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BROWNE AND NOLAN'S GREEK CLASSICS

# EURIPIDES

## HECUBA

*Edited, with Introduction, Notes, and Vocabulary*

BY

MICHAEL TIERNEY

Professor of Greek, University College, Dublin



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## FOREWORD

THIS edition is primarily intended for junior students. For this reason I have used Murray's standard Oxford text, omitting the *apparatus criticus*, and confining textual discussion to such points as affect the sense and are therefore treated in the commentary. Whenever Murray's text has seemed to me unacceptable, I have not hesitated to say so, but I have offered no emendations or alterations of my own. Even beginners may find textual questions to have some interest when it is shown how they are related to the meaning. I have cut down grammatical notes to the minimum, and made the vocabulary as brief as possible, believing that the sooner the student is taught to use a dictionary the better. On the other hand, it may be thought that I have given too frequent quotations of, or references to, parallels from other texts whether in point of idiom or of meaning. My reason is a desire to help in awakening the student's literary interest—which I take to be the chief object of his learning Greek—at as early a stage as possible.

For the commentary I have drawn extensively on Weil's edition in his *Sept Tragedies d'Euripide*, on Meridier's edition in the Bude series (especially his introductory notice) and on the school editions of Hadley (Pitt Press Series) and Jeffery (University Tutorial Series). In compiling the vocabulary, my indebtedness to the school editions of Bond and Walpole (Macmillan) and Upcott (Bell) will be obvious. For the Introduction, a new work, Philip

Whaley Harsh's *Handbook of Classical Drama* (Stanford University Press, California, 1944), came into my hands at exactly the right moment, and I should like to recommend its inclusion in every school library. On the difficult question of the choral metres, which I have tried as far as possible to elucidate, I owe most to Wilamowitz, *Oriechische Verskunst*, and Schroeder, *Euripidis Cantica*, but have on occasion departed from both.

To Mr, W. H. Porter of Cork, and Professor T. A. Sinclair of Belfast, who have helped in the work of proof-correction, I return my warmest thanks.

MICHAEL TIERNEY.

*January, 1946.*

## INTRODUCTION

### I—TRAGEDY.

EARLY DEVELOPMENT.—Aristotle tells us that Tragedy sprang from the Dithyramb, an elaborate ritual consisting of a song and dance performed by a Chorus of fifty in honour of the god Dionysus. The subject of the Dithyramb was originally a sacred story concerning the god's wonderful birth or his punishment of those who refused his worship, and the dance which formed part of it was of an imitative character. Early in the sixth century B.C., other stories began to be occasionally used instead of those concerning Dionysus. \* From about 535, in connection with the Athenian spring festival called the Great Dionysia, the leader of the Chorus became separated from it and took on the function of an actor (Greek ὑποκριτής, "answerer," so called because he answered the song of the Chorus with a speech in recitative style). The first to take this revolutionary step was THESPIS, after whom associations of actors are still called Thespians. The new kind of performance initiated by him was called *Tragedy* (τραγωδία), a word which means "goat-song," because the Dithyramb from which it took its origin was associated with the sacrifice of a goat, an animal supposed to incarnate the god. The more general word *Drama* means simply "action" and was applied from an early date to the whole combination of sacrifice, song, and imitative dance.

AESCHYLUS.—Real drama in our sense was not possible until a second actor was introduced beside the first, thus permitting the development of *dialogue*. This was the work of AESCHYLUS, who thus became, the second founder of Tragedy. Born in 525 B.C., he was active as a dramatist from about 500 till his death in 456. As well as making dialogue the vehicle for dramatic action, he also carried further the tendency to substitute heroic subjects for Dionysiac, thus becoming a pioneer in the development of the *plot*. He is said to have described his tragedies as "slices from the great banquet of Homer." After him, the history of Tragedy is in one aspect that of the victory of plot and dialogue over dance and song, of the actor over the Chorus.

SOPHOCLES.—His great successor, SOPHOCLES (born 495, active from 468 to 406), is credited by Aristotle with the introduction of a third actor and scene-painting. He is also said to have finally fixed the number of the Chorus at fifteen: the Chorus in Tragedy seems to have been always smaller than in the Dithyramb, and was only twelve before Sophocles. In his hands, Tragedy may be said to have reached its classic perfection of form and style. It had become the chief literary expression of the Attic genius, in which the already very rich material of Greek epic and lyric poetry was further enriched, expanded, and used as a medium for the most profound poetic treatment of contemporary problems.

THE THEATRE.—The theatre (θέατρον, "show-place") in which tragedies were produced at the Great Dionysia was part of the sacred precinct of the god, whose priest had a special front seat, at performances. In the fifth century it was a semicircular

hollow, south of the Acropolis Hill, its sides and back slopes filled with tiers of wooden seats. In the centre of the hollow was the flat circular dancing-floor (**ὄρχηστρα**, whence our *orchestra*) round an altar (**θυμέλη**) of the god. On the far side of the orchestra from the audience was the wooden booth (**σκηνή**, whence our *scene*), in front of which the actors performed. It now seems certain that there was no stage, only at most some steps leading up from the orchestra to the front of the booth. The Chorus performed its dances round the **θυμέλη**, the actors moved and spoke before the **σκηνή**, which served as background and was decorated with appropriate paintings. Elaborate scenery was unknown, and changes of scene were very rare, but certain mechanical devices were in use, and Aeschylus in particular was famous for his partiality to them. An example of such a device was the **μηχανή** (*machina*, machine), by means of which gods, ghosts, and other preternatural beings were swung or made hover above the **σκηνή** (cp. 1. 32 of this play).

PLAY-PRODUCTION.—Tragedies were produced in competition, and prizes were awarded on the verdict of a committee of ten judges. A poet wishing to compete applied to the Archon Eponymus, who appointed a Choregus (**χορηγός**), a rich citizen who bore the expense of training and dressing the Chorus. Normally the poet himself taught the Chorus and actors their parts; hence the verb **διδάσκειν** is equivalent to the English verb "to produce," in reference to a play. Each poet competed with four plays, three of which were tragedies and the fourth a play called a Satyrio Drama, in which a tragic plot was treated in burlesque fashion. The three

tragedies were known as a *trilogy*, the group of four plays as a *tetralogy*.

SPECIAL FEATURES.—The differences between ancient and modern Tragedy were very wide indeed. Ancient Tragedy formed part of a religious festival, was played in the open air in daylight, and consisted, for about a third of its length, of a series of elaborate semi-ritual hymns sung by the Chorus to the accompaniment of specially-composed music and a complicated dance. The poet was at once dramatist, composer, choreographer, and producer, and in early times chief actor as well ; the first poet to give up acting in person, we are told, was Sophocles, on account of the weakness of his voice. As there were only three actors, dialogue as well as lyrics had a formal quality. Actors and Chorus alike wore masks, and the former had special high-soled shoes to increase their height. Plots were almost invariably drawn from heroic legend, but it is a mistake to suppose that their outlines were always well known. On the contrary, the poets exercised the greatest freedom of invention, and it was in order to give the audience some idea of the story that devices like the Prologue and the *Deus ex Machina*, so beloved by Euripides, were used. The three great dramatists have never been excelled and rarely equalled for their power of producing suspense, surprise, and excitement in an audience, and they exploited many varied means, both literary and theatrical, for this purpose. Owing to the number of citizens trained every year for the competing Choruses, a high level of technical competence was widely diffused. This gave the whole Attic drama a communal character entirely foreign to our theatre, and kept the standard of criticism very high.

## II—EURIPIDES.

LIFE.—The last of the three great tragic poets was •born, according to tradition, on the island of Salamis, and on the very day of the great naval victory won there over the Persian fleet (September, 480 B.C.). His father's name was Mnesarchus, his mother's Cleito, and in spite of certain stories deriving from the jibes of comic poets, his family was probably well-to-do. He seems to have come early under the influence of the philosopher Anaxagoras, and among his friends were the latter's disciple, Archelaos, the Sophists Protagoras and Prodicus, and Socrates, who was at least ten years his junior. At any rate, the doctrines of all these men are constantly reflected in his extant work ; and in the Alexandrian *Life* of him by Satyrus, discovered in 1912, we are told that in his play, *The Cretans*, he sketched the whole philosophy of Anaxagoras in three lyric periods. Even in his lifetime he had a reputation for learning, and is one of the earliest Greeks said to have possessed a library. His first trilogy, *Daughters of Pelias* (including the story of Medea), was produced in 455, a year after the death of Aeschylus ; but he won no prize till 442, and was put first only five times in his life. After 408, he retired from Athens to the court of King Archelaos of Macedon, in whose honour he wrote a play, *Archelaos*, now lost. He died at Pella in the summer of 406, having been torn to pieces, according to one legend, by the hunting-dogs of his royal host. After his death, his son produced at Athens his three last plays, *Bacchae*, *Iphigeneia in Aulis*, and the lost *Alcmeon in Corinth*. There is a touching story that on the news of his death the veteran Sophocles

appeared in the theatre in mourning, and that the audience wept.

HIS REPUTATION.—Euripides seems to have enjoyed in his lifetime only a limited popularity among his own people. He was particularly obnoxious to conservative Athenians because of his unorthodox views on religion and morality. This is evident from the frequent severe criticisms of his work found in the comedies of Aristophanes (*Acharnians*, *Thesmophoriazusae*, and especially *Frogs*). On the other hand his plays seem to have been well liked by the common people, and outside Athens his fame was very great even in his lifetime. Thus we are told that some of the Athenian prisoners at Syracuse in 413 were saved because they knew his work by heart; and Milton has familiarised English readers with the story of how

*the repeated air*

*Of sad Electrons poet had the power*

*To save th' Athenian walls from ruin bare*

after Lysander's victory in 404. In the century after his death, the fame of Euripides spread all over Greece. His influence on the New Comedy (late fourth and third centuries) was enormous, and through this and the much later tragedies of Seneca he became one of the chief indirect sources of modern drama. An amusing story from Lucian tells how on one occasion in the time of King Lysimachus (306-281 B.C.) the people of Abdera in Thrace, after an epidemic of some kind of influenza, were seized with a craze for singing and recitation, and went about pale and thin repeating a famous speech of Perseus from his *Andromeda* (now lost) about the power of Love.

His WORKS.—Our present text of Euripides goes back ultimately to a selection of ten of his plays made for school use in the second century A.D., and to the chance survival of nine others from an edition of his collected works in alphabetical order. This gives us nineteen plays out of a recorded total of ninety-two. One of the nineteen is a Satyric Drama, *The Cyclops*, another, *Rhesus*, seems to have been worked over, perhaps by his son. The ten plays above referred to are : *Hecuba*, *Orestes*, *Phoenissae*, *Hippolytus*, *Medea*, *Alcestis*, *Andromache*, *Rhesus*, *Troades*, *Bacchae*. The nine are : *Helen*, *Electra*, *Heracles*, *Heracleidae*, *Cyclops*, *Hiketides* (*Suppliant Women*), *Ion*, *Tauric Iphigeneia*, *Iphigeneia in Aulis*. We possess also a large number of fragments from plays now lost, but quoted extensively in ancient works; and in recent times considerable additional fragments have been recovered from papyri, giving us large parts of *Antiope*, *Hypsipyle*, and two plays called *Melanippe*.

CHRONOLOGY OF PLAYS.—The following is a list of the plays of Euripides of which the dates are recorded:

- 455 : *Peliades* (trilogy).
- 438 : *Cretan Women*, *Alcmeon in Psophis*, *Telephus*, *Alcestis*.
- 431 : *Medea*, *Philoctetes*, *Dictys*, *Theristae*.
- 428 : *Hippolytus*.
- 445 : *Alexandros*, *Palamedes*, *Troades*, *Sisyphus*.
- 412 : *Andromeda*, *Helen*.
- 408 : *Orestes*.
- 406 : *Bacchae*, *Iphigeneia in Aulis*, *Alcmeon in Corinth* (all posthumously produced).

It will be noted that we have records of several

Tetralogies and of one complete Trilogy. The list for 415 is especially noteworthy as giving us the only complete Enripidean Tetralogy dealing with a continuous subject of which one play has been preserved. Normally there was no connection between the plots of the plays which made up his Tetralogies. The earliest extant play, *Alcæstis*, is not strictly a tragedy, but stands in a class by itself. Though serious in tone, it took the place of a Satyric Drama, and like some of the poet's latest plays (see below) has a happy ending.

Probable dates for other extant plays are: *Heracleidae* : before 427 ; *Andromache*: 426; *Hecuba*: before 423 ; *Heracles* : before 422 ; *Suppliant Women* (*Hiketides*): 421; *Ion*: 417; *Electra*: 413; *Tauric Iphigeneia*: 411-09; *Phoenissæ* (with *Oinomaos* and *Chrysippus*): 409. *Hypsipyle* and *Antiope* were probably produced along with *Orestes* in 408. The date of *The Cyclops* is quite uncertain, and *Rhesus* may belong to the fourth century. There are a few other plays, now lost, which we can only date as early (before 420) or late (after 420). Early are probably *Bellerophon*, *Cresphontes*, *Cretans*, *Oineus*, *Phoinix*, *Siheneboia*, *Theseus*, *Thyestes*. Late are probably *Alope*, *Antigone*, *Auge*, *Ixion*, *Oedipus*.

DEVELOPMENT.—We are obviously not in a position to form any final judgment on the development of Euripides as a dramatist. The earliest of his extant tragedies, *Medea*, was written when he was nearly fifty, and we know very little of what preceded it. It is, however, both possible and helpful to attempt a general classification of the plays known to us.

1. After *Alcestis* comes a group of great tragedies in which women especially are shown in the grip of some

overmastering passion such as revenge (*Medea*) or love (Phaëdra in *Hippolytus*). Such plays as *The Cretans* and *Stheneboia*, in which old legendary love-affairs were presented in this way, with great realism and a rich display of rhetorical skill, particularly shocked the poet's conservative critics, who also took exception to his presentation in *Telephus* of a king disguised in rags as a beggar.

2. With the beginning of the Peloponnesian War in 432, Euripides seems to have entered on a strongly patriotic phase. Already in *Medea* we get a splendid chorus (824, f.) in praise of Athens. The next ten years saw a series of tragedies, from *Heracleidae* to *The Suppliant Women*, in which the glory of Athens is a leading theme and is accompanied by denunciation of Sparta, as in *Andromache*. To this class belonged the lost *Aigeus*, *Theseus*, *Erechtheus*, and we find the same theme prominent in *Heracles* and in the somewhat later *Ion*. During this phase, too, Euripides developed greatly his very characteristic fondness for obscure Attic legends and cults as subjects for his plays.

3. During the period from the Peace of Nicias to the Athenian disaster in Sicily (421-413) the poet's mind seems to have turned against war and even against patriotism, and he seems definitely to have abandoned all idea of purpose or meaning in the world. This extreme pessimism is felt for the first time in *Hecuba*, when Talthybius suggests that Chance, not Zeus, is supreme (see note on 491). In *Heracles* it runs side by side with the poet's still vigorous Athenian patriotism: an old tale, little if at all used for tragic purposes, is altered so as to give it a very pessimistic turn, and ridicule is thrown on "the

wretched tales of poets " which have so far been the groundwork of Tragedy. The Trilogy containing *The Troades* was perhaps the supreme expression of this pessimism ; in its depiction of the hopeless and meaningless horrors of war it is almost the exact contrary to the earlier patriotic plays. In *Electra* we find another manifestation of the same spirit. Here a famous legend, which had served Aeschylus as material for the noblest spiritual teaching, is presented as a human problem in a cold, rational, " modern " light, and found not noble but horrible.

