cho. 524) are terrifying visions, which drive men from their beds.

71. μελανοπτερύγων ὀνείρων, cf. infr. 705 φάσμα μελανόπτερον.

72. ἄποστεμπομα, ‘I strive to avert’ by invocation and prayer: so infr. 97.

76. ἔδάνη, found in Trag. only in lyrical passages.
80. ἀγκυρ’, a slight anachronism, as in the times in which the action of this play is placed, not anchors, but heavy perforated stones (evidal), were used.

Porson quotes a fragment of Soph. ἀλλ’ εἰσὶ μητρὶ παιδες ἀγκυραι βιον.

82. ξείνου πατριόυ, cf. supr. 26 ξένοις πατρίδος: Cobet distinguishes πατρίδον = τὸ τοῦ πατρίδος, πάτριον = τὸ τῶν προγόνων.

φυλακασίαν: perhaps the plur. conveys the notion of ‘continued protection’: see τροφαίας, supr. 20.

85. ἀλλαστός, epic word, ‘unabating.’ Cf. II. xxiv. 549 μηδ ἀλλαστον δόμεο.

86. φρίσσει παρβεὶ: for the asyndeton, cf. supr. 70.

87. Helenus and Cassandra were two of Priam’s children, who had the gift of prophecy. From Homer we learn little of Helenus, but other writers tell us that he became reconciled to the Greeks, and settled in Epirus, where he received Aeneas (Vg. Αε. iii. 346 sq.). Cassandra is famous for her beauty only in Homer (ἲκέλῃ χρυσῇ Ἀφροδίτη), who knows nothing of the prophetic powers, which the later Epic writers assigned to her.

θέος, ‘inspired.’ εἰσίω, deliberative; Thompson Gr. Synt. § 132.

90. ‘for in my dream I saw a dappled hind, and a wolf rending her throat with bloody fangs: and the hind had been torn ruthlessly from my knees.’ Notice the change of tense, σφαγέμεναν (the word suggests sacrifice, cf. supr. 24 n.) of continuous, σπασθείσαν of momentary action.

ἀλυσον, only here and Aesch. Supp. 847. χαλα, ‘jaw’: so Hesychius, though the usual meaning of χαλα is ‘hoof’ or ‘talon.’

92. τόδε, ‘this too,’ viz. the following.

93. Cf. supr. 37, 40.

96. ἀπο...πέμψατε, ‘avert’: supr. 72.

98. ἀλάμπθην seems to mean ‘have come hither out of my way’: λάμπθαι is entirely an epic word = ‘to go aside.’ It was doubtless suggested to the poet by ἀλαστός, supr. 85, and is a good instance of the tendency in the poets, in Euripides especially, to repeat a rare word, often in an entirely different meaning and connection, very soon after they have first employed it.

102. ‘spear-won at the lance’s point,’ a redundant expression, easy to parallel, e.g. Bacch. 571 εὐδαιμονίας ὀλβοδόταν (Pflugk).

105. ‘laden with a burden of heavy tidings.’

108. δόξα, the regular term for expressing the resolutions of the
Athenian assembly: infr. 124 ἰτόπες would be equally familiar to Athenian ears.

109. θέσθαι = ποιήσασθαι, by Ionic usage, allowed in Tragedy.

110. The arms described in Il. xviii. were given to Ulysses. χρυσέοις: that in the heroic age gold was very plentiful, is proved not only by the frequent references to it in Homer (where the epithet χρύσεος is often merely picturesque, or means ‘ornamented with gold,’) but by the evidence of the tombs at Mycenae and elsewhere, which yielded a profusion of solid gold cups and ornaments of all kinds. India, Arabia, Lydia and the Caucasus provided the metal in the early period: the famous gold mines of Thrace were not fully worked till Philip of Macedon developed them.

112. In this passage and in I. T. 1134 πρότονοι are explained to be the ropes ‘quibus vela vel contrahuntur vel expanduntur’ (Hermann): elsewhere they are the two forestays of the mast, fastened from the masthead to the bows, the backstay being called ἐπίτονος. I see no reason to depart from the traditional meaning here; we must remember that Greek ships were square-rigged, and a favourable or following breeze would belly the sails out till they pressed upon the forestays, running forward from the mast. In the passage from the I. T. the reading is doubtful.

116. ‘clashing waves of great strife met.’


118. With τοῖς μὲν διδόναι supply δοκοῦν from οὐχὶ δοκοῦν in the next line. δοκοῦν is accus. abs., cf. Hadley Gr. Gr. § 973.

121. ἀνέχων, ‘remaining constant to’: cf. Soph. Aj. 212 στέρεας ἀνέχει Αλας.

Βάκχης is Cassandra: cf. supr. 88.

123. τῷ Θησέida. Acamas and Demophon, the Scholiast tells us. Homer does not mention these two sons of Theseus and Phaedra. Virgil (Aen. ii. 262) includes Acamas in the list of the warriors concealed in the wooden horse. ὅσω, cf. Homeric ὅσος “Ἀργος, and supr. 20.

124. διεσῶν, i.e. one speech each; it does not mean ‘taking opposite sides,’ for γν. μᾶ σὺνεχωρεῖτην: the word was probably introduced merely for the verbal antithesis with μᾶ.
In Athens by ἰτότερεις were meant habitual speakers in the ἐκκλησία; references to these professional politicians of the democracy are very frequent and often uncomplimentary. Eur. himself says (fr. 600) νῦν...ἀνω τε καὶ κάτω | ἰττωρ ταράσσων πολλάκις λυμαίνεται. It is not without significance that these two early ἰττωτες were ὅς Ἀθηνῶν.

126. στεφάνοιον, ‘honour with libations,’ for the more usual στέφειν, Soph. Ant. 431 χοαίσι τρισπόνδοις τὸν νέουν στεφεῖ.

127. χλωρῷ. ‘fresh.’

128. The military services of Achilles establish a claim on the Greeks not to be postponed to the mere connection of their general Agamemnon with a Trojan captive.

130. ‘on either side the eager heat of contentious speech was equal.’


131. ‘shifty prater, smooth-tongued slapper of the mob.’ κότις, a prater; κοπής, a knife.

135. δούλων σφ. εἶνεκ’=‘to save a slave girl’s life.’ ἀπωθείν, ‘to slight.’

139. οἶχομένοις, ‘departed,’ i.e. dead.

141. ὅσον οὐκ ἡδη, ‘almost immediately.’ ὅσον οὐκ is only used in this sense (‘almost’) when speaking of time: μόνον οὐκ is used in other connections. Thuc. i. 36 τὸν μελάντα καὶ ὅσον οὐ παρώντα πόλεμον: ιν. 125 νομίζοντες πολλαπλασιον ἐπιέναι, ὅσον δὲ οὕτω παρεῖναι.

143. ὁμιήτων κ.τ.λ., ‘and to tear her from thy aged arms.’ ὀρμᾶ is generally used in ‘urging towards’ not ‘taking from.’

145. There is a metrical objection to this line, the succession of four short syllables caused by the anapaest iκητις following the dactyl -μεμνονος: cf. supr. 62 n.

146. κήρυσσε, ‘summon.’ II. ii. 51 κηρύσσων ἀγορῆν Αχαϊοίς.


τύμβου προσεπτη, ‘quick hastening to her grave.’ This seems better than ‘falling before the tomb’ of Achilles.

152. ‘while the darkly-gleaming tide | welleth, welleth from the neck, which the golden mockeries deck’ is Mr Way’s translation.

μελαναυγῆς is ἀπαξ λεγόμενον.

‘mos erat apud veteres virginibus plurimum auri gestare’ remarks Porson, quoting II. ii. 872 of the Carian leader ὅς καὶ χρυσὸν ἔχων πόλεμόνδ’ ἕν, ἥτε κοβρή.
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154. ἀπόσω. ἡπόεν is found in Tragedy only in lyric passages, and always in this, the Doric, form.

156. Observe the heavy spondaic rhythm of these mournful lines. γῆρως. Causal genit. ‘wretched by reason of,’ Thompson Gr. Synt. p. 94.

161. πρέσβυς, Priam.

162. πολαν, sc. ὀδὼν: for this ellipse cf. the expression τὴν ἄλλως, Plat. Theact. 172 ὦ ὁ ἄγγειν ὡδέσποτε τὴν ἄλλως ἄλλῃ ἀεὶ τὴν περὶ ἀυτοῦ, ‘the trial is never for an indifferent stake, but always immediately concerns the speaker’ (Campbell). Dem. (Ol. 3) 34. 11 (Reiske) καὶ ταῦτ’ οὐ τὴν ἄλλως (frustra) προήρημαι λέγειν.

163. ῥησω, sc. ἐμαυτῶν: the text however is not certain.

167. ἀπωλέσατο ὁλέσατ’, by a common Greek idiom only the simple verb is repeated: cf. Bacch. 1065 κατῆγεν ἥγεν ἥγεν: Hipp. 1374 προσαπόλλυτε μ’ ὀλπυν τὸν δυσδαιμονα. ‘Ye have undone me with your news’ (κακ’ ἐνεγκοβασαι).

170. ἀγησαί...ἀγησαί. The repeated words and phrases in this lament of Hecuba heighten the pathetic effect. ‘O weary, weary feet, lead me bowed with years, lead me,’ etc.

173. These lines are parodied in Ar. Nub. 1165 ὧ τέκνων, ὧ παῖ, ἔξελθο ὀἰκων, | ἄις σοῦ πατρὸς. As the Nubes was produced in B.C. 423, the date of the Hecuba must be placed earlier than that year.

177. ‘what fresh horror hast thou announced, drawing me forth in such amaze from the palace, scared even as a bird?’

179. ἔξεπταξας, ‘scared me from the house: this causal use of πτήσομ is perhaps without parallel; for Hom. II. xiv. 40 is condemned, partly on the ground of this very use: and Theogn. 1015 (quoted by L. and S.) is plainly intr.

181. δυσφήμειν τινὰ is to speak in an ill-omened way of a person. Here αἰμοι conveys the omen. In Heracl. 600, Iolaüs bids Makaria, who is about to be sacrificed, χαίρε: δυσφήμειν γὰρ ἄξομαι θεάν | ἀ σὸν κατήρκται σῶμα: Soph. El. 1182.

φροῦμα, i.e. αἰμοι: cf. Hipp. 566 τὸ μὲν τοι φροῦμον (referring to ἐξεργῶσαμεθα in the previous line) κακὸν τὸδε. Phoen. 1336.

182. σᾶς ψυχᾶς, for genit. cf. 156 n.

183. δαρῶν: this, the Doric form, is alone found in Trag.: so too κυναγῆς, ὑπαδὸς etc. (Pors. on Or. 26): cf. Rutherford, New Phrynicus, p. 496.

188. σφάξαι σε συντείνει, 'is bent upon thy sacrifice.'
195. 'that a decree concerning thy life has been made by vote of the Greeks' is a somewhat vague statement to come after the plain words of 188—190: some editors transpose the lines.
199. αὖ, in addition to thy previous woes.
202. 'thou hast me now no more, no more, thy child, to share in wretchedness the bondage of thy wretched age.'
205. σκύμνον οὐριθρεπταν, cf. Or. 1493 βάκχαι σκύμνον εἰν χεραῖν ὅρελαν ἴσωρηρπασαν.
206. δειλάλα δειλάλαν, 'woe is me! woe is thee!'
207. χειρὸς ἀναρπαστάν, cf. suppl. 90.
210. her marriage will be with the shades: cf. her lament infr. 416.
211. σοῦ, sc. τὸν βίον.
213. 'my life, all misery and insult, I weep not after, but the better lot, to die, has fallen to me.'
214. μετακλάλομαι, 'pursue with lamentation'; the force of μετα- seen in μετέρχομαι: others take μετα- here of succession, 'lament in turn,' and compare μεταστένω, Med. 996.
220. εὐδοξ' Ἀχαιοῖς κ.τ.λ. This is framed on the analogy of an Athenian ψῆφωσμα: notice its blunt, businesslike wording.
221. ὀρθὸν χωμ', cf. 37 n.
223. ἐπιστάτης ἐπέστη: such repetition was not disagreeable to Greek ears: it is akin to expressions like δραμεῖν δρόμων etc.
224. τοῦδε—pointing towards Achilles' tomb.
225. οἴσθ' οὖν ὁ δρᾶσον; 'dost thou know, what thou must do?' The Greek imperative can be used in subordinate clauses: cf. Thompson Gr. Synt. p. 137, Hadley Gr. Gr. § 875: and by all means Jebb's note on Soph. O. T. 543.
226. μὴν ἀποσπασθῆς βία, 'do not make force necessary to take her from thee.' Verbs of depriving take a double accusative (cf. Thompson Gr. Synt. p. 72), e.g. Soph. O. C. 866 οὐς μ', ὃ κάκιστε, ψιλὸν δήμο' ἀποσπάσας κ.τ.λ.: in the passive construction one accus. becomes the
subject: so here, active, μὴ ἀποσπάσῃς μὲ τὴν θυγατέρα: passive, μὴ ἀποσπασθῆς τὴν θυγατέρα.

227. ‘recognize what strength you have,’ i.e. how little.

228. τοι introduces a remark of a proverbial nature, cf. Soph. Aj. 1350 τὸν τοι τῷ παντοῦ εὐσεβέειν οὐρόδιον.

231. κἀγώ’, I too, as well as my husband and children.

ἀρ’ οὐκ ἐθνησκον οὐ με χρην θανειν, ‘I did not, as now I know (ἀρα), die, where I should have died,’ i.e. in Troy: cf. for sense of ἀρα, Hipp. 359.

232. ὁπως ὅρῳ κακῶν κ.τ.λ.: this is the ἄγων μέγας of 229.

234—237. The literal translation seems to be, ‘if it is permitted to a slave to put to a freeman such questions as are not offensive nor calculated to wound his feelings, then it is fitting for an answer to have been given by you, and for me, who put the questions, to listen.’ Hecuba asks in a somewhat roundabout fashion, ‘if I ask you, meaning no offence, certain questions, will you reply to them?’ It is possible that εἰ, l. 234, means ‘whether’: in that case the sense would be, ‘it is for you to say, for me to acquiesce in your decision, whether I a slave may ask you certain questions.’

235. καρδίας δηκτηρία: ‘the genitive is used with adjectives of transitive action, where the corresponding verbs would have the accusative.’ Hadley Gr. Gr. § 754 a: so ὀψιμαθῆς ἀδικίας, ‘late in learning injustice.’

237. τοὺς ἐρωτῶντας: when persons speak of themselves in the plural instead of the singular (using we for I), even though a woman be speaking, the masculine plural is used. Cf. Soph. El. 399 πεσούμεθ’, εἰ χρῆ, πατρὶ τιμωροῦμενοι (Electra is speaking).


242. ἀκρας καρδίας, the mere surface of the heart, cf. Aesch. Ag. 805 νῦν δ’ οὐκ ἀπ’ ἀκρας φρενός κ.τ.λ. ‘it lies deep-printed in my heart.’

243. Cf. Od. iv. 250 ἑγὼ (Helen) δὲ μὲν οὐν ἀνέγρων τοῖον ἑντα. Eur. makes her share the secret with Hecuba.
246. ἐνθανεῖν, 'become numb with holding.'

247. δοῦλος ὧν ἐμὸς τότε, as I now am yours.

254. 'yours is a thankless generation, who yearn with striving for the honours of the demagogue.'

255. 'nor be ye friends of mine, who etc.' The poet here is looking at contemporary politics, and lamenting the growing influence of that product of democracy, the trained speaker (ῥήτωρ), whose only aim is self-advancement, and who does not hesitate to desert the friend, to whose help he perhaps owes everything, if he may thereby improve his position with his patrons and audience, the mob. Odysseus, deserting in her need Hecuba, who had preserved his life, serves as his text. If we wish to grasp Eur.'s position with regard to this class of his contemporaries, the following passages are noteworthy: Or. 893 sqq., Hipp. 488 sqq., Bacch. 269 sqq., Supp. 421 sqq.

258. But even adopting for the moment this standard, what clever subtlety can you devise for condemning this child to death? what specious pretext can you adduce? Not the necessity of human sacrifice certainly on an altar intended for oxen. Does Achilles' blood call for the blood of those who brought about his death? Then Helen, not the guiltless Polyxena, should be the victim. She too is fairest of the captives, if beauty be an object. So much for the mere justice of the case. But think further, how great a claim I have on your personal gratitude. Once you were my suppliant: now I am yours: shall it go for nothing, that I saved your life? This child is all I have left to me in the wide world: spare her: it becomes the possessors of power to set due limits to its exercise, to reflect that it is fleeting: one day brought me low, and may you. This is the day of your might: if you do but ask a boon of the Greeks, you will obtain it: so prevailing is the petition of the powerful.

260. τὸ χρῆν, a shortened form either of the infin. χρῆναι (cf. ἔχν, διψῆν), or of the partic. χρεῶν. In Eur. H. F. 828 τὸ χρῆν υἱὸν ἐξέσωξεν, we meet the same difficulty. Nauck would in both passages read τὸ χρῆ. Philologically χρῆν may be a regular infinitive: χρῆ-εν = χρῆν, as λέγε-εν = λέγειν.

263. εἰς τὴνδ' is emphatic, 'is Achilles acting justly in aiming (metaphor from a bow) death at Polyxena?'

264. ἧδε γ', she at any rate, whatever others may have done.

265. τάφῳ προσφάγματα: cf. supr. 41. χρῆν = ἐχρῆν, imperf. It would appear that χρῆν = χρῆ ἴν, and that ἐ- is due to the origin of the word being forgotten, and its consequent treatment as an ordinary
imperfect: its accentuation ἐχρὴν (ἐχρὴν would be natural, if it were an augmented tense) favours this view.

268. οὖν ἡμῶν τόδε, lit. ‘this requirement is not found with us,’ i.e. Polyxena speaking through her advocate Hecuba.

270. οὕδεν ἡςσουν = ‘far more,’ an instance of litotes. This figure of speech was a favourite one with the Greeks, who were in the habit of emphasizing a case by intentionally understating it.

271. ἀμιλλάσθαι is to contend with a person: the kind of contest may be added as a cognate accusative, e.g. Plat. Legg. 833 Α ἀμιλλάσθαι στάδιον: Eur. Hel. 546 σὲ, τὴν ὀρεγμα δεινὸν ἡμιλημένην | τίμμουν 'τι κρηπίδα, ‘who hast contended with me in a desperate effort to reach the tomb,’ i.e. to reach it before I could reach you: Hel. 164 ποίον ἀμιλλαθὼ γόνω; lit. ‘in what competition of lamentation am I to engage’ in order to express myself adequately: so here, ‘his claims based on strict justice (cf. ἐνδίκως, 263) I contend with in this argument,’ i.e. I bring this argument against them. So Hipp. 971 τι ταῦτα σοὶ ἀμιλλῶμαι λόγους; τῷ δικαίῳ, ‘strict justice,’ is opposed to ἀ ἀντιδοῦναι δεὶ σε, ‘the personal claim I have on you.’

274. προσπήτων, ‘in your supplication.’

275. ἀνθ-, ‘in my turn.’


277. ἀποστάσης...κτάνυτε: the first is the work of Odysseus alone: the latter of the Greeks generally, who had voted for the sacrifice.


284. καγώ γὰρ ἦ, sc. εὐτυχής.


288. παρηγ. παρηγορεῖν is Ion. and Trag.: παραμυθεύονθαί Attic. ‘Counsel them soothingly, and say it is held shameful etc.’

φθόνος, sc. ἐστὶ=it is an invidious thing to do.


293. κἀν κακῶς λέγης, ‘even if you speak in a bad cause’ or ‘a cause which most of your hearers think bad’ (Paley): it may be how-
ever that ἄκακος means 'haltingly.' So Tro. 914. These lines are translated by Ennius, haec tu etsi perversus dices, facile Achivos flexeris; nam opulentii quom loquentur pariter atque ignobiles, eadem dicta eademque oratio aequa non aequa valet.


296. οὐτώ στερρόσ, ἦτις κ.τ.λ., cf. Hel. 501 ἁνήρ γὰρ οὐδές ὥδε βάρβαρος φρένας | ἦς ὁνομ ἄκοινας τούμον οὐ δύσει βορᾶν.

297. μακρὼν, prob. 'loud,' like Hom. μακρὸν ἀντεῖ: lit. 'so as to be heard afar.'


299. τῷ θυμουμένῳ, 'through anger.' For the neut. partic. used in an abstract sense, where the infin. would be usual, cf. Soph. Phil. 675 τὸ γὰρ | νοικίναι σοθεῖ σε αὐταραστάτην λαβέων. Thuc. i. 36 τὸ δεδώς, vii. 68 τὸ θυμοῦμενον τὴς γνώμης, i. 142 τὸ μή μελετῶ (failure to practise). This use is specially frequent in Thuc. Antiphon too (ι118, 16) has τὸ θυμοῦμενον τῆς γνώμης.

300. ποιοῦ, 'consider.'

301. τὸ σῶν σῶμα, 'you personally.'

305. σὴν παιδα δοῦναι σφάγιον, in apposition to ἂ, supr. 303. ἂ εἶπον means 'the suggestion I made.'

306. Hecuba, in the corresponding part of her speech, had brought a charge of ingratitude against Odysseus and selfish politicians generally (254 ἀχάριστον ὑμῶν στέρμα κ.τ.λ.). Here Odysseus retorts: the real ingratitude, an ingratitude which is a source of weakness in a state, is the failure to duly recompense deserving citizens: 'if we fail to grant Achilles his request, we shall be no better than you barbarians (inf. 327), and Greece, if she resembles you in this respect, will also resemble you in her decay (330).'

308. φέρηται. φέρεσθαι is used of carrying off a prize. II. xxiii. 663 αὐτάρ ὁ νικήθης δέπας οἶσται ἀμφικύπελλον, ix. 127 and very frequently. Herod. i. 31 δοκεῖν πάγχυν δεντερεῖα οἶσεσθαι δ' 'win second place.' Soph. O. T. 500 μάντις πλέων ἥ γ' γφερεται.

309. ἡμῖν ἄξιος τιμῆς, 'worthy of honour at our hands': cf. Alc. 433 ἄξια δὲ μαι | τιμῆς: Ar. Ach. 633 φησίν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος
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\( \upsilon \delta \nu \nu \rho \omega \eta \varsigma \). Akin is the use of the dat. with δέχομαι: cf. Hom. II. i. 186 δέξατο οἱ σκηντρον πατρώιον: infr. 535 δέξαι χόδας μοι (so Porson) τάσδε κηλητηρίους: Aesch. Cho. 762 'Ορέστην ἐξεδεξάμην πατρί.

310. 'who died for Hellas nobly as man may' (Way). Notice, the emphatic position of ἀνήρ.

311. βλέποντι, ‘alive,’ cf. 295 n.

φιλῶ πρὸς ἐμον, ‘treat as a friend.’

317—320. 'in life I can be content with little, but I would have my tomb honoured after death.'

319. ἀξίομενον, absol. 'honoured.' Cf. Thuc. v. 16. 3 βουλόμενος, ἐν ὧν ἄπαθης ἤν καὶ ἄξιότοι, διασώσασθαι τὴν εὐτυχίαν: Aesch. Ag. 903 τοιοῦτοι τοι νῦν ἀξιῶ προσφέρομασιν: Eur. Or. 1210 ἰμεναίοισιν ἀξιομένη. ἀξ. is predicate. ὄρασθαί, 'be seen to be.'

320. τὸν ἐμὸν, emphatic. 'I should wish my tomb to be honoured, and therefore I am anxious to honour the tomb of another.' Cf. the Sophoclean Odysseus in Aj. 1365 urging the burial of Ajax, his enemy, καὶ γὰρ αὐτὸς ἐνθάδ᾽ ἔξωμαι.