4. This belief in the sovereign power of Chance is combined with a view which Euripides took over from the Sophists and which we find recurring in all stages of his work : the view that religious practices and the doctrines which justified or explained them were not *natural* but *conventional*. This view was expressed in the famous antithesis between φύσις (nature or growth) and νόμος (law or convention) which we find touched upon in almost every one of his plays (see note, 592-602). Its effect on Euripides was to make him reject, not merely such accidental manifestations of Greek paganism as oracles and blood-sacrifices, but the whole pagan pantheon, and substitute for it a kind of Deist belief in an inscrutable Power, which could as readily be identified with Chance as with anything purposeful or rational. Unfortunately, in thus rejecting a very imperfect religion, Euripides was also rejecting the whole complex of beliefs which made Tragedy possible. Blind Chance, as Aristotle was to perceive, is more suitable to be a comic than a tragic force. The plays of the period from 413 to the death of Euripides are no longer tragedies in the old sense of the word,

though they preserve the tragic form, and though the poet's skill in plot-construction, and his power of devising highly dramatic situations, are almost more brilliant than ever. They are plays of romantic and sensational adventure like *Helen* and *Tauric Iphigeneia*, exciting dramas of intrigue like *Ion* (whose date is perhaps a few years earlier), *Electra*, *Orestes* and *Iphigeneia in Aulis*, or colourful and emotional "cavalcades" like *The Phoenissae*. In almost all, Chance is the driving force of the action, and there is a strong tendency to happy endings and poetic justice. Plots depart more than ever from the old canonical forms (never very fixed, as we have seen), while the Chorus becomes an interesting and beautiful survival, largely external to the action. In the end its songs are altogether irrelevant interludes at certain points, and the plots have become so original that it needs only a short step to abandon the traditional names of the characters,. With all this went a continuous advance in realism and refinement of dialogue. These various developments found their natural term in the New Comedy, and Menander is the real successor of Euripides.

### III—*HECUBA*.

STRUCTURE.—Like *Heracles*, which may have been a companion piece (see below), *Hecuba* is in structure a "diptych"; that is to say, it contains two successive themes loosely linked together and given unity by the predominance in both of a single character. The play is sometimes criticised for this looseness of structure, but one of its attractions is the great subtlety and skill with which the defect, if it be a defect, is mitigated.

The two parts are of almost exactly equal length. The drama of Polyxena's fate ends at line 056, with the end of the Second Stasimon, and the remaining 639 lines are devoted to Hecuba's discovery of the fate of Polydorus and her revenge on his murderer. Each part has the chief features of an Aristotelian plot, Recognition, Reversal, Messenger's Narrative, and Dirge. There are, of course, subtle differences : thus in the first part the Dirge is a prolongation of the Parodos and is joined in by Hecuba, Polyxena, and the Chorus, while in the second it is almost a monologue by the odious victim, Polymestor. So too the Narrative in the first part is spoken by the Herald, Talthybius, while in the second Polymestor, isolated and without sympathisers, speaks it himself. Each part also has its own Agon or Debate ; but in the second part this is duplicated. There is a close resemblance between Hecuba's debate with Odysseus in the first part and her debate with Agamemnon in the second, but whereas the earlier one ends in failure for the queen, the later ends in her success. It is followed by her debate with Polymestor, which takes the standard form of a trial-scene.

UNITY OF PLAY.—Unity is ensured principally by the character of Hecuba herself. In this respect the play closely resembles *The Troades*, produced nearly ten years later. There also Hecuba is continuously present, and the separate divisions of the action (in this case three) are united by reference to her. But whereas *The Troades* is a powerful and moving series of vivid *tableaux*, *Hecuba* is a single cumulative process in which every stage leads towards the queen's terrible revenge. Her character thus makes the play an interesting half-way-house between *Medea*, which

is pure revenge-drama-, and *The Troades*, which is a panorama of the fall of Troy.

A second device for mitigating the looseness of the plot is the Prologue spoken by the ghost of Polydorus. Usually the speaker of the Euripidean Prologue is an omniscient god, and its purpose is very often to set the background for an unfamiliar plot. Polydorus, by his phantom presence, is here himself the background for the second part of the play; but his speech is carefully confined to the chief event of the first part, the sacrifice of Polyxena. We get from him no hint of the drastic action his mother will take on finding his body. The Prologue is followed by Hecuba's announcement of her double dream, in which the fates of both her children, and thus the two parts of the play, are again darkly joined. There are many other scarcely visible links: thus the body of Polydorus is found by an old servant sent to fetch water for Polyxena's burial, and on first seeing it his mother thinks she still sees Polyxena's corpse. So too the presence of Agamemnon, all-important in the second part, is motivated by his desire to speed Polyxena's burial.

SOURCES OF PLOT.—It is generally agreed that Euripides took the outline of the plot for the first part of *Hecuba* from a lost tragedy of Sophocles, *Polyxena*. We are in fact told this by the Scholiast on, line 1: τὰ περὶ Πολυξένην ἔστιν εὑρεῖν παρὰ Σοφοκλεῖ ἐν Πολυξένη. Sophocles in turn had many predecessors. The story was first told in the Cyclic epic called *Sack of Ilium*, and figured afterwards in poems by Stesichorus, Ibycus, and Simonides.<sup>1</sup> In Sophocles, as well as in his sources, the ghost of

<sup>1</sup> Full account in Pearson: *Fragments of Sophocles*, vol. II, 161, f.

Achilles played a very important part, and the scone in which it appeared is highly praised in the treatise *On the Sublime*. Euripides varies the effect by having the story of this famous apparition told by another ghost invented by himself. A slighter addition made by Euripides to his Sophoclean materia, is the willing acceptance of her fate by the heroine,<sup>1</sup> a characteristic which joins her to a long line of Euripidean heroines, from Alcestis down.

If the story of Polyxena's sacrifice owes much to Sophocles, that of Polymestor's crime and Hecuba's revenge is almost entirely original. There is no trace of it in earlier literature, and certain details in later accounts (such as that in *Aeneid* iii, 41, f.), suggest that at most Euripides may have drawn on a local Thracian legend which explained the presence on the Chersonese coast of an oracle of Polydorus and a cairn for Hecuba. We are justified in thinking that the whole of the revenge is an example of the poet's own invention. It abounds in striking devices like the " asides " in the scene with Agamemnon (see note at head of Third Epeisodion, 658-904) and the well-sustained suspense regarding the nature of the punishment of Polymestor.

The location of the play on the Thracian side of the Hellespont is rendered necessary by the use of the ghost of Polydorus for the Prologue ; but it has led Euripides into a slight difficulty regarding the sacrifice of Polyxena. In all earlier versions of the story, the tomb of Achilles, where the sacrifice took place, was on the Asiatic side, close to Troy. We are carefully kept in the dark in the play (narrative of

\*I here follow M6ridier's suggestion; see note 2, p. 170, in the introductory *Notice* to his edition of the play.

Talhybius, 518, f.) as to whether or not the whole Greek host *returned* to the Asiatic side for the sacrifice. The Scholiast is puzzled by this silence ; his note on line 521 is a good example of intelligent ancient criticism : παρῆν μὲν ὄχλος αἴτημα σκηνικόν. πῶς γὰρ τοῦ Ἀχιλλέως ἐν τῇ Τροίᾳ θανόντος τοὺς Ἕλληνας φησι πρὸ τοῦ τύμβου αὐτοῦ θύειν ἐν Χερρονήσῳ ὄντας ;

DATE.—The date of *Hecuba* is partly fixed by the parody of line 172 in Aristophanes' *Clouds*, line 1165. As *The Clouds* was first produced in 423, and as there is no reason for believing this passage to belong to a later edition, we thus have that year as a *terminus ante quern* for *Hecuba*. A rather weaker *terminus post quern* is afforded by the reference in the First Stasimon (see note, 455-65) to the Delian festival revived during the winter of 426-5. It is also possible that there is in the Second Stasimon (see note, 650) a reference to the Spartan defeat at Sphacteria in 425. These indications together point to the spring of 424 as the most likely date for the first production of *Hecuba*. It is probable that *Heracles* was produced also in that year, as suggested by Parmentier in his edition of the latter play. (*Notice*, p. 16.) If the two belonged to the same Tetralogy, this would account for some curious parallels between them. Such are their "diptych" structure, their references to Chance as supreme over human affairs, and the fact that the revived Delian festival, mentioned above, is also referred to in *Heracles* (line 687).

## IV—METRES.

1. IAMBIC TRIMETER.—This is the ordinary metre of dialogue. Aristotle calls it the most conversational of all metres, and says that it took the place of the less refined Trochaic Tetrameter. As its name indicates, it consists of three Iambic *metra* :

— — — | — — — | — — — | ,

but it is commonly scanned as consisting of six *feet*. The first syllable of each metron and the last syllable of the Trimeter may be either short or long (*syllaba anceps*). This is usually expressed by saying that a Spondee (— —) can take the place of an Iambus in the first, third, and fifth foot. A Dactyl (— — —) may take the place of the Spondee at the beginning of the first and second metron (first and third foot) and an Anapaest (— — —) at the beginning of the first. With proper names, Anapaests may be used instead of any Iambus except the last. " *Resolution* " (the substitution of three short syllables for an Iambus) was allowed sparingly by Aeschylus, Sophocles and in his early plays by Euripides; from *Hecuba* on it may "occur anywhere except in the third metron (fifth or sixth foot). *Caesura* (division of words within a foot) occurs always in the second metron, in its first or second foot or in both (third or fourth foot of the line). When a line is divided between two speakers (ἀντιλαβή, see 1284, 1285) the break coincides with the *Caesura*.

If the first syllable of the third metron is long, it must not be followed by a *Caesura*. This is the rule known as " *Poron's Pause* " ; it can also be expressed by saying that if a Trimeter ends with a word in

the form of a Cretic (— ◡ —) the syllable preceding that word must be short (the fifth foot must be an Iambus). The only exception allowed is when the word preceding the Cretic is itself a word of one syllable.

2. ANAPAESTIC VERSE.—The Anapaest (◡ ◡ —) was regarded as a marching rhythm, and is regularly used for the song sung by the Chorus as it takes its place in the orchestra or goes off at the end. In *Hecuba* the queen enters before the Chorus and both chant in Anapaests; so does the Chorus as it goes off (59-153, 1293-5). The exchange between Hecuba and Polyxena in the Parodos (154—215) is in a peculiar form of Anapaestic rhythm in which Spondees predominate, thus making it akin to Dochmiac (see below).

Anapaests are scanned like lyric verse, in *cola*, which are normally Dimeters, though Monometers occur frequently. Spondees may take the place of Anapaests all through, and Dactyls in all places except the last. Only the last syllable remains fixed; it must be always long. This feature gives a sequence of Anapaestic Dimeters the appearance of being continuous, and is called *Synapheia* or "linking." A sequence of Anapaests normally ends in a Dimeter which is a syllable short, or *catalectic*. It thus consists of three Anapaests or their equivalents, followed by a single syllable which may be either short or long (*syllaba anceps*). This catalectic Dimeter is called a Paroemiac, because of its frequent use as a verse-form for proverbs (παροιμία), as in οἶνος καὶ παῖδες ἀληθεῖς.

3. DOCHMIAC VERSE.—This derives its name from the Greek word δόχμιος, "aslant," because metricians in trying to analyse it felt that it cut across all their

rules. Its characteristic is its extreme irregularity, which makes it well fitted for the expression of great emotion. Unknown except in Tragedy, it is there the normal metre of the dirge (κομμός, θρήνος). Its basis is the Dóchmiac Metron which may be analysed into a combination of Iambics and Ore tics (— — — — —), or Trochees and Cretics (— — — — —), but over thirty different forms of this basic metron occur. Like all lyric metres it is usually composed in Dimeters; what gives it its irregular appearance is the fact that resolution of longs into two shorts and the reverse substitution of a long for two shorts are universally allowed. The Bacchius (— — — — — or — — — — —), the Tribrach (— — — — —) and even the Choriamb (— — — — —), frequently occur among Dochmiac metra, which may also consist entirely of short or long syllables. The latter or spondaic form is almost indistinguishable from a variety of the Anapaestic Dimeter, and is to be found in the scene between Hecuba and Polyxena at the end of the Parodos (154-215). This is very effective for the expression of abject grief. Often Dochmiacs occur in scenes of excitement combined with or answered by Iambic Trimeters; an example is the scene 681-722, which is really a Kommos for Polydorus. The chant of the Chorus, 1024-33, and the wild lament of Polymestor, 1056-1106, are further examples of this rhythm.

4. LYEIC METRES.—The simplest lyric metres were the Iambic and the Trochaic. Of these the latter does not occur in *Hecuba*, the former only in combination with the Aeolic rhythms which are preponderant. As with other metres, the normal Iambic colon was the Dimeter :

≡ — ∪ — | ≡ — ∪ ≡ |

but Trimeters also occur, always in irregular forms, permitting constant resolution. In Iambic Dimeters, the *Cretic* or *Bacchus* ( — ∪ — or ∪ — — ) are very frequently found substituted for one metron, as at 629-30, 634.

Aeolic rhythm is based on the Choriamb ( — ∪ ∪ — ), which is usually found associated with four free syllables in the Aeolic or Choriambic Dimeter, as at 469-471, 636, 645, etc. Catalectic forms are frequent, the Choriamb being preceded or followed by two syllables as at 637, 646. Other catalectic forms have special names, such as the *Adonius* ( — ∪ ∪ — — ), where only one syllable follows the Choriamb, and the *Versus Aristophanicus* ( — ∪ ∪ — ∪ — —. *Lydia die per ornnes*) where three syllables, a Bacchius, follow it. Examples are 450, 461.

A favourite variety of the Choriambic Dimeter has the Choriamb in the middle, preceded and followed by two syllables. This is the colon called *Glyconic*, after Glycon, an unknown poet. Examples are 445, 447, 448, 635, 905, 910-12. A catalectic form is called *Pherecratic* after a famous comic poet. Examples are 444, 909. Another form, called *Telesillean* after an Argive poetess, has dropped its first syllable (acephaly). Examples are 451, 466, 467. A still shorter form of this colon has dropped both first and last syllables. It is known as the *Reizianum*, after the German scholar, Reiz, who identified it. In this play it does not occur in isolation, but at 655 is preceded by an Anapaest to make a kind of Trimeter (χέρα δρύπτεται τε παρείαν, ∪ ∪ — / ∪ — ∪ ∪ — — ).

The Dimeter could also be lengthened by various other means. One such lengthened Dimeter is seen at

631, where a syllable has been added to the end of the Glyconic. This is a well-known colon, called *Hipponacteum* after the satirist Hipponax. At 652 we find two short syllables prefixed to the Versus Aristophanicus, and at 913-14 a Cretic. A similar verse is 951-2, where the Versus Aristophanicus is preceded by a Dactyl. This is best known as the last colon of the Alcaic stanza: *virginibus puerisque canto*. Another well-known colon of this kind is 446, where three syllables (— — —) have been added to the end of the Glyconic. This colon was used by Sappho, and is called the Sapphic Hendecasyllabic, but is better known as *Phalaecian*, after a much later poet. It became a favourite Latin metre, and is well known from Catullus and Martial (*cui dono lepidum novum libellum*?). A form of this with resolution is seen at 453.

In the Third Stasimon, at 931, 941 and 945, occurs sporadically in conjunction with Iambics a colon which was very common in non-dramatic lyric. This is known as *Hemiepes*, and is really the half of the second verse of an elegiac couplet, consisting of two dactyls and a long syllable (— — — — —). In conjunction with the *Epitrite* (— — — —) it was made the basis of Pindar's most frequent colon, the *Dactylo-Epitritic*. Here it occurs also in the Epode of the Second Stasimon, where in combination with an Iambic metron, it makes up the *Iambelegus*, a favourite colon with Horace.

In analysing choral metres, we first rely on the fact that the lyrics are built up in atrophic form, strophe and antistrophe corresponding syllable for syllable. This structure was taken over by Tragedy from the great choral lyric of Stesichorus (about 600 B.C.) and

his successors, Simonides and Pindar. It is known as the *triadic* structure because of the triad consisting of strophe, antistrophe, and epode. The Epode could be added or omitted at the will of the poet; thus in this play the First Stasimon has no epode, but the second and third have. Within the strophe the poet had complete freedom in the variation of his cola, being controlled only by the musical accompaniment. Except for this freedom, the rhythms were very similar to the more fixed types found in the earlier Alcaic and Sapphic stanzas imitated by Horace, and the same cola were used in choral lyric, but with very much greater variety. The normal cola were Dimeters, but on occasion Trimeters were combined with them. Instead of being composed in fixed and rigid stanzas, cola were built up into *periods* within the strophe. As will be seen from the analysis prefixed to each ode, the periods are very frequently hard for us to recognise.



## ΕΚΑΒΗ

### ΥΠΟΘΕΣΙΣ ΕΚΑΒΗΣ

Μετά τὴν Ἰλίου πολιορκίαν οἱ μὲν Ἕλληνες εἰς τὴν ἀντιπέραν Τρωάδος Χερρόνησον καθωρμίσθησαν· Ἀχιλλεύς δὲ νυκτὸς ὁραθεὶς σφάγιον ἦτει μίαν τῶν θυγατέρων τοῦ Πριάμου. οἱ μὲν οὖν Ἕλληνες τιμῶντες τὸν ἥρωα Πόλυξένην ἀποσπάσαντες Ἑκάβης ἐσφαγίασαν· Πολυμήστωρ δὲ ὁ τῶν Θρακῶν βασιλεὺς ἕνα τῶν Πριαμιδῶν Πολύδωρον ἐσφαξεν. εἰλήφει δὲ 5 τοῦτον παρὰ τοῦ Πριάμου ὁ Πολυμήστωρ εἰς παρακαταθήκην μετὰ χρημάτων. ἀλούσης δὲ τῆς πόλεως, κατασχεῖν αὐτοῦ βουλούμενος τὸν πλοῦτον φονεῖν ἐωρμήσε καὶ φίλιος δυστυχούσης ὠλιγώρησεν. ἐκριφέντος δὲ τοῦ σώματος εἰς τὴν θάλασσαν, κλύδων πρὸς τὰς τῶν αἰχμαλωτίδων σκηνὰς αὐτὸν ἐξέβαλεν, Ἑκάβη δὲ τὸν νεκρὸν θεασαμένη ἐπέγυνε· κοινω- 10 σαμένη δὲ τὴν γνώμην Ἀγαμέμνονι, Πολυμήστορα σὺν τοῖς παισὶν αὐτοῦ ὥς ἑαυτὴν μετεπέμψατο, κρύπτουσα τὸ γεγονός, ὥς ἵνα θησαυροὺς ἐν Ἰλίῳ μηνύσῃ αὐτῷ· παραγενομένων δὲ τοὺς μὲν υἱοὺς κατέσφαξεν, αὐτὸν δὲ τῆς ὁράσεως ἐσπέρησεν. ἐπὶ δὲ τῶν Ἑλλήνων λέγουσα τὸν κατήγορον ἐνίκησεν· ἐκρίθη γὰρ οὐκ ἄρξει ὠμότητος, ἀλλ' ἀμύνασθαι τὸν κατάρξαντα. 15

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ

ΟΔΥΣΣΕΥΣ

ΕΚΑΒΗ

ΤΑΛΘΥΒΙΟΣ

ΧΟΡΟΣ {ΑΙΧΜΑΛΩΤΙΔΩΝ  
ΓΥΝΑΙΚΩΝ}

ΘΕΡΑΠΑΙΝΑ

ΑΓΑΜΕΜΝΩΝ

ΠΟΛΥΞΕΝΗ

ΠΟΛΥΜΗΣΤΩΡ

## ΕΚΑΒΗ

### ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ

Ἦκω νεκρῶν κευθμῶνα καὶ σκότου πύλας  
λιπῶν, Ἴν' Ἀϊδης χωρὶς ᾤκισται θεῶν,  
Πολύδωρος, Ἐκάβης παῖς γεγώς τῆς Κισσέως  
Πριάμου τε πατρός, ὃς μ', ἐπεὶ Φρυγῶν πόλιν  
κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῷ, 5  
δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς  
Πολυμήστορος πρὸς δῶμα Θρηκίου ξένου,  
ὃς τήν(δ') ἀρίστην Χερσονησίαν πλάκα  
σπείρει, φίλιππον λαὸν εὐθύνων δορί.  
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα 10  
πατὴρ, Ἴν', εἴ ποτ' Ἰλίου τείχη πέσοι,  
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.  
νεώτατος δ' ἦ Πριαμιδῶν, ὃ καὶ με γῆς  
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὄπλα  
οὔτ' ἔγχος οἶός τ' ἦ νέφ' βραχίονι. 15  
ἕως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὀρίσματα  
πύργοι τ' ἄθραυστοι Τρωϊκῆς ἦσαν χθονὸς  
Ἔκτωρ τ' ἀδελφὸς οὐμὸς εὐτύχει δορί,  
καλῶς παρ' ἀνδρὶ Θρηκί πατρῷω ξένω  
τροφαῖσιν ὥς τις πτόρθος ἠϋξόμην, τάλας· 20  
ἐπεὶ δὲ Τροία θ' Ἔκτορός τ' ἀπόλλυται  
ῥυχή, πατρῷα θ' ἐστία κατεσκάφη,  
αὐτὸς δὲ βωμῷ πρὸς θεοδμήτω πίτνει  
σφαγείς Ἀχιλλέως παιδὸς ἐκ μισαιφόνου,  
κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν 25  
ξένος πατρῷος καὶ κτανῶν ἐς οἶδμ' ἄλδος  
μεθῆχ', Ἴν' αὐτὸς χρυσὸν ἐν δόμοις ἔχη.

κεῖμαι δ' ἐπ' ἄκταις, ἄλλοτ' ἐν πόντου σάλω,  
 πολλοῖς διαύλοις κυμάτων φορούμενος,  
 ἄκλαντος ἄταφος· νῦν δ' ὑπὲρ μητρός φίλης 30  
 Ἑκάβης αἰσσω, σῶμ' ἐρημώσας ἐμόν,  
 τριταῖον ἤδη φέγγος αἰωρούμενος,  
 ὅσονπερ ἐν γῇ τῇδε Χερσονησίᾳ  
 μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.  
 πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἤσυχoi 35  
 θάσσουσ' ἐπ' ἄκταις τῆσδε Θρηκίας χθονός·  
 ὁ Πηλέως γάρ παῖς ὑπὲρ τύμβου φανείς  
 κατέσχ' Ἀχιλλεύς πᾶν στράτευμ' Ἑλληνικόν,  
 πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην·  
 αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην 40  
 τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.  
 καὶ τεύξεται τοῦδ', οὐδ' ἀδώρητος φίλων  
 ἔσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ' ἄγει  
 θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἡματι.  
 δυοῖν δὲ παῖδοιν δύο νεκρῷ κατόψεται 45  
 μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.  
 φανήσομαι γάρ, ὥς τάφου τλήμων τύχῳ,  
 δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.  
 τοὺς γὰρ κάτω σθένοντας ἐξητησάμην  
 τύμβου κυρῆσαι κᾶς χέρας μητρός πεσεῖν. 50  
 τοῦμόν μὲν οὖν ὅσονπερ ἤθελον τυχεῖν  
 ἔσται· γεραῖα δ' ἐκποδῶν χωρήσομαι  
 Ἑκάβῃ· περὰ γὰρ ἦδ' ὑπὸ σκηνῆς πόδα  
 Ἀγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.  
 φεῦ·  
 ὦ μήτηρ ἦτις ἐκ τυραννικῶν δόμων 55  
 δούλειον ἡμαρ εἶδες, ὥς πράσσεις κακῶς  
 ὅσονπερ εὖ ποτ'· ἀντισηκώσας δέ σε  
 φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

## ΕΚΑΒΗ

ἄγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων,  
 ἄγετ' ὀρθοῦσαι τὴν ὁμόδουλον, 60  
 Τρωάδες, ὑμῖν, πρόσθε δ' ἄνασσαν·  
 λάβετε φέρετε πέμπτετ' αἰρετέ μου  
 γεραιᾶς χειρὸς προσλαζύμεναι·  
 κἀγὼ σκολιῶ σκίπτωνι χερὸς 65  
 διερειδομένα σπεύσω βραδύπτουν  
 ἥλυσιν ἄρθρων προτιθεῖσα.  
 ὦ στεροπὰ Διός, ὦ σκοτία νύξ,  
 τί ποτ' αἶρομαι ἔννυχος οὔτω  
 δείμασι, φάσμασιν; ὦ πότνια Χθών, 70  
 μελανοπτερύγων μῆτερ ὀνείρων,  
 ἀποπέμπομαι ἔννυχον ὄψιν,  
 ἦν περὶ παιδὸς ἐμοῦ τοῦ σωζομένου κατὰ Θρήκην  
 ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι' ὀνείρων 75  
 [εἶδον γάρ] φοβερὰν [ὄψιν ἔμαθον] ἔδάνην.  
 ὦ χθόνιοι θεοί, σῶσατε παῖδ' ἐμόν,  
 ὃς μόνος οἴκων ἄγκυρ' ἔτ' ἐμῶν 80  
 τὴν χιονώδη Θρήκην κατέχει  
 ξείνου πατρίου φυλακαῖσιν.  
 ἔσται τι νέον·  
 ἤξει τι μέλος γοερὸν γοεραῖς.  
 οὔ ποτ' ἐμὰ φρήν ὦδ' ἀλίαςτος 85  
 φρίσσει, ταρβεῖ.  
 ποῦ ποτε θείαν Ἑλένου ψυχὰν  
 καὶ Κασάνδραν ἐσίδω, Τρωάδες,  
 ὥς μοι κρίνωσιν ὀνείρους;  
 εἶδον γάρ βαλιδὴν ἔλαφον λύκου αἵμονι χαλᾷ 90  
 σφαζομένην, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀνοίκτως.  
 καὶ τόδε δεῖμά μοι· ἦλθ' ὑπὲρ ἄκρας  
 τύμβου κορυφᾶς  
 φάντασμ' Ἀχιλέως· ἦται δὲ γέρας  
 τῶν πολυμόχθων τινὰ Τρωιάδων. 95

ἀπ' ἐμᾶς ἀπ' ἐμᾶς οὖν τόδε παιδὸς  
πέμψατε, δαίμονες, ἵκετέω.

## ΧΟΡΟΣ

Ἐκάβη, σπουδῇ πρὸς σ' ἐλιάσθην  
τὰς δεσποσύνους σκηναὶς προλιποῦσ',  
ἴν' ἐκληρώθην [καὶ προσετάχθην] 100  
δούλη, πόλεως ἀπελαυνομένη  
τῆς Ἰλιάδος, λόγχης αἰχμῇ  
δοριθήρατος πρὸς Ἀχαιῶν,  
οὐδὲν παθέων ἀποκουφίζουσ',  
ἀλλ' ἀγγελίας βάρος ἀραμένη 105  
μέγα σοί τε, γύναι, κῆρυξ ὀχέων.  
ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ  
λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ  
σφάγιον θέσθαι· τύμβου δ' ἐπιβὰς  
οἶσθ' ὅτε χρυσεῖς ἐφάνη σὺν ὅπλοις, 110  
τὰς ποντοπόρους δ' ἔσχε σχεδίας  
λαίφη προτόνοις ἐπερειδομένας  
τάδε θωύσσω·  
Ποῖ δῆ, Δαναοί, τὸν ἐμὸν τύμβον  
στέλλεσθ' ἀγέραςτον ἀφέντες; 115  
πολλῆς δ' ἔριδος συνέπαυσε κλύδων,  
δόξα δ' ἐχώρει δίχ' ἄν' Ἑλλήνων  
στρατὸν αἰχμητήν, τοῖς μὲν διδόναι  
τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.  
ἦν δ' ὁ τὸ μὲν σὸν σπεύδων ἀγαθὸν 120  
τῆς μαντιπόλου Βάκχης ἀνέχων  
λέκτρ' Ἀγαμέμνων·  
τῷ Θησείδα δ', ὅζω Ἀθηνῶν,  
δισσῶν μύθων ῥήτορες ἦσαν·  
γνώμη δὲ μιᾷ συνεχωρεῖτην, 125  
τὸν Ἀχιλλεῖον τύμβον στεφανοῦν  
αἵματι χλωρῷ, τὰ δὲ Κασάνδρας

λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας  
 πρόσθεν θήσειν ποτὲ λόγχης.  
 σπουδαὶ δὲ λόγων κατατεινομένων 130  
 ἦσαν ἴσαι πῶς, πρὶν ὃ ποικιλόφρων  
 κόπῃς ἡδυλόγος δημοχαριστῆς  
 Λαερτιάδης πείθει στρατιάν  
 μὴ τὸν ἄριστον Δαναῶν πάντων  
 δούλων σφαγίων εἶνεκ' ἀπωθεῖν, 135  
 μηδὲ τιν' εἰπεῖν παρὰ Φερσεφόνη  
 στάντα φθιμένων  
 ὥς ἀχάριστοι Δαναοὶ Δαναοῖς  
 τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων  
 Τροίας πεδίων ἀπέβησαν. 140  
 ἦξει δ' Ὀδυσσεὺς ὅσον οὐκ ἤδη,  
 πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν  
 ἐκ τε γεραΐας χερὸς ὀρμήσων.  
 ἀλλ' ἴθι ναοὺς, ἴθι πρὸς βωμούς,  
 ἰζ' Ἀγαμέμνονος ἱκέτις γονάτων, 145  
 κήρυσσε θεοὺς τοὺς τ' οὐρανίδας  
 τοὺς θ' ὑπὸ γαίαν.  
 ἦ γάρ σε λιταὶ διακωλύσουσ'  
 ὀρφανὸν εἶναι παιδὸς μελέας,  
 ἦ δεῖ σ' ἐπιδεῖν τύμβου προπετῇ 150  
 φοινισσομένην αἵματι παρθένον  
 ἐκ χρυσοφόρου  
 δειρῆς νασιμῷ μελαναυγεί.

Εκ. οἱ ἐγὼ μελέα, τί ποτ' ἀπύσω ; [στρ.  
 ποῖαν ἀχώ, ποῖον ὀδυρμόν, 155  
 δειλαία δειλαίου γήρως,  
 δουλείας [τᾶς] οὐ τλατᾶς,  
 [τᾶς] οὐ φερτᾶς ; οἴμοι.  
 τίς ἀμύνει μοι ; ποῖα γέννα,  
 ποῖα δὲ πόλις ; φροῦδος πρέσβυς, 160

φροῦδοι παῖδες.  
 ποῖαν ἢ ταύταν ἢ κείναιν  
 στείχω; † ποῖ δ' ἦσω; † ποῦ τις θεῶν  
 † ἢ δαιμόνων † ἐπαρωγός;  
 ὦ κάκ' ἐνεγκοῦσαι, 165  
 Τρωάδες ὦ κάκ' ἐνεγκοῦσαι  
 πῆματ', ἀπωλέσατ' ὠλέσατ'· οὐκέτι μοι βίος  
 ἀγαστὸς ἐν φάει.  
 ὦ τλάμων ἀγησαί μοι πούς,  
 ἀγησαι τᾶ γηραιᾷ 170  
 πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ,  
 δυστανοτάτας [ματέρος]—ἐξελθ' ἐξελθ'  
 οἴκων—ἅτε μᾶτέρος αὐδάν.  
 [ὦ τέκνον ὡς εἰδῆς οἶαν οἶαν 175  
 ἄλω φάμαν περὶ σᾶς ψυχᾶς.]

## ΠΟΛΥΖΕΝΗ

ἰὼ·  
 μᾶτερ μᾶτερ τί βοᾷς; τί νέον  
 καρύξασ' οἴκων μ' ὥστ' ὄρνιν  
 θάμβει τῷδ' ἐξέπταξας;  
 Εκ. οἴμοι τέκνον. 180  
 Πλ. τί με δυσφημεῖς; φροίμιά μοι κακά.  
 Εκ. αἰαῖ σᾶς ψυχᾶς.  
 Πλ. ἐξαύδα· μὴ κρύψης δαρόν·  
 δειμαίνω δειμαίνω, μᾶτερ,  
 τί ποτ' ἀναστένεις . . . 185  
 Εκ. [ὦ] τέκνον τέκνον μελέας ματρός . . .  
 Πλ. τί (δὲ) τόδ' ἀγγελεῖς;  
 Εκ. σφάξαι σ' Ἀργείων κοινὰ  
 συντείνει πρὸς τύμβον γυνώμα  
 Πηλεία γέννα. 190  
 Πλ. οἴμοι μᾶτερ, πῶς φθέγγῃ  
 ἀμέγαρτα κακῶν; μάνυσόν μοι,  
 μάνυσον, μᾶτερ.

Εκ. αὐδῶ, παῖ, δυσφήμους φήμας·  
 ἀγγέλλουσ' Ἀργείων δόξαι 195  
 ψήφῳ τᾷς σᾶς περὶ μοι ψυχᾶς.