διὰ μακροῦ, 'lasting.' The usual meaning would be 'after a long interval.' It is possible so to take it here: χάρις was not his in life, but came after death, διὰ μακροῦ, i.e. delayed.

323. γραῖα, supers. 274. The use of ἤδε, 'and,' is rare in tragedy, but it occurs ten times in Aesch., twice in Soph., and twice in Eur. (here and H. G. 30). σέθεν is out of place. πρεσβύται, masc.

327. ἀμαθία signifies 'the absence of training or discipline, and the condition which this absence produces.' Verrall on Med. 223. Thus it is naturally to be expected in βάρβαρον, the point of the present passage.

For ὄφλεῖν, 'incur the reproach of,' cf. Soph. Ant. 1028 αὐθαδία τοι σκαῖτηρ' ὄφλισκάνει. ὄφλισκάνεω means to bring on oneself some disadvantage, e.g. βλάβην, or the reputation for some bad quality (expressed by the name of the quality simply), e.g. μωρίαν, ἄνομίαν, δειλίαν, κακίαν.

328. οἱ βάρβαροι, nom. for voc., Hadley Gr. Gr. § 707.

330. ὡς ἃν = so that, in that case. Both ὡς and ὡς ἃν in final clauses are extremely rare in Attic prose. For the sense, cf. supra. 306 n.

332. τὸ δοῦλον, 'slavery,' cf. Ion 556 ἐκπεφεύγαμεν τὸ δοῦλον.

333. τολμᾶ, 'endures,' cf. supra. 326. χρῆ of what is right ) ( δεῖ of what is expedient.


337. 'as from nightingale's throat, pour forth each various strain of
supplication.' In the Greek, Polyxena is compared to the nightingale’s throat, not the nightingale: cf. κόμαι χαριτεσων ὑμῶι, II. xvii. 51. For the sad and varied song of the nightingale, cf. the beautiful lines in Od. xix. 518 ὃς δ’ ὤτε...χαρώνις ἀνδῶν | καλὸν ἀείδησιν ἔκας νέον ἵσταμένου | δευτέρων ἐν πετάλωσι καθεξημένη πυκνοῦσιν, | ἥ τε θαμα τρωπῶσα χέει πολυχέα φωνήν, | παῖδ’ ὀλοφυρομένην.

340. πρόφασιν, ‘plea.’ The Scholiast explains it = ἀφορμήν τὸν πελθείν, ‘a starting-place for persuasion.’

345. τὸν ἑμὸν is hard to translate literally: rendered freely the sense is ‘I invoke not Zeus, the suppliant’s help, so thou art safe from him.’

348. φιλόψυχος, cf. supr. 315.

349. δει, cf. supr. 333 n.

350. ‘this was the first element in my life.’


352. ‘causing no small contention for my hand, to whose hearth and home I am to come.’ ἠθλὸς is honourable rivalry. γάμων, objective genit., Thompson Gr. Synt. § 98.

353. ἔχουσα, ‘causing’: ἔχεω sometimes almost = παρέχεω. The shade of meaning is not difficult to catch, as to be in possession of a thing implies the ability to offer or present it to the attention of another: cf. Thuc. ii. 41 μῶν (Athens) οὔτε τῷ πολεμῷ ἐπελθόντα ἀγανάκτησιν ἔχει ὑφ’ οἰων κακοπαθεῖ, ‘contains no grounds for indignation at the thought of being conquered by so unworthy a foe’: iv. 1 ὄρωντες προσβολῆν ἔχου τὸ χαρῖν τῆς Σικελίας, ‘affording an approach.’

ἀφίξομαι, the future here and infr. 360 ὁνήσεται is due to the vivid mental realising of the situation by the speaker.


356. ‘peer of the gods in all beside, save only in my mortality.’ Before πλὴν understand πάντα.

358. ἔραν τίθησιν, ‘makes me to desire,’ cf. Med. 718 παῖδων γονᾶς | σπειράλ σε θήσω.

οὐκ εἰσθῆσθαι οὖν. For the double partic. Porson compares Ar. Ran. 721 οὔτε γάρ τούτοις ὄσις οὐ κεκιθησθευμένοις.

359. ὁμῶν φρένας, ‘cruel-hearted.’ δεσποτῶν...ὁστίς, ‘when the
antecedent is plural, the relative is sometimes singular, referring to an individual of the number. Plat. Rep. 566 δ ἀσπάζεται πάντας, ὃ ἐν περιτυχάνη. Hadley Gr. Gr. § 629 b.

361. Cf. the very similar passage, Tro. 490 (Hecuba speaks) δούλη γυνῆ γραίες Ἑλλάδ᾽ ἐλεαφίξεμαι. | ἄ δ᾽ ἐστὶ γῆρα τῷ ἀσυμφορώτατα, | τούτοις με προσθήσουσιν, ἥ γυρῶν λάτρειν | κλήδας φιλάσσειν, τήν τεκοῦσαι Ἑκτορᾶ, | ἥ σιτοποιεῖν, κ.τ.λ.

365. As 357—364 answers 349, 350, so 365, 6 answers 351—353. Notice the contempt implied by ποθεν.

366. χρανεῖ, 'will pollute.' As slaves were incapable of legitimate marriage, Polyxena regards connection with one as mere defilement.

367. Polyxena dismisses with horror the prospect of such an union, and announces her intention of becoming the bride of Hades ("Ἀδὴ προστίθεισ' ἐμὸν δέμασ).

ἔλευθέρων, she regards herself as still free, in comparison with the slavery she has just depicted: cf. Aesch. Ag. 328 οὐκέτ', ἐξ ἔλευθέρου | δέρης ἀπομισθοῦσιν ψυκτάτων μόρον. ἀφίμη is used of voluntary action.

372. μῆτερ, σοῦ δ'. This order of words is regular. 'When we suddenly turn our conversation from one person to another, the order is first the name, then the pronoun, and third the particle δέ,' is Porson's note on Or. 614. Cf. Soph. El. 150 Νιδα, σε δ' ἐγωγε νέμω θεών: infr. 1287, and very frequently.

373. μὴ must be understood before λέγουσα: cf. Soph. Phil. 771 ἐφίμειαι | (μὴτε) ἐκόντα μήτ ἀκοντα μήτε τῷ τέχνη | κελνος μεθείναι ταῦτα: Ant. 267: Ar. Av. 695. συμβούλου, 'join with me in wishing for death' not only for me, but for yourself; cf. infr. 391.

374. μὴ κατ' ἀξίαν, for μῆ, cf. Hadley Gr. Gr. 1027.


379. 'a marvellous stamp and of credit among men is it to come of a good stock, and the glory of high birth becometh more and more glorious for those whose life is worthy of their lineage.'

χαρακτήρ and ἐπίσημος, metaphor from coining: cf. Med. 519.

The meaning of δευδὸς is well shown by the opening words of the chorus in Soph. Antig. 331 πολλὰ τὰ δευδὰ κουδέν ἀνθρώπου δευδὸτερον πέλει, 'wonders are many, and none is more wonderful than man,' Jebb.


382. 'well hast thou spoken, daughter, well: but in that word lies bitter grieving.'
384. ἰόγον, of neglecting the dead hero.
387. κενείτε, 'stab,' cf. infr. 1162.
388. Homer gives no account of Achilles' death, though the dying Hector (II. xxii. 359) prophesies of that day ὅτε κέν σε Πάρις καὶ Φοῖβος 'Ἀπόλλων | ἐσθλὸν ἔων' ἀλέσως ἐνὶ Σκαῖρσι πολῆσιν. The later accounts of the manner of his death vary greatly.
389. ὦ γεραιά, emphatic: almost = τήν γεραιάν.
391. ἀλλὰ: 'after a conditional clause expressed or implied, ἀλλὰ is often to be rendered 'at least': Soph. fr. 855 ei σῶμα δοῦλον, ἀλλ' ὅ νοις ἔλευθερος: El. 411 συγγένεσθέ γ' ἀλλὰ νῦν, 'help me (if not before) now at least.' Hadley Gr. Gr. 1046. 2 a. Here the implied condition is 'if you will not accept me as a substitute for my daughter.'
395. μηδὲ τόνδ᾽ ὑφελομεν: although in this expression οὐ should logically be the negative employed, the phrase as a whole is felt to express a wish, and hence μη is used: cf. Soph. Phil. 969 μήποτ' ὑφελον λιπεῖν | τήν Σκύρον: Hadley Gr. Gr. § 871 a.
397. Odysseus resents the use of the word ἄνάγκη by a slave, and its application to his own action. For the partic. κεκτημένος after a verb of knowing, cf. Thompson Gr. Synt. § 167: for the nomin. § 165. 2.
398. 'I will cling fast to her, I the ivy, she the oak.' For the double comparison cf. Tro. 147 μάτηρ δ' ὥς τις πτανοῖς κλαγγὰν | ὀρνισιν ὄπως ἐξάρξω 'γώ. ὑποῖα = 'like': cf. Soph. O. T. 915 οὐδ', ὑποῖ ἄνηρ | ἐννοεῖ, τὰ καὶνὰ τοῖς πάλαι τεκμαίρεται.
400. ὥς, i.e. ἵσθι ὥς: cf. Med. 609 ὥς οὐ κρανοῦμαι τόνδε σοι τὰ πτελονα: the construction 'expresses a point resolved and certain.' Andr. 587.
401. ἀλλ' οὐδ' ἐγὼ μήν κ.τ.λ., 'nay, but I will not etc.' Cf. Soph. O. C. 28 ἀλλ' ἐστὶ μήν οἰκητός, 'nay, inhabited it surely is.' ἀλλὰ μὴν is the recognized phrase to introduce the second horn of a dilemma.
403. τοκεύσων: the plural is used for the singular to give a more general meaning to the expression: in English we should say 'be indulgent to a parent.' In the next line too κρατοῦσι refers to Odysseus alone.
406. γέρωντα χρόται: for γέρον as adj. cf. Soph. O. C. 1259 γέρον 
πίνοι: Theocr. vii. 17 γέρον πέπλος: H. F. 26 γέρον ἄγος: ἄρτος νεανία is found in Ar. Lys. 1207. So in Latin anus charta, Cat. lxviii. 46.
407. ἀσχημονήσαι, 'be put to open shame': a prose word, not found in Aesch. or Soph. For ἐκ = ἦπό, cf. supr. 24 n.
410. 'and let me lay my cheek on thine.' προσβάλειν after δός, which also governs χέρα.
411, 412. These two lines occur also in Alc. 208, 209.
416. lit. 'without the husband, without the marriage-song, which I ought to have obtained.' ἀν has for antecedent the nouns (understood) contained in the adjectives ἀνυμφὸς ἀνυμέναιος. For the genit. after adjectives compounded with a-privative, cf. Hadley Gr. Gr. § 753 c. Cf. Thuc. ii. 65. 5 ἀδωρότατος χρημάτων (of Pericles): Soph. O. C. 49 μὴ μ’ ἀτιμάσης, ἀν σε προστρέψω φράσαι.
417. 'wretched art thou, my child, but all-wretched Π.' ἀθλήναι is far the stronger word.
419. ποι τελευτήσω βίον; lit. 'whither shall I take my life and end it?' Cf. Soph. O. C. 476 τὸ δ’ ἑνθεν ποι τελευτήσαι με χρῆ; 227 ἄ δ’ ὑπέσχεό ποι καταθήσεις; 'to what fulfilment wilt thou bring thy promise?' Thuc. iii. 104. 5 ἔτελευτὰ ἐς τάδε τὰ ἔπη, 'he proceeded to these lines, and then stopped.' In Prose τελευτάω is intrans. This line is in answer to the preceding one, in which Polyxena lamented her impending separation from her mother. Hecuba replies with a wish, expressed in question form, that she too might find death.
421. Euripides seems here to assign to Hecuba the credit which should belong to Priam only. In II. xxiv. 495 Priam laments πεντήκοντα μοι ἁραν, ἤτ’ ἡμιθον νίες 'Ἀχαῖων· ἐνεακαίδεκα μέν μοι ἄπο ἕκ νηόνο (one wife, Hecuba) ἁραν, | τοῦ δ’ ἀλλοι μοι ἐπικτὸν ἐνι μεγάρους γυναικεῖς. Theocr. xv. 139 οὖθ' 'Εκτωρ 'Εκάβας δ’ γεραίτατος εἰκατι πάϊδων. Probably however Hecuba regards them all as having formed one family, of which she was the head. ἀμμοροι τέκνων, cf. Med. 1395 στείχω, δισσῶν γ’ ἀμμορος τέκνων.
424. στέρνα. Homer never uses this word of a woman's breasts, though it is commonly found in that sense in Trag. στέρνων and στήθος (which latter word Homer uses of men and women) are wider terms than μαστός, which denotes a single breast (generally of a woman). Correctly rendered by Mr Way, 'O bosom, breasts that sweetly nurtured me.'
426. Cassandra was her last surviving sister. ἐμοί, ethic dat.: cf. Phoen. 618 μήτερ, ἄλλα μοι σὺ καϊρέ.
427. 'others fare well—not for thy mother this.' Way.
428. Cf. 328 n. κασίγνητος, a poet. word, not used by Homer, except in the compound form κασίγνητος.
NOTES.

371. 'dead am I of sorrow, before dead indeed.'

372. She desires Odysseus to cover her head, that no one may see the traces of her tears.

373. ἐκτέτηκα, 'I am melted': καρδιαν, accus. of respect. ἐκτίκω trans.

375. As Odysseus prepares to muffle and lead her away, she calls upon the sun, whose light she is so soon to lose.

376. 'except for such time as I am going between this spot and the place of sacrifice at Achilles' pyre.' ξίφους καὶ πυρᾶς Ἀχιλλέως together form one idea, 'sacrifice at Achilles' pyre.' μεταξὺ ξίφους κ.τ.λ.: for this use of μεταξὺ, one only of the two points, between which extension is indicated, is expressed, cf. Aesch. Cho. 63 τὰ δ’ ἐν μεταχυλῷ (distance between) σκότου (supply καὶ φῶς): Soph. O. C. 290 τὰ δὲ | μεταξὺ τούτου (between the present time and an expected event) μηδαμὼς γίγνου κακὸς: Ar. Av. 187 ἐν μέσῳ ἄηρ ἐστὶ γῆς (καὶ οὐρανοῦ).

378. προλέειπω, intr. 'I swoon.' Cf. Thuc. vii. 75. 3 (of the retreat of the Athenians from Syracuse) εἶ τῷ δὲ προλίπου ἡ βοή καὶ τὸ σῶμα, οὐκ ἀνευ ὅλων ἐπιθεοςμῶν καὶ οἴμωγῆς υπολειπόμενοι κ.τ.λ. These three broken lines are the mother's last utterances in the agony of separation from her child, culminating in the ἀπωλόμην, φίλαι which she cries, as she turns from the disappearing figure of Polyxena to seek the sympathy of her fellow-slaves. Then, in frenzied and impotent desire for vengeance, she curses the 'Spartan woman,' who is the source of all her sorrows. Nothing surely could be more artistic, more consistent with the vengeful Oriental character, which Euripides draws so clearly in the latter part of the play, than this last touch: and yet 'damnavit Hartungius, choro tribuit Hermannus.'

441. ὡς, 'thus,' i.e. led off, like Polyxena, to death. The use of ὡς for οὕτως is rare in Attic Greek except in certain phrases (καὶ ὡς, οὐδ’ ὡς), but it occurs in Aesch. Ag. 930 εἶ πάντα δ’ ὡς πράσσομ’ ἄν, εὐθαρσῆς ἐγώ. Thuc. iii. 37 (speech of Cleon) ὡς οὐν χρή καὶ ἡμᾶς ποιεῖται κ.τ.λ.

443. Ἐλένην...εἴλε. For the pun, cf. Aesch. Ag. 689 τίς ποτ’ ὄνομαξεν ὡδ’ ἐς τὸ πάν ἐπιτύμβως...Ἑλέναι; ἐπεὶ πρεπόντως ἐλέναι, ἐλανδρός, ἐλέπτολες, εἰ τῶν ἀβροτίμων προκαλυμμάτων ἐπελευς κ.τ.λ. Eur. Tro. 890 Hecuba says αὐτῶ σε, Μενέλα', εἰ κτενεὶς δάμαρτα σήν. ὀρῶν δὲ τήροντι φευγε, μὴ σ’ ἐλη πόθω. | αἰρεὶ γὰρ ἀνδρῶν ὄμματ’, ἔξαιρεὶ πόλεις | πίμπρησι δ’ οἴκους. The close parallel afforded by the lines in the Troades to this passage is noticeable. Plato was addicted to punning: cf. Symp. 198 C Ἰοργίου κεφαλὴν δεινόν λέγειν: Apol. 25 C
ἀλλὰ γάρ, ὃ Μέλητε, σαρᾶς ἀποφαίνεις τὴν σαυτοῦ ἀμέλειαν. At the conclusion of these lines Hecuba falls insensible.

444. The metre of this chorus is glyconic; the rhythm is founded on the trochee (−·−), but admits of very free construction.

The stage is now clear, save for the prostrate form of Hecuba, and the chorus mark the end of the first act by singing the first stasimon: at its conclusion the sacrifice is supposed to have been completed, and Talthybius arrives to give a description of the scene. They speculate in what Grecian land fate has fixed the place of their slavery, whether on the northern mainland, or one of the islands of the Aegean, or in Pallas’ city of Athens: then with a brief lament the ode concludes. The parallel chorus, Tro. 197—234, should be carefully read with this one: there, as here, Talthybius appears at the finish of the ode, and announces to Hecuba among other things the sacrifice of Polyxena: εὐδαιμόνιζε παῖδα σήν· ἔχει καλῶς. It must be borne in mind that the Hecuba is the earlier play by eight or ten years.

ποντιάς, this form of the fem. of πόντιος is found here and twice in Pindar.

446. θοᾶς ἁκάτους: the adjective is not picturesque merely, for ἁκατος or ἁκάτια were small fast-sailing boats, popular with pirates (cf. Thuc. iv. 67): holding, Strabo tells us, from 25 to 30 men: large merchant vessels sometimes carried an ἁκατος on board. They were at any rate small boats, and not particularly adapted, one would think, for the conveyance of a number of females. (They were not πελαγοδρο-μοδα, Etym. M. s.v.)

οἴδμα λίμνας, ‘swelling waste of waters.’ The same expression occurs in a line of Sophocles (fr. 423), introduced by Aristophanes into the Aves (1337).

448. δουλόσυνος is ἀπαξ λεγόμενον. Cf. δεσπόσυνος supr. 99.

449. κτηθεὶς, cf. supr. 360: this passive aorist is rare, and does not occur elsewhere in Trag., though Thuc. (i. 123) uses it.

450. Δωρίδος αἶας. Eur. no doubt refers to the Dorian settlements in the Peloponnese, and is thereby guilty of an anachronism, as Dorians are only once mentioned in the Homeric poems (Od. xix. 177) and then as a tribe in Crete. Achaeans at that early time dwelt in what was destined to become the heritage of the then obscure tribe, whose home was north of the Corinthian gulf. (Doris proper had no sea-board.)

451. Φθιάδος. Achaia Phthiotis, the home of Achilles and the original nursery of the Hellenes: by Ἐλλάς Homer always understands this district: cf. II. ii. 683, 4: ix. 395.
454. Ἀπιδανόν. It is probable that Eur. means the Enipeus, which, rising in Mt Othrys, flows northward through Achaia Phthiotis and the plain of Thessaly, and falls into the Peneus shortly after receiving the waters of the Apidanus, a tributary which runs parallel with it through most of Thessaly. The two streams are frequently confused. Cf. Bacch. 572 Λυδίαν (the river Lydias) τε τὸν τὰς εὐδαι-

μονίας | βροτοῖς ὀλβοῦταν, πατέρα τε, | τὸν ἐκλυον εὐππον χῶραν ὕδαι | καλλιταιων λαπαίνων. The plain of Thessaly was the richest pasture-

land in Greece, and supported the flocks and herds, which formed the wealth of a powerful aristocracy, who, but for mutual jealousy, might have been a great influence in Greece: cf. Theocr. xvi. 36 πολλοὶ δὲ Σκοπάδαιων ἐλαννόμενοι ποτὶ σακοὺς | μύσχοι σὺν κεραίαν ἐμυκησαντο βόσσωτο. The Scopadae of Kranonn, like the Aleuadæ of Larissa, were a powerful family of this haughty and luxurious aristocracy.

455. νάσσων...ἐνθα (458), ‘to that one of the islands, where’ etc.

456. τάλαιναν, the accusatives follow πορέσεως, l. 447.

The island of Delos, to which reference is made in these lines, was one of the holy places of Greece: for here Leto, pursued by the jealousy of Hera, found a resting-place, where she might give birth to Apollo and Artemis. The island, which, once floating, was fixed by Zeus for the reception of Leto, was little more than a rock, rising in Mt Cynthius to a height of 500 feet, and not more than 5 miles in circumference. It became the centre of the worship of Apollo, and there every fifth year from early times were celebrated the Delia, a festival at which the Ionians of the islands and the neighbouring coasts assembled to do honour to their θεὸς πατρίδος. After falling into desuetude, the Delia were restored by the Athenians in 426 B.C., and the island purified. (Thuc. v. i tells us that the completion of the purification consisted in the deportation of the inhabitants: this took place in 422 B.C.) At the time of the production of the Hecuba (425 B.C. probably), this revival would be fresh in men’s memories, and suggested to Eur. no doubt the mention of the island in this place.

458. Tradition said that Leto, when giving birth to Apollo, supported herself by grasping a palm tree, which henceforth became sacred to her offspring. Cf. Hymn. ad Ap. 118: Theogn. 929 Φοίβη ἄναξ, ὅτε μὲν σε θεὰ τέκε πότιμα Λητών, | φοινίκιος βαδίζης χερσίν ἐφαγόμενη, κ.τ.λ. The Delians maintained in Cicero’s time that the original palm tree was still to be seen. (Cic. de legg. i. 1. 2.) Cf. Homer Od. vi. 162 where Odysseus likens Nausicaæ to the young palm tree growing in Apollo’s shrine in Delos. The palm tree was not found in Greece.
460. Δατοί φίλα, probably dative after ἀνέσχε, ‘for the service of dear Leto’: then ἀγαλμα ὦδίνας Δίας is in apposition to πτόρηνους, ‘the pride of her Zeus-born son.’ For ὦδίς (properly ‘birth-pangs’) = child, cf. Aesch. Ag. 1418 ἔθυσεν αὐτοῦ παίδα, φιλήτην ἐμοί | ὦδίνα. A very parallel passage to this is I. T. 1097—1105, where Δατοῖς ὦδίνα φίλαν occurs in connection with the palm, the olive and the bay: both reading and interpretation are doubtful, and the parallelism seems to prove little more than that mere verbal echoes from former plays often led Eur. to the repetition of a phrase in a different sense: cf. infr. 482 n.

463. The common tradition made Artemis twin-sister of Apollo. Many statues of Artemis have been discovered at Delos: nearly all are of the archaic type, completely draped, with the hair confined at the front by the ἄμπυξ (a metal headband, usually assigned to goddesses): the later type, while keeping the ἄμπυξ, usually discarded the long draperies, and added the quiver and arrows, realising the conception of Artemis the Huntress.

464. τε is wrongly placed: it should follow χρυσέαν.

466. The chief ornament of the Great Panathenaic festival, which was celebrated in August, every four years, was the saffron-coloured πέπλος, newly embroidered by maidens with a representation of the battle of the giants (cf. I. T. 224), which was carried sail-wise on a ship, supported on wheels, in a magnificent procession from the outer Ceramicus to the temple of Athene Polias. (Probably the ship was not introduced prominently till the 4th century.)


469. ζεύγομαι πώλους means of course ‘I shall represent in my embroidery yoked steeds.’

473. ἄμφιπτυρφ, cf. Hipp. 559 βροντᾶ ἄμφιπτυρψ. The thunderbolt is often represented in works of art with tongues of flame above and below; this would rightly be the meaning of ἄμφιπτυρος, ἄμφι—meaning ‘on both sides,’ περὶ—‘on all sides.’


478. σορίκτητος Ἀργετῶν, ‘spear-won prize of the Greeks’: the genit. is due to the idea of possession: still the absence of a preposition is harsh.

482. Eur. uses the word θεράτων six times: I. A. 1499 Μυκηναῖοι
NOTES.

1043 θεράπναι: Bacch. 1043 θεράπναι τήσε Θηβαίας χθονός: II. Φ. 370 Πηλιάδες θεράπναι: Τρο. 1070 τάν καταλαμπομέναν γαθέαν θεράπναιν (of a place): Τρο. 211 μὴ γὰρ δὴ (ἐλθομεν) δίναν γ' Εὐρώτα, τάν ἐχθίσταν θεράπναιν 'Ελένας, ἐνθ' ἀντάσω Μενέλα δῶλα. Thus in each case it is to be translated 'dwelling,' 'homestead.' Θεράπνη or Θεράπναι was also a not uncommon place-name: the best known Θεράπνη was in the valley of the Eurotas in Sparta, and is made the subject of a play on words in the passage from the Troades (211, quoted above). The ode in which it occurs is almost identical with the present chorus of the Hecuba: and that the word is purposely chosen there is certain from the fact that the Spartan Therapne stood on Mt Menelaus, which derived its name from a temple of Menelaus, where he and Helen were buried. Eur. must have had this ode from the Hecuba in his mind, when he wrote the chorus in the Troades: it is curious too that Εὐρώτας θεράπναιν here is echoed by Εὐρώτα...θεράπναι there, cf. 460 n.

483. ἀλλάξασι, lit. 'having taken in exchange a dwelling in Europe.' "Αἰδα θαλάμους is in apposition to θεράπναι.

484. δὴ ποτε, 'firstwhile': cf. Supp. 1130 σποδοῦ τε πλῆθος ὕλην ἄντι σωμάτων | εὐδοκίμων δὴ ποτ' ἐν Μυκήναις.

486. Cf. 443 n. Editors are at pains to explain that Hecuba is on her back, because the attendants so placed her, that she might recover from her swoon. They might also explain why the attendants failed at the same time to loosen her clothing: it is certainly unsuitable for a fainting person to be συγκεκλημένη ('tightly muffled') πέλας.

488. 'What shall I say, O Zeus? Whether that thou regardest men, or that idly to no purpose hast thou (with thy fellow-gods) gotten thee this so false repute, seeming to be a race of gods indeed?' I do not see sufficient reason for expelling line 490; the poet's mind passes quickly from the mention of one god to the thought of all, so that not σε but ὑμᾶς is subject to κεκτήσαται. The piling up of kindred words to produce a mass-effect (ἀλλως—μάτην—ψευδή) is characteristically Greek. δοκοῦντας is emphatic: 'seeming and seeming only': a bitter echo of δῶξαν (489), 'false reputation.'


492. μέγ' ὀλβίου, cf. Aesch. Prom. 647 ὀ μέγ' εὐδαίμων: the adver-
brial use with adjectives is Homeric. It is however found in Herod. and

494. ἀνέστηκεν, passive of ἀνίστημι, 'make people remove'; e.g.
Thuc. ii. 27 ἀνέστησαν δὲ καὶ Αλγωνήτας ἢ Αλγίνης Αθηναίοι. So Thuc. i.
12 ἐπεὶ καὶ μετὰ τὰ Τρωίκα ἢ Ἑλλὰς ἔτι μετανιόστατό τε καὶ κατυγκλίζοντο,
ὕστε μὴ ἠσυχάσασα αὔξηθηναι...ῥόδις τε ἐν πολλῷ χρόνῳ ἦσυχάσασα ἢ Ἑλλὰς ἰπέσοις καὶ οὐκέτι ἀνισταμένη ἀποκλησεὶς ἐξεπεμψεν. Applied to a
country it means 'depopulated.' So too ἀνάστατος, which is found in
Poetry, though the verb is confined to Prose (except in this passage).
ἀνάστατον δορι is found in Soph. Tr. 240.

498. αἰσχρὰ, 'vile.' περιπεσεῖν, common in all Greek = 'encounter' (evil).

499. μετάρποισι, proleptic, 'from the ground.'

501. τίς οὗτος κ.τ.λ. 'who art thou there, who,' etc. Cf. II. x. 82
τίς δ' οὗτος κατὰ νῆα ἀνὰ στρατὸν ἐρχεῖται οἷος | νῦκτα δι' ἀρχικέφαλον;

503. Talthybius in the II. is Agamemnon's herald, i. 320: he was
worshipped in Sparta after his death, and the hereditary heralds at
Sparta were called Talthybiadæ: cf. Herod. vii. 134. Δαναίδων is used
with special reference to his connection with the Argive prince Aga-
memnon.

504. τέμψαντος μέτα, 'having sent me for you': cf. Soph. Phil.
343 ἡλθὼν μὲ νηθ ποικιλοστόλῳ μέτα: cf. infr. 509 μεταστείχων σε:
512.

505. Observe Hecuba's welcome to the messenger, as she thinks,
of death.

506. δοκοῦν, acc. absol., cf. supr. 118 n.: lit. 'it being a resolution
of the Greeks.' δόξαν would mean 'it having been resolved by': the
present calls attention to the abiding nature of the decree. Cf. Thuc. iii.
38. 2 καὶ δῆλον ὅτι ἤ τῷ λέγειν πιστεύειν τὸ πᾶν δοκοῦν ἀνταποφέρειν ὡς
οὐκ ἤγνωςται ἄγνωσται· ἄν κ.τ.λ.

507. ἐγκόνωμεν. Homer uses only the partic. pres. of this verb, in
an adverbial sense = 'speedily': in other writers it is only found in im-
perative sentences.

511. οἷμοι, τῷ λέγεις; a Euripidean formula on the receipt of bad
news: the use of the future implies that the speaker cannot at once
1310.

512. κακά, the sad news of her daughter's death.

514. τούτῳ σε, quod ad te attinet.

515. πῶς καὶ νυν ἐξεπράξατ; 'how, tell me, did ye take her life?'
NOTES.

This seems to be the force of καὶ interrogativois postpositum: cf. infr. 1066: Alc. 834: Hippi. 92, 1171: Soph. Aj. 1290.

ἐκπράσσειν, lit. ‘to finish’: cf. διεργάζεσθαι, διαχρήσθαι, Lat. conficere.

‘How did ye slay her?—how?—with reverence meet,

Or with brute outrage, as men slay a foe?’ Way.

518. ‘once more, lady, thou wouldst have me renew the sad solace of tears.’ Cf. Soph. O. C. 363 δῖς γὰρ οὐχὶ βούλουμαι | πονοῦσά τ’ ἀλγείν καὶ λέγουσ’ ἄδιδι πάλιν.

519. λέγων, ‘at the recital.’

520. Supply ἔτεγξα.

523. χερῶς, for the genit. cf. Thompson Gr. Synt. § 97 b.

526. ‘whose hands should curb the strugglings of thy lamb.’ Way.


527. πλήρες, supr. 522: for similar carelessness, cf. χερῶν 526, χειρῶν 527, χειρὶ 528: τίθεται 655, τιθεμένα 656: μάθη 601, μαθῶν 602, μάθην 603: πρεμενῆς 538, πρύμνας 539, πρεμενεύος 540 (the latter may be intentional). This preliminary libation would be wine, or a mixture of meal, honey and oil (πέλανος): cf. Aesch. Cho. 92, the χοιλ sent by Clytemnestra to appease the shade of Agamemnon.

531. Cf. I. A. 1563 στὰς δ’ ἐν μέσῳ Ταλθύβιος, ψ τὸῦ’ ἦν μέλον, | εὐφημίαν ἀνείπτε καὶ συγίν στρατῷ. The account of the sacrifice of Iphigenia should be compared with this passage.


536. νεκρῶν ἄγωγος, ‘that bring up the departed.’ Compare the account of the sacrifice offered by Odysseus in Od. xi. 35 on his descent to the lower world, ἰδε δ’ αἷμα κελαινεφές. αἱ δ’ ἄγεροτον | ψυχαί ὑπ’ ἑξ ’Ερέβευς νεκῶν κατατεθηνῶτων. For the genit. cf. Tro. 1130 πολλῶν ἐμοὶ διακρύων ἄγωγος.

539. πρύμνας—πρεμενῆς: the paronomasia may be intentional: cf. supr. 443 n. Cf. too infr. 650 τὸν εὐροον Εὐρώταν.

χαλινωτηρία are the ropes that ‘bridle’ the ship’s course.

541. δὸς ἦμιν...τυχόντας, a common irregularity: τυχόντας would be expected: cf. Aesch. Cho. 140 αὐτῆ τέ μοι δὸς σωφρονεστέραν πολὺ | μητρὸς γενέσθαι χείρα τ’ εὐσεβεστέραν.

νόστου, ‘home-coming’: one of the later Epic poems was the Νόστοι, or the narrative of the returns of the heroes from Troy.

543. ἀμφίχρυσον, ‘inlaid with gold on both sides’: cf. supr. 474 n.
κῶπης, cf. supr. 523 n. Such swords have been found at Mycenae.

546. ἐφράσθη, 'observed.' This middle use of the pass. aorist is found in Homer (Od. xix. 485 etc.) and Herod. (i. 84 sub fin., vii. 46). Both Soph. and Aesch. use the perf. pass. as middle.

ἐστήμηνεν λόγον, cf. supr. 217 σημανῶν ἐπος.

550. cf. supr. 367.

551. 'I have a queenly pride that brooks not the name of slave among the dead.' 'She will hold in Hades the same position, servile or free, that she held at the moment of her death.' Paley.

552. δούλη κεκλησθαι, cf. supr. 480 κέκλημαι δούλα.

553. ἐπερρόθησαν, 'shouted approval': cf. Phoen. 1238 πάντες δ' ἐπερρόθησαν Ἀργείων τάδε | Κάδμου τε λαός, ὡς δίκαι ἡγούμενοι. Or. 901.

558. It is simpler to take ἡξ ἀκρας ἐπωμιδος as referring to the top of the shoulder, than to one of the many fashions of wearing the chiton, which prevailed among Greek women: cf. Becker's Charicles, p. 425 (Eng. tr.).

560. ὃς ἀγάλματος κάλλιστα. It is significant as showing the perfection reached in the plastic arts, that ἀγάλμα is frequently used to denote extraordinary or divine beauty: cf. Hipp. 631 γέγρηκε κόσμον προστιθείς ἀγάλματι | καλὸν κακίστῳ. Plat. Charm. 154 C πάντες ὡσπερ ἄγαλμα ἑθέωντο αὐτῶν. Phaedr. 251 Α θύοι ἄν ὃς ἀγάλματι καὶ θεῶ τοῖς παιδίκοις. Eur. fr. 284. 10 λαμπροὶ δ' ἐν ἧβη καὶ πόλεως ἀγάλματα | φοιτῶν'.

ἐδειξε, 'displayed': the first meaning of δείκνυμι; cf. Tro. 801 ὅθεος ἵερος, ἦ' ἐλαίας | πρῶτον ἐδειξε κλάδον γλαυκᾶς Ἄθανα.

562. πλημονεύσατον, 'heroic,'

566. οἴκτως κόρης, 'in pity for the maiden': cf. 519 σής παιδὸς οἴκτω: the genitive is objective, cf. Thompson Gr. Synt. § 98.

οὐ θελῶν τε καὶ θέλων: cf. El. 1230 (Electra addressing the corpse of Clytaemnestra) ἵδον, φιλαν τε κοῦ φιλαν φάρεα σὲ γ' ἀμφιβάλλομεν: Phoen. 357 μὴτερ, φρονῶν εὖ κοῦ φρονῶν ἀφικόμην | ἐχθρόσει ἔς ἀνδρας.

568. κρονὺς is a 'well-head': 'and the welling blood leap forth': cf. Rhesus 790 θερμὸς δὲ κρονὺς δεσπότου παρὰ σφαγαῖς | βάλλει με ἀνθρωποῦντοι αἵματος νέου, where the force of κρονὺς, the strong gush of blood, is heightened by the use of βάλλει and νέου: for ἐχθρῶν, cf. Med. 1174 ἀνωθέλων, πρὸν γ' ὀρὰ διὰ στόμα | χωροῦντα λευκὸν ἀφρῶν.

569. This verse is quoted by Pliny Ep. iv. 11. 9, in his account of the judicial murder by Domitian of the Vestal, Cornelia. Paley quotes an imitation from Ovid Fasti ii. 833 tum quoque iam moriens ne non
procumbat honeste | respicit: haec etiam cura cadentis erat. With this passage should certainly be compared Ovid’s version of it, Met. xiii. 449—480.

570. For the double accus. after ρόπτευν, cf. Thompson Gr. Synt. § 88.

572. ‘Each Argive ’gan his task—no man the same.’ Way.

573. ἐκ χερῶν, supply ἔντεις.

574. φύλλοις ἐβαλλον: her courage was rewarded with the same honours as were bestowed on victors in the games: cf. Pind. Pyth. ix. 131 ἐνθ Ἀλεξίδαμος, ἔπει φῦγε λαυψηρὸν ὅρμων, | παρθένον κεδναν χερὶ χειρὸς ἐλὼν | ἀγεν ἰππευτὰν Νομάδων δὲ’ ὀμιλον. πολλὰ μὲν κείνοι δίκον (cast) | φύλλ’ ἐπι καὶ στεφάνους.

576. Cf. Alc. 704 ei δ’ ἡμᾶς κακῶς | ἐρείς, ἀκόυσε πολλὰ κοιν ψευδῆς κακᾶ. Ar. Thesm. 385 βαρέως φέρω...δρώσι ήμᾶς ὑπὸ | Εὐρηπίδου τοῦ τῆς λαχανοπωλητρας | καὶ πολλὰ καὶ παντοῖ’ ἀκούονσας κακᾶ. Soph. Phil. 608 ὁ πάντ’ ἀκούων αὐξάρα καὶ λωβῆτ’ ἔπι | δόλοις Ὀδυσσεύς. More frequently ἀκοῦω and κλῶν are used either with adverbs (κακῶς ἀκ. ‘to have an ill repute’) or the nomin. of adjectives: they serve as the passive of ἄριστων=to call a person such and such a thing: so audire, e.g. Hor. Ep. i. 16. 17 τὰ recte vivis, si curas esse quod audis. (Cf. Milton Areop. p. 24 (ed. Hales) 21 ‘Next what more nationall corruption, for which England hears ill abroad, than houshould gluttony?’ Ben Jonson in his dedication of the Fox to those ‘most equal sisters, the two famous universities’ says ‘hence is it, that I now render myself grateful, and am studious to justify the bounty of your act: to which, though your mere authority were satisfying, yet it being an age wherein poetry and the professors of it hear so ill on all sides, there will be a reason be looked for in the subject.’)

578. For the custom of casting garments and offerings of all kinds on funeral pyres, cf. Lucian de Luctu 14 πόσου γὰρ καὶ ἔπους καὶ παλακάδας, οἱ δὲ καὶ οἶνοκόρας ἐπικατέσφαξεν καὶ ἐσθήτα καὶ τὸν ἄλλον κύσμον συγκατέβλεξεν ἥ συγκατώρυφαν;

579. τῇ περίσσο’ εὐκαρδίω, cf. supra. 493 n.

583. ἐπέξεσε, cf. I. T. 987 δεινὴ τις ὀργὴ δαιμόνων ἐπέξεσε. ‘Herein (τόδε) by fate some heaven-sent bane hath burst seething upon the children of Priam and my country.’

585. Hecuba half-personifies her various troubles: they all crowd round her, claiming her attention and aid, nor does she know to which she should turn first: if she embrace the cause of one, another (τόδε) straightway will not suffer his claims to be postponed, while if she listen
to the second, there is always a third, inheritor of woe from woe, to
summon her away in turn by his cries for help (παρακαλεῖ).

588. διάδοχος κακῶν κακοίς. The poet is not strictly logical;
first he regards the different Woes as urging their separate claims, to the
exclusion of others, on Hecuba; then he proceeds to speak of one of
them as receiving in his turn a burden of misery from another. Hecuba
would herself more properly be styled διάδοχος κακῶν κακοίς: we should
then read διάδοχοι: for the phrase, cf. Supp. 71 ἄγὼν ὅστ' ἄλλος ἔρχεται
γόνον γόνος διάδοχος. The usual construction of διάδοχος is genit. of
thing received and dat. of the person received from: cf. the dat. after
dέχομαι, e.g. II. ii. 186 δέξατό ol ('from him') σκῆπτρον, and many
instances quoted by Porson on supr. 535 (where he reads δέξαι χοάς μοι).

591. 'excess of grieving the tidings of thy noble bearing hath taken
from me.' This line serves as an apology for the following philosophical
reflections, which might seem out of place at a time of such distress.
Similar apologies are found in Hipp. 252: Med. 119.

592. δεινόν, cf. supr. 379 n.: the context there is very similar to
this. γῆ, 'soil.' 'Strange,' says Hecuba, 'that poor land may under
some conditions bring forth good fruit, and good land evil fruit: but a
good man's works are always good, and an evil man's evil. What is
the reason? Is it heredity, or early nurture?' Euripides' answer to the
claims of the former is negative: El. 369 ἡδὴ γὰρ εἶδον παῖδα γενναίον
πατρὸς | τὸ μηδὲν (worthless) ὄντα, χρηστὰ δ' ἐκ κακῶν τέκνα. In Supp.
911 he inclines to give the credit to early education: τὸ γὰρ τραφήναι
μὴ κακῶς αἰδῶ φέρει: | αἰσχύνεται δὲ τάγαθ' ἀσκήσας ἀνήρ | κακὸς γενέσθαι
πᾶς τις: ἥ δ' εὐαγγέλια | διδακτός, εἰπέρ καὶ βρέφος διδάσκεται | λέγειν
ἀκούειν θ' ὑπ' μάθησιν οὐκ ἔχει. Eur. does not go so far as his con-
temporary Socrates, and assert that no one is vicious, except through
ignorance, and that any one knowing good will ensue it (cf. Hipp. 380
τὰ χρῆστ' ἐπισταμένοι καὶ γεγραμμένοι, | οὗκ ἔκπονοῦμεν δέ), but still
attaches great to the knowledge of good as a means to the
identification of evil, infr. 601 τοῦτο (ἐσθλὸν) δ' ἤν τις εὖ μάθη | οἶδεν τὸ
γ' αἰσχρόν, κανόνι τοῦ καλοῦ μάθην. It is true that Euripides' ex-
pressions are not always quite consistent, but we must remember that to
dogmatize was not his failing, and, like Socrates, he propounds many a
question, and argues on many a theme, yet leaves the question un-
answered and the theme a sketch.

597. οὔδε. For this use of οὖ after ei (592) consult Shilleto's note
on Thuc. i. 121. 7. His rule is, that in a bi-membered sentence, like
the present, when in the second clause the indicative is used, the
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negative is εἰ: from this rule however there are many exceptions.

599. προφαί, for the plural cf. supr. 82 n.

600. ἔχει, cf. supr. 353 n. Lit. 'involves a teaching of virtue.'


605. θιγγάνειν, sc. τὴν παιδός: μοι, ethic dative: cf. infr. 728.

606. τοι, 'thou knowest': cf. supr. 228 n.

607. ναυτικὴ τ' ἀναρχία, cf. I. A. 913 ἀφῆγμα δ', ὥσπερ εἰσορᾶς, γυνὴ | ναυτικὸν στρατευμ' ἀναρχον κατὰ τοὺς κακοὶς θραυ, | χρήσιμον δ' ὅταν θέλωσιν. Eur. probably had in view the frequent disorders of Piraeus. It was and remains a commonplace that water-side population is hard to manage.

608. κρείσσον πυρός, cf. Andr. 271 ἀ δ' ἐστ' ἐξίδηνης καὶ πυρὸς περαιτέρω, | οὐδεὶς γυναικὸς φάρμακ' ἐξεύρηκε πω | κακῆς. κακὸς, 'poor creature.'

610. ποντίας ἄλος, partitive genitive after βάψας' ἐνεγκε, which = 'draw and bring.'

612. It may well be that Hecuba refers here to the union in death of Achilles and Polyxena: in this shadowy wedlock she could not be regarded as strictly wife or strictly maid: and the ceremonial bath, which took place before marriage (at Athens the water for the bath was fetched from Callirrhoe, Thuc. ii. 15), assumes the form of the last washing of the corpse before burial.

613. προδώμαι, 'lay out': cf. Alc. 664 (παίδας, οἷ) περιστελλοῦσι καὶ προδώσονται νεκρῶν. Ph. 1319.

614. ὡς δ' ἔχω...κόσμον τ' ἄγερασ', i.e. with my own resources, so far as they go, and with whatever contributions my fellow-captives may be able to make. τί γὰρ πάθω; the exact meaning in this passage is somewhat difficult to determine: 'what else can I do?' i.e. except ὡς ἔχω, seems to me to represent the sense. The strict meaning of the phrase is 'what is to happen to me?' 'What is to happen to me, if I do not do so?' Valckenaer says the formula is erum, quos invititos natura vel fatum vel quaecunque tandem cogit vix superanda necessitas (ad Phoen. 902). It is found in Homer II. xi. 404 where Odysseus in a dilemma says ὡ μοι ἐγώ, τί πάθω; Paley remarks that the subj. is not deliberative, but has the future sense common in epic usage: cf. Monro Hom. Gr. § 274: Tro. 792: Supp. 257.
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616. τῶνδε, deictic: cf. supr. 59n.

618. κλέμμα τῶν αὐτῆς δόμων. Notice the bitter irony of this phrase: 'ought she hath pilfered from her home.'

619. ὡ σχήματ' οἴκων, 'O vision of home, once happy home.' Or it may be that σχήμα implies something striking and impressive to the eye.

620. ὡ πλεῖστ' ἔχων κ.τ.λ. To take ὡ πλ. ἔχων κάλλιστα τε together, punctuating at τε, and translating 'thou who hadst very many and very beautiful things,' seems unsatisfactory: Porson's κάλλιστά τ' εὐτεκνώτατε, where κάλλιστα is adverbial (cf. supr. 579 n.), leaves ὡ πλεῖστ' ἔχων particularly bare and feeble: I see no difficulty in understanding from εὐτεκνώτατε in this line and τέκνων in the next τέκνα as object of ἔχων: reference to the number and beauty of Priam's children is frequent and here apposite: cf. supr. 280, 421 n. Further the pathos of the reference to herself in the next line is heightened if we supply πλεῖστων καλλιστῶν τε with τέκνων.

622. εἰς τὸ μηδὲν ἥκομεν, 'have come to nought': cf. Herod. i. 32. 1 ἡ ἡμετέρη εὐδαιμονία ἀπέρρηται ἐς τὸ μηδὲν. Soph. El. 1000 δαίμων δὲ τοὺς μὲν εὐτυχίας καθ' ἡμέραν, ὥσπερ δ' ἄπορρει κατὶ μηδὲν ἔρχεται.

φρονήματος τοῦ πρὶν στ., 'shorn of our former pride.'

623. στερέντες: this aorist is found only in Poetry.

δῆτα, used in a scornful sense: it is more frequently found in interrogative sentences. εἶτα also is indignantis.