Πλ. ὦ δεινὰ παθοῦς', ὦ παντλάμων, [άντ.  
 ὦ δυστάνου μᾶτερ βιοτᾶς  
 οἶαν οἶαν αὖ σοι λῶβαν  
 ἐχθίσταν ἀρρήταν τ' 200  
 ὥρσέν τις δαίμων;  
 οὐκέτι σοι παῖς ἄδ' οὐκέτι δὴ  
 γήρᾳ δειλαίῳ δειλαία  
 συνδουλεύσω.  
 σκύμνον γάρ μ' ὥστ' οὐριθρέπταν 205  
 μόσχον δειλαία δειλαίαν  
 . . . . . ἐσόψῃ,  
 χεῖρὸς ἀναρπαστὰν  
 σᾶς ἅπο λαιμότομόν τ' Ἀΐδα  
 γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα  
 τάλαινα κείσομαι. 210  
 καὶ σοῦ μέν, μᾶτερ, δυστάνου  
 κλαίω πανδύρτοις θρήνοις,  
 τὸν ἐμὸν δὲ βίον λῶβαν λύμαν τ'  
 οὐ μετακλαίωμαι, ἀλλὰ θανεῖν μοι  
 ξυντυχία κρείσσων ἐκύρησεν. 215

Χο. καὶ μὴν Ὀδυσσεὺς ἔρχεται σπουδῇ ποδός,  
 Ἐκάβη, νέον τι πρὸς σέ σημανῶν ἔπος.

### ΟΔΥΣΣΕΥΣ

γύναι, δοκῶ μὲν σ' εἰδέναι γνῶμην στρατοῦ  
 ψήφόν τε τὴν κρανθεῖσαν· ἀλλ' ὅμως φράσω.  
 ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην. 220  
 σφάζαι πρὸς ὀρθὸν χῶμ' Ἀχιλλεῖοιο τάφου.  
 ἡμᾶς δὲ προμπούς καὶ κομιστῆρας κόρης

- τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης  
 ἱερεὺς τ' ἐπέσται τοῦδε παῖς Ἀχιλλέως.  
 οἶσθ' οὖν ὃ δρᾷσον; μήτ' ἀποσπασθῆς βίᾳ 225  
 μήτ' ἐς χερῶν ἀμιλλαν ἐξέλθῃς ἐμοί·  
 γίγνωσκε δ' ἄλκην καὶ παρουσίαν κακῶν  
 τῶν σῶν. σοφόν τοι κἂν κακοῖς ἃ δεῖ φρονεῖν.
- Εκ. αἰαί· παρέστηχ', ὡς ἔοικ', ἀγῶν μέγας,  
 πλήρης στεναγμῶν οὐδὲ δακρύων κενός. 230  
 κᾶγωγ' ἄρ' οὐκ ἔθνησκον οὐ μ' ἐχρῆν θανεῖν,  
 οὐδ' ὦλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρῶ  
 κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.  
 εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους  
 μὴ λυπρὰ μηδὲ καρδίας δηκτῆρια 235  
 ἐξιστορῆσαι, σοὶ μὲν εἰρῆσθαι χρεῶν,  
 ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.
- Οδ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.
- Εκ. οἶσθ' ἡνίκ' ἦλθες Ἰλίου κατὰσκοπος,  
 δυσχλαινίᾳ τ' ἀμορφος, ὀμμάτων τ' ἀπο 240  
 φόνου σταλαγμοὶ σὴν κατέεταζον γένυν;
- Οδ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.
- Εκ. ἔγνω δέ σ' Ἑλένη καὶ μόνῃ κατεῖπ' ἐμοί;
- Οδ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν,
- Εκ. ἦψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὢν; 245
- Οδ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
- Εκ. ἔσωσα δῆτ' αὖ σ' ἐξέπεμψά τε χθονός;
- Οδ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.
- Εκ. τί δῆτ' ἔλεξας δούλος ὢν ἐμός τότε;
- Οδ. πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν. 250
- Εκ. οὐκ οὖν κακὴν τοῖσδε τοῖς βουλευμασιν,  
 ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῆς παθεῖν,  
 δρᾷς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνῃ;  
 ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους  
 ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι, 255  
 οἱ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,

ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.  
 ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι  
 ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου ;  
 πόττερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρώποσφαγεῖν 260  
 πρὸς τύμβον, ἐνθα βουθυτεῖν μᾶλλον πρέπει ;  
 ἢ τοὺς κτανόντας ἀνταποκτείνειν θέλων  
 ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;  
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἴργασται κακόν.  
 Ἑλένην νιν αἵτεῖν χρῆν τάφῳ προσφάγματα· 265  
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ὄγει.  
 εἰ δ' αἰχμαλώτων χρῆ τιν' ἔκκριτον θανεῖν  
 κάλλει θ' ὑπερφέρουσιν, οὐχ ἡμῶν τόδε·  
 ἢ Τυνδαρίς γὰρ εἶδος ἐκπρεπεστάτη,  
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἦσσαν ηὔρεθη. 270  
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·  
 ἃ δ' ἀντιδοῦναι δεῖ σ' ἀπαιτούσης ἐμοῦ,  
 ἄκουσον. ἦψω τῆς ἐμῆς, ὥς φῆς, χερὸς  
 καὶ τῆσδε γραίας προσπίπνων παρηίδος·  
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ 275  
 χάριν τ' ἀπαιτῶ τὴν τόθ' ἱκετεύω τέ σε,  
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης,  
 μηδὲ κτάνητε τῶν τεθνηκότων ἄλις.  
 ταύτη γέγηθα κάπιλήθομαι κακῶν·  
 ἦδ' ἀντὶ πολλῶν ἐστί μοι παραψυχή, 280  
 πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὁδοῦ.  
 οὐ τοὺς κρατοῦντας χρῆ κρατεῖν ἃ μὴ χρεῶν,  
 οὐδ' εὐτυχοῦντας εὐ δοκεῖν πράξειν αἰεί·  
 κἀγὼ γὰρ ἦ ποτ', ἀλλὰ νῦν οὐκ εἰμ' ἔτι,  
 τὸν πάντα δ' ὄλβον ἡμαρ ἐν μ' ἀφείλετο. 285  
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,  
 οἴκτιρον· ἐλθὼν δ' εἰς Ἀχαικὸν στρατὸν  
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος  
 γυναῖκας, ἃς τὸ πρῶτον οὐκ ἐκτείνατε  
 βωμῶν ἀποσπάσαντες, ἀλλ' ὤκτιρατε. 290

- νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος  
καὶ τοῖσι δούλοις αἵματος κεῖται πέρα.  
τὸ δ' ἀξιώμα, καὶ κακῶς λέγῃ, τὸ σὸν  
πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν  
κακὰ τῶν δοκούντων αὐτὸς οὐ ταῦτόν σθένει. 295
- Χο. οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,  
ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων  
κλύουσα θρήνους οὐκ ἂν ἐκβάλῃ δάκρυ.
- Οδ. Ἐκάβη, διδάσκου μηδὲ τῷ θυμουμένῳ  
τὸν εὖ λέγοντα δυσμενῇ ποιοῦ φρενός. 300  
ἐγὼ τὸ μὲν σὸν σῶμ' ὑφ' οὔπερ εὐτύχουν  
σώζειν ἔτοιμός εἰμι κοῦκ ἄλλως λέγω·  
ἃ δ' εἶπον εἰς ἅπαντας οὐκ ἀρνήσομαι,  
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ  
σὴν παῖδα δοῦναι σφάγιον ἑξαιτουμένῳ. 305  
ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,  
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ  
μηδὲν φέρεται τῶν κακίωνων πλέον.  
ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,  
θανῶν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 310  
οὐκ οὐν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ  
χρῶμεσθ', ἔπει δ' ὀλωλε, μὴ χρῶμεσθ' ἔτι ;  
εἶεν· τί δῆτ' ἔρεῖ τις, ἦν τις αὖ φανῇ  
στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία ;  
πότερα μαχοῦμεθ' ἢ φιλοψυχήσομεν, 315  
τὸν κατθανόνθ' ὀρῶντες οὐ τιμώμενον ;  
καὶ μὴν ἔμοιγε ζῶντι μὲν, καθ' ἡμέραν  
κεῖ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·  
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον  
τὸν ἐμὸν ὀρᾶσθαι· διὰ μακροῦ γὰρ ἡ χάρις. 320  
εἰ δ' οἴκτρ' ἀπάσχειν φῆς, τάδ' ἀντάκουέ μου·  
εἰσὶν παρ' ἡμῖν οὐδὲν ἦσσαν ἄθλια  
γυναικες ἡδὲ πρεσβῦται σέθεν,  
νύμφαι τ' ἀρίστων νυμφίων τητῶμεναι,

- ὦν ἦδε κεύθει σώματ' Ἰδαία κόνις. 325  
 τόλμα τὰδ'. ἡμεῖς δ', εἰ κακῶς νομίζομεν  
 τιμᾶν τὸν ἑσθλόν, ἁμαθίαν ὀφλήσομεν·  
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους  
 ἡγείσθε, μήτε τοὺς καλῶς τεθνηκότας  
 θαυμάζεθ', ὥς ἂν ἡ μὲν Ἑλλάς εὐτυχῇ, 330  
 ὑμεῖς δ' ἔχηθ' ὁμοια τοῖς βουλευμασιν.
- Χο. αἰαῖ· τὸ δοῦλον ὥς κακὸν πέφυκ' αἶ  
 τολμᾷ θ' ἃ μὴ χρή, τῇ βίᾳ νικώμενον.
- Εκ. ὦ θύγατερ, οὐμοὶ μὲν λόγοι πρὸς αἰθέρα  
 φροῦδοι μάτην ριφέντες ἀμφὶ σοῦ φόνου· 335  
 σὺ δ', εἰ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,  
 σπουδάζε πάσας ὥστ' ἀηδόνος στόμα  
 φθογγὰς ἰεῖσα, μὴ στερηθῆναι βίον.  
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνου  
 καὶ πειθ'—ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα 340  
 καὶ τῷδε—τὴν σὴν ὥστ' ἐποικτίραι τύχην.
- Πλ. ὁρῶ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος  
 κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπαλιν  
 στρέφοντα, μὴ σου προσθίγω γενειάδος.  
 θάρσει· πέφευγας τὸν ἑμὸν Ἰκέσιον Δία· 345  
 ὥς ἔψομαί γε τοῦ τ' ἀναγκαίου χάριν  
 θανεῖν τε χρήζουσ'. εἰ δὲ μὴ βουλήσομαι,  
 κακῇ φανοῦμαι καὶ φιλόψυχος γυνή.  
 τί γὰρ με δεῖ ζῆν; ἢ πατήρ μὲν ἦν ἄναξ  
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίον· 350  
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὑπο  
 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων  
 ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι·  
 δέσποινα δ' ἡ δύστηνος Ἰδαίαισιν ἢ  
 γυναιξὶ † παρθένοις τ' ἀπόβλεπτος μέτα, † 355  
 ἴση θεοῖσι πλὴν τὸ κατθανεῖν μόνον·  
 νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα  
 θανεῖν ἑρᾶν τίθησιν οὐκ εἰωθὸς ὄν·

- ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας  
 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται, 360  
 τὴν Ἑκτορός τε χιτῶν πολλῶν κάσιν,  
 προσθεῖς δ' ἀνάγκην σιτοποιῶν ἐν δόμοις,  
 παίρειν τε δῶμα κερκίσιν τ' ἐφεισάναί  
 λυτράν ἄγουσαν ἡμέραν μ' ἀναγκάσει·  
 λέχη δὲ τάμ' ἀδύλος ὠνήτος ποθεν 365  
 χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.  
 οὐ δῆτ' ἀφίημ' ὁμμάτων ἐλευθέρων  
 φέγγος τόδ', Ἄϊδη προστιθεῖς ἐμὸν δέμας,  
 ἄγου μ', Ὀδυσσεῦ, καὶ διέργασαί μ' ἄγων·  
 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὀρῶ 370  
 θάρσος παρ' ἡμῖν ὥς ποτ' εὖ πράξαι με χρή.  
 μήτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδῶν γένῃ,  
 λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι  
 θανεῖν πρὶν αἰσχυρῶν μὴ κατ' ἀξίαν τυχεῖν.  
 ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν, 375  
 φέρει μὲν, ἀλγεί δ' αὐχέν' ἐντιθεῖς ζυγῶ·  
 θανῶν δ' ἂν εἴη μᾶλλον εὐτυχέστερος  
 ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος,  
 Χα. δεινὸς χαρακτήρ κάπσισημος ἐν βροτοῖς  
 ἐσθλῶν γενέσθαι, κάπτι μείζον ἔρχεται 380  
 τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις.  
 Εκ. καλῶς μὲν εἶπας, θυγάτερ, ἀλλὰ τῶ καλῶ  
 λύπη πρόσσεστιν. εἰ δὲ δεῖ τῶ Πηλέως  
 χάριν γενέσθαι παιδί καὶ φόγον φυγεῖν  
 ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε, 385  
 ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως  
 κεντεῖτε, μὴ φείδεσθ' ἐγὼ ἴτεκον Πάριν,  
 ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν.  
 Οδ. οὐ σ', ὦ γεραιά, κατθανεῖν Ἀχιλλέως  
 φάντασμ' Ἀχαιοῦς, ἀλλὰ τήνδ', ἡτήσατο. 390  
 Εκ. ὑμεῖς δὲ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,  
 καὶ δις τόσον πῶμ' αἵματος γενήσεται

- γαίᾳ νεκρῷ τε τῷ τὰδ' ἔξαιτουμένῳ.  
 Οδ. ἄλις κόρης σῆς θάνατος, οὐ προσοιστέος  
 ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν. 395  
 Εκ. πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.  
 Οδ. πῶς; οὐ γὰρ οἶδα δεσπότης κεκτημένος.  
 Εκ. ὅποια κισσὸς δρυός, ὅπως τῆσδ' ἔξομαι.  
 Οδ. οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.  
 Εκ. ὡς τῆσδ' ἑκοῦσα παιδὸς οὐ μεθήσομαι. 400  
 Οδ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπῶν.  
 Πλ. μήτηρ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,  
 χάλα τοκεῦσιν εἰκότως θυμουμένοις,  
 σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.  
 βούλῃ πεσεῖν πρὸς οὐδας ἐλκῶσαι τε σὸν 405  
 γέροντα χρῶτα πρὸς βίαν ὠθουμένη,  
 ἀσχημονῆσαι τ' ἐκ νέου βραχίονος  
 σπασθεῖς, ἃ πείσῃ; μὴ σύ γ'· οὐ γὰρ ἄξιον.  
 ἀλλ', ὦ φίλῃ μοι μήτηρ, ἡδίστην χέρα  
 δός καὶ παρειᾶν προσβαλεῖν παρηίδι· 410  
 ὡς οὔ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον  
 ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.  
 τέλος δέχῃ δὴ τῶν ἐμῶν προσφθεγμάτων.  
 ὦ μήτηρ, ὦ τεκοῦς', ἄπειμι δὴ κάτω,  
 Εκ. ὦ θυγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν. 415  
 Πλ. ἀνυμφος ἀνυμέναιος ὦν μ' ἐχρῆν τυχεῖν,  
 Εκ. οἴκτρά σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.  
 Πλ. ἐκεῖ δ' ἐν Ἄιδου κείσομαι χωρὶς σέθεν.  
 Εκ. οἶμοι· τί δράσω; ποῖ τελευτήσω βίον;  
 Πλ. δούλῃ θανοῦμαι, πατρός οὐς' ἔλευθέρου. 420  
 Εκ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.  
 Πλ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπω πόσιν;  
 Εκ. ἀγγελλε πασῶν ἀθλιωτάτην ἐμέ.  
 Πλ. ὦ στέρνα μαστοὶ θ', οἳ μ' ἐθρέψαθ' ἡδέως.  
 Εκ. ὦ τῆς ἀώρου θυγατερ ἀθλίας τύχης. 425  
 Πλ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τ' ἐμοί,

Εκ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

Πλ. ὃ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.

Εκ. εἰ ζῇ γ': ἀπιστῶ δ'· ὧδε πάντα δυστυχῶ.

Πλ. ζῇ καὶ θανούσης ὄμμα συγκλήσει τὸ σόν.

430

Εκ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὕπο.

Πλ. κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεῖς κάρα πέπλοις.

ὥς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν

θρήνοισι μητρὸς τήνδε τ' ἐκτήκω γόοις.