626. τὰ, on the article used as a demonstrative, cf. Thompson Gr. Synt. § 36: Soph. O. C. 742 πᾶς σε Καδρείων λεώς | καλεὶ δικαιώς, ἕκ δὲ τῶν μάλιστ' ἐγὼ, where Jebb points out that usually, when the article is used in this way, it stands first in the sentence.

ἀλλως, 'mere,' cf. supr. 489: Tro. 476 οὐκ ἄριστον ἄλλως ἀλλ' ὑπερτάτους Φρυγίων. Fr. 362 (Erechtheus). 27 ἀλλ' ἐμοὶγ' ἐστω τέκνα | ἀ καὶ μάχαιρο καὶ μετ' ἀνδρᾶσι πρέπει, | μή σχήματ' ἄλλως ἐν πόλει περφυκότα.

628. Cf. Ennius in Cic. de fin. ii. 13 nīmīnum boni est, cui nil mali est.

629. This short choral interlude, performed while Hecuba is absent, collecting the ornaments mentioned in 615, is mainly glyconic (cf. supr. 444 n.): it marks a break in the action, as the news of Polydorus' death, which arrives at its conclusion, supplies a fresh theme for the remainder of the play. The chorus trace the origin of their calamities in the fatal judgment of Paris. The ode in Androm. 274—308 on the same subject should be compared.

Χρῆν, imperfect: cf. supr. 260 n. The force of the tense is, 'that was the moment when my present misfortunes became inevitable.'
631. Cf. Med. 3 (εἴδ' ὁφελε) μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε | τμηθείσα πεύκη, μηδ' ἐρετμώσαι χέρας | ἀνδρῶν ἀριστέων κ.τ.λ. Hel. 229 | φεύ φεύ, τίς ἡ Φρυγών | ἡ τίς Ἑλλανίας ἀπὸ χθονός | ἐτεμε τὰν δακρυόσσαν Ἰλιῷ | πεύκαν; ἐνθεν δλόμενον | σκάφος συναμβόσα | ὁ Πριμαίδης ἐπέλευσε | βαρβάρῳ πλάτα | τὰν ἐμὰν ἐφ' ἐστίαν.

634. τὰν = ān.

638. πόνων ἀνάγκαι κρέασσονες, 'constraint of slavery more | torturing than mere suffering,' ἀνάγκαι, cf. supr. 82 n.

640. 'On all from the folly of one (Paris) hath come a curse, a | curse of destruction on the land of Simois, and ruin from stranger-hands,'

644. Lit. 'the strife, which a herdsman on Ida set himself to | determine (κρινει) between the three goddesses, hath been determined | finally (aorist, ἐκριθη), hath resulted, in ruin and bloodshed.' In | ἐκριθη we see the sense of the word as used by Hippocrates to denote | the 'crisis' of a disease.

645. ἀν παῖδας κρίνει, for the double accus., one accus. being | cognate, cf. Plat. Apol. 19 in Μέλητος με ἐγράψατο τὴν γραφὴν ταύτην. | Hadley Gr. Gr. § 725.


650. τῖς, 'many a one': cf. supr. 270 n.

ἀμφί, 'by the banks of.' εὑρον Εὐρώταν, cf. supr. 539 n.

655. τίθεται χέρα, meiosis: cf. supr. 270 n. Mr Way translates, | 'and her cheeks with woe-furrows are gory | and her fingers are | red.'

656. τιθεμένα. This use of τιθέναι = τοιεὶν is Ionic, but found | sometimes in Attic poets: cf. Cobet V. L. p. 302. διαιμον, 'bloody': | only here and in Hippocrates.

658. The ἀρχαλα λάτρει, despatched by Hecuba (l. 609) for water, | returns bringing with her the corpse of Polydorus, which she has | discovered as foretold, supr. 47 sq. It is covered with a cloth, which is | thrown back at l. 679. παναθλία. To an ear so sensitive to suggestions | of sound as Euripides', there would be a sad play on the word παναθλία | (connected of course with ἄθλος, 'contest') and νικάωσα 659, στέφανον | 660, κηρύγματα ('proclamation of victor') 662.

659. θῆλυν, this form of the feminine is found frequently in Poetry | from Homer onwards.

662. εὐδεία, 'is still': cf. II. v. 524 ὄφρ’ εὐδέησι μένος Βορέα. Solon 2. 19 (Hiller) πολέμου εὐδουτ’ ἐπεγείρει. So σιγάν, Theocr. ii. 38 (of the jealous Smaetha) ἱνίδε σιγή μὲν πόντος, σιγάωτε ἄ’ ἄ’ ἄ’ ἄ’ ἄ’ ὀὐ σιγή στέρνων ἐντοσθέν ἄνα.

663. τῶδ’ ἄλγος, 'this weight of woe,' pointing to Polydorus' body.

665. καλ μὴν introduces the fresh arrival, supr. 216 n. περιόσα ὑπερ δόμων, 'passing out of the house': 'through and beyond,' i.e. 'out of,' seems the sense of ὑπερ here.

668. οὐκέτ’ εἰ βλέπουσα φῶς, 'though alive, art dead': i.e. dead in the sense of having lost all which gives life a value.

670. Hecuba imagines that she refers to the death of Polyxena. The repetition of similar sounds in εἰπάς εἰδὼν o’ ὠνείδωσα is characteristic of Euripides, cf. supr. 527 n.

εἰδόσειν, cf. supr. 237 n. 'No news this: 'tis but taunting me who knew.' Way.

673. σπονδὴν ἔχων generally=σπονδάζειν, 'to be in earnest': here it must either= 'receive attention,' or (cf. supr. 353 n.) 'involve, cause exertion.'

674. This couplet is spoken half-aside, but Hecuba hears enough to learn that the body is that of some fresh victim.

675. ἄπτεται, 'grasps.'

676. βακχεῖον, 'inspired': for Cassandra, cf. supr. 87 n.

678. 'She liveth whose name thou shriekest aloud, but the dead man at thy feet thou mournest not.' λάσκεων of agitated or rapid speech: an entirely poet. word, used chiefly of animals or things by Homer.

679. γυμνωθέν, at this word the attendant draws aside the covering and displays to the horror-stricken mother the features of her son.

682. Ἐρήξ ἀνήρ, so supr. 646 ἀνήρ βοῦτας.

684. ὁ τέκνον τέκνον κ.τ.λ. This κόμμοι or lament, sung by one of the characters of the play and the chorus alternately (Ὀρήξ κοινὸς χοροῦ καλ ἀπὸ σκηνῆς, Arist. Poet. 12. 3), is partly iambic and partly dochmiac. The dochmiac rhythm is used by the Tragedians to express wild excitement; strictly its construction is a bacchius (---) followed by an iambus (---), but very great license is permitted: it seems probable that the nature of the metre suggested to the poet the use of the word βακχεῖον, l. 686; νόμος βακχεῖος would then mean a wild strain in the frenzied manner of the votaries of Bacchus: it is observable
also that the vintage songs frequently were dirges, having for their subject the premature death of a youth (e.g. αἰλων, sung by a boy to the vintagers, II. xviii. 570 τοῖς ὃν μέσοι πάις φόρμωγι λαγεῖ | ἴμερον κιθάριζος, λίνον ὃν ὑπὸ καλὸν δείδειν | λεπτάλεγ φωνῇ), thus typifying the departing summer: Hecuba's lament over her dead son, cut off before manhood, might appropriately be compared to one of these ancient and well-known dirges, nor is it inconceivable that ὃ τέκνων τέκνων may actually have been the opening of some such funeral-song.

685. κατάρχομαι, 'I begin': usually of making a due commencement of a sacrifice: cf. Od. iii. 444 γέρων δ' ἰππηλάτα Νέστωρ | χέρνιβάτ' οὐλοχύτασ (meal) τε κατήρχετο, πολλὰ δ' Ἀθηνη | εὐχετ': Eur. I. T. 40 κατάρχομαι μὲν (perform preliminary rites), σφάγια δ' (actual sacrifice) ἄλλοισι μέλει. The genit. is regularly found with it, but cf. Or. 960 κατάρχομαι στεναγμῶν, and Homer quoted above.

686. Ἐξ ἀλάστορος should be connected with κακῶν, 'ills sent by some avenging power': cf. Soph. Tr. 1235 τίς ταύτ' ἄν, ὅστις μὴ Ἐξ ἀλαστρῶν νοσῶι, ἔλοιπό; Eurip. very frequently uses the word ἀλάστωρ, and always in the sense of a malignant power, exacting vengeance to the uttermost for a man's trespasses either on himself or his family: cf. infr. 949.

687. ἀρτιμαθῆς (ἄπ. λέγ.), 'grasping but now my woes,' cf. Alc. 940 λυπρῶν διὰξ ψίε θίστο: ἄρτι μανθάνω: for the genit. κακῶν cf. Thompson Gr. Synt. § 112. She had had forebodings of ill for Polydorus, supr. 73 sq.

688. 'Ah then, thou dost recognize the working of thy son's curse? ' ἐγγνωσ is aor. of instantaneous action. I am inclined to think that this is the better rendering: the son is of course Paris, with whose original transgression, as the source of all subsequent calamity, the chorus have just dealt, supr. 629 sq., and the mention of κακὰ Ἐξ ἀλάστορος, supr. 686, seems also to favour this version: further, the meaning of ἀτη as an active working curse is, by this rendering, preserved. It may be of course that the question is prompted by Hecuba's use of the word ἀρτιμαθῆς. 'Didst thou then know of thy son's (Polydorus') death?' γὰρ = γ' ἄρ', 'ah then.'

692. ἐπισεχοσεῖ probably means 'prevent me' from grieving. 'No tearless day, no day without a sigh, shall ever come to rid me of my grieving.'

696. κείσαι, 'art thou lying dead?'

698. νιν, for the accus. with κυρεῖν, cf. Aesch. Theb. 699 βιον ἐν
κυρῆς. πέσημα, ‘a fallen victim’: cf. Andr. 652 οὐ πεσήματα | πλείσθο’ Ἐλλάδος πέτυμωκε δομιτητν νεκρῶν. πτωμα is usual in this sense.

700. ἐν ψαμάθῳ λευρά should be taken with ἐκβλητον (ἡ πέσημα φ. ἃ is parenthetical); a body cast up by the sea would be found on the smooth sand, the part of the shore covered at high water.

701. πελάγιος is used of the open sea: hence πελ. κλάδων ἐξήνεγκε implies that the body has drifted in from some distance.

702. ἐμαθὼν, ‘I interpreted aright’: for the dream cf. supr. 70 sq.

704. οὐ μὲ παρέβα φ. μελ., these words are parenthetical, as ἂν in the next line refers back to ὅψω ν. παρέβα, ‘did not escape me’: Hecuba is thinking of the gloomy interpretation she gave of the dream, supr. 79 sq. μελανόπτερον is an echo of the μελανοπτερύγων of that passage (l. 71).

706. ἀμφὶ σ’ οὐκέτ’ ὄντα, ‘concerning thee, who even then wast dead.’

709. γάρ (as above 688) in interrogative sentences often expresses surprise. Hadley Gr. Gr. § 1050, 4 b. ‘Does thy knowledge of dreamlore enable thee to tell?’

710. ἰππότας, cf. supr. 9 n. A poet. word, for which ἰππεύς is found in Prose.

711. ἦνα, ‘with whom,’ lit. ‘where.’

712. τί λέγεις; cf. supr. 511 n.

714. The sanctity of the ties of hospitality, one of the most pleasing traits of the heroic age, continued to be regarded in Greece long after the dangers of travel and absence of public accommodation, which in early civilizations led to the extraordinary value attached to the institution of hospitality, had been remedied to a large extent by the construction of good roads and the establishment of inns: compare the conduct of Miltiades (Herod. vi. 35) towards the Dolonchian envoys, whom once when sitting at his front door, he saw ἔστήτα ἔχοντα οὐκ ἐγχώρην in the streets of Athens: προσεβόσατο, καὶ σφι προσελθῶς ἐπηγγελλατο καταγωγῆν καὶ ἐξειν. To this behaviour he owed his kingdom in the Chersonese. Thucydides too (ii. 13) tells us of the ἐξειν existing between Pericles and Archidamos the Spartan, which led Pericles to fear that Archidamos would, while ravaging the property of other Athenians, spare that of his friend, and to his public declaration ὅτι Ἀρχιδάμος μὲν οἱ ἔξειν ἔλη, οὐ μέντοι ἐπὶ κακῶν γε τῆς πόλεως γένοιτο, and that if his property should be excepted from the general devastation, ἀφήσων αὐτὰ ὁμόσια εἶναι. Crito too offered Socrates a safe retreat in Thessaly, εἰςών ἐμὸν ἑκεὶ ἔξοι, οἷ ἔκει περὶ πολλῶν ποιήσωται καὶ
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άσφαλείαν σοι παρέξονται. To violate hospitality was regarded as a heinous offence against both gods and men (οὐχ ὀσία ὅδ' ἀνεκτά, 715), and was visited by the wrath of Zeus the protector of strangers and suppliants: cf. supr. 345 n.

715. ποῦ δίκα ἥενων; 'where is the retributive justice, which an injured guest may invoke?' ἥενων is possessive genitive: the position of the words immediately following ὅδ' ἀνεκτά makes this the more probable sense. It would be possible to translate 'where (i.e. in the doings of Polymestor) do we find the rightful custom of hosts?' (It should be remembered that δίκη is right as based upon custom.)

716. κατάρας ἀνδρῶν, cf. supr. 192 n. The sight of wounds on the body of her son rouses a fresh paroxysm of wrath and grief. To the Greeks, who revered above other races the beauty of the human form, the infliction of disfiguring wounds was especially painful. Cf. Hipp. 1376 for διεμορφάσω, 'didst rend.'

722. ἔθηκεν, cf. supr. 656 n.; 'whoever among deities it be, that preseth so grievously upon thee.' The indef. relat. (ὅστις) is not used when the antecedent seems to be definite: when the antecedent seems to be of this nature, an indefinite idea is really connected with it. Hadley Gr. Gr. § 699 a.

724. ἀλλ'...γὰρ, 'with γὰρ a remark is sometimes inserted parenthetically, which introduces the principal sentence following, and serves to explain what is said in it.' Madv. Gr. Synt. § 196 b. Frequently however it is best to explain ἀλλὰ γὰρ as = ἀλλὰ γ' ἀρα, 'but then': cf. Plat. Apol. 20 c ἐγὼ γοῦν καὶ αὐτὸς ἐκαλλυνόμην τε καὶ ἡβρυνόμην ἂν εἰ ἡπιστάμην ταῦτα· ἀλλ' οὐ γὰρ ἐπίσταμαι, 'but then I don't know.' Prot. 336 a.

δέμασ Ἀγαμέμνονος, cf. Ἰ. Α. 417 μὴν δ' ὀμαρτεί, σῆς Κλυταιμνήστρας δέμασ: Ὑφ. 107 τί δ' οὐχὶ θυγατρὸς 'Ερμήνης πέμπεις δέμας; Ἰ. Τ. 1439 δεῶρ' ἥλθ' Ὀρέστης...ἀδελφῆς Ἀργος εἰσπέμψων δέμας. The Homeric distinction, δέμας of the living, σῶμα of the dead body, does not hold in Attic Greek: cf. infr. 735.

727. ἕφ' οἰσπέρ κ.τ.λ. = ἔπι τούτως, ὧ κ.τ.λ. 'under those conditions, which Talthybius reported to me, namely that no one of the Greeks' etc.: cf. supr. 605 sq.

731. τάκειθεν = τὰ ἐκεῖ: cf. Soph. Ο. C. 505 τούκειθεν ἀλγους, 'the farther side of the grove.' Aesch. Theb. 49 σαφῆ τάκειθεν φέρω: the idea of the facts, or rather the account of them, being brought from the place of occurrence to the place of recital, probably accounts for this use.
732. ‘If to aught of this we may apply the word well done.’
734. οὖ—Ἀργείον go closely together: ‘his garb tells me he is no Greek.’
736. Hecuba does not address Agamemnon directly till l. 752: meanwhile, her back turned to the king, she debates with herself, whether she shall appeal to Agamemnon for assistance in her scheme of vengeance, finally deciding to throw herself on his clemency. δύστηρε, she addresses herself: then as though she had said δύστηρε οὖ, she continues ἐμαυτήν λέγω λέγουσα σέ (where in English we should say, ‘by the word ‘thou’ I mean myself’).
737. προσπέσω, delib. subj.; Hadley Gr. Gr. § 866. 3: for the accus. after προσπέσω, cf. Aesch. Theb. 95 πότερα δῆτ' ἐγὼ προσπέρω βρέτη τίμια δαιμόνων; Many verbs, which in a simple form are intrans., when compounded acquire a transitive meaning, and therewith a transitive construction: cf. Soph. Aj. 82 φρονοῦντα γὰρ νῦν οὐκ ἂν ἔξεσθην ὅκνω, where ἔκστημαι has acquired the transit. force of ‘shun.’ Herod. v. 103 ἐπεὶ ἐξῆλθον τὴν Περσίδα χώρην: cf. Thompson Gr. Synt. § 90. 2.
739. προσώπω νώτων ἐγκ. σῦν, ‘turning thy back upon my face.’
742. ἀλγός ἂν προσθεῖμεθ' ἂν, ἂν is frequently repeated twice or even three times with the same verb either to make the conditional force felt throughout a long sentence, or to emphasize particular words affected by the contingency: cf. Goodwin, Syntax of Greek Moods and Tenses § 223.
744. ‘to search out the path of thy designs’: for ὀδόν in a metaphorical sense, cf. Hipp. 290 γνώμης ὀδόν: Aesch. Eum. 989 γλώσσης ὀδόν.
745. ἄρ' ἐκλογίζομαι κ.τ.λ. lit. ‘am I, I wonder, reckoning up this man’s state of mind too much on the side of hostility?’ i.e. ‘am I crediting Agamemnon with greater hostility towards me than he really feels?’ μᾶλλον, ‘over-much.’
748. ἐς ταύτων ἥκεις, sc. ἐμοὶ: i.e. you and I agree entirely: cf. Or. 1278 Λ. καλῶς τά γ' ἐνενδό', ἀλλὰ ταπέ σοῦ σκόπει. B. εἰς ταύτων ἥκεις: καὶ γὰρ οὐδὲ τῷ δ' ὀχλος.
749. τιμωρεῖν is to help those to right who suffer wrong, or from another point of view, to punish the guilty in the interests of the injured: hence the dative is used of the person whose wrong is redressed (dativus commodi): the accusative of the person punished (direct accus., sometimes the crime committed is regarded as the offender and is in the accus.): the genitive of the wrong done (genit. of cause). The middle means ‘to avenge oneself upon,’ and so to ‘punish’ generally.
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752. Hecuba suddenly turns round and before Agamemnon can prevent her (as Odysseus, supr. 342, proposed to prevent Polyxena), becomes his supplicant by touching his knees, his chin, and his right hand.

753. δεξιᾶς τ’ εὐθαλόμονος, ‘that right hand of thine, that ever prospers.’ Hecuba contrasts his position with her own.

754. μαστεύσα. Both μαστεύω and ματεύω are found in Attic poets: Homer uses ματεύω only: cf. infr. 779, 815, and supr. 98 n.

755. θέσθαι, cf. supr. 656 n. Notice the force of the middle, ‘to get thy days set free.’

757. corresponds closely to 755. The emphasis lies on τιμωρομενή, ‘if only I may punish those who have worked me ill, right gladly will I be a slave for all my days.’

758. οὖ, ‘on which’: cf. H. F. 934 ἀφρὸν κατέστατ’ εὔπρίχου γενειάδος: the genit. is used with κατα in the sense of ‘down upon.’


765. ἡ γάρ in surprised or eager questions: cf. Soph. Phil. 248 ἡ γὰρ μετέσχες καὶ σὺ τοῦτο τοῦ πάνον; is Neoptolemus’ rejoinder to Philoctetes’ mention of the expedition against Troy: cf. infr. 1047, 1124.


768. ὀρρωδῶ is a favourite word with Herodotus (in its Ionic form ὀρρωδᾶ) and is frequent in Attic prose: Eurip. uses it three times (ὁρρωδᾶ also several times), but it does not occur in Soph. or Aesch. In two out of the three passages, Eur. constructs it (most unusually) with the infin., here and fr. 128: Ammonius the Alexandrine grammarian says, quoting Euripides, ὀρρωδεῖν ἔρηται ἐπὶ τοῦ εὐλαβεῖσθαι: so here we may translate, ‘taking precautions that he should not die’: εὐλαβεῖσθαι is similarly used with the infin.: cf. Soph. O. T. 616 εὐλαβευμένῳ πεσεῖν.

771. For the inclusion of Πολυμήστωρ in the relative clause, cf. Hipp. 101 τὴν ἡ πύλαισι σαίς ἐφέστηκεν Κύπρις.

772. πικροτάτου is proleptic, ‘the cause of his undoing.’ Cf. supr. 12.

774. Θρῆξ νυν ὠλεσε ξένος. Notice the emphatic position of ξένος.

H. E.
The reputation enjoyed in Greece by the Thracians was not good. They were proverbial for their cruelty, in proof of which may be adduced the slaughter of the Mycalessians, described by Thucydides (vii. 29), who adds that, when successful, τὸ γένος τὸ τῶν Θρακῶν φονικῶτατον ἔστω, and the murder of prisoners by Seuthes, narrated in the Anabasis (vii. 4). Their cruelty was accentuated by their faithlessness, as in the latter case, while some of the maritime tribes, notably in Salmydessus (ἐξθρόξενος ναῦταις, μητρινὰ νεὼν, Aesch. Prom. 727), were professional wreckers. Horace is witness to their quarrelsome and intemperate habits in his day—natis in usum lactitiae scyphis pugnare Thracum est—and human sacrifices are stated by Herod. (ix. 119) to have been not unheard of. They were the Switzers of their time, ready to sell their swords to any hirer and in any cause: ready too to betray a falling master: a natural recruiting ground for Athenian policemen (τοξόται) and Roman gladiators, for bravos and assassins; like the Highland clansmen, terrible in their onset, but, like them too, soon discouraged; most terrible, when victory placed plunder before their eyes. We cannot feel surprise, that members of the peace party at Athens had little affection for allies such as these, and that the herald of the great Sitalces meets with scant courtesy at the hands of Dicacopolis (Ar. Ach. 134). Thracian ἐνοι and their doings had probably been often on men’s lips in Athens, since the time of Sitalces’ alliance in 431: and no doubt the allusions in this play to the faithlessness, cruelty and avarice of the barbarian despot of an earlier age did not fall on unheeding ears.

775. ἢ πον asks a hesitating question, or rather perhaps puts a statement in a hesitating, inquiring form. Elmsley (Med. 1275) denies the directly interrogative force of this collocation of particles, which, though common in Eurip., occurs perhaps only once in Soph., and rarely in Aesch.

χρυσόν. On the greed of the Thracians, especially their kings, cf. Thuc. ii. 97. 4 οὐ γὰρ ἦν πράξαν οὐδὲν μηδέντα δῶρα.


782. ὥδε διατεμώρ χρόνα, cf. supr. 716 n.

783. σχετλία...τῶν πόνων: for the genit. cf. Thompson Gr. Synt. § 101, n. 1.