ὦ φῶς· προσειπεῖν γάρ σόν δνομ' ἔξεστί μοι,

435

μέτεστι δ' οὐδέν πλὴν ὅσον χρόνον ξίφους

βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

Εκ. οἱ γ' ὡ, προλείπω· λύεται δέ μου μέλη.

ὦ θύγατερ, ἄψαι μητρός, ἔκτεινον χέραι,

δός· μὴ λήπης μ' ἀπαιδ'. ἀπωλόμην, φίλαι. . . .

440

ὥς τὴν Λάκαιναν σύγγονον Διοσκόρου

Ἑλένην ἴδοιμι· διὰ καλῶν γάρ ὀμμάτων

αἰσχίστα Τροίαν εἶλε τὴν εὐδαίμονα.

Χο. — αὔρα, ποντιᾶς αὔρα,

[στρ.

ἅτε ποντοπόρους κομί-

445

ζεις θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,

ποῖ με τὰν μελέαν πορεύ-

σεις; τῷ δουλόσυννος πρὸς οἶ-

κον κτηθεῖς' ἀφίξομαι; ἦ

Δωρίδος ὄρμον αἴας;

450

ἦ Φθιάδος, ἐνθα τὸν

καλλίστων ὑδάτων πατέρα

φασὶν Ἀπιδανὸν πεδία λιπαίνειν;

ἦ νάσων, ἀλιήρει

[ἀντ.

κώπῃ πεμπομένην τάλαι-

455

ναν, οἰκτρὰν βιοτὰν ἔχουσιν οἴκοις,

ἐνθα πρωτόγονός τε φοῖ-

νιξ δάφνα θ' ἱεροὺς ἀνέ-

σχε πτόρθους Λατοῖ φίλα ὦ- 460  
 δῖνος ἄγαλμα Δίας ;  
 σὺν Δηλιάσιν τε κού-  
 ραισιν Ἀρτέμιδος θεᾶς  
 χρυσέαν ἀμπυκα τόξα τ' εὐλογήσω ; 465

ἡ Παλλάδος ἐν πόλει [στρ.  
 τὰς καλλιδίφρους Ἀθα-  
 ναίας ἐν κροκέῳ πέπλῳ  
 ζεύξομαι ἄρα πώλους ἐν  
 δαιδαλέαισι ποικίλλουσ' 470  
 ἀνθοκρόκοισι πήνας, ἡ  
 Τιτάνων γενεὰν  
 τὰν Ζεὺς ἀμφιπύρῳ κοιμί-  
 ζει φλογμῷ Κρονίδας ;

ὦ μοι τεκέων ἐμῶν, [ἀντ.  
 ὦ μοι πατέρων χθονός θ', 476  
 ἃ καπνῷ κατερείπεται,  
 τυφομένα, δορίκκτητος  
 Ἀργείων· ἐγὼ δ' ἐν ξεί-  
 να χθονὶ δὴ κέκλημαι δού- 480  
 λα, λιποῦσ' Ἀσίαν,  
 Εὐρώπας θεραπνᾶν ἀλλά-  
 ξας Ἀίδα θαλάμους.

## ΤΑΛΘΥΒΙΟΣ

„ποῦ τὴν ἀνασσαν δὴ ποτ' οὔσαν Ἰλίου  
 Ἑκάβην ἀν ἐξεύροιμι, Τρωάδες κόραι ; 485  
 Χο. αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί,  
 Ταλθύβιε, κείμεναι συγκεκλημένη πέπλοις.  
 Τα. ὦ Ζεῦ, τί λέξω ; πότερά σ' ἀνθρώπους ὄραν ;  
 ἡ δόξαν ἄλλως τήνδε κεκτήσθαι μάτην,  
 [ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος] 490

- τύχην δὲ πάντα τάν βροτοῖς ἐπισκοπεῖν ;  
 οὐχ ἦδ' ἀνασσα τῶν πολυχρύσων Φρυγῶν,  
 οὐχ ἦδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ ;  
 καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,  
 αὐτὴ δὲ δούλη γραῦς ἄπαις ἐπὶ χθονὶ 495  
 κεῖται, κόνει φύρουσα δύστηνον κάρα.  
 φεῦ φεῦ· γέρων μὲν εἰμ', ὅμως δέ μοι θανεῖν  
 εἴη πρὶν αἰσχρᾶ περιπεσεῖν τύχη τινί.  
 ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον  
 πλευράν ἔπαιρε καὶ τὸ πάλλευκον κάρα. 500
- Εκ. ἔα· τίς οὗτος σῶμα τοῦμόν οὐκ ἔξ  
 κεῖσθαι ; τί κινεῖς μ', ὅστις εἶ, λυπουμένην ;  
 Τα. Ταλθύβιος ἦκω Δαναϊδῶν ὑπηρέτης,  
 Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.
- Εκ. ὦ φίλτατ', ἄρα καὶ ἐπισφάξαι τάφῳ 505  
 δοκοῦν Ἀχαιοῖς ἦλθες ; ὥς φίλ' ἂν λέγοις.  
 σπεύδωμεν, ἐγκυνῶμεν ἡγοῦ μοι, γέρον.  
 Τα. σὴν παῖδα κατθανοῦσαν ὥς θάψης, γύναι,  
 ἦκω μεταστείχων σε· πέμπουσιν δέ με  
 δισσοὶ τ' Ἀτρεΐδαι καὶ λεῶς Ἀχαιϊκός. 510
- Εκ. οἶμοι, τί λέξεις ; οὐκ ἄρ' ὥς θανουμένους  
 μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακὰ ;  
 ὀλωλας, ὦ παῖ, μητρὸς ἄρπασθεῖς· ἄπο·  
 ἡμεῖς δ' ἄτεκνοι τούπιδ' ὦ τάλαινα· ἐγὼ.  
 πῶς καὶ νιν ἐξεπράξατ' ; ἄρ' αἰδούμενοι ; 515  
 ἢ πρὸς τὸ δεινὸν ἦλθεθ' ὥς ἐχθράν, γέρον,  
 κτείνοντες ; εἰπέ, καίπερ οὐ λέξων φίλα.  
 Τα. διπλᾶ με χρήξεις δάκρυα κερδᾶναι, γύναι,  
 σῆς παιδὸς οἶκτῳ· νῦν τε γὰρ λέγων κακὰ  
 τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ' ὅτ' ὠλλυτο. 520  
 παρῇν μὲν ὄχλος πᾶς Ἀχαιικοῦ στρατοῦ  
 πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγᾶς·  
 λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς  
 ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγὼ·

λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι, 525  
 σκίρτημα μόσχου σῆς καθέξοντες χεροῖν,  
 ἔσποντο. πλήρες δ' ἐν χεροῖν λαβῶν δέπας  
 πάγχρυσον αἶρει χειρὶ παῖς Ἀχιλλέως  
 χοὰς θανόντι πατρί· σημαίνει δέ μοι  
 σιγὴν Ἀχαιῶν παντὶ κηρύξαι στρατῷ. 530  
 κάγῳ καταστάς εἶπον ἐν μέσοις τάδε·  
 Σιγᾶτ', Ἀχαιοί, σῖγα πᾶς ἔστω λεώς,  
 σῖγα σιώπα· νήνεμον δ' ἔσθησ' ὄχλον.  
 ὃ δ' εἶπεν· ὦ παῖ Πηλέως, πατήρ δ' ἐμός,  
 δέξαι χοὰς μοι τάσδε κληλητηρίους, 535  
 νεκρῶν ἀγωγούς· ἐλθέ δ', ὥς πίης μέλαν  
 κόρης ἀκραιφνὲς αἶμ', ὃ σοι δωρούμεθα  
 στρατός τε κάγῳ· πρευμενῆς δ' ἡμῖν γενοῦ  
 λῦσαι τε πρύμνας καὶ χαλινωτήρια  
 νεῶν δὸς ἡμῖν † πρευμενοῦς † τ' ἅπ' Ἰλίου 540  
 νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.  
 τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.  
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβῶν  
 ἐξεῖλκε κολοῦ, λογάσι δ' Ἀργείων στρατοῦ  
 νεανίαις ἔνευσε παρθένον λαβεῖν. 545  
 ἦ δ', ὥς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·  
 ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,  
 ἐκοῦσα θνήσκω· μή τις ἄψηται χρὸς  
 τοῦμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.  
 ἐλευθέραν δέ μ', ὥς ἐλευθέρα θάνω, 550  
 πρὸς θεῶν, μεθέντες κτείναντ'· ἐν νεκροῖσι γὰρ  
 δούλη κεκλησθαι βασιλῆς οὔσ' αἰσχύνομαι.  
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ  
 εἶπεν μεθεῖναι παρθένον νεανίαις.  
 [οἱ δ', ὥς τάχιςτ' ἤκουσαν ὑστάτην ὅπα, 555  
 μεθήκαν, οὔπερ καὶ μέγιστον ἦν κράτος.]  
 κάπει τόδ' εἰσήκουσε δεσποτῶν ἔπος,  
 λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος

- ἔρρηξε λαγόνας ἐς μέσας παρ' ὀμφαλόν,  
 μαστούς τ' ἔδειξε στέρνα θ' ὡς ἀγάλματος 560  
 κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνυ  
 ἔλεξε πάντων τλημονέστατον λόγον·  
 'Ιδού, τόδ', εἰ μὲν στέρνον, ὦ νεανία,  
 παῖεῖν προθυμῇ, παῖσον, εἰ δ' ὑπ' αὐχένα  
 χρήσεις, πάρεστι λαιμὸς εὐτρεπῆς ὁδε. 565  
 ὁ δ' οὐ θέλων τε καὶ θέλων οἶκτω κόρης,  
 τέμνει σιδήρῳ πνεύματος διαρροάς·  
 κρουνοὶ δ' ἐχώρουν. ἦ δὲ καὶ θνήσκουσ' ὁμως  
 πολλήν πρόνοιαν εἶχεν εὐσχήμων πεσεῖν,  
 κρύπτουσ' ἃ κρύπτειν ὄμματ' ἄρσένων χρεών. 570  
 ἔπει δ' ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,  
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον·  
 ἄλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν  
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυρὰν  
 κορμούς φέροντες πευκίνους, ὁ δ' οὐ φέρων 575  
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·  
 "Ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι  
 οὐ πέπλον οὐδὲ κόσμον ἐν χεροῖν ἔχων ;  
 οὐκ εἴ τι δώσων τῇ περισσ' εὐκαρδίῳ  
 ψυχὴν τ' ἀρίστη ; τοιάδ' ἄμφι σῆς λέγων 580  
 παιδὸς θανούσης, εὐτεκνωτάτην τέ σε  
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ.  
 Χο. δεινὸν τι πῆμα Πριαμίδαις ἐπέζεσεν  
 πόλει τε τῇμῃ θεῶν ἀνάγκαισιν τόδε.  
 Εκ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν, 585  
 πολλῶν παρόντων· ἦν γὰρ ἀψωμαί τινος,  
 τόδ' οὐκ ἔᾱ με, παρακαλεῖ δ' ἐκείθεν αὖ  
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς  
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος  
 οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός· 590  
 τὸ δ' αὖ λίαν παρῆλες ἀγγελθεῖσά μοι  
 γενναῖος. οὐκ οὐκ δεινόν, εἰ γῇ μὲν κακῇ

τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει,  
 χρηστή δ' ἄμαρτοῦσ' ὦν χρεῶν αὐτὴν τυχεῖν  
 κακὸν δίδωσι καρπὸν, ἀνθρώποις δ' αἰεί 595  
 ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,  
 ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπο  
 φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεί ;  
 ἄρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί ;  
 ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς 600  
 δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθη,  
 οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθὼν,  
 καὶ ταῦτα μὲν δὴ νοὺς ἐτόξευσεν μάτην·  
 σὺ δ' ἔλθε καὶ σήμηνον Ἀργείοις τάδε,  
 μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἵργειν ὄχλον, 605  
 τῆς παιδός. ἐν τοι μυρίῳ στρατεύματι  
 ἀκόλαστος ὄχλος ναυτική τ' ἀναρχία  
 κρείσσων πυρός, κακός δ' ὁ μὴ τι δρῶν κακόν.  
 σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,  
 βάψας' ἔνεγκε δεῦρο ποντίας ἁλός, 610  
 ὥς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμήν,  
 νύμφην τ' ἀνυμφον παρθένον τ' ἀπάρθενον,  
 λούσω προθῶμαί θ'—ὥς μὲν ἄξία, πόθεν ;  
 οὐκ ἂν δυναίμην· ὥς δ' ἔχω—τί γὰρ πάθω ;—  
 κόσμον τ' ὀγείρας' αἰχμαλωτίδων πάρα, 615  
 αἱ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων  
 ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότης  
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.  
 ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,  
 ὦ πλείστ' ἔχων κάλλιστά τ', εὐτεκνώτατε 620  
 Πρίαμε, γεραιά θ' ἦδ' ἐγὼ μήτηρ τέκνων,  
 ὥς ἐς τὸ μηδὲν ἦκομεν, φρονήματος  
 τοῦ πρὶν στερέντες. εἴτα δῆτ' ὀγκούμεθα,  
 ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,  
 ὁ δ' ἐν πολίταις τίμιος κεκλημένος. 625  
 τὰ δ' οὐδὲν ἄλλως, φροντίδων βουλεύματα

γλώσσης τε κόμποι. κείνος ὀλβιώτατος,  
ὅτω κατ' ἡμᾶρ τυγχάνει μηδὲν κακόν.

Χο. ἔμοι χρῆν συμφοράν, [στρ.  
ἔμοι χρῆν πημονὰν γενέσθαι, 630  
Ἰδαίαν ὅτε πρῶτον ὕλαν  
Ἀλέξανδρος εἰλατίναν  
ἐτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων  
Ἑλένας ἐπὶ λέκτρα, τάν 635  
καλλίσταν ὁ χρυσοφαῆς  
Ἄλιος αὐγάζει.

πόννοι γὰρ καὶ πόνων [ἀντ.  
ἀνάγκαι κρείσσονες κυκλοῦνται 640  
κοινὸν δ' ἐξ ἰδίας ἀνοίας  
κακὸν τῷ Σιμωνντίδι γὰρ  
ὀλέθριον ἔμολε συμφορὰ τ' ἀπ' ἄλλων.  
ἐκρίθη δ' ἔρις, ἂν ἐν ἴ-  
δα κρίνει τρισσὰς μακάρων 645  
παῖδας ἀνὴρ βούτας,  
ἐπὶ δορί καὶ φόνῳ καὶ ἐμῶν μελάθρων λώβῃ [ἐπὶ φ.δ.  
στένει δὲ καὶ τις ἀμφὶ τὸν εὐροὸν Εὐρώταν 650  
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,  
πολιὰν τ' ἐπὶ κρᾶτα μάτηρ  
τέκνων θανόντων  
† τίθεται χεῖρα δρύπτεται παρειάν,† 655  
δαίμον ὄνυχά τιθεμένα σπαραγμοῖς.

### ΘΕΡΑΠΑΙΝΑ

γυναῖκες, Ἑκάβη ποῦ ποθ' ἡ παναθλία,  
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σποράν  
κακοῖσιν ; οὐδεὶς στέφανον ἀνθαιρήσεται. 660

Χο. τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς ;  
ὥς οὐποθ' εὔδει λυπρὰ σου κηρύγματα.

Θε. Ἐκάβη φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ  
οὐ ῥάδιον βροτοῖσιν εὐφημεῖν στόμα.

Χο. καὶ μὴν περῶσα τυγχάνει δόμων ὕπερ  
ἥδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις. 665

Θε. ὦ παντάλαινα κᾶτι μᾶλλον ἢ λέγω,  
δέσποιν', ὀλωλας κούκέτ' εἰ, βλέπουνσα φῶς,  
ἅπαις ἀνάνδρος ἀπολις ἐξεφθαρμένη.