784. ‘there remains nought of misery untried,’ lit. ‘there is nought of misery remaining over.’
786 sqq. Hear my story, and be thou judge betwixt him and me: if thou hold him guiltless, I say no more: if guilty, then do thou be my helper and avenger on this wicked man, who hath broken the laws of gods and men: who, after eating at our table, hath slain the son entrusted to his keeping, nay, hath refused him burial and cast him to the waves. I am but a slave, and weak: but gods are strong, and stronger still is that Law, which, centering in you as the gods' vicegerent, will be outraged, if the breakers of troth and despisers of holy things escape. Think then on this and reverence my supplication: pity me: contemplate my woes, once queen and mother, now a slave, childless friendless cityless and old. (Ah stay, turn not from me: woe is me—bootlessly do we mortals toil at other arts, yet leave neglected the sovereign art of all, Persuasion.) Why henceforth, with my fate before his eyes, should a man hope for prosperity? My children dead, myself a slave, my home ashes. But stay, one other ground there is, on which (vainly maybe) I claim thy help. Bethink thee of her, who sleeps beside thee, my child, Cassandra: is there to be no return of pity for her love? That dead man thou seest claims kin with thee, and claiming kin, he claims revenge. Oh would there were voices in my arms hands feet; then would they cling about thee, crying out for pity. Master, hear me; stretch out thy hand to me: old and useless as I am, still be my helper. It behoves the good man to succour justice and destroy the wicked.

786. 'none so unfortunate indeed, save only Misfortune's self.' Parallel expressions are Plaut. Capt. 529 neque iam Salus servare, si volt, me potest. Ter. Ad. 761: Cie. Tusc. iv. 31 Fortunam ipsam anteibo fortunis meis.

790. τιμωρῶς ἄνδρός. The genitive is used with adjectives of transitive action, where the corresponding verbs would have the accusative. It is better to regard τιμωρῶς as an adjective than as a noun: in the latter case, the genitive is used of the person assisted, not the person punished. Cf. supr. 235 n.

791. τοὺς γῆς νέρθεν, sc. θεούς: the χθόνιον θεοί as distinguished from τοὺς ἄνω, the οὐράνιοι or ὑπατοὶ θεοὶ. It must be borne in mind that ὁσιός means either what is in accordance with divine law, holy, as opposed to δίκαιος, sanctioned by human law (so here, Polymestor is ἁνδριός as transgressing divine law), or what is merely permitted, not forbidden by the divine law, and so secular (L. proflanis): cf. Dem. Timocr. 9 Τιμοκράτης οὐτοι τοσοῦτον ὑπερεῖλθεν ἄπαντα τὰ πράγματα, ἵπτε τῇ ὁπς τουτοι τὸν νόμον, δὲ οὐ τῶν λερῶν μὲν χρημάτων τοὺς θεοὺς, τῶν δοσιῶν δὲ τὴν πόλιν ἀποστερεῖ.
794. ‘Often have we sat at the same table: our hospitality he has shared more frequently than any other of our friends: yet though he has experienced such kindness at our hands, he has slain and robbed of burial our son.’ Such is my interpretation of this vexed passage: ἐφιάλας I take as genitive following τυχῶν l. 793 (it may either be from the substantive ἐφιάλα, ‘hospitality,’ or from the adj. ἐφίλος, when it would agree with πραπέξης: for ἔεν. πραπ. cf. Od. xiv. 158 ὡς τὸν Ἡθὸν πρώτην τεῦχον ἐφιάλην τε πράπεξα); ἄριθμῷ I connect adverbially with πρῶτα: τυχῶν then in line 795 is resumptive and forcible: λαβὼν προμηθίαν I take as correlative to ἐχων προμηθίαν, ‘have consideration for’ (cf. Alc. 1054 ἔγω δὲ σοῦ προμηθίαν ἔχω), and render ‘having received consideration at our hands.’

796. A condensed expression: ‘assuming there might be some excuse for his desire to kill the boy, he might at any rate have given him burial: but he did not.’

797. ἄφηκε πόντιον, ‘cast him to the waves.’

798. ‘I am a weak slave, it may be (ίσως): yes, but gods are strong.’ For δύολοι cf. supr. 237 n.

799. χώ κεινῶν κρατῶν νόμος, cf. Pind. fr. 151 νόμοι ὁ πάντων βασιλεὺς θνατῶν τε καὶ ἀθανάτων ἄγει. Euripides, like his friend and teacher Anaxagoras, recognized one mighty intelligence as supreme governor of the universe, though by what name he is to be called the poet professes doubt: Ἡθός, αἰθήρ, νόῦς, ἀνάγκη, νόμος in turn are used to express the ruling principle, which to his devout albeit questioning mind was God: cf. Tro. 884 (Hecuba speaks) ὃ γῆς δῆλα κατί γῆς ἐχων ἐδραυ, ὃστις ποτ’ ἐλ σύ, δυστόπαστος εἶδέναι, Τῆθες, ἐετ’ ἀνάγκη φύσεως ἐτε νοῦς βροτών, ἐκ προσεύξιμην σε’ πάντα γὰρ δι’ ἀφόφοι βαίνων κελεύθου κατὰ δίκην τὰ διήν’ ἄγει. (To which Menelaus replies τι δ’ ἐστιν; εὐχάς ὁς ἐκαίνισας (‘revolutionized’) Θεών.) Whether he really recognized the gods of the mythology as subordinate agencies, or regarded them as convenient embodiments only, calculated to impress the popular imagination, is hard to decide. At any rate, like Plato, he discarded all discreditable stories of the gods as ἀουδῶν δύστηνοι λόγοι: indeed in the Bellerophon he says (fr. 294. 7) ἐλ θεόι τι δρώσων αἰσχρῶν, οὔκ εἰσιν θεοί.

νόμω γὰρ τοὺς θεοὺς ἡγούμεθα, ‘it is by reason of the existence of law, that we believe in the existence of gods,’ i.e. by observation of the law and order of the universe, we infer the existence of a great directing power.

ἡγεσθαί θεοὺς (like νομίζεων θεοὺς, cf. Plat. Apol. 24 ἐκ Σωκράτης φησιν
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801. ὅσ, sc. νόμος: ἀνελθῶν is used as passive of ἀναφέρειν, 'to refer.' In the Homeric times kings were regarded as vicegerents of the gods, who prompted the θέμιστες or judgments, which they delivered. If justice is to be corrupted at its source, Hecuba argues, then farewell to all fair dealing among men.

804. φέρειν, 'plunder': cf. Bacch. 759: Thuc. i. 7 ἐφερον γάρ ἄλληλοις τε καὶ τῶν ἄλλων ὄσοι ὄντες οὐ θαλάσσαιοι κάτω ὕκουν. φέρειν καὶ ἄγειν is the common phrase.

807. ἀποσταθέλει, 'having placed yourself a short distance off,' seems to be the meaning; the metaphor is from an artist falling back a few paces from his model, in order to take in the general effect. Euripides had been an art-student in his youth.

810. γυαῖς, old, and therefore with no hope of more children.

812. ὑπεξάγεις πόδα, 'withdrawest thy foot,' is equivalent to 'leavest,' and thus acquiring a transitive sense takes after it the accusative με: cf. suppl. 737 n. For ποι, cf. suppl. 419 n. We must suppose that Agamemnon turns away at this point, either to conceal his emotion at Hecuba's piteous appeal, or to escape from her persistent entreaties.

814. The defect, which Euripides represents Hecuba as deploring, the lack of systematic training in persuasiveness, was, at the time of the production of this play, in a fair way to be remedied. Only a year or two before (427) there had appeared at Athens, as envoy from his native city, Leontini in Sicily, the celebrated rhetorician Gorgias: quick-witted and dramatic, the Sicilian Greeks had amid the change and stir of falling despotisms and rising democracies discovered the value of the art of speaking, whether for offence or defence, to persuade a jury or to dazzle an assembly, and professors of this art, Corax, Tisias and the rest, were not slow to appear. From Sicily both the art and its professors found their way into Greece proper, where a ready welcome was extended to them, and though the old-fashioned folk disliked and feared these forgers of new weapons, they, with the teachers of the modern philosophic theories of Anaxagoras and his school, practically took in hand the higher education of Greek youth. Shallow as were often the methods and unworthy the ends proposed by these new teachers, on the whole the verdict of history is in their favour. Attacked on the one side by old Toryism in the caricatures of Aristophanes, on the other by philo-
sophic radicalism in the misrepresentations of Plato, assailed by the former as dangerous innovators, devoid of reverence for institutions which had justified their existence in times of national peril, by the latter as shallow empirics with no real knowledge of the abuses they proposed to remedy, and by both as venal and corrupt seekers after private gain, it was not till Grote demonstrated their true position as a necessary link in the intellectual evolution of the race, as the needed solvent of old prejudices and outworn traditions in religion and politics, that the Sophists were recognized as a truly progressive body, working indeed singly, and without organization, but bound together by a common purpose, and invincible by reason of their fitness for the epoch of change and re-combination, in which they lived, and of which they were a product.

816. πειθεὶ τὴν τύραννον, imitated by Pausius, O flexanima atque omnium regina rerum oratio (quoted by Cicero de orat. ii. 187 and referred to by Quintil. i. 12. 18).

817. ἐσ τέλος is to be taken with μαθάνεν, 'thoroughly.'

818. μισθοῦς διδόντες. The Sophists were attacked on the ground that they took fees for the instruction they gave: cf. Xen. Mem. i. 6. 13.

ἐν ἡν: for the past tense of the indicative, expressing a purpose which could only be attained in an imagined case, contrary to reality, cf. Hadley Gr. Gr. § 884.

820. She resumes her direct appeal to Agamemnon.

τῷ οὖν, Porson (Phoen. 892) denied that this hiatus is admissible in tragedy: but cf. Aesch. Theb. 704 τῷ οὖν ἔτεν ἄν σαλνουμὲν ὀλέθριον μόρον; Soph. Phil. 100: Aesch. Eum. 902: so εὖ ὥστι, Soph. O. T. 959.

ἐλπίσασαι, the forms of the 1 aor. opt. in -σαις, -σαί are much rarer than those ending in -σειας, -σεε.

821. οἱ μὲν γὰρ ὄντες παιδεῖς, the children who were left survivors after the fall of Troy, Polyxena and Polydorus: an easily intelligible paradox, 'even my surviving children are now dead.'

822. ἔπ' αἰσχροῖς, 'for a menial fate.'

823. τόνδ', dectic.

824. καὶ μὴν introduces the new thought: τὸν λόγον depends on τόδε, 'this part of my argument.' κενών, 'unavailing.'


826. κομίζει is always used in a metaphorical sense = 'to still': Soph. Aj. 674 δεινῶν τὰ ἁμα πνευμάτων ἐκοίμησε | στένοντα πνητον* Phoen. 184 Νέμεσι, σύ τοι μεγαλαγορίαν ὕπεράνορα κομίζεις: especially
of the sleep of death, supr. 474: Hipp. 1387. So here we must connect it closely with ἡ φοβός, ‘my child’s frenzied spirit sinks to sleep by thy side.’

828. ‘In what way will you show your gratitude for those nights of love you call (δῆτ’) so dear?’ πῶς δείκεις is an odd phrase: it may=‘in what esteem (ποῦ) will you show that you hold?’ εὐφρόνας, an intentionally chosen word, perhaps influencing the meaning of δείκεις, ‘how will you show those dear nights of love were nights of love indeed?’ i.e. as leading to εὖ φρονεῖν now.

830. κεῖνης δ’ ἐγώ, i.e. τίνα χάρω (gratitude for) κεῖνης ἐγώ ἐξε; 835. δράσεις, sc. καλῶς.

836. After the doubtful delicacy of ll. 825—830 this beautiful passage comes as a relief. .

εἰ, for the usual εἴδε or εἰ γάρ, in the expression of a wish is rare: cf. Soph. O. T. 863 εἰ μοι ἐωνεῖ φέροντι μοῖρα τὰν εὐσεπτὸν ἀγνείναν λόγων.

838. Δαίδαλον τέχναισιν, schol. περὶ τῶν Δαίδαλον ἔργων ὁτι ἐκκεντά καὶ προῖα φωνῆν, αὐτὸς τε Εὐρυπίδης ἐν Εὐρυνθείλ λέγει: οὐκ ἐστιν, ὥ γεραίε, μὴ δείκης τάδε; | τὰ Δαίδαλεα πάντα κινεῖσθαι δοκεῖ | βλέπειν τ’ ἀγάλμαθ’. ὕδ’ ἀνήρ κεῖνος σοφός. To Daedalus were attributed many of the old wooden statues of the gods, which were regarded with peculiar veneration. The improvements in statuary assigned to him are that he opened the ὀμματα μεμυκότα—the closed eyes, and divided the σκέλη συμβεβηκότα—closed legs, of the still more archaic ξίδανα. His statues were called διωβεβηκότα.

839. ὀμαρτῇ = ὄμου (Hesych.) occurs also Hipp. 1195, Heracl. 138.

840. κλαίοντι ἐπισκήπτοντα κ.τ.λ., cf. Aeschin. 76. 6 κλαίοντας ἱκετεύοντας ἐπισκῆπτοντας μηδεὶς τρόπῳ τὸν ἀλήθειαν στεφάνων.

841. ὁ δεσπότης’. The pathos of this appeal to her ‘master’ from the fallen queen is great.

843. εἰ καλ’, ‘although’: καλ εἰ, ‘even if.’

ἀλλ’ ὄμως, cf. Bacch. 1027 ὅς σε στενάζω, δοῦλος ὃν μὲν, ἀλλ’ ὄμως. Ar. Ach. 402 Αἰ. ἐκκάλεσον αὐτὸν. ΚΗ. ἀλλ’ ἄδωνατον. Αἰ. ἀλλ’ ὄμως, where Aristophanes is ridiculing Eur.’s fondness for ἀλλ’ ὄμως at the end of a line.

846. ‘Strange indeed is it, how everything, probable and improbable, comes to pass for men: and how Necessity’s laws determine, making friends of bitterest foes and bringing former friends to enmity.’ Nothing short of ἀνάγκης νόμος could have reconciled Hecuba to the author of the ruin of her family and her country. See crit. n.

ἀπαντα, Lat. nihil nam, ‘everything, likely or unlikely.’
848. τιθέντες, cf. supr. 656 n.
851. δι' οὐκτον ἔχω = 'pity.' On this and many similar phrases (δι' ὀργῆς ἔχεω, δι' αἰτίας ἔχεω, δι' ἔχθρας γίγνεσθαι and the like), cf. Thompson Gr. Synt. p. 308.
852. θέων θ' εἶνεκ', as a breach of hospitality was an offence against heaven.
853. δικαίον, 'justice between man and man': cf. supr. 791 n.
854. Two constructions are here confused: el πως φανεῖν γ', ὡστε  
     σοι τ' ἔχεων καλῶς, στρατῷ τε ἐμὲ μὴ δόξαι καὶ el πως φανεῖν θ', ὡστε σοι
     ἔχεων καλῶς, στρατῷ τε μὴ δόξαιμι. In other words the δόξαιμι clause should be parallel with the ἔχεων καλῶς clause, and depend on ὡστε, but
     instead of δόξαιμι, which would be expected, the writer, by an attraction to the el πως φανεῖν clause, has written δόξαιμι.

    φανεῖν, sc. δίκη.

860. χωρίς τούτο κοῦ κοινῶν στρατῷ, 'that is a purely personal feeling, and not shared by the army.'

862. ταχίν προσαρκέσαι, 'swift to help you,' if it depends on myself alone.

863. el διαβληθήσομαι, 'if I am to fall into disfavour with': cf. Thuc. iv. 22. 3 μὴ ἐς τοὺς εὔμμάχους διαβληθῶσιν εἰπόντες καὶ οὐ τυχόντες, 
     'lose favour with the allies by speaking without success': Heracl. 420 
     ταῦτ' οὖν ὅρα σὺ καὶ συνεξεύρισχ' ὅπως ἂν τοι τε σωθήσεσθε καὶ πέδου 
     τόδε, | κἀγὼ πολίταις μὴ διαβληθήσομαι.

866. πόλεος. Jebb (on Ant. 412) gives the instances of this form found in trimeters (one in Soph., two in Aesch., and three, besides the present case, which he omits, in Eur.): also ὕψεος, and in Comedy φύσεως, ὅβρεος. They are due to metrical convenience.

867. εἰργοῦσιν χρήσθαι μή, 'prevent him from using.' The μή is out of place: the order should be εἰργ. μὴ χρ.: for the so-called redundant negative, cf. Hadley Gr. Gr. § 1029: Heracl. 963 εἰργεῖ δὲ δὴ 
     τίς τόδε μὴ θανεῖν νύμοι;

868. Notice Hecuba's contemptuous reference to the στρατὸς as 
     δχλος, 'mob.'

869. ἐγώ, 'I, your slave': emphasis is added both by its place in the line and its juxtaposition to σε.

870. 'Be my accomplice in plan, but not in action.'

872. ἕπικουρία, infr. 878: cf. supr. 527 n.

873. πάσχοντος ολα πείσεται. Hujusmodi formulis utuntur 
     Graeci, quando de rebus injucundis breviter effari volunt. Blomfield 
     gloss. ad Aesch. Ag. 66), who gives many instances: Soph. O. T. 1376

874. μὴ δοκῶ ἐμὴν χάριν, ‘without seeming to be doing so for my sake’: ‘μὴ is often used instead of ὅπως with participles or other words, through an influence of the verbs on which they depend, when these verbs either have μὴ, or would have it, if negative.’ Hadley Gr. Gr. § 1027.

ἐμὴν χάριν, cf. Soph. Tr. 485 κείνου τε καὶ σῆν ἐξ ἴσου κοινῆν χάριν.

875. θῆσω καλῶς, a formula of reassurance: cf. Hipp. 521, and very freq. When the middle voice is used (ἐδ, καλῶς, θῆσομαι), reference is made to a person’s private interests: see examples in Elmsley’s note on Medea 896.

880. στέγας αἰδή, pointing to the encampment in the background: cf. supr. 59 n.

882. φονεά, only here and El. 599, 763.


884. σὺν δόλῳ τε, ‘and when aided by stratagem.’

885. μέμφομαι, ‘have a poor opinion of.’ Cf. fr. 199 τὸ δ’ ἀσθενὲς μου καὶ τὸ θῆλι σῶμας | κακῶς ἐμέφρησ. So καταμέμφομαι=‘distrust.’

886. The fifty daughters of Danaos married and slew on the wedding night the fifty sons of Aegyptos, Danaos’ brother, with the solitary exception of Hypermnestra, who spared Lynceus.

887. The Lemnian women, having slain all their husbands, chose Hypsipyle, the daughter of their late king, Thoas, as their queen; and were living without male companionship, when the Argonauts on their wanderings visited the Λαμνίαν ἔθνος γυναικῶν ἄνδροφθυν (Pind. Pyth. iv. 252). Λήμνια ἔργα was a proverb for atrocity: cf. Aesch. Cho. 631 κακῶν δὲ προσβεβεται (‘takes first place’) τὸ Λήμνιον λόγῳ. Herod. vi. 138.

887. ἀρδην, ‘utterly’: as αἰρω means, (1) to lift up, (2) to take away, so ἀρδην is used in the signification, (1) ‘aloft’: Soph. Aj. 1279 ποδώντος ἀρδην Ἐκτόρος τάφρων ὑπερ, (2) ‘utterly’ (take away, destroy): Lat. funditus: Ion 1274 ἀρδην μ’ ἄν ἐξέπεμψας ελς”Αἰδοῦ δόμους.

ἐξάκυσαν. ἐξακύσαν means orig. to ‘eject a person from his home,’ and this being equivalent to ‘depopulate,’ Eur. here uses it with the direct accus. of the land so emptied: cf. supr. 812 n. He uses the word infr. 948 in its proper sense.

888. ὡς=οὖτωs: cf. supr. 441 n.
889. τήνδ’, pointing to one of her fellow-slaves, whom she addresses in the next line.

πέμψον ἄσφαλῶς, ‘give safe-conduct to.’

891. δὴ ποτε, cf. supr. 484 τὴν ἄνασσαν δὴ ποτ’ οὐσαν Ἰλλον, and n.

892. σον οὐκ ἔλασσον ἥ κέλνης χρέος, cf. supr. 874 n. and Soph. Tr. 485 there quoted.

894. ἐκέλνης, Hecuba. She puts herself in the place of the person delivering the message.

898. καὶ γάρ κ. τ. λ., ‘for etc.’ Ag. begins the sentence as though it were to run, ‘for there is no chance of sailing at present: otherwise, if there were, I should not be able etc.’ καὶ γάρ introduces the double statement, εἰ μὲν ἢ—νῦν δὲ, where the real point lies in the δὲ-sentence.

900. νῦν δὲ, ‘as matters stand’: a very frequent meaning: cf. L. and S. s. v. i. 3.

901. ἡσυχὸν is adverbial, and should be joined with μένειν: cf. Heracl. 477 γυναικὶ γάρ σηγὴ τε καὶ τὸ σωφρονεῖν | κάλλιστον, εἰς δὲ ἡσυχὸν μένειν δόμων (and Elmsley’s n.).

πλοῦν ὀρῶντας, ‘on the look-out for a chance of sailing.’ A very similar use of the verb is seen in Soph. Aj. 1165 σπέυσων κολλὴν κάπετον τιν’ (grave) ἵδειν τὸ δὲ, where ἵδειν means to look about for and find: so Theocr. xv. 2 ὅρη διφόρων, Εὔνα, αὐτῇ.

903. Cf. fr. 1036 κακὸν γάρ ἄνδρα χρῆ κακῶς πᾶσχει άδει.

905. What may be regarded as the third act of the play closes at this point, and the chorus mark the interval between it and the last act, by singing an ode, in lyricomic metre, descriptive of the fatal night, when, issuing from the wooden horse, the Grecian warriors opened the gates of Troy to their comrades, and making easy prey of its brave defenders, sunk in careless sleep after a day’s rejoicing at the raising of the ten years’ leaguer, avenged themselves in blood and fire for their long severance from home and friends. The ode is singularly beautiful, and it would be hard to parallel from ancient literature the picture of the husband, sleeping at last without fear of night alarms, his spear hanging unneeded, as he thinks, upon the wall, while his wife lingers looking χρυσέων ἐνοπτρῶν ἀτέρμονας εἰς αὐγάς, as she binds up her hair in preparation for a night of unbroken peaceful sleep. The contrast between that brief moment of happiness and security and the long years of misery and slavery before the captives, is drawn by a master-hand.

906. λέξει, passive: so regularly in trag.: cf. H. F. 582 ὁ καλλινικὸς ὡς πάροιθε λέξομαι: Alc. 322: Soph. O. C. 1186. Similarly δηλώσεται,


910. ‘thou hast been shorn of thy circlet of towers’: cf. Tro. 784 ὣ παῖ (Astyanax), βαίνει πατρίδων | πῦργῳ ἐπ' ἀκρας στεφάνας, ὅθε σοι | πνεῦμα μεθείναι ψῆφος ἐκράνθη.

912. κηλίδα, cognate accus. ‘hast been blackened with the foul smoke’s smirch most piteous.’

913. ἐμβατεύω, ‘shall I haunt thee’: the word is specially used of protecting deities: Soph. O. C. 678 ἵπ' ὄ βακχιωτας ἄεὶ Διὸνυσος ἐμβατεύει. Aesch. Pers. 449, of Pan.


915. ἱμος only used in this one passage by Eurip., though it is found more frequently in Sophocles. It is one of the very many Ionic words, which lingered on in Tragedy, after it had passed out of Attic prose. On the subject of such survivals, cf. Rutherford New Phryn. pp. 1—31.

ἐκ, ‘after.’

916. Whether σκίδναται or κλίναται is to be read ‘anceps judicium,’ says Porson. The word does not occur elsewhere in tragedy: σκεδάν- νυμ is the Attic form.

μολπᾶν ἄπο and θυσίαν καταπαύσας are co-ordinate: ‘after the songs and sacrifice.’

920. ἔντον δ' ἐπὶ πασσᾶλω is parenthetical. Paley quotes Theocritus xxiv. 42 δαδάλειν δ' ὄρνησε μετὰ ἔξος, δ' οἱ ὑπερθε | κλαυθρὸς κεδρίνω περὶ πασσᾶλῳ αἰὲν ἄρωτο.

921. ναύταν is adject.: cf. suppl. 406 n.

922. Τροίαν here of the Troad, not Troy-town: so often in the Iliad: cf. iii. 74.

924. μύτραισιν κ.τ.λ. The μύτρα was an Eastern form of head-dress, consisting of broad bands of bright colour, with lappets hanging down over the side of the face. Herod. (i. 195) tells us that the Babylonians confined their long hair with μύτραι: cf. Virg. Aen. iv.
216 et nunc ille Paris cum semiviro comitatu | Maenonia mentum mitra crinemque madentem | subnixus, raptō potuit.

ἀναδέτοις is ἂπ. λεγ. ἐρρυθμαζόμεν, 'was reducing to order' the wandering unruly tresses: a picturesque word.

925. Χρυσέων ἐνοπτρών. The mention of mirrors is again probably a slight anachronism. Homer does not speak of them, and the earliest do not seem to date back farther than 500 B.C.: we frequently hear of silver and of bronze mirrors, but not of gold: so both here and in Tro. 1107 we may assume that the epithet has been chosen by the poet to heighten the picture of luxurious ease, and thereby accentuate the contrast.

926. ἀτέρμονας εἰς αὐγάς, 'looking into the fathomless bright depths,' to my thinking a perfect phrase. The fact that she is looking into the mirror seems to be an objection to Paley's view (quite apart from the question of taste), 'the light, which proceeding from a fixed point, viz. the mirror itself, is flashed back without any definite limit.' Mr Way, I am glad to see, is in substantial agreement with my rendering.

927. ἐπιδέμνιος, ἂπ. λεγ. For ἐπιδέμνιος πέσομι cf. supr. 797 ἀφῇκε πέντεν.

928. πόλιν: the πόλις strictly speaking was the Acropolis, or fortified height, round which the ἀστυ, or lower town, gathered: possibly the distinction should be observed here, as the Greeks would naturally make their entrance by the lower town (see next line κέλευσμα δ' ᾗ κατ' ἀστυ κ.τ.λ.). Dr Schliemann asserted that there was no Acropolis at Troy, but the reference in Od. viii. 508 ἦ κατὰ πετράων βαλέων (sc. the wooden horse) ἐρύσαντας ἑπ' ἄκρης, to say nothing of the epithets ἄρμα θέσσα and the like, is against him (cf. infr. 931 Ἡμίάδα σκοπιαῖ). Even if his view were correct, it would not affect this passage, as Eur. would assign to Troy the features usual in all old Greek towns.


934. μούσπεπλος, Δωρίς ὡς κόρα, wearing only an under-shift, χιτώνων, probably: references to the scanty dress of Spartan maidens (a sleeveless χιτών, not reaching to the knee, and open at one side) are frequent: cf. Andr. 596 sqq.

935. προσιζουοῦσ' οὐκ ἣνυσ', 'nought it availed me that I sat me as
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a suppliant,’ etc., lit. ‘I accomplished nothing, sitting,’ etc.: cf. Il. iv. 56 et τέρ γαρ φθονέω τα καὶ οὐκ εἰώ διαπέρσαι, | οὐκ ἀνύω φθονέουσ’, εἶπ ἡ πολύ φέρτερος ἐσσι.

936. Artemis favoured the Trojans in the war: cf. Il. v. 447 where Leto and Artemis ἵοχεαρα tend the wounded Aeneas. She was worshipped as σῶτερα and παιδότρόφος.

939. ἀποσκοποῦσ’, ‘turning earnest gaze upon’: turning away from everything else (ἀπο-) to look at the city: ἀποβλέπειν is freq. in the same sense.

940. νόστημον ναῦς ἑκ. πόδα, ‘the ship hurried on its homeward way’: κατεὶ πόδα, metaphorical.

942. ἀπείπον ἄλγει, ‘faint am I for sorrow.’ ‘The aorist denotes a feeling, or an act expressive of it, which began to be just before the moment of speaking.’ Hadley Gr. Gr. §842. Cf. infr. 1276, ἀπέπτυν’: Soph. Aj. 536 ἐπήνεκ’ ἔργον καὶ πρόνοιαν ἦν ἔδω (and Jebb’s note). The words are parenthetical: cf. supr. 920.

944. βοῦταν, cf. supr. 646.


946. διδοῦσ’ carries on the construction of the sentence begun at l. 937.

947. γᾶς ἑκ πατρίας ἀπόλλεσεν, for γᾶς ἕξαπόλλεσεν, ‘drove ruined from’: cf. Aesch. Ag. 528 καὶ σπέρμα πάσης ἑξαπόλλυται χθονὸς.


951. ἀν, Helen. Notice the change of subject in the next line.

953. Polymestor, his two children and a retinue, which he dismisses at l. 981, appear upon the stage. This scene affords an opportunity for the display of that irony, which lies in the contrast ‘between the thought which the speaker evidently designs to express, and that which his words properly signify’ (i.e. to a person unconscious of his real meaning). For examples, see ll. 990, 995, 1000, 1021.

φιλτάτη δὲ σύ, he turns to Hecuba, after apostrophizing the dead Priam.

956. οὐκ ἐστιν οἶδὲν πιστόν κ.τ.λ., ‘nought is there, on which we may rely, neither good name, nor again that, though prospering now, we shall not fall on evil days.’ To Hecuba and the chorus,
knowing Polymestor’s real character, his opening words, ὅκ ἕστων οὐδέν πιστῶν, are ironically significant.

958. αὐτὰ, human affairs generally. πάλιν τε καὶ πρόσω, ‘backwards and forwards’: usually πρόσω καὶ ὀπίσω.

959. ἑντιθέντες keeps up the metaphor of φύρονσι, which properly means to knead: ἑντιθ. then=‘put in as an ingredient.’ ἀγνωσία, ignorance of what awaits us.

961. προκόπτοντ’ : cf. Alc. 1079 τί δ’ ἄν προκόπτοις, εἰ θέλοις ἄει στένειν; Hipp. 23: the word is properly used of pioneers cutting the way for an army.

ἐς πρόσθεν. On prepositions thus used with adverbs (e.g. εἰς ὅτε, εἰς ἄει, εἰς αὐτίκα) cf. Rutherford New Phryn. pp. 117 sqq. The preposition εἰς with adverbs of time is found throughout Greek literature.


964. ἄφικόμην—967 ἄφικόμην : cf. supr. 527 n.

970. αἰθῶς μ’ ἔχει· ἀιδώματι, to which word the construction is unconsciously accommodated, and hence τυχάνουσα not τυχάνουσων is written: ὀφθήματι must be supplied: cf. supr. 812 n.: Cycl. 330 δοράσι δηρῶν σῶμα περιβαλών ἐμὸν | καὶ πῦρ ἀναίθων, χῦνος οὐδέν μοι μέλει: Hipp. 23 τὰ πολλὰ δὲ | πάλαι προκόψας, οὐ πόνου πολλοῦ με δεὶ (= ἔραδις ἐκτελῶ).


973. αὐτῷ, my averted eyes. δύσουσαν σέδεν, objective genitive.

974. 5. Weak lines: such maidenly restraint would not be expected from a woman of Hecuba’s age and position. She will not directly face Polymestor, lest her expression should betray her, and put her enemy on his guard.

976. καὶ θαύμα γ’ οὐδέν: ‘aye, nor is it matter for wonder’: cf. Soph. O. T. 1319 καὶ θαύμα γ’ οὐδέν: 1132 κοῦδέν γε θαύμα : Phil. 38 καὶ ταῦτά γ’ ἄλλα θάλπεται ὧκη, where Jebb notes that in instances like the present, the γε does not emphasize the immediately preceding word (as is more usual in this collocation of particles, καὶ...γε, e.g. Phil. 674 καὶ σέ γ’ εἰσάξω), but helps καὶ to introduce a new fact. τὶς χρεῖα σ’ ἔμοι, sc. ἔχει: cf. II. xi. 606 τί δὲ σε χρεῖω ἐμεῖο ;

O. C. 602 πῶς δὴ τά σ' ἀν πεμψαλαθ', ὥστ' οἰκείν δίχα; 'how then should they fetch thee to them' etc.?

981. ἤδ' ἐρημία, lit. 'this isolation,' i.e. being unattended under these circumstances, with none but friends near (φίλη μὲν εἰ ὁυ κ.τ.λ.).


986. πρῶτον μὲν εἰπὲ παίδ', ὅν κ.τ.λ., εἰ ζῇ. On this prolepsis, by which a substantive belonging to a dependent clause is transferred to the principal clause, see Hadley Gr. Gr.—§ 878. Xen. Anab. iv. 4. 17 οἱ δὲ ἱρώτων αὐτῶν τὸ στράτευμα, ὅποσον εἴη (it is very common in Xen., cf. Kühner's n. on Anab. i. 1. 5): Hom. Il. v. 85 Τυδεύθην δ' οὐκ ἂν γνοῖς, ποτέρως μετείη.

989. τούκείνου μέρος, cf. supr. 874 n.: 892: 'as far as he is concerned.'

991. δεύτερον μαθεῖν, cf. 988 δεύτερον ἔρησομαι.

992. We may presume that Polydorus had not seen his mother, since the day when he was sent from Troy to the guardianship of Polymestor, ten years before.

993. καὶ δεῦρό γε, cf. supr. 976 n. ὡς σὲ, 'to you': for ὡς, used only with persons, cf. Thompson Gr. Synt. § 255. Her son had indeed come to Hecuba.

995. Observe the irony of the line.

996. μηδ' ἔρα τῶν πλησίων, sc. τοῦ χρυσοῦ, 'do not covet the treasure of thy neighbours.'

997. ὀναίμην and ὀνασθαί are very common (especially ὀναίμην) in Attic Greek, but the indicative ὀνάμην belongs entirely to the late Greek. Rutherford New Phryn. p. 63.

'Far be it from me; but let me have profit of mine own.' It is just possible we should understand οὕτως before ὀναίμην, 'so (i.e. on these conditions, that I should not covet my neighbours' goods) may I' etc.; cf. Ar. Thesm. 469 καύτῃ γὰρ ἐγωγ', οὕτως ὀναίμην τῶν τέκνων, | μισῶ τῶν ἄνδρ' ἐκείνων. The irony of ὀναίμην τοῦ παρόντος would be manifest to the audience, who were aware of Hecuba's intended vengeance.

1000. ὁ φιληθέας, cf. I. T. 983 ἀλλ' ὁ φιληθέαι'.

ἐμοὶ φιλεί, the dative of the agent after a passive verb is rare, except with perfect and pluperfect tenses: cf. Hadley Gr. Gr. § 769.

ἐστ'...χρυσοῦ κατωρυχεῖς (1002): an example of the so-called Schema Pindaricum, in which a singular verb is joined with a masc. or fem. plural subject: the verb always stands first: cf. Plat. Gorg. 500 D ἔστι τοῦτω διπτω τῷ βίῳ: Euthyd. 302 C ἔστι γὰρ ἐμοίχε καὶ βωμοὶ: Hes.
Theog. 825 ἦν ἐκατόν κεφαλαί: Soph. Tr. 520 ἦν δ’ ἀμφίπλεκτοι κλίμακες: Ion 1146 εὖρ ἄναιδ’ υφαι: Pind. fr. 45. 16 τότε βάλλεται ἵων φόβαι, and Gildersleeve’s n. on Ol. xi. 6. The use of the plural is, as it were, an afterthought in a sentence, which commenced with a singular verb.

1002. κατώρυχες, excavated chambers, such as that in which Antigone was immured: cf. Soph. Ant. 774 κρύψω (says Creon) πετρώδει ξώσαν ἐν κατώρυχι.

1008. Ἀθάνας Ἰλίας στέγαι. Subterranean treasure-houses of the goddess: the so-called Treasury of Atreus at Mycenae was cut in the side of a hill, projecting but little above the level of the ground, and resembled no doubt a κατώρυχη, such as is described as a treasure-house here, but as a tomb in Soph. quoted above. The domed building at Mycenae is now recognized as a tomb: the rich offerings buried along with a deceased chieftain would make tomb and treasure-house almost synonymous.

1015. ‘But where?’ asks Polymestor, ‘this before us (αἷδ’ corresponds to ταῖσδε in 1014) is the circuit of harbourage of the Greeks.’ He points to the naval camp, the στέγαι, which form the background of the scene: cf. n. on 59 supra. It seems improbable to P. that the captives should be able to conceal treasure in the actual encampment of their lords.

1017. ἀρσένων ἔρημα, cf. Bacch. 875 (of the escaped hind) ἤδομένα βροτῶν ἔρημαι. A guilty conscience makes Polymestor suspicious. ἔρημα, supra. 981, is used in a slightly different sense.

1020. νεῶν λύσαι πόδα ὀλκάδε, ‘to loosen the sheets in the wind for a homeward voyage.’ The πόδες were the ropes of the lower extremity of the sail: in supra. 940 the very similar expression νόστιμων ναὸς ἐκύψευν πόδα seems to be metaphorical: cf. n. there. Also cf. supra. 98 n.

1021. ὅν σε δεί; cf. for the constr. Aesch. Prom. 86 αὐτῶν γὰρ σε δέ Προμηθέως: Η. Φ. 1170: Hipp. 490 οὗ λήγων εὐσχημόνων | δεί σ’, ἀλλὰ τάνυρβα. The spectators again would recognize the bitter irony of these lines.

1025. ἄντλον. Elmsley on Heracl. 169 says that ἄντλος here = πέλαγος, ‘by a misuse of language’: I can find no parallel to such a meaning, while the use of ἄντλειν and the like, both literal and metaphorical, demands that ἄντλος should be the bilge-water, sentina, which gathers in the hold of a vessel, or else the hold of the vessel itself; the latter is the meaning in Od. xii. 410 ἵστος δ’ ὀπίσω πέσεν,
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δῆλα τε πάντα | εἰς ἀντλον κατέχων', from which passage we can see that the ἀντλος was open: in Od. xv. 479 we have a case of a person meeting her death by falling into it, τὴν μὲν ἐπείτα γυναίκα βάλ' "Ἀρτέμις ἤχεψαρ· ἀντλω δ' ἐνδούπησε πεσώσο·' ὃς εἰναλή κῆς. Accordingly, although ἄλλακτον does not seem the most natural word perhaps to be applied to the ship's bilge, still taking it as= 'from which there is no escape,' we may translate, 'like to one falling into the bilge, whence is no escape, so shalt thou fall headlong from thy heart's desire, having wrought the destruction of thy life.' λέχρις is properly 'aslan'; cf. Med. 1168 (of Medea's victim) χροιάν γάρ ἀλλάξασα λεχρία πάλιν | χωρεῖ τρέμονσα κῶλα κ.τ.λ. ἐκτεσὰι φλ. καρδίας, 'thou shalt be cheated of thy cherished desire': cf. Thuc. viii. 81 ἵνα τῶν ὑπαρχοῦσῶν ἐλπίδων ἐκπάττουην: and for καρδία in this sense, Soph. Ant. 1105 καρδίας 'εξίσταμαι, 'I resign my cherished resolve.' Polymnestor's cherished desire is the treasure, by the prospect of which Hecuba has decoyed him. Finally ἀμέρδω never= to lose, but always to take away, rob: so we must regard P. as sacrificing his life to his passion: some would translate, 'thou shalt lose dear life (καρδίας), thou, who hast taken away life (namely Polydorus)'; nor is this impossible, though γε would then be expected with ἀμέρδας.

1029. Lit. 'for where liability to retributive justice and to the gods coincides, there is an overwhelming curse,' i.e. the man, on whom the wrath of both falls, is doomed. For συμπίνει, cf. supra. 966, 846.

1032. ὁδοῦ τῆς ἕλπις, Way turns, 'it shall mock thee, thy way-faring's hope,' i.e. your hope of gain.

1034. ἀπολέμω, i.e. by a woman's hand. λεῖψεις βίον, the chorus do not of course know the precise nature of Hecuba's intended vengeance, and imagine death will be his penalty.

1035. The agonized cries of Polymnestor are heard within the tent: in accordance with the practice of the Attic stage, scenes of violence are not enacted in the sight of the audience, though the cries of the victims are permitted to be heard: cf. Aesch. Ag. 1343, 1345 where the dying Agamemnon's voice is heard, ὦμοι, πέπληγμαι καρλαν πληγήν ἔσω... ὀμοὶ παλ' αὕθη, δευτέραν πεπληγμένοι. In that passage, as here, the chorus divides into two groups, or ἡμιξώρα, the leaders of which speak on behalf of their companions. Compare too El. 1165: Aesch. Cho. 869: Soph. El. 1404.


1039. ἄλλ' οὕτι μή φύγητε, 'assuredly ye shall not escape':
cf. Thompson Gr. Synt. § 302, who quotes many examples. (The beginner should read §§ 301, 302.)

1040. Cf. infr. 1174, where P. gives an account of what happened, ἀπαυτ’ ἐρευνῶν τοῖχον ὡς κυνηγήτης | βάλλων ἀράσσων: what the βέλος of the next line may be, is not a matter of much concern: it may have been the lance mentioned in 1155, or it may only be the hand itself (Paley): the scholiast apparently thought that P. threw stones.


1044. ἐκβάλλων πύλας, ‘breaking open the doors’: cf. Or. 1473 δύμων θύρετρα καὶ σταθμὼς | μοχλοῖς ἐκβαλόντες.

1046. οὐ παίδας ὤζει ζώντας, a double taunt: ‘you will not see them, since you are blind: nor alive, for they are dead.’

1047. ἦ γὰρ mirantis est: so infr. 1124. ‘Hast thou indeed brought low the Thracian, and hast thou the upper hand of thy false friend?’

1050. τυφλῶ ποδί. Porson illustrates Eurip.'s fondness for this phrase from Phoen. 834, 1549, 1616, 1708. παραφόρῳ π., ‘frenzied steps.’

1052. σὺν ταῖς ἑς. Τρ., ‘with the help of,’ as in the common phrase σὺν θεῷ. As regards the spelling, ἕν is the old Attic form, invariable in inscriptions up to about 416 B.C. (Rutherford, N. P. p. 24, n. 2): after that date, it rapidly gave way to σῦν, but the preposition itself became rare, being supplanted by μετά with the genitive.


1056. The rhythm of the following passage is mainly dochmiac, expressing strong excitement.

1057. πᾶ κέλσω; lit. ‘into what harbour can I put?’ For this metaphorical use, cf. Hipp. 140 ἀνάτον θέλουσαν | κέλσα τοπὶ τέρμα δυστανον. Aesch. Prom. 183.

1058. Polymestor likens himself to a wild beast on the track of its quarry; groping his way with outstretched hands, his gait resembles that of a four-footed animal, but I think we need not go so far as the scholiast, and assume that he enters the stage on hands and feet: for the text, cf. crit. not. Lit. ‘planting the tread of a four-footed beast of the mountains, following on their track (κατ’ ἔχος), in which direction (πολαύν ἐπὶ χεῖρα), this or that, am I to direct my shifting path (ἐξαλλάξω)?’
NOTES.

8. ὀρεστέρου, a poet. equivalent of ὅρειν, as ἄγρατερος of ἄγριος.

1059. πολαν ἐπὶ χείρα, 'in which direction?' cf. Cycl. 680 ποτέρας τῆς χειρός; and the common phrases ἐπὶ δεξιά and the like.

1061. ἐξαλλάξω implies a shifting or changing about: cf. Xen. Cyn. x. 7 ἵνα εἰς τὰς ἄρκνα ποιήται τὸν ὀρθόν μὴ ἐξαλλάττων.

1062. ἀνδροφόνους, cf. supra. 886.

1064. τάλαμαι, 'audacions': so τλῆμων, Soph. El. 439 εἰ μὴ τλῆμονες τάτη γυνῆ | πασῶν ἐβλαστε (Clytaemnestra), τάσδε δυσμενεῖς χοάς | οὐκ ἂν ποθ', ὅν γ' ἐκτείνε, τίδ' ἐπέστεφε.

1066. τοὶ καλ, cf. supra. 515 n.: lit. 'in flight to which of the recesses,' i.e. 'whither have they fled, and are cowering in fear of me?'


1070. κρυπτάν βάσιν, 'stealthy footsteps.'

1071. πόδ' ἐπάξας, lit. 'darting forth my foot against them,' i.e. rushing upon them. For the transitive force of ἐπάξας, cf. Soph. Aj. 40 καὶ πρὸς τῇ δυσλογιστὸν ἄδο χέεν χέρα; and Jebb's n. He quotes in support Or. 1429 αὐραν ἄσσων: Bacch. 145. Others take ἐπάξας as intrans., and compare βαίνειν πόδα, on which construction, cf. supra. 53 n.

1072. σαρκῶν, 'flesh.' In the older writers the plural is usual, the singular being employed of some one particular muscle, e.g. Od. xix. 450. For the sentiment, cf. ll. xxii. 346 (Achilles' speech to Hector) αἱ γάρ ποσ αὐτὸν με μένοι καὶ θυμός ἀνείη | ὧμι ἀποσαμρομενον κρέα ἐδμεναι.

1074. ἄρνυμενος λῶβαν must mean 'achieving their dishonour': ἄρνυμαι is a poet. word = win, gain (honour), and the mutilation (the special form of insult connoted by both λύη and λῷβη: infr. 1098) of his enemies P. regards as a prize.

1077. βάκχαι Αἰδοῦ, 'hell's frenzied handmaids': cf. H. F. 1119 εἰ μηκέθ' 'Αἰδοῦ βάκχος εἰ, φράσαιμεν ἂν. διαμοιράσαι, supra. 716. The children are dead, but he fears lest, Pentheus-like, they be torn in pieces.

1079. ἐκβολάν. ἐκβάλλειν is used especially of children, cf. Ion 964 σοὶ δ' ἐς τῇ δῆξ' εἰσήλθεν ἐκβάλειν τέκνον; It was in the power of the father to say whether the child was to be reared or exposed: probably the
HECUBA.

ἀμφιδρόμια, or carrying of the child round the hearth on the seventh day after birth, was a token of the intention torear the child as a member of the family. In Thebes only was the exposure of children forbidden. ἐκβολή here of course has not its strict meaning, but the casting out on the hillside of the Thracian's children suggests the analogous exposure, which was practised in Greece on new-born babes.

1081. ναῦς ὅπως, 'ship-like': cf.-supr. 398: 'girding up my flax-woven robe, like a barque (brailing up its sails) with the ship-tackle, speeding to the lair of death, guardian of my children from despite.' The figure is somewhat quaint, and a violent change from the wild beast metaphor, which is kept up throughout, and to which κοίταν in the last line is still adapted.


1089. λογχοφόρον. λόγχη was a cavalry lance, and therefore suited to the εὐππον γένος of the Thracians. εὐππον, cf. supr. 9 n.

1090. Ἄρει κάτοχον, 'possessed by,’ 'subject to': cf. Soph. Tr. 978 ὑπνῳ κάτοχον.

1092. ἀντώ, Aesch., Eurip., but never Soph.

1094. ἡ οὐδές, ἡ coalesces with οὗ-.

1100. ἀμπτάμενος ψυπέτης should be taken together.

1101. Storms were associated with both these constellations, which are visible during the hottest period of the year, cf. Hes. Op. 607 εὕρετ' ἄν ὁ Ἱρίων καὶ Σείριος ἐς μέσον ἐληθ' ὁ ὀδρανόν. The baleful influence of Sirius, the dog-star, was proverbial. Cf. Hom. II. xxii. 25, where Achilles, bright and deadly, rushing over the plain, is likened to a star ὁς βάτ' ὁπώρης ἔσω, ἀρίζηλοι δέ οἱ αὐγαὶ | φαίνονται πολλά ὅπερ' ἀστράδια νυκτὸς ἀμολγῷ, | ὡν τε κών ὁ Ἱρίων ἐπίκλησιν καλέων' | λαμπρόστατος μὲν ὁ ἦ' ἑστὶ, κακὸν δὲ τε σήμα τέτυκται, | καὶ τε φέρει πολλὸν πυρετῶν δειλῶτας βροτοῖς. Sirius was the dog of the hunter Orion.