Εκ. οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνείδισας. 670  
ἅτάρ τί νεκρὸν τόνδε μοι Πολυξένης  
ἦκεις κομίζουσ', ἥς ἀπηγγέλθη τάφος  
πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν ;

Θε. ἥδ' οὐδὲν οἶδεν, ἀλλὰ μοι Πολυξένην  
θρηνεῖ, νέων δὲ τημάτων οὐχ ἅπτεται. 675

Εκ. οἱ ἄγε τάλαινα· μῶν τὸ βακχεῖον κᾶρα  
τῆς θεσπιωδοῦ δεῦρο Κασάνδρας φέρεις ;

Θε. ζῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις  
τόνδ'· ἀλλ' ἄθρησον σῶμα γυμνωθὲν νεκροῦ  
εἰ σοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας. 680

Εκ. οἶμοι, βλέπω δὴ παῖδ' ἑμὸν τεθνηκότα,  
Πολύδωρον, ὃν μοι Θρῆξ ἔσφωζ' οἴκοις ἀνὴρ.  
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δῆ.

ὦ τέκνον τέκνον,  
αἰαῖ, κατάρχομαι γόων,  
βακχεῖον ἐξ ἀλάστορος  
ἄρτιμαθῆ νόμον. 685

Θε. ἔγνωσ γὰρ ἄτην παιδός, ὦ δύστηνε σύ ;

Εκ. ἄπιστ' ἄπιστα, καινὰ καινὰ δέρκομαι.  
ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ·  
οὐδέ ποτ' ἀστένακτος ἀδάκρυτος ἀ-  
μέρα [μ'] ἐπισχῆσει. 690

Χο. δειν', ὦ τάλαινα, δεινὰ πάσχομεν κακὰ.

Εκ. ὦ τέκνον τέκνον ταλαίνας ματρός,  
τίνι μόρῳ θηήσκεις,  
τίνι πότμῳ κῆσαι ;  
πρὸς τίνος ἀνθρώπων ; 695

Θε. οὐκ οἶδ'· ἐπ' ἄκταις νιν κυρῶ θαλασσίαις . . .

Εκ. ἐκβλητον, ἧ πέσημα φοινίου δορός,  
ἐν ψομάθῳ λευρᾷ ; 700

Θε. πόντου νιν ἐξήνεγκε πελάγιος κλύδων.

Εκ. ὦμοι, αἰαῖ, ἔμαθον ἔνυπνον ὁμμάτων  
ἐμῶν ὄψιν· οὐ με παρέβρα  
φάσμα μελανόπτερον, τὰν ἐσείδον ἀμφὶ σέ,  
ὦ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει. 705

Χο. τίς γάρ νιν ἔκτειν' ; οἶσθ' ὄνειρόφρων φράσαι ;

Εκ. ἐμός ἐμός ξένος, Θρήκιος ἱππότης,  
ἴν' ὁ γέρων πατήρ ἔθετό νιν κρύψας. 710

Χο. οἶμοι, τί λέξεις ; χρυσὸν ὥς ἔχοι κτανῶν ;

Εκ. ἄρρητ' ἀνωνόμαστα, θαυμάτων πέρα,  
οὐχ ὅσι' οὐδ' ἀνεκτά. ποῦ δῖκα ξένων ;  
ὦ κατάρατ' ἀνδρῶν, ὥς διεμοιράσω  
χρόα, σιδαρέῳ τεμῶν φασγάνῳ  
μέλεα τοῦδε παιδὸς οὐδ' ὥκτισας. 715 720

Χο. ὦ τλήμον, ὥς σε πολυπονωτάτην βροτῶν  
δαίμων ἔθηκεν ὅστις ἐστί σοι βαρὺς.

ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότης δέμας  
'Αγαμέμνονος, τοῦνθένδε σιγῶμεν, φίλαι. 725

## ΑΓΑΜΕΜΝΩΝ

Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ  
ἐλθοῦς, ἐφ' οἷσπερ Ταλθύβιος ἡγγεῖλέ μοι  
μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης ;  
ἡμεῖς μὲν οὖν εἰῶμεν οὐδ' ἐψαύομεν·  
σύ δέ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 730

ἦκω δ' ἀποστελῶν σε· τάκειθεν γὰρ εὖ  
πεπραγμέν' ἐστίν—εἴ τι τῶνδ' ἐστὶν καλῶς.

ἔα· τίν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὀρῶ  
θανόντα Τρώων ; οὐ γὰρ Ἀργεῖον πέπλοι  
δέμας περιπτύσσοντες ἀγγέλλουσὶ μοι. 735

Εκ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,

- Ἐκάβη, τί δράσω ; πότερα προσπέσω γόνυ  
 Ἀγαμέμνονος τοῦδ' ἢ φέρω σιγῇ κακά ;
- Αγ. τί μοι προσώπῳ νῶτον ἐγκλίναςα σὸν  
 δῦρην, τὸ πραχθέν δ' οὐ λέγεις ; — τίς ἔσθ' ὁδε ; 740
- Εκ. ἀλλ', εἴ με δούλην πολεμίαν θ' ἡγούμενος  
 γονάτων ἀπώσαιτ', ἄλγος ἂν προσθίμεθ' ἄν.
- Αγ. οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων  
 ἐξιστορῆσαι σῶν ὁδὸν βουλευμάτων.
- Εκ. ἄρ' ἐκλογίζομαι γε πρὸς τὸ δυσμενὲς 745  
 μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς ;
- Αγ. εἴ τοί με βούλῃ τῶνδε μηδὲν εἰδέναι,  
 ἐς ταῦτόν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.
- Εκ. οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ  
 τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε ; 750  
 τολμᾶν ἀνάγκη, κἂν τύχῳ κἂν μὴ τύχῳ. —  
 Ἀγάμεμνον, ἱκετεύω σε τῶνδε γουνάτων  
 καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος . . .
- Αγ. τί χρήμα μαστεύουσα ; μῶν ἐλεύθερον  
 αἰῶνα θέσθαι ; ῥάδιον γὰρ ἔστί σοι. 755
- Εκ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη  
 αἰῶνα τὸν σύμπαντα δουλεύειν θέλω.
- Αγ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς ;
- Εκ. οὐδὲν τι τούτων ὧν σὺ δοξάζεις, ἄναξ. —  
 ὄρᾳς νεκρὸν τόνδ', οὐ καταστάζω δάκρυ ; 760
- Αγ. ὄρῳ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.
- Εκ. τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο.
- Αγ. ἔστιν δὲ τίς σῶν οὗτος, ὃ τλήμων, τέκνων ;
- Εκ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίου.
- Αγ. ἢ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι ; 765
- Εκ. ἀνόνητά γ', ὥς ἔοικε, τόνδ' ὃν εἰσορᾷς.
- Αγ. ποῦ δ' ὦν ἐτύγχαν', ἠνίκ' ὦλλυτο πτόλις ;
- Εκ. πατὴρ νιν ἐξέπεμψεν ὀρρωδῶν θανεῖν.
- Αγ. ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον ;
- Εκ. ἐς τήνδε χώραν, οὔπερ ηὔρεθῃ θανῶν. 770

Αγ. πρὸς ἄνδρ' ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός ;

Εκ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.

Αγ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών ;

Εκ. τίνος γ' ὑπ' ἄλλου ; Θρήξ νιν ὤλεσε ξένος.

Αγ. ὦ τλήμον· ἦ που χρυσὸν ἠράσθη λαβεῖν ; 775

Εκ. τοιαῦτ', ἐπειδὴ συμφορὰν ἔγνω Φρυγῶν.

Αγ. ἡῦρες δὲ ποῦ νιν ; ἦ τίς ἠνεγκεν νεκρόν ;

Εκ. ἦδ', ἐντυχοῦσα ποντίας ἄκτῆς ἔπι.

Αγ. τοῦτον ματεύουσ' ἦ πονοῦσ' ἄλλον πόνον ;

Εκ. λούτρ' ὥχετ' οἴσουσ' ἐξ ἄλός Πολυξένη. 780

Αγ. κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.

Εκ. θαλασσόπλαγκτόν γ', ὥδε διατεμῶν χροά.

Αγ. ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.

Εκ. ὀλωλα κούδεν λοιπόν, Ἀγάμεμνον, κακῶν.

Αγ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφυ γυνή ; 785

Εκ. οὐκ ἔστιν, εἰ μὴ τὴν Τύχην αὐτὴν λέγοις.

ἀλλ' ὥνπερ οὐνεκ' ἀμφὶ σὸν πίπτω γόνυ  
ἄκουσον. εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,

στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σὺ μοι γενοῦ

τιμωρὸς ἄνδρός, ἀνοσιωτάτου ξένου, 790

ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω

δείσας δέδρακεν ἔργον ἀνοσιώτατον,

κοινῆς τραπέζης πολλάκις τυχῶν ἐμοί,

ξενίας τ' ἀριθμῶ πρώτ' ἔχων ἐμῶν φίλων,

τυχῶν δ' ὅσων δεῖ—· καὶ λαβῶν προμηθίαν 795

ἔκτεινε· τύμβου δ', εἰ κτανεῖν ἐβούλετο,

οὐκ ἠξίωσεν, ἀλλ' ἀφῆκε πόντιον.

ἡμεῖς μὲν οὖν δοῦλοί τε κάσθηνεῖς ἴσως·

ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν

Νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγοούμεθα 800

καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι·

ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρῆσεται,

καὶ μὴ δίκην δώσουσιν οἵτινες ξένους

κτείνουσιν ἢ θεῶν ἱερὰ τολμῶσιν φέρειν,

οὐκ ἔστιν οὐδέν τῶν ἐν ἀνθρώποις ἴσον. 805  
 ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με·  
 οἴκτιρον ἡμᾶς, ὥς † γραφεύς † τ' ἀποσταθεῖς  
 ἰδοῦ με κἀνάθρησον οἱ' ἔχω κακά.  
 τύραννος ἦ ποτ', ἀλλὰ νῦν δούλη σέθεν,  
 εὖπαις ποτ' οὔσα, νῦν δὲ γραῦς ἅπαις θ' ἄμα, 810  
 ἄπολις ἔρημος, ἀθλιωτάτῃ βροτῶν . . .

οἶμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα ;  
 ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.  
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα  
 μοχθοῦμεν ὥς χρῆ πάντα καὶ ματεύομεν, 815  
 Πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνην  
 οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν  
 μισθοὺς διδόντες μανθάνειν, ἴν' ἦν ποτε  
 πείθειν ἅ τις βούλοιτο τυγχάνειν θ' ἄμα ;  
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς ; 820  
 οἱ μὲν γὰρ ὄντες παῖδες οὐκέτ' εἰσὶ μοι,  
 αὕτη δ' ἐπ' αἰσχροῖς αἰχμάλωτος. οἴχομαι·  
 καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' ὀρώ.

καὶ μήν—ἴσως μὲν τοῦ λόγου κενὸν τόδε,  
 Κύπριν προβάλλειν· ἀλλ' ὁμως εἰρήσεται· 825  
 πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται  
 ἡ φοιβάς, ἣν καλοῦσι Κασάνδραν Φρύγες.  
 ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἀναξ,  
 ἡ τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων  
 χάριν τίν' ἔξει παῖς ἐμὴ, κείνης δ' ἐγώ ; 830  
 [ἐκ τοῦ σκότου τε τῶν τε νυκτερησιῶν  
 φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.]  
 ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὀρᾷς ;  
 τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν  
 δράσεις. ἐνός μοι μῦθος ἐνδεὴς ἔτι.  
 εἴ μοι γένοιτο φθάγγος ἐν βραχίοσι  
 καὶ χερσὶ καὶ κόμοισι καὶ ποδῶν βάσει  
 ἡ Δαιδάλου τέχναισιν ἡ θεῶν τινος,

- ὥς πάνθ' ὁμαρτῇ σῶν ἔχουσιντο γουνάτων  
 κλαίοντ', ἐπισκήπτοντα παντοίους λόγους. 840
- ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος,  
 πιθοῦ, παράσχεις χεῖρα τῇ πρεσβύτιδι  
 τιμωρόν, εἰ καὶ μηδὲν ἔστιν, ἀλλ' ὁμως.  
 ἔσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν  
 καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς αἰεί. 845
- Χο. δεινόν γε, θνητοῖς ὥς ἅπαντα συμπίπτει,  
 καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,  
 φίλους τιθέντες τοὺς γε πολεμιωτάτους  
 ἐχθροὺς τε τοὺς πρὶν εὖμενεῖς ποιοῦμενοι.
- Αγ. ἐγὼ σέ καὶ σὸν παῖδα καὶ τύχας σέθεν, 850  
 Ἑκάβη, δι' οἴκτου χεῖρά θ' ἱκεσίαν ἔχω,  
 καὶ βούλομαι θεῶν θ' οὔνεκ' ἀνόσιον ξένον  
 καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,  
 εἰ πῶς φανείη γ' ὥστε σοὶ τ' ἔχειν καλῶς,  
 στρατῷ τε μὴ δόξαιμι Κασάνδρας χάριν 855  
 Θρήκης ἀνακτι τόνδε βουλευῆσαι φόνον.  
 ἔστιν γὰρ ἡ ταραγμὸς ἐμπέπτωκέ μοι·  
 —Τὸν ἀνδρα τοῦτον φίλιον ἡγεῖται στρατός,  
 τὸν κατθανόντα δ' ἐχθρόν· εἰ δέ σοι φίλος  
 ὃδ' ἔστί, χωρὶς τοῦτο κοῦ κοινόν στρατῷ.— 860  
 πρὸς ταῦτα φρόντιζ'· ὥς θέλοντα μὲν μ' ἔχεις  
 σοὶ ξυμπονῆσαι καὶ ταχύν προσαρκέσαι,  
 βραδύν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.
- Εκ. φεῦ.  
 οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·  
 ἡ χρημάτων γὰρ δοῦλός ἐστιν ἡ τύχης, 865  
 ἡ πλῆθος αὐτὸν πόλεος ἡ νόμων γραφαὶ  
 εἵργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.  
 ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,  
 ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου,  
 σύνισθι μὲν γάρ, ἦν τι βουλευῶ κακὸν 870  
 τῷ τόνδ' ἀποκτείναντι, συνδράστης δὲ μή.

- ἦν δ' ἐξ Ἀχαιῶν θόρυβος ἡ ἵπικουρία  
 πάσχοντος ἀνδρὸς Θρηκὸς οἷα πείσεται  
 φανῇ τις, εἶργε μὴ δοκῶν ἐμὴν χάριν.  
 τὰ δ' ἄλλα—θάρσει—πάντ' ἐγὼ θήσω καλῶς. 875
- Αγ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ  
 λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,  
 ἢ φαρμάκοισιν ἡ ἵπικουρίᾳ τινί;  
 τίς σοι ξυνέσται χεῖρ; πόθεν κτήσῃ φίλους;
- Εκ. στέγαι κεκεύθασ' αἶδε Τρωάδων ὄχλον. 880
- Αγ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν;  
 Εκ. σὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.  
 Αγ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;  
 Εκ. δεινὸν τὸ πλῆθος σὺν δόλῳ τε δύσμαχον.  
 Αγ. δεινόν· τὸ μέντοι θῆλυ μέφομαι γένος. 885
- Εκ. τί δ'; οὐ γυναικες εἶλον Αἰγύπτου τέκνα  
 καὶ Λῆμνον ἄρδην ἀρσένων ἐξώκισαν;  
 ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον,  
 πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ  
 γυναῖκα.—καὶ σὺ Θῶρῃ κί πλαθεῖσα ξένῳ 890  
 λέξον· Καλεῖ σ' ἀνασσα δὴ ποτ' Ἰλίου  
 Ἑκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,  
 καὶ παῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους  
 τοὺς ἐξ ἐκείνης.—τὸν δὲ τῆς νεοσφαγοῦς  
 Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον, 895  
 ὥς τῶδ' ἀδελφῷ πλησίον μιᾷ φλογί,  
 δισσὴ μέριμνα μητρί, κρυφθῆτον χθονί.
- Αγ. ἔσται τάδ' οὕτω· καὶ γὰρ εἰ μὲν ἦν στρατῷ  
 πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·  
 νῦν δ', οὐ γὰρ ἴησ' οὐρίους πνοᾶς θεός, 900  
 μένειν ἀνάγκη πλοῦν ὀρώντ' ἐς ἥσυχον.  
 γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,  
 ἰδίᾳ θ' ἐκάστω καὶ πόλει, τὸν μὲν κακὸν  
 κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.