κρείσσον' ἡ φέρειν κακά, cf. Soph. O. T. 1293 τὸ γὰρ νυστημα μεῖζον ἡ φέρειν. The usual construction would be κρείσσον' ἡ ὡς or ἡ ὡςτε: cf. Xen. An. iii. 5. 17 φοβοῦμαι μὴ τι μεῖζον ἡ ὡςτε φέρειν δύνασθαι ἐνίββη. κρείσσον' ἡ κατὰ with the accus. of a noun is a variation of this construction.
1109. Agamemnon appears on the scene, and, to judge from his elaborate opening, has 'conned his part.'

οὐ γὰρ ἤσυχος λέλακ', cf. supr. 1068 n. Λέλακ', cf. supr. 678 n.

1110. πέτρας ὀρεία παις... Ἡχώ, 'Echo, child of the mountain rock': cf. the Irish mac-alla, son of the rock. I am not aware that Echo is personified by any poet before Euripides, who introduced her into his Andromeda (cf. fr. 118), and was laughed at for his pains by Aristophanes the following year (410 B.C.) in the Thesmophoriazusae: cf. 1008 sqq. where Mnesilochus, who has been bound by the women, is visited by Euripides in the character of Echo.

1112. ἤσμεν, poet. form for ἤδειμεν or ἤδειμεν. Rutherford (N. P. p. 238) rejects in all cases the long penultimate, regarding ἤσμεν etc. as the true Attic forms. If we had not known that Troy was fallen, this clamour gave us cause for terror in earnest, i.e. would easily have terrified us: the expression φόβον παρέσχεν is equivalent to a potential indicative with ἀν: cf. Goodwin Synt. of Gr. M. and T. § 432. This case is parallel to the use of ἐδει, ὑφελλον, ἐβουλόμην, ἐμελλον (without ἀν) and an infn., instead of a past indic. tense with ἀν of the verb in the infinitive: cf. Thuc. iii. 74 ἡ πόλις ἐκνυκνευσε πάσα δια-

1119. ἄρα, with ἐκένω='as it appears.'

1121. 'Hath wrought me this ruin: ruin, nay, this more than ruin.'

1124. τὶ λέξεις; cf. supr. 511 n. ἦ γὰρ, cf. supr. 1047 n.

1127. οὕτως, τὶ πάσχας; 'you there, what ails you?' is a colloquial equivalent: cf. Soph. Aj. 71 οὕτως, σὲ τὸν τὰς αἷμαλωτίδας χέρας | δεσμοὶ ἀπευθύνοντα προσμολεῖν καλῶ. Alc. 773 οὕτως, τὶ σεμφὼν καὶ πεφροντικὸς βλέπεις; Frequently with σο, e.g. infr. 1280: or with proper names, Soph. Aj. 89 ὦ οὕτως, Ἀλας, δεύτερον σε προσκαλῶ.

1128. μαργώσαν, 'raging mad': this verb is found in the participle only, and is confined to the tragedians.

1129. τὸ βάρβαρον. Αγ. means the absence of that self-restraint, which was so precious to the Greek: cf. supr. 327 n. 'Let uncivilized brute force and passion give way to a civilized method of settling disputes by argument and arbitration': cf. Med. 536 πρῶτον μὲν Ἑλλάδι ἄντι βαρβάρου χθονὸς | γαῖαν κατοικεῖσ, καὶ δίκην ἐπιστασαί, | νόμωσι τε χρήσθαι μὴ πρὸς ἱσχὺν κράτος.

1132. Euripides delighted, as no doubt an audience of his contemporaries delighted too, in the transference to the stage of the methods and modes of thought of the δικαστήρια: argument and counter-argument, skilful appeals to self-interest, prejudice and passion, repre-
sented under the forms of a rhetoric, specious at all times, even if somewhat forced, were echoes of their daily life greatly to the taste of the quick-witted men of Athens: to the less intellectually interested audiences of to-day, melodrama, with elaborate reproductions of the sights of a great city, administers a corresponding delight. Quintil. (Inst. x. 1. 68) says of Euripides, ‘namque is et in sermone magis accedit oratorio generi, et sententiis densus, et in iis quae a sapientibus tradita sunt pene ipsis par, et in dicendo ac respondendo cuilibet corum, qui fuerunt in foro diserti, comparandus.’ Cf. Ar. Ran. 774 (of Euripides’ audience in Hades) οί δ’ ἄκρωμεν οι τῶν ἀντιλογιῶν καὶ λογισμῶν καὶ στροφῶν | ὑπερμάνησαν, κάνημισαν σοφῶτατον. It is noticeable that Polymestor’s attack (1132—1182) and Hecuba’s defence (1189—1237) each take up 50 lines. For similar correspondences cf. Paley’s preface to vol. ii. p. xvii.

1135. ὑποπτος ὑν δὴ Τρωικῆς ἀλογεως, ‘apprehensive, no doubt, of Troy’s fall’: ὑποπτος in this active sense is very rare; Thuc. uses τὸ ὑποπτον = ‘suspicion,’ i. 90: vi. 89. Similarly πιστὸς, Soph. O. C. 1031 ἀλλ’ ἕσο’ ὅτω σὺ πιστὸς (relying) ὅν ἔδρας τάδε. (Cf. Jebb’s n. ad loc. for further instances.)

1139. Τροιαν is more suited to ἐξοικλήσια than to ὀθροισῆ, which means to ‘muster.’ συνοίκισια was the uniting under a central power of scattered districts or tribes: cf. Thuc. ii. 15. 2 ἐπειδὴ δὲ Θησεὺς ἐβασιλευσε...καταλύσας τῶν ἄλλων πόλεων τά τε βουλευτήρια καὶ τάς ἄρχας ἐς τὴν νῦν πόλιν ὁσαν ἔναρκα πάντας (of the συνοίκισια of Attica). Here the meaning is ‘lest he should re-unite the scattered remnants of Troy, and muster its folk.’ For the subj. after a secondary tense, cf. Goodwin, Synt. of Gr. M. and T. § 365. ‘The subj. can also follow secondary tenses to retain the mood in which the object of the fear originally occurred to the mind’: cf. Xen. Symp. ii. 11 οἱ θεῶν ἐφοβοῦντο ἐφοβοῦντο μὴ τι πάθη.

1141. ἄρειαν, the construction lapses into the ordinary optative after a verb in a secondary tense.

1144. ἐν ὑπερ, the antecedent is the idea conveyed in the sentence γείτοσιν δ’ εἶ οἱ κακὸν Τρώων. Eurip. was in accord with Athenian feeling in making Polymestor ground his excuse ultimately on self-interest: for, if we may believe Thucydides, the average Athenian would admit no other spring of action as credible: cf. iii. 43. 2 μονὴν τε πόλιν διὰ τὰς περινολας εὑροίσει ἐκ τοῦ προφανὸς μὴ ἐξαπατήσαντα ἀδίκωτον· ὁ γὰρ δίδωσ φανερῶς τι ἀγαθὸν ἀθυτοπτείται ἀφανῶς τῇ πλέον ἔξειν. These words are supposed to have been spoken about two years before
the production of the Hecuba. This explains P.'s apparent incivility in hinting to Ag. that the Greeks were unwelcome neighbours.


1153. κερκίδ’, lit. = 'shuttle': here 'the production of the shuttle,' a robe: similar is the use of πώνος to denote what is 'produced by labour,' e.g. Or. 1570 ρήγας πολιαί γείσα (coping), τεκτόνων πώνον. Aesch. Ag. 54 ὀρταλίχων πώνον (nestlings).

The Edones were an important Thracian tribe, who dwelt on the east or left bank of the Strymon: Amphipolis and Eion were in their territory. Here, as frequently in Greek and Latin poetry, the name is used to signify Thracian generally.

1154. πέπλους. This word signifies a long, full robe, and is rarely used except of women's garments: it is however found sometimes of the ample dress of βάρβαρος, cf. Aesch. Pers. 468. Soph. in the Trach. uses it four times of a man's robe, but Jebb (on 602) regards it as in these cases a 'general word for a stately garment.'

1155. κάμακα, properly a 'pole': for vines, II. xviii. 563; of a spear-shaft, Aesch. Ag. 66: so here.

1156. διπτ. στόλ., i.e. both of spear and cloak.

1157. ἐκπαγλούμεναι: this verb, like μαργαν (supr. 1128), is only found in the participle; an Ionic survival, Rutherford N. P. p. 14.

1159. γένοιντο. 'A neuter plural subject denoting persons may have a verb in the plural.' Hadley Gr. Gr. § 604 a. It is noticeable that there is no caesura in this line.

διαδόχαις ἀμείβουσαι χεροῖν, lit. 'passing them on by successions of hands.'

1160. πώς δοκεῖς; parenthetic: a colloquialism, not used either by Soph. or Aesch.: cf. Hipp. 446 τοῦτον λαβοῦσα, πώς δοκεῖς; καθύβρισεν. I. A. 1590 κάν τύδε Κάλχας πώς δοκεῖς; χαίρων ἔφη. Ar. Ach. 24. ἐκ, 'after.'

1162. αἱ δὲ, the corresponding αἱ μὲν must be understood before κεντοῦσιν.

1163. εἶχον, 'held down.' He was on a κλίνη, or large couch. For the form of conditional sentence, εἰ εἰςανισταίν—εἶχον, cf. Hadley Gr. Gr. § 894.


1168. τῆμα τήματος πλέον, 'outrage than all outrage worse,'
Way. The editors compare Aesch. Ag. 864 κακίων ἄλλο πῆμα. πῆμα in apposition to the sense of δεῖν ἐξετρέψαντο.

1171. κεντοῦσιν, cf. supr. 1162.

1172. ἐκ δὲ πιθήκος = ἐκπηθήκος δὲ. Tmesis is rare in Attic Greek, and is a survival from the time when prepositions were adverbs merely, defining or strengthening the force of case-endings, or modifying the meaning of verbs: cf. Thompson's Gr. Synt. § 249.

1173. θὴρ ὡσ recurs to the metaphor of supr. 1058. The wild beast turns upon the hounds, though in κύων is further implied the reproach, which the word so often conveys in Homer, especially when used of women.

1174. ὡσ κυνηγήτης. A good instance of Euripides' quickness of mind, which, while it leads him to metaphor, renders him incapable of sustaining a simile. The hunted quarry, turning on his pursuers, of the previous line, becomes the hunter of this: the θὴρ becomes the κυνηγήτης.

κυνηγήτης is the regular form in Prose, but κυναγός (like δαρὸς, ἐκατι, ὁπάδος and others quoted by Porson on Or. 26) is invariable in Poetry. The co-existence of these forms, says Rutherford (N. P. p. 496), shows that the Athenians at first accepted Doric forms relating to the arts of which the Dorians were the acknowledged masters, but subsequently brought these forms into harmony with the laws of their own language: but this dictum does not seem to account for all the instances, though the occurrence of both forms in Eur. proves the mixed character of tragic diction.

1175. βάλλων ἀράσσων, cf. supr. 1171 κεντοῦσων αἰμάσσουσιν: 7ο δείμασι φάσμασιν. The asyndeton expresses agitation.

- σπεϊδὼν χάριν τὴν σῆν, 'busying myself in thy interests.' σπεϊδὼν is intrans. ; for χάριν, cf. supr. 874 n.

1177 sqq. It is from the consideration of detached invectives against women, like the present, without regard either to the context, or the character in whose mouth they are placed, that the unjust estimate, which brands Eurip. as a hater of the female sex, arises. To refute so baseless an estimate serious argument is not required: the mere statement that it was Eurip. who created Alcestis, Iphigenia, Macaria and Polyxena suffices. A critic who, in this play, would reject the evidence of Polyxena's character, and would prefer to base his view of the poet's meaning on the mad ravings of a barbarian, would not be entitled to a hearing. It is to Euripides' sympathy with women, to his recognition of their capacity both for good and ill, to his desire to open
a wider sphere of influence to that sex, of which even Pericles could say
it was the chieuest credit never to be spoken of, that we owe a gallery
of female characters, unsurpassed till Shakspere came.

1178. ε' τις γυναίκας τῶν πρὶν ἔρηκεν κακῶς, as, for instance,
Simonides of Amorgus, who classed women, according to their charac-
teristics, as partaking of the natures of the sow, the fox, the bitch, the
earth, the sea, the ass, the cat, the mare, the ape, in most uncompli-
mentary terms: though at last he admits the existence of a bee-like
class, whose virtues he celebrates unstintingly in a very beautiful passage

1179. λέγων ἐστιν, the so-called Schema Chalcidiaeum is another
instance of old-Ionic survivals in tragic diction: cf. Her. iii. 99
ἀπαρνεθεμένος ἔστι: ix. 51 ἐστὶ ἀπέξουσα: iii. 64 ἀπολωλεκὼς εἶν: Aesch.
Ag. 1178 ἔσται δεδορκῶς: Eur. Cycl. 381 ἦτε πάσχοντες.

1180. συντεχων, sc. λόγων, which is easily supplied from λόγοι,
1177: ἀπαντα τάτα is governed by φράσω. For συντέχουσε = 'cut an
account short,' cf. Tro. 441 ὦς δὲ συντέχειν ζῶν εἶν' ἐσ 'Αἰδην. Ar.
'Thesm. 178.

1181. He speaks of them as though they were a breed of monsters.

1182. ὁ αἰὲν ἑυτυχῶν, cf. ὁ αἰὲν βασιλεύων, 'the king for the time
being.' Thuc. iv. 68. 1 ἐπειτα δὲ καὶ τῶν Ἁθηναίων ἦδη ὁ αἰὲν εὐτός
γυνήμενος (each Athenian as he got inside) χωρεῖ ἐπὶ τὸ τεῖχος.
iii. 38. 5 δουλοι δυτες τῶν αἰὲν ἀτόπων (the paradox of the moment).

1183. 'Be not insolent, nor, by reason of thine own ill-experience,
condemn thus sweepingly the whole race of women': cf. fr. 658 ὥστε
δὲ πάσας συντεθείς ψέγει λόγῳ | γυναίκας ζήσει, σκαῖρος ἐστι κοῦ σοφὸς· |
πολλῶν γὰρ οὐκ ἄντων τὴν μὲν εὐρήσεις κακῆν, | τὴν δ' ὁπερ αὕτη λήμ',
ἐχουσαν εὐγενεῖς.

1187. Hecuba, after a brief prefatory address to Agamemnon,
deprecating the use of rhetoric in a bad cause, proceeds in lawyer-like
fashion to expose the weak points and improbabilities of Polymestor's
account.

οὐκ ἐξήν ισχυν = εἰκότως οὐκ ἀν ἵσχυεν: so infr. 1189 ἐδει λέγεν
= εἰκότως ἀν ἔλεγεν: cf. Goodwin Synt. of Gr. M. and T. §§ 415,
416.

1188. This platitude, so frequently used by Eurip., is somewhat
inconsistent with Hecuba's words (supr. 817 sqq.), where she laments
her lack of πεθώ: but we must bear in mind that this speech is a
forensic display, and conforms to the rules of the courts, where a brief
προσόμον, either to conciliate feeling in the speaker's favour, or to
minimise the effect of a powerful speech of an opponent, was usual: cf. a similar opening in Hipp. 983 sqq.

1189. Cf. Hipp. 928 χρήμα...δισάσας τε φωνάς πάντας ἀνθρώπους ἔχειν, τῇ μὲν δίκαιαν, τῇ δ’ ὅπου ἐτύγχανεν, ὣς ἡ φρονοῦσα τάδικ’ ἐξηλέγχετο μετά τῆς δίκαιας, κοῦ ἀν ἣπατώμεθα. εἴτε χρήστ’ ἐδρασε, sc. τῆς, which is easily supplied from ἀνθρώπουσιν above: cf. Andr. 431 οἴκτρα γὰρ τὰ δυνατὰ ἐγραφέον, κἂν θυραῖος ὄν κυρή.

1190. σαθρόν, ‘unsound.’ The word is used of the false ring of a cracked vessel, and is therefore very appropriately applied to deceptive rhetoric, which ought not to have the ring of truth.

1191. καὶ μὴ δυνασθαι τὰ δικ’ εὖ λέγειν ποτέ. Cf. Thuc. iii. 42. 2 Βουλόμενος τι αἰσχρὸν πείσαι, εὖ μὲν εἰπεῖν οὐκ ἀν ἡγεῖται περὶ τοῦ μὴ καλοῦ δυνάσθαι.

1192. οἱ τάδ’ ἡκριβωκότες, those who have reduced to a system the methods of giving fair names to foul deeds.

1193. The meaning is, ‘they cannot keep up the appearance of honesty all through, but are found out and ruined.’

1195. τὸ μὲν σὸν, ‘the share of my speech addressed directly to you.’ φροιμλοί, ‘at the outset.’ προοίμιον was the technical name for the opening of a speech (προοιμισάσαθαί πρὸς εἶναιν says the handbook (τέχνη) of Theodectes: exordiri ita ut eum qui audiat benevolum nobis faciamus et docetem et attentum, Cic. de Or. ii. 19. 80). The other parts were the δίψης, πίστεις, ἐπίλογοι. Hecuba again turns to Agamemnon in the ἐπίλογοι, l. 1232.

1197. πόνον ἀπαλλάσσων διπλοῦν, ‘ridding them of the repetition of their labours,’ i.e. a second expedition to Troy, in the event of its restoration by Polydorus: cf. supra. 1139.

1199. Was there any feeling in Athens that the Thracian alliance of 431 had been of but small advantage?

1201. τίνα σπείδων χάριν, cf. supra. 1175 σπείδων χάριν τὴν σήν. It may be an unintentional echo, or it may be scornful repetition: the emphasis added by καὶ (cf. supra. 515 n.) is in favour of the latter view.

1202. κηδεύσων τινα, ‘with the hope of entering a Greek family by marriage?’ κηδεύειν is to ‘contract a marriage,’ of the bridegroom usually (but cf. Med. 888, where in bitter irony Medea regards herself as κηδεύουσα, a marriage connection of, her rival, Jason’s new wife), with special reference to the relations of his wife. Cf. Hipp. 634 κηδεύεισα καλοὶ γαμβροῦσι, ‘having married into a good family.’ The verb here is transitive; lit. ‘about to make some one a relation by marriage?’
NOTES.

1204. σής, emphatic. The subject to ἐμελλὼν is οἱ Ἑλλήνες.

1205. τίνα δοκεῖς πείσειν τάδε; 'whom think you you will persuade of this?' For the double accus., cf. Soph. O. C. 797 ἀλλ' οἶδα γὰρ σὲ ταῦτα μὴ πείθων, οἶτι.

1206. εἰ βούλοιο τάληθη λέγειν, the apodosis understood is 'you would admit.'


1208. ἐπεί δίδαξον, 'for (if what I say is not true), tell me this, why etc.?'}

Cf. Soph. O. T. 390 ἐπεί, φέρ' εἰπέ, ποῦ σὺ μάντις εἰ σαφῆς; O. C. 969 ἐπεί δίδαξον...πῶς ἄν δικαίως κ.τ.λ.; El. 351.

The next two lines are almost a repetition of supr. 16—18.

1211. τὸ δ' repeats in a slightly different form the πῶς of l. 1208, the interrogative effect of which may be supposed to be dulled by the long sentence ὅτ' ηὐτόχει—δόρν. 'Why was it, I say (δὲ)?'

χάριν θέσαι, for the phrase, cf. El. 61 ἔξεβαλε μ' οἶκων, χάριτα τιθεμένη πόσει: Ion 1104: Bacch. 721.

1215. ἐσήμην', absolute, as frequently in Trag.: cf. Aesch. Ag. 497, 293 ἐκας δὲ φρυκτὸ φῶς ἐπ' Εὔριπον ῥοᾶς | Μεσσαπίου φύλαξι σημαίνει μολὼν. The latter passage probably suggested the word to Euripides, who regards Troy’s burning city as the first of the chain of beacons, that spread the news of the triumph of the Greeks; 'and with its smoke the city gave the beacon-signal of its fall at the foeman’s hand.’

1216. κατέκτας, a simple non-thematic aorist: cf. Monro Hom. Gr. § 13; Bacch. 1289 κατέκτας: Aesch. Eum. 460 κατέκτα (both in senarii): H. F. 424 ἐκτα (lyric): Soph. Tr. 38 ἐκτα, the only passage of Tragedy where this aorist of the simple verb occurs in senarii.

1218. χρῆν σε δούναι φέροντα, 'you ought to have taken and given etc.' i.e. during the siege of Troy.


1224. καλ μὴν, introducing a fresh objection. τρέφων = ἐι ἐτρέφεσ: παίδα is out of its place: τρέφων τὸν ἐμὸν παίδα, ὡς σὲ χρῆν τρ. is the order.

1226. 'Tis in adversity the good man’s friendship shines the clearest: prosperity of itself always (ἐκαστ' = in each instance) has friends.' These two lines explain and amplify καλὸν κλέος 1225.
1228. δ δ’, Polydorus.

1230. νῦν δ’, ‘as matters stand now.’

οὕτω...τε, cf. Soph. O. C. 1397 οὕτω ταῖς παρελθούσαι ὀδοῖς | ἠνή-

δομαί σου, νῦν τ’ ὢς τάχος πάλιν: τε...οὕτω is not found.

1233. κακὸς φανεῖ, cf. supr. 1217 φανής κακὸς: supr. 527 n.

1234. εὐσεβὴ and πιστῶν correspond in meaning to ὀσιὸν and

δίκαιον in the next line: for the distinction, cf. supr. 791 n.

1236. ‘We shall say that thou hast delight in the wicked, being

even such an one thyself.’ By the use of τοιοῦτον Hecuba avoids calling

her master κακὸς directly, and to this she alludes in the words δεσπ.

δ’ οὐ λοιδορῶ. So supr. 1233 she was careful to say κακὸς φανεὶ.

There is a slightly generalizing force in the use of the plural δεσπότας, ‘one

who is in the position of my lord.’

1238. φεῦ φεῦ, expressing admiration: cf. Ar. Av. 1724 φεῦ φεῦ

τῆς ὥρας, τοῦ κάλλους. Heracl. 535, 552.

1239. χρηστῶν ἀφορμὰς λόγων, ‘a text for goodly discourse.’

ἀφορμὴ is literally a ‘starting-point.’ For ἐνδίδωσ, cf. Ar. Eq. 847

λαβίν (hold) γὰρ ἐνδιδωκας.

1243. οὗτ’ ἐμὴν χάριν οὔτ’ οὖν Ἀχαιῶν, ‘neither for my sake, no,

nor yet for that of the Greeks.’ Cf. supr. 874 n.

1247. βάδιον, ‘a light matter’: cf. Hipp. 1441 μακρὰν δὲ λείπεις

βαδίων δυμιλαί.

1249. μὴ ἀδικεῖν: for the synizesis, cf. Hipp. 997 φίλοις τε χρῆσθαι

μὴ ἀδικεῖν τερώμενοι. Cf. Hadley Gr. Gr. § 42, Jebb on Soph. O. T.

555-

πὼς φύγω; cf. Thompson Gr. Synt. § 132 c.

1252. γυναῖκός, the genit. is due to the comparative idea contained

in ἡσαμένοις.

1253. υφέξω δίκην τοῖς κακλοσιν, ‘shall be held accountable to my

inferiors,’ Hecuba, to wit, who is a slave: cf. Or. 1649 δίκην ὑπόσχει

αἴματος μητροκτόνου | Εὐμενίσι τρισσαίς.

1254. εἴπερ, ‘if, as is the case,’ i.e. ‘since.’

1256. ‘What then of me?’ lit. ‘what do you think I should do?’

παῖδος, for the genit. cf. Thompson Gr. Synt. § 101.

1258. γάρ. ‘Yes, for should I not rejoice at taking vengeance on

you?’

1260. This line takes up the construction of l. 1258.

1261. μὲν οὖν corrects a previous statement as wrong or inadequate.

Latin immo vero. Here ναυστολήσῃ is the word corrected, κρύψῃ being

substituted for it. ἐκ καρχησίων, ‘from the mast-head’: so called
from its likeness to the cup of the same name. It was used as a look-out: cf. Rich's Dictionary of Antiq. s.v.

1263. Lit. 'thyself shalt ascend on thy feet by the mast.'

1265. Ovid's account is somewhat different (Met. xiii. 565 sqq.), clade sui Thracum gens irritata tyranni | Troada (i.e. Hecuba) telorum lapidumque incessere iactu | coepit. at hanc missum rauco cum murmur saxum | morsibus insequitur, rictuque in verba parato | latravit, conata loqui. locus extat, et ex re | nomen habet. Cicero says (Tusc. iii. 26) Hecubam autem putant propter animi acerbitatem quandam et rabiem fingi in canem esse conversam.

πυρός ἕξ, δέργυ, 'with glaring bloodshot eyes.'

1267. The worship of Dionysus is closely connected in tradition with Thrace. It was in Thrace that King Lycurgus strove to bar the god's progress from Asia Greece-wards, paying for his impiety by a cruel death: in Thrace too, among the peaks of Rhodope, Dionysus had an oracle, to which reference is made in the next line (cf. Herod. vii. 111). The god was worshipped under the name of Sabazios (Ar. Vesp. 9, where the schol. notes Σαβαζίων δὲ τὸν Διόνυσον οἱ Θρῆκες καλοῦσον).

For the dat. Θηλί, cf. Or. 363 ὁ ναυτής μαντίς.

1269. γάρ, 'no, for had he done so, never wouldst thou etc.'

1270. 'Shall I die, or shall I live to accomplish the days of my life as I am (i.e. a slave)?' This seems to me the best interpretation of the line. Irregularly, but quite intelligibly, θανόσα is put for θανόμαι, being attracted by ἰόσα, although the finite verb ἐκπλήσσω (βλού) is not exactly suited to it. ἐνθάδε, 'in my present position,' i.e. a slave.

1272. 'Wilt thou say a name called after my changed shape, or what?' ἡ τί is parenthetic.

1273. Κυνός σῆμα, a promontory on the eastern coast of the Thracian Chersonese: cf. Thuc. viii. 102. τεκμαρ, 'a sign,' i.e. a landmark.

1276. ἀπέπτυσ', cf. supr. 942 n. αὐτῷ ταῦτα κ.τ.λ., equivalent to 'may your prognostications recoil on yourself': cf. Cycl. 270 Λ. κακῶς παίδες ἀπόλοιον...B. αὐτὸς ἔχε.

1277. ἡ τοῦθ ἄλοχος, Clytaemnestra. οἰκουρὸς πικρά, 'home-guardian to his sorrow': the meaning is that Clytaemnestra's government of Agamemnon's house during his absence was to be fatal to him, by reason of her connection with Aegisthus, and the consequent plot to murder her husband. For the phrase, cf. Hipp. 787 πικρὸν τόδ' οἰκουρημά δεσποταίς ἐμοῖς.

Τυνδαρίς παῖς, Clytaemnestra. It was to the madness of another Tyndarid, Helen, that the war and all its misery was due.

1280. οὕτως σὺ, cf. supr. 1127 n. Agamemnon's anger is roused at the impertinence, as he regards it, of the frenzied Thracian. μαίνει echoes Hecuba's μανείη of 1278.

1281. φόνια λοιπά refers to the bath in which Agamemnon was slain by Aegisthus and Clytaemnestra: cf. Aesch. Ag. 1129.

Those who had lost the power of seeing external objects were supposed to become endowed with extraordinary capacity for penetrating with the eye of the mind into the mysteries of the gods' will and of the future. Possibly for this reason, possibly too as a king of Thrace, the country whence had come the early seers, Orpheus Linus and the rest, the gift of prophecy is here given to the blind barbarian, whose general character, one is forced to admit, does not qualify him eminently to act as the mouthpiec of the gods. It is noticeable that in the Heracleidae Euripides gives a similar power to a similar character, Eurystheus, just before his death.

1283. 'Will ye not check his tongue?' to the attendants.

1284. ἐγκλητῆ'. sc. τὸ στόμα.

1285. νῆσον, genit. depending on ποὺ. Thompson Gr. Synt. p. 85. ἐκβάλειτε, exposure on a desert island was no uncommon penalty: cf. Od. iii. 270 δὴ τὸτε τὸν μὲν ἀοιδὸν ἄγων ἐς νῆσον ἐρήμην | καλλιτευν οἰωνοῖσιν ἔλωρ καὶ κόρμα γενέσθαι. The 'marooning' of Philoctetes naturally suggests itself as an instance of the use to which small rocky islands may be put: a use which recommended itself to the Romans at a later date, who found the Aegean a suitable retreat for many whose residence at Rome was regarded as undesirable: 'aude aliquid brevibus Gyaris vel carere dignum, | si vis esse aliquid' is Juvenal's cynical remark, i. 73 (where Prof. Mayor's note will satisfy the most curious).

1286. καὶ intensifies the force of λαμ.

1287. 'Εκάβη, σὺ δ', cf. supr. 372 n.

1290. Cf. the last lines of Seneca's Troades, repetite celeri maria captivae gradu, | iam vela puppis laxat et classis movet.

1291. εὕ ὅ ὁ τὰν δόμοις ἕχοντ' ἔδοιμεν. Notice the irony of these lines.

1294. δεσποσύνων μόχθων, cf. supr. 362 sqq. The captives pass from one scene of wretchedness to the experiences of another, yet untried: so one act in life's dreary tragedy closes.
NOTES ON THE TEXT.

The mss of Euripides may be divided into two families, representing two separate recensions: the first, to which the oldest extant mss belong, contained 8 plays: Hecuba, Orestes, Phoenissae. Andromache, Hippolytus, Medea, Alcestis, Troyas: also Rhesus, a play of doubtful authorship, once commonly ascribed to Euripides. No mss which we have, with two exceptions, contain all the eight, the Troyas being most frequently omitted. The following table will make this clear:


A is our best ms: it is of the xii century, and contains marginal scholia and interlinear glosses, and has been extensively corrected in green ink by a later hand. It is preserved in S. Mark's library at Venice. Besides the five plays of Eurip. it contains the works of the geographer Dionysius Periegetes.

B is of the xii or xiii century: the leaves containing Hec. 212—256, 712—1069 have been lost. It contains scholia and glosses and has been corrected by two hands at least, and is in the Vatican library at Rome.

C, at Copenhagen, is of small value, especially in Hec. Or. Phoen. It seems to be a corrupted copy of B.
E is of the xiii century, and contains Sophocles and Aristophanes, as well as the six plays of Euripides. Where the ink has faded it has been restored by a later hand, often well. It has very few scholia and glosses.

F, a manuscript of the xiii century, contains, besides Euripides, three plays of Aeschylus, six plays of Sophocles and the works of Oppian, and has suffered badly from ignorant annotators. It, like A, is in S. Mark's library at Venice.

The next four mss Kirchhoff thinks are copies of a codex of the same class as the above, edited and emended by a Byzantine scholar of the xiii century according to the standards and canons of his time.

a, elegantly written but considerably damaged. It contains a life of Euripides, some remarks of Hephaestion on metre, and some lines on the Hecuba by Tzetzes. Prinz says that in the Hec. Or. Phoen. it is very close to A, and therefore of weight. Unfortunately lines 1—522 of the Hecuba are missing in the original, and have been supplied by later worthless hands. It is of the xiii century.

b is now lost, but once belonged to Isaac Voss, who has left a list of its variants. It is of little value.

c is a moth-eaten ms of the xiv century, and contains Sophocles' plays as well.

d, also of the xiv century, is in bad condition, and contains six comedies of Aristophanes as well as the four plays of Euripides.

A compendium for school use was made by a Byzantine scholar, containing Hec. Or. Phoen., and was very extensively used in the xiv and xv century; copies of it are preserved in large numbers: sometimes all three plays are found together, sometimes copies of the separate plays. These editions frequently have copious notes, but are of no independent value.

We now come to the second family of mss, representing a different recension. mss of this class contained the eighteen (or, counting the Rhesus, nineteen) extant plays of Euripides. Unfortunately we have only two copies of this edition.

L, Florentinus xxxii. 2, a ms of the xiv century, containing six plays of Sophocles, Hesiod, and all Euripides' extant plays except the Troades.

NOTES ON THE TEXT:


The value of these mss consists in the fact that, though themselves of not very early date, they are derived from an archetype older than the xiii century. This archetype itself had suffered from the hands of correctors and scholars, but as representing a different and independent recension of the text, it has provided us with a valuable means of checking the other edition, its very errors even sometimes serving to direct us to the true reading. A manuscript in the British Museum (Harleianus 5743) gives us fragments of the Alc., the Troades and Rhesus in this edition: and to the same family belongs the ms, from which the author of the Christus Patiens made his compilations. It seems to have contained Hec. Or. Hipp. Med. Tro. Bacch. (Rhes.).

13. ᾮ, mss ᾮν, but the rule is ᾮ cram, ᾮν erat, at any rate for Aesch. Soph. and Eur.'s earlier plays.

76. The corruption in this line is of early date. In most mss we find ᾮν πετὶ παιδὸς. ...δὲ ὀνειρῶν | εἰδὼν γὰρ φοβερὰν ὄψιν ἕμαθον ἑδάνην. The writer of G endeavoured to make sense by adding εἰδὼν after ὀνειρῶν, and beginning a new sentence with εἰδὼν γὰρ. The source of error lies in the εἰδὼν γὰρ, which was wrongly inserted here, having caught the copyist's eye in l. 90 infr. ὄψιν was either added as object to εἰδὼν, or was written against φοβερὰν to show to what noun the adjective referred: finally ἕμαθον was an interlinear gloss, explanatory of the rare word ἑδάνην.

80. ᾳγκυρ' ᾳμῶν: so Meineke for ᾳγκυρά τ’ ἐμῶν. The rare word ᾳμῶν was not understood by the copyist, who corrected, as he thought, ᾳγκυρα μῶν into ᾳγκυρά [τ’ ἐ]μῶν. Other editors correct ᾳγκυρ’ ἔτ’ ἐμῶν, but facili lectioni præstat ardua.

91. ἀναλκτως. Porson for ἀνάγκα | οἰκτρῶς.

164. δαλμον ὑφ. All the best mss have δαλμόνων, which is not metrical. Musgrave proposed the reading in the text. Porson, thinking that a quotation in Dionysius, de compositione verborum (v. 105), illustrating the solemn effect of spondaic rhythm, refers to this passage, would read πολαν ἣ ταύταν ἣ κελαν | στείχω; πολαν δὴ ὄρμας; | ποῦ μοι τις θεῶν | ἥ δαλμον ἐστίν ἄρωγός;

224. ἐπέστῃ. I keep the reading of the mss, though Nauck's ἐπέσται is generally accepted. ἐπιστάτης ἐπέσται is a jingle of sound merely, while ἐπιστάτης ἐπέστη is akin to such phrases as δραμεῖν δρόμων.

H. E. 8
and the like. Eur. is not careful to avoid unmeaning assonance, but it seems gratuitous to import it.

231. κάγωγ' ἄρ', L. Dindorf for κάγω γάρ. For the force of ἄρα, cf. n. in commentary.

οὗ μὲ χρῆν. mss οὗ μ' ἐχρῆν. Cf. n. in commentary on 265.

246—250. The order in the text is that of the Byzantine editors: the mss give 246, 249, 250, 247, 248. Wecklein would reject 247, 248 as a dittography of 245, 246.

274. καὶ τῆςδε γραίας. Valckenaer for καὶ τῆςδε γεραιας of the mss: the latter is possible metrically; cf. supr. 63, where γεραιας is an anapaest.

279. ταύτη γέγηθα καπλήθομαι κακῶν, an importation from Or. 66, followed here till rejected by Hartung.

293. λέγης. Muretus for mss λέγη.

312. ὀλωλε. E has ἀπεστι.

328. τοὺς φίλους. Prinz needlessly proposes τοὺς φθιτοῦς. The meaning of the text is, 'regard as friends those who are friends indeed,' i.e. benefactors. Prinz's alteration gives only a weak repetition of the next clause.

332. πέφυκ' ἀεί. G, and so Stobaeus quotes: πεφυκέναι is the reading of most of the mss, though πέφυκ' ἀεί is sometimes given as a variant.

367. ἐλευθέρων. Blomfield for mss ἐλεύθερον.

378. Omitted by Nauck.

397. G has κεκτημένη, which leads Prinz to adopt a conjecture (made in 1865) οὗ γάρ οἴσθα δεσπότας κεκτημένη; This is very probable.

416. μὲ χρῆν. mss μ' ἐχρῆν. Cf. supr. 231 crit. n.

425. ἄθλα. Markland for mss ἄθλας. A however gives ἄθλιον.


441—443 are rejected by most editors, on very insufficient grounds, as it seems to me: see n. in commentary.

467. θεάς ναόυος' is Nauck's brilliant emendation for 'Ἀθαναλας.

469. The reading is doubtful. A has ἄρα, B ἄριματα corrected to ἄριματι. Paley reads ἰεύξομαι ἀριματι πώλους | ἐν δαιδαλέασι κ.τ.λ. and infr. 478 τυφομένα δορίληπτος | ὑπ' Ἀργεῖων κ.τ.λ., but with little support from good mss.

481. The ordinary punctuation is λυποῦσ' Ἀσίαν Εὐρώτας θεράπνα, ἀλλάξας' Ἀίδα θαλάμους. This is translated 'having left Asia the slave of Europe, etc.' This kind of personification does not seem to me to be in Euripides' style, and his use of the word, θεράπνα (cf. n. in commentary) is against such an interpretation.
490. Nauck would expel this line.

528. αἱρεί is recovered from α, which is a valuable MS from 523 onward. ἤρρει is the vulgate.

535. μοῦ. The later MSS give μοῦ.

555. 6. The two following lines are rejected by nearly all editors. οἵ δ’, ὃς τάχιστος ἄκουσαν ὑστάτην ὀπα, ἂ μεθήκαν, ὁ περ καὶ μέγιστον ἡν κράτος.

559. A has λαγῶνας, and one or two other good MSS; the rest have λαγῶνοι: Brunck proposed μέσας for the vulgate μέσον.

569. εὔσχήμως. With much hesitation I leave this barbarous looking adverb in the text. (The adj. seems to appear first in Dio Cassius: it is quoted in Etym. M.) A gives εὔσήμως: a εὔσχήμως, and so ELG. Pliny (Ep. iv. 11) quotes εὔσχήμων, which Prinz accepts.

578. οὐ πέταλον οὐδὲ κόσμων. As supr. 574 mention was made of leaves and logs only, the remarkable taste of an ingenious scholar emends the reading of the MSS, which surely needs no defence, to οὐ πέταλον οὐδὲ κορμῶν.

580. MSS λέγων, which Reiske retained, reading εὐτεκνωτάτην τέ σε. λέγων has been corrected to λέγων in Aa, which is found also in other MSS. The omission of the augment, though not common, occurs sometimes in long ἡσεις, and as Talthybius was immediately before repeating the comments of the crowd, it seems natural to refer τοιάδε to their remarks: if this is so, we should read λέγον.

595. ἄνθρωποι. Hermann for MSS ἄνθρωποι.

620. τ’, εὐτεκνωτάτε G. Other MSS κεὐτεκνωτάτε: cf. n. in commentary.

624. πλουσίωσι. I have written this for πλουσίος ἐν. The sense is ‘we are puffed up, some of us by our wealth, others by our reputation among our fellow-citizens.’ ὁγκοῦσθαι is used with the dative, or sometimes with ἐπί: never with ἐν, which seems to have been introduced into this line through a mistaken idea of its parallelism with the next, the structure of which is quite different.

626. Reiske’s conjecture τὰ δ’ οὐδὲν ἄλλ’ ἦ is very tempting.

665. ὑπέρ AEL, ἄπο BG. ὑπέρ would be more likely to be corrupted than ἄπο, as its use here is somewhat unusual: cf. n. in commentary.

742. προσθείμεθ’ ἂν AE. προσθείμεθα other MSS.

758. Probably a line has fallen out after this verse. If this view is correct, Hecuba and Agamemnon speak in couplets from 752, where she turns to address him, to 761, where they commence a dialogue in
single lines. In Αα 756—758 are missing: in F they have been added by a second hand in the margin, and are also found (in the original hand) after 779. Kirchhoff's theory is that the archetype was written in pages of 20 lines, and that 755 ended a page (as it does in Α): then by the copyist's error the next four lines, 756—758 and a fourth line now lost, were omitted, but added at the bottom of the next page, thus accounting for their insertion in F after 779, and that the fourth line, being at the very bottom of the page, got worn away and so entirely lost.

793—797 have been rejected either wholly or in part by most editors. I have retained them and believe them to be defensible. For the interpretation cf. n. in commentary.

820. τὰ Αα. πῶς other mss.
821. γὰρ ὄντες AL. τοσοῦτοι or τοσοῖδε other mss.
831, 832. Two verses, the many variants in which make it probable that they are not genuine, follow here. Prinz gives them as follows: ἐκ του σκότου γὰρ τῶν τε νυκτέρων βροτῶι | φιλτρῶι μεγάστη γίγνεται βροταὶς χάρις.

847. τῆς ἀνάγκης. The mss have τὰς ἀνάγκας, which I have with some hesitation altered. The accus. was probably due to the feeling that an object to διώρισαν was required. None of the explanations of the ordinary text seem satisfactory.

850. ἔγωγε I.G: other mss give ἔγω σὲ.
859. δ' ἔμοι. Elmsley for mss δὲ σου.
947. ἀπώλεσεν. There seems no need for ἀποθήκευσεν or ἀπήλασεν: see instances of ἐκατόλλημι in n. in commentary.
950. οἰζὺς. Porson corrected the mss ὀῖζὺς.
953. Nauck would expel this line.
967. ἀφικόμην. Prinz's conjecture ἐφεσπόμην is unnecessary. Instances of careless writing, such as the repetition of ἀφικόμην here after its use above 964, are frequent in Euripides: see n. in commentary on supr. 527.

970—975. Suspected lines. Porson condemned 971, though the irregularity of construction is easily paralleled. Dindorf rejects all six lines: Hartung, with whom I incline to agree, the three lines 973—975. They are singularly weak, and have the appearance of an unintelligent adscript.

1000. ἔτη', ὥ. Hermann for mss ἔτσω.
1013. Some read πέπλων ἔντος ἥ κρύψας' ἔχεις; The alternative offered by ἥ seems better.
1026. ἐκπεσεῖ. Hermann for mss ἐκπέση. If the latter is retained, we must place a comma only at δίκην: but the construction is then very harsh.

φιλων κερδεον is Herwerden’s attractive conjecture for φιλας καρδίας.

1030. οὖ. Hemsterhuis for mss οὐ.

συμπίνει is the form given by our best MS A; the other MSS and the corrector of A give συμπίνει. πινῶ is generally banished from the texts.

1042. ἐπεσπέσωμεν. Possibly we should read ἐπεσπαίσωμεν: cf. supr. 116, and n. in commentary.

1055. βέοντι: others read γέοντι.

1058. I have changed the punctuation of this passage: for the interpretation cf. n. in commentary. The usual punctuation is τετράποδος βάσιν θηρὸς δρεστέρον | τιθέμενος ἐπὶ χεῖρα κατ’ ἔχνος; ποιαν | ἥ ταύταν ἡ τάνδ’ | ἔξαλλάξω, τάς | ἀνδροφόνοις κ.τ.λ., to interpret which is difficult.

1074. Perhaps we should read ἄρνύμενος λῶβας λύμας τ’ ἀντίποι’ ἐμᾶς: comparing supr. 213, and infr. 1098. ἄρνύμενος λῶβαν is very harsh: for the usual interpretation, cf. n. in commentary. ἄρν. ἀντίποια on the contrary is a natural expression.

1087. δαίμων ἔδωκεν ὅστις ἐστὶ σοι βαρύς, which had been inserted here from 723, by a copyist probably who did not see that ἐστὶ is to be supplied in 1. 1086, was rejected by Hermann.

1100. αἰθέρ’ is found in the MSS before ἀμπτάμενος, though a scholiast marks it as superfluous: it was no doubt a gloss on οὐράνιον μέλαθρον.

1101. ψιστῖς, the reading of L, I have adopted: it should be taken closely with ἀμπτάμενος. ψιστῖς (which L. and S. render 'fallen from heaven') is the usual reading: the former is of course connected with πέτεσθαι, the latter with πεσεῖν.

1151. χειρὸς. Milton for MSS χεῖρες.

1153. θάκους. Hermann for MSS θάκουν.

1174. Rejected by Prinz.

1185, 1186. Dindorf rejects these lines, and is followed by most editors. I see no reason for excision. The verses are quoted by Stobaeus, so that if spurious they must have been inserted 700 years before the date of our earliest MS. The fact that the chorus, infr. 1238, speak two verses only might be regarded as contributory evidence of their importation, but to start from it, as Paley does, is surely rash. None of the conjectures of Hermann, NaNck and others are satisfactory:
accordingly I have printed an emendation of my own. The mss give 
πολλαὶ γὰρ ἡμῶν, αἱ μὲν εἰς' ἐπὶφθονοι, | αἱ δ' εἰς ἀριθμῶν τῶν κακῶν 
πεφύκαμεν, the sense of which is manifestly worse than weak, to say 
nothing of the harshness of the syntax. I have written πολλαὶ γὰρ 
ἐσμέν· αἱ μὲν εἰς' ἐπὶφθονοι, | αἱ δ' εἰς ἀριθμὸν οὐ κακῶν πεφύκαμεν. The 
concession naturally comes first (αἱ μὲν εἰς' ἐπὶφθονοι), while the use of 
the third person dissociates the speaker from the class, who after all are 
spoken of as ἐπὶφθονοι only, i.e. exposed to bad feeling: the vindication 
naturally comes last, and is equally naturally in the first person, while 
οὐ κακῶν seems to me the very expression wanted here, conveying an 
idea of proper self-esteem with studied moderation: cf. I. Α. 498 where 
Menelaus says ἄνδρος οὐ κακοῦ τρόπου | τοιοῦτοι in a very similar spirit: so 
too fr. 218 κόσμος δὲ σιγῆς στεφάνος ἄνδρος οὐ κακοῦ· Soph. Α. 550 
ὦ παῖ, γένοιο πατρὸς εὐνυχέστερος, | τὰ δ᾽ ἄλλα ὡμοιο, καὶ γένοι' ἄν 
οὐ κακῶς. The omission of αἱ μὲν in A (the only variation in the mss) 
may be merely a slip of the copyist, or may have been subsequent to 
the corruption of ἐσμέν into ἡμῶν (a natural corruption enough, owing 
to the following subdivision αἱ μὲν...αἱ δὲ).

1197. φῆς is better than φῆσ', as the use of 'Ἀγαμέμνωνος in the 
next line shows that Hecuba is here addressing Polymestor, not Aga-
memnon.

1199. Hermann's conjectures πρῶτα ποῦ ποτ' with the interrogation 
at γένος, and in 1201 οὐτάν (the mss give οὐτ', which Diandorf corrected 
to οὐτ' found in the text) seem probable.
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