- Χο.        σὺ μὲν, ὦ πατρίς Ἰλιάς,  
 τῶν ἀπορθήτων πόλις οὐκέτι λέξη·  
 τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει  
       δορὶ δὴ δορὶ πέρσαν.  
       ἀπὸ δὲ στεφάναν κέκαρ-  
       σαι πύργων, κατὰ δ' αἰθάλου  
       κηλίδ' οἰκτροτάταν κέχρω-  
       σαι· τάλαιν',  
       οὐκέτι σ' ἐμβατεύσω.
- μέσονύκτιος ὠλλύμαν,  
 ἦμος ἐκ δειπνῶν ὕπνος ἡδὺς ἐπ' ὅσσοις  
 σκιδνάται, μολπᾶν δ' ἄπο καὶ χοροποιῶν  
       θυσιᾶν καταλύσας  
       πόσις ἐν θαλάμοις ἔκει-  
       το, ξυστὸν δ' ἐπὶ πασσάλῳ,  
       ναύταν οὐκέθ' ὄρων ὀμι-  
       λον Τροίαν  
       Ἰλιάδ' ἐμβεβῶτα.
- ἐγὼ δὲ πλόκαμον ἀναδέτοις  
       μίτραισιν ἐρρυθμιζόμεν  
       χρυσέων ἐνόπτρων λεύσ-  
       σουσ' ἀτέρμονας εἰς αὐγὰς,  
 ἐπιδέμνιος ὥς πέσοιμ' ἐς εὐνάν.  
       ἀνὰ δὲ κέλαδος ἔμολε πόλιν·  
       κέλευσμα δ' ἦν κατ' ἄστν Τροί-  
       ας τόδ'· ὦ  
 παῖδες Ἑλλάνων, πότε δὴ πότε τὰν  
       Ἰλιάδα σκοπιᾶν  
       πέρσαντες ἦξετ' οἴκους;
- λέχη δὲ φίλια μονόπεπλος  
       λιποῦσα, Δωρὶς ὥς κόρα,

[στρ. α  
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σεμνὰν προσίζουσ' οὐκ  
 ἦνυσ' Ἄρτεμιν ἁ τλάμων·  
 ἄγομαι δὲ θανόντ' Ἰδοῦσ' ἀκοίταν  
 τὸν ἐμὸν ὄλιον ἐπὶ πέλαγος,  
 πόλιν τ' ἀποσκοποῦσ', ἐπεὶ  
 νόστιμον  
 ναῦς ἐκίνησεν πόδα καὶ μ' ἀπὸ γᾶς  
 ὥρισεν Ἰλιάδος·  
 τάλαιν', ἀπτεῖπον ἄλγעי,

τὰν τοῖν Διοσκούροιν Ἑλέναν κάσιν [ἐπὶ φδ.  
 Ἰδαῖόν τε βούταν  
 αἰνόπαριν κατάρφα  
 διδοῦσ', ἐπεὶ με γᾶς ἐκ  
 πατρῶας ἀπώλεσεν  
 ἐξώκισέν τ' οἴκων γάμος, οὐ γάμος ἄλλ' ἁ-  
 λαστορός τις οἰζύς·  
 ἂν μήτε πέλαγος ὄλιον ἀπαγάγοι πάλιν,  
 μήτε πα-  
 τρῶον ἴκοιτ' ἐς οἶκον.

## ΠΟΛΥΜΗΣΤΩΡ

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,  
 Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε σὴν  
 τὴν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν.  
 φεῦ·  
 οὐκ ἔστι πιστὸν οὐδέν, οὔτ' εὐδοξία  
 οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.  
 φύρουσι δ' αὐτοὶ θεοὶ πάλιν τε καὶ πρόσω  
 παραγμὸν ἐντιθέντες, ὥς ἀγνωσίᾳ  
 σέβωμεν αὐτούς. ἄλλὰ ταῦτα μὲν τί δεῖ  
 θρηγεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν·  
 σύ δ', εἴ τι μέμφῃ τῆς ἐμῆς ἀπουσίας,  
 σχέες· τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις

- ἀπών, ὅτ' ἤλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,  
 ἤδη πόδ' ἔξω δωμάτων αἶρουντί μοι 965  
 ἐς ταῦτόν ἦδε συμπίπτει δμῳὶς σέθεν  
 λέγουσα μύθους, ὧν κλύων ἀφικόμην.
- Εκ. αἰσχύνομαί σε προσβλέπειν ἐναντίον,  
 Πολυμήστορ, ἐν τοιοῖσδε κειμένα κακοῖς.  
 ὅτῳ γὰρ ὤφθην εὐτυχοῦς, αἰδῶς μ' ἔχει 970  
 ἐν τῷδε πότμῳ τυγχάνουσ' ἴν' εἰμὶ νῦν  
 κοῦκ ὄν δυναίμην προσβλέπειν ὀρθαῖς κόραις.  
 ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,  
 Πολυμήστορ· ἄλλως δ' αἴτιόν τι καὶ νόμος,  
 γυναικας ἀνδρῶν μὴ βλέπειν ἐναντίον. 975
- Πλ. καὶ θαῦμά γ' οὐδέν. ἀλλὰ τίς χρεῖα σ' ἐμοῦ;  
 τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα·
- Εκ. ἴδιον ἐμαυτῆς δὴ τι πρὸς σέ βούλομαι  
 καὶ παῖδας εἰπεῖν σοὺς· ὁπάοντας δέ μοι  
 χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων. 980
- Πλ. χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία.  
 φίλη μὲν εἰ σύ, προσφιλὲς δέ μοι τόδε  
 στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σέ χρῆν·  
 τί χρῆ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ  
 φίλοις ἐπαρκεῖν; ὥς ἔτοιμός εἰμ' ἐγώ. 985
- Εκ. πρῶτον μὲν εἰπέ παιδ' ὄν ἐξ ἐμῆς χερὸς  
 Πολύδωρον ἐκ τε πατρὸς ἐν δόμοις ἔχεις,  
 εἰ ζῇ· τὰ δ' ἄλλα δευτέρον σ' ἐρήσομαι.
- Πλ. μάλιστα· τοῦκείου μὲν εὐτυχεῖς μέρος.
- Εκ. ὦ φίλταθ', ὥς εὖ κάξίως λέγεις σέθεν. 990
- Πλ. τί δῆτα βούλῃ δεύτερον μαθεῖν ἐμοῦ;
- Εκ. εἰ τῆς τεκούσης τῆσδε . . . μέμνηταί τί μου;
- Πλ. καὶ δεῦρό γ' ὥς σέ κρύφιος ἐζήτηι μολεῖν.
- Εκ. χρυσὸς δὲ σῶς ὃν ἤλθεν ἐκ Τροίας ἔχων;
- Πλ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος. 995
- Εκ. σῶσόν νυν αὐτὸν μηδ' ἔρα τῶν πλησίον.
- Πλ. ἦκιστ'· ὀναίμην τοῦ παρόντος, ὦ γύναι.

- Εκ. οἶσθ' οὖν ἅ λείξαι σοί τε καὶ παισὶν θέλω ;  
 Πλ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.  
 Εκ. ἔστ', ὦ φιληθείς ὥς σὺ νῦν ἐμοὶ φιλή . . . 1000  
 Πλ. τί χρῆμ' ὃ κάμει καὶ τέκν' εἰδέναι χρεών ;  
 Εκ. χρυσοῦ παλαιαὶ Πριαμιδῶν κατῴρυχες.  
 Πλ. ταῦτ' ἔσθ' ἃ βούλῃ παιδί σημήναι σέθεν ;  
 Εκ. μάλιστα, διὰ σοῦ γ' εἰ γὰρ εὐσεβὴς ἀνὴρ.  
 Πλ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ; 1005  
 Εκ. ἄμεινον, ἣν σὺ κατθανῆς, τούσδ' εἰδέναι.  
 Πλ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.  
 Εκ. οἶσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;  
 Πλ. ἐνταῦθ' ὃ χρυσὸς ἔστι ; σημεῖον δέ τί ;  
 Εκ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω. 1010  
 Πλ. ἔτ' οὖν τι βούλῃ τῶν ἐκεῖ φράζειν ἐμοί ;  
 Εκ. σῶσαι σε χρήμαθ' οἷς συνεξήλθον θέλω.  
 Πλ. ποῦ δῆτα ; πέπλων ἐντὸς ἡ κρύψας' ἔχεις ;  
 Εκ. σκύλων ἐν ὄχλῳ ταῖσδε σῶζεται στέγαις.  
 Πλ. ποῦ δ' ; αἶδ' Ἀχαιῶν ναύλοχοι περιπτυχαί. 1015  
 Εκ. ἰδίᾳ γυναικῶν αἰχμαλωτίδων στέγαι.  
 Πλ. τάνδον δὲ πιστὰ κάρσένων ἐρημία ;  
 Εκ. οὐδεὶς Ἀχαιῶν ἐνδον, ἀλλ' ἡμεῖς μόναι.  
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν  
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα· 1020  
 ὥς πάντα πράξας ὧν σε δεῖ στείχης πάλιν  
 ξύν παισὶν οὐπὲρ τὸν ἐμὸν ᾧκισας γόνον.  
 Χο. οὕτω δέδωκας, ἀλλ' ἴσως δώσεις δίκην·  
 ἀλίμενόν τις ὥς εἰς ἄντλον πεσῶν 1025  
 † λέχριος ἐκπεσῇ φίλας καρδίας,  
 ἀμέρσας βίστον. τὸ γὰρ ὑπέγγυον  
 Δίκᾳ καὶ θεοῖσιν οὐ συμπίτνει·  
 ὀλέθριον ὀλέθριον κακόν.† 1030  
 ψεύσει σ' ὁδοῦ τῇσδ' ἐλπίς ἢ σ' ἐπήγαγεν  
 θανάσιμον πρὸς Ἀἶδαν, ἰὼ τάλας·  
 ἀπολέμῳ δὲ χειρὶ λείψεις βίον.

Πλ. <ἔσωθεν>

ὦμοι, τυφλοῦμαι φέγγος ὁμμάτων τάλας. 1035

Χο. — ἤκούσατ' ἀνδρὸς Θρηκὸς οἰμωγὴν, φίλοι ;

Πλ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

Χο. — φίλοι, πέπρακται καὶν' ἔσω δόμων κακά.

Πλ. ἀλλ' οὔτι μὴ φύγητε λαιψηρῶ ποδί·  
βάλλων γὰρ οἰκων τῶνδ' ἀναρρήξω μυχοῦς. 1040

Χο. — Ἰδού, βαρείας χειρὸς ὀρμάται βέλος.

— βούλεσθ' ἐπεσπέσωμεν ; ὥς ἀκμή καλεῖ  
'Εκάβη παρεῖναι Τρῳάσιν τε συμμάχους.

Εκ. ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας·  
οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις, 1045  
οὐ παῖδας ὄψη ζῶντας οὓς ἔκτειν' ἐγώ.

Χο. ἦ γὰρ καθεῖλες Θρηῖκα, καὶ κρατεῖς, ξένον,  
δέσποινα, καὶ δέδρακας οἷάπερ λέγεις ;

Εκ. ὄψη νιν αὐτίκ' ὄντα δωμάτων πάρος  
τυφλὸν τυφλῶ στείχοντα παραφώρα ποδί, 1050  
παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγώ  
σὺν ταῖς ἀρίσταις Τρῳάσιν· δίκην δέ μοι  
δέδωκε. χωρεῖ δ', ὥς ὀρᾷς, ὅδ' ἐκ δόμων.  
ἀλλ' ἐκποδῶν ἄπειμι κάπποστήσομαι  
θυμῷ ῥέοντι Θρηκί δυσμαχωτάτῳ. 1055

Πλ. ὦμοι ἐγώ, πᾶ βῶ,  
πᾶ στῶ, πᾶ κέλω ;  
τετράποδος βάσιν θηρὸς ὀρεστέρου  
τιθέμενος ἐπίχειρα κατ' ἵχνος ; ποῖαν  
ἦ ταύταν ἦ τάνδ' ἐξαλλάξω, τὰς 1060  
ἀνδροφόνους μάρψαι χρήζων Ἰλιάδας,  
αἱ με διώλεσαν ;  
τάλαιναι κόραι τάλαιναι Φρυγῶν,  
ὦ κατάρατοι, 1065  
ποῖ καὶ με φυγᾷ πτώσσουσι μυχῶν ;  
εἴθε μοι ὁμμάτων αἵματόεν βλέφαρον

ἀκέσαι' ἀκέσαιο τυφλόν, Ἄλιε,  
φέγγος ἐπαλλάξας.

ἄ ἄ,

σίγα' κρυπτὰν βάσιν αἰσθάνομαι 1070

τάνδε γυναικῶν, πᾶ πόδ' ἐπάξας

σαρκῶν ὁστέων τ' ἐμπλησθῶ,

θοῖναν ἀγρίων θηρῶν τιθέμενος,

ἀρνύμενος λῶβαν

λύμας ἀντίποιν' ἐμᾶς; ὦ τάλας. 1075

ποῖ πᾶ φέρομαι τέκν' ἔρημα λιπῶν

Βάκχαις Ἄιδου διαμοιρᾶσαι,

σφακτά, κυσίν τε φοινίαν δαῖτ' ἀνή-

μερον τ' οὐρείαν ἐκβολάν;

πᾶ στῶ, πᾶ κάμψω, [πᾶ βῶ,] 1080

ναῦς ὅπως ποντίοις πείσμασιν, λινόκροκον

φᾶρος στέλλων, ἐπὶ τάνδε συθείς

τέκνων ἐμῶν φύλαξ ὀλέθριον κοίταν;

Χο. ὦ τλήμον, ὥς σοι δύσφορ' εἴργασται κακά· 1085

δράσαντι δ' αἰσχρὰ δεινὰ τάπιτίμια.

[δαίμων ἔδωκεν ὅστις ἐστὶ σοι βαρύς.]

Πλ. αἰαῖ, ἰὼ Θρήκης λογχοφόρον ἔνο-  
πλον εὐπιππον Ἄρει κάτοχον γένος. 1090

ἰὼ Ἀχαιοί.—ἰὼ Ἀτρεΐδαι.—βοᾶν βοᾶν αὐτῷ, βοᾶν.

ὦ ἴτε· μόλετε πρὸς θεῶν.

κλύει τις ἢ οὐδεὶς ἀρκέσει; τί μέλλετε;

γυναῖκες ὠλεσάν με, γυναῖκες αἰχμαλωτίδες· δεινὰ  
δεινὰ πεπτόνθαμεν. 1095

ὦμοι ἐμᾶς λῶβας.

ποῖ τράπωμαι, ποῖ πορευθῶ;

ἄμπτάμενος οὐράνιον 1100

ὑψιπετὲς ἐς μέλαθρον,

ᾠαρίων ἢ Σείριος ἔνθα πυρὸς φλογέας ἀφίη-

σιν ὄσσω ἀυγὰς, ἢ τὸν ἐς Ἄϊδα 1105

μελάγχρωτα πορθμὸν ἄξω τάλας;

Χο. συγγνώμη, ὅταν τις κρείσσον' ἢ φέρειν κακὰ  
πάθη, ταλαίνης ἑξαπαλλάξαι ζόης.

Αγ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἦσυχος  
πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν 1110  
Ἦχῶ διδοῦσα θόρυβον· εἰ δέ μὴ Φρυγῶν  
πύργους πεσόντας ἦσμεν Ἑλλήνων δορί,  
φόβον παρέσχευ οὐ μέσως ὁδε κτύπος.

Πλ. ὦ φίλτατ'· ἡσθόμην γάρ, Ἀγάμεμνον, σέθεν  
φωνῆς ἀκούσας· εἰσορᾷς ἅ πάσχομεν ; 1115

Αγ. ἔα·  
Πολυμήστορ' ὦ δύστηνε, τίς σ' ἀπώλεσεν ;  
τίς ὅμμ' ἔθηκε τυφλὸν αἰμάξας κόρας,  
παῖδός τε τούσδ' ἔκτεινεν ; ἡ μέγαν χόλον  
σοὶ καὶ τέκνοισιν εἶχεν ὅστις ἦν ἄρα.

Πλ. Ἐκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν 1120  
ἀπώλεσ'—οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

Αγ. τί φῆς ; σὺ τοῦργον εἰργασαί τὸδ', ὥς λέγει ;  
σὺ τόλμαν, Ἐκάβη, τήνδ' ἔτλης ἀμήχανον ;

Πλ. ὦμοι, τί λέξεις ; ἡ γὰρ ἐγγὺς ἐστί που ;  
σήμηνον, εἰπέ ποῦ 'σθ', ἴν' ἀρπάσας χεροῖν 1125  
διασπάσωμαι καὶ καθαιμάξω χροά.

Αγ. οὗτος, τί πάσχεις ; Πλ. πρὸς θεῶν σε λίσσομαι,  
μέθες μ' ἐφείναι τῇδε μαργῶσαν χέρα.

Αγ. ἴσχυ' ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον  
λέγ', ὥς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει 1130  
κρίνω δικαίως ἀνθ' ὅτου πάσχεις τάδε.

Πλ. λέγοιμ' ἂν. ἦν τις Πριαμιδῶν νεώτατος,  
Πολύδωρος, Ἐκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ  
πατήρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,  
ὑποπτος ὢν δὴ Τρωικῆς ἀλώσεως. 1135  
τοῦτου κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν,  
ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθίᾳ.  
ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς  
Τροίαν ἀθροίσῃ καὶ ξυνοικήσῃ πάλιν,

γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα 1140  
 Φρυγῶν ἐς αἶαν αὐθις ἄρειαν στόλον,  
 κάπειτα Θρήκης πεδία τρίβοιεν τάδε  
 λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν  
 Τρώων, ἐν ᾧπερ νῦν, ἄναξ, ἐκάμνομεν.  
 Ἐκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον 1145  
 λόγῳ με τοιῷδ' ἤγαγ', ὥς κεκρυμμένας  
 θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ  
 χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει  
 δόμους, ἴν' ἄλλος μὴ τις εἰδείη τάδε.  
 ἶζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ· 1150  
 πολλαὶ δὲ χεῖρες, αἱ μὲν ἐξ ἀριστερᾶς,  
 αἱ δ' ἐνθεν, ὥς δὴ παρὰ φίλῳ, Τρώων κόραι  
 θάκουσ' ἔχουσαι, κερκίδ' Ἠδωνῆς χερὸς  
 ἦνουν, ὕπ' αὐγὰς τούσδε λεύσσουσαι πέτλους·  
 ἄλλαι δὲ κόμακα Θρηκίαν θεώμεναι 1155  
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.  
 ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι  
 τέκν' ἐν χερσὶν ἔπαλλον, ὥς πρόσω πατρός  
 γένοιτο, διαδοχαῖς ἀμείβουσαι χερῶν·  
 κῆτ' ἐκ γαληνῶν—πῶς δοκεῖς;—προσφθεγμάτων 1160  
 εὐθύς λαβοῦσαι φάσαν' ἐκ πέτλων ποθὲν  
 κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην  
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας  
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,  
 εἰ μὲν πρόσωπον ἐξανισταίην ἐμόν, 1165  
 κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,  
 πλήθει γυναικῶν οὐδὲν ἦνουν τάλας.  
 τὸ λοίσθιον δέ, πῆμα πῆματος πλέον,  
 ἐξειργάσαντο δαίν'· ἐμῶν γὰρ ὁμμάτων,  
 πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας 1170  
 κεντοῦσιν, αἰμάσσουσιν· εἴτ' ἀνὰ στέγας  
 φυγάδες ἔβησαν· ἐκ δὲ πεδησας ἐγὼ  
 θῆρ ὥς διώκω τὰς μαιφόνους κύνας,

- ἅπαντ' ἐρευνῶν † τοῖχον ὡς κυνηγέτης †  
 βάλλων ἀράσσω. τοιάδε σπεύδων χάριν . 1175  
 πέπονθα τὴν σὴν πολέμιόν τε σὸν κτανών,  
 Ἀγαμέμνων. ὥς δέ μὴ μακροῦς τείνω λόγους,  
 εἴ τις γυναῖκας τῶν πρὶν εἶρηκεν κακῶς  
 ἢ νῦν λέγων ἔστιν τις ἢ μέλλει λέγειν,  
 ἅπαντα ταῦτα συντεμών ἐγὼ φράσω· 1180  
 γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει  
 τοιόνδ'· ὁ δ' αἰεὶ ξυντυχὼν ἐπίσταται.
- Χο. μηδὲν θρασύνου μηδὲ τοῖς σαυτοῦ κακοῖς  
 τὸ θῆλυ συνθεῖς ὧδε πᾶν μέμψῃ γένος.  
 [πολλαὶ γὰρ ἡμῶν, αἱ μὲν εἰς' ἐπίφθονοι, 1185  
 αἱ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.]
- Εκ. Ἀγαμέμνων, ἀνθρώποισιν οὐκ ἐχρῆν ποτε  
 τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον·  
 ἀλλ', εἴτε χρῆστ' ἔδρασε, χρῆστ' ἔδει λέγειν,  
 εἴτ' αὖ πονηρά, τοὺς λόγους εἶναι σαθροῦς, 1190  
 καὶ μὴ δύνασθαι τᾶδικ' εὖ λέγειν ποτέ.  
 σοφοὶ μὲν οὖν εἰς' οἱ τάδ' ἠκριβωκότες,  
 ἀλλ' οὐ δύνανται διὰ τέλους εἶναι σοφοί,  
 κακῶς δ' ἀπώλονται· οὔτις ἐξήλυξέ πω.
- καὶ μοι τὸ μὲν σὸν ὧδε φροιμίους ἔχει· 1195  
 πρὸς τόνδε δ' εἶμι καὶ λόγοις ἀμείβομαι·  
 ὅς φῃς Ἀχαιῶν πόνον ἀπαλλάσσω διπλοῦν  
 Ἀγαμέμνονός θ' ἑκατὶ παῖδ' ἐμὸν κτανεῖν.  
 ἀλλ', ὦ κάκιστε, πρῶτον οὔποτ' ἂν φίλον 1200  
 τὸ βάρβαρον γένοιτ' ἂν Ἑλλήσιν γένος  
 οὐδ' ἂν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν  
 πρόθυμος ἦσθα; πότῃρα κηδεύσω τινά  
 ἢ συγγενῆς ὦν, ἢ τίν' αἰτίαν ἔχων;  
 ἢ σῆς ἐμελλον γῆς τεμεῖν βλαστήματα  
 πλεύσαντες αὖθις; τίνα δοκεῖς πείσειν τάδε; 1205  
 ὁ χρυσός, εἰ βούλοιο τάληθ' ἔλεγειν,  
 ἔκτεινε τὸν ἐμὸν παῖδα, καὶ κέρδη τὰ σά.

ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' εὐτύχει  
 Τροία, περίξ δὲ πύργος εἶχ' ἔτι πτόλιν,  
 ἔζη τε Πρίαμος Ἑκτορός τ' ἦνθει δόρυ, 1210  
 τί δ' οὐ τότε, εἴπερ τῷδ' ἐβουλήθης χάριν  
 θέσθαι, τρέφων τὸν παῖδα κὰν δόμοις ἔχων  
 ἔκτεινας ἢ ζῶντ' ἤλθες Ἀργείοις ἄγων;  
 ἀλλ' ἡνίχ' ἡμεῖς οὐκέτ' ἐσμέν ἐν φάει—  
 καπνῷ δ' ἐσήμην' ἄστυ—πολεμίων ὕπο, 1215  
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.

πρὸς τοῖσδε νῦν ἄκουσον, ὡς φανῆς κακός.  
 χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,  
 τὸν χρυσὸν ὃν φῆς οὐ σὸν ἀλλὰ τοῦδ' ἔχειν  
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον 1220  
 πολὺν πατρώας γῆς ἀπεξενωμένοις·  
 σὺ δ' οὐδὲ νῦν πῶ σῆς ἀπαλλάξαι χερὸς  
 τολμᾷς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.  
 καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν  
 σώσας τε τὸν ἐμόν, εἶχες ἂν καλὸν κλέος· 1225  
 ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι  
 φίλοι· τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.  
 εἰ δ' ἐσπάνιζες χρημάτων, ὃ δ' εὐτύχει,  
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·  
 νῦν δ' οὗτ' ἐκείνον ἄνδρ' ἔχεις σαυτῷ φίλον, 1230  
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τε σοί,  
 αὐτός τε πράσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,  
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανῆ·  
 οὗτ' εὐσεβῆ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,  
 οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον· 1235  
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σὲ φήσομεν  
 τοιοῦτον ὄντα . . . δεσπότης δ' οὐ λοιδορῶ.  
 Χο. φεῦ φεῦ· βροτοῖσιν ὡς τὰ χρηστὰ πράγματα  
 χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων.  
 Αγ. ἀχθεινὰ μὲν μοι τάλλότριά κρίνειν κακά,  
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνῃν φέρει,

- πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.  
 ἐμοὶ δ', ἰν' εἰδῆς, οὐτ' ἐμὴν δοκεῖς χάριν  
 οὐτ' οὖν Ἀχαιῶν ἀνδρ' ἀποκτείνει ξένον,  
 ἀλλ' ὥς ἔχης τὸν χρυσὸν ἐν δόμοισι σοῖς. 1245  
 λέγεις δὲ σαντῶ πρόσφορ' ἐν κακοῖσιν ὦν·  
 τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·  
 ἡμῖν δέ γ' αἰσχρὸν τοῖσιν Ἑλλήσιν τόδε.  
 πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον ;  
 οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ 1250  
 πρᾶσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.  
 Πλ. οἴμοι, γυναικός, ὥς ἔοιχ', ἡσώμενος  
 δούλης ὑφέξω τοῖς κακίοσιν δίκην.  
 Αγ. οὐκ οὖν δικαίως, εἴπερ εἰργάσω κακά ;  
 Πλ. οἴμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας. 1255  
 Εκ. ἀλγεῖς τί δ' ; ἦ 'μὲ παιδὸς οὐκ ἀλγεῖν δοκεῖς ;  
 Πλ. χαίρεις ὑβρίζουσ' εἰς ἔμ', ὦ πανοῦργε σύ ;  
 Εκ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην ;  
 Πλ. ἀλλ' οὐ τάχ', ἡνίκ' ἂν σε ποντία νοτίς —  
 Εκ. μῶν ναυστολήσῃ γῆς ὄρους Ἑλληνίδος ; 1260  
 Πλ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησιῶν.  
 Εκ. πρὸς τοῦ βιαίων τυγχάνουσιν ἀλμάτων ;  
 Πλ. αὐτὴ πρὸς ἰστὸν ναὸς ἀμβήσῃ ποδί.  
 Εκ. ὑποπτέροις νώτοισιν ἢ ποίῳ τρόπῳ ;  
 Πλ. κύων γενήσῃ πύρσ' ἔχουσα δέργματα. 1265  
 Εκ. πῶς δ' οἶσθα μορφῆς τῆς ἐμῆς μετάστασιν ;  
 Πλ. ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.  
 Εκ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὦν ἔχεις κακῶν ;  
 Πλ. οὐ γάρ ποτ' ἂν σύ μ' εἴλες ὧδε σὺν δόλῳ.  
 Εκ. θανοῦσα δ' ἦ ζῶσ' ἐνθάδ' ἐκπλήσω βίον ; 1270  
 Πλ. θανοῦσα· τύμβῳ δ' ὄνομα σῶ κεκλήσεται . . .  
 Εκ. μορφῆς ἐπωδόν, ἦ τί, τῆς ἐμῆς ἐρεῖς ;  
 Πλ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.  
 Εκ. οὐδὲν μέλει μοι σοῦ γέ μοι δόντος δίκην.  
 Πλ. καὶ σὴν γ' ἀνάγκη παῖδα Κασάνδραν θανεῖν. 1275

Εκ. ἀπέπτυσ'· αὐτῷ ταῦτα σοὶ δίδωμ' ἔχειν.  
 Πλ. κτενεῖ νιν ἢ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.  
 Εκ. μήπω μανίῃ Τυνδαρίς τοσόνδε παῖς.  
 Πλ. καὐτόν γε τοῦτον, πέλεκυν ἐξάρασ' ἄνω.  
 Αγ. οὔτος σύ, μαίνῃ καὶ κακῶν ἐρᾷς τυχεῖν ; 1280  
 Πλ. κτεῖν', ὥς ἐν ᾿Αργεὶ φόνια λουτρά σ' ἀμμένει.  
 Αγ. οὐχ ἔλξετ' αὐτόν, δμῶες, ἐκποδῶν βίᾳ ;  
 Πλ. ἀλγεῖς ἀκούων ; Αγ. οὐκ ἐφέξετε στόμα ;  
 Πλ. ἐγκλήητ' εἰρηται γάρ. Αγ. οὐχ ὅσον τάχος  
 νήσων ἐρήμων αὐτόν ἐκβαλεῖτέ που, 1285  
 ἐπεὶ περ οὕτω καὶ λίαν θρασυστομεῖ ;  
 Ἐκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς  
 στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεῶν  
 σκηναῖς πελάζειν, Τρωάδες· καὶ γὰρ πνοάς  
 πρὸς οἶκον ἤδη τάσδε πομπίμους ὀρῶ. 1290  
 εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τὰν δόμοις  
 ἔχοντ' ἴδοιμεν τῶνδ' ἀφειμένοι πόνων.

Χο. ἴτε πρὸς λιμένας σκηνάς τε, φίλαι,  
 τῶν δεσποσύνων πειρασόμεναι  
 μόχθων· στερρὰ γὰρ ἀνάγκη. 1295



## NOTES

**1 -58. Prologue.** Aristotle defines the Prologue as that part of a tragedy which precedes the entrance of the Chorus. In Euripides it is regularly a monologue in which a person (generally not a character in the play, and frequently a god) gives the audience an outline of the plot. This was necessary, because while E. was normally re-handling material already used by his predecessors, he very often made drastic changes in the traditional stories.

*Hecuba* is unique in having its prologue spoken by a ghost, Aeschylus had introduced the ghost of Darius into *The Persae* and the ghost of Klytaemnestra into *The Eumenide*\*, and we know that a whole series of ghosts must have appeared in his lost play. *The Psyhagogoi*, which dealt with the visit of Odysseus to the underworld. The example of Sophocles was still closer. In his *polyxena*, which covered the same ground as the first half of *Hecuba*, the ghost of Achilles played an important part, but we have no evidence that it spoke the prologue. Euripides skilfully combines his own invention, the ghost of Polydorus, with the Sophoclean ghost of Achilles, by making the former narrate (37-41) how the latter had appeared to hold back the Creek host when it was ready to sail home. We thus get the arresting effect of a ghost-story within a ghost-story. Polydorus does not, of course, appear again; but his prologue helps to strengthen the dramatic unity which is endangered by the "diptych" structure of the play.

The ghost was probably represented as hovering in the air (αἰσρούμενος, 32) over the huts where the Trojan captives are lodged, which form the background. This was done by means of a device called μηχανή (Latin *machina*, whence *deus ex machina*) or σκώρημα. The tent of Agamemnon stands to one side, and the action takes place before it, not on a stage (which did not exist in the fifth century B.C.) but perhaps on a wooden platform, very slightly higher than the level of the orchestra, the circular dancing-floor of the chorus.

1. Compare opening line of *Bacchm*.; *ἦ καὶ Διὸς παῖς* . . .

νεκρῶν κευθμῶνα : "hiding-place of the dead." Cp. κεύθεος νεκρῶν, Soph., *Antigone*, 818.

σκότου πύλας : "gates of darkness." σκότος is practically a synonym for θάνατος, as φάος is for βίος. There is also a neuter n. σκότος, -ους.

2. Ἄιδης : one of the names of the god of the dead. He is "invisible" (ἀ-φιδ) as lord of the realm of darkness.

3. Κισσέως : ἡ Κισσέως, "daughter of Kisseus," is Hecuba. In Homer, her father is Dymas, and the mother of Polydorus is Laodoe. γεγώς : contr. for γεγώς, participle of γέγονα, as μεμαώς of μέμνηται.

4. Φρυγῶν πόλιν : Troy. In Trag. the Trojans are regularly called Φρύγες, name of a people akin to the Thracians, who in historical times occupied the interior of Asia Minor. In Aesch., *Choeph.* 346, they are similarly called Λύκιοι, "Lycians."

5. Ἑλληνικῶ : Another frequent anachronism. In Homer, only the inhabitants of part of Peleus' kingdom in Thessaly are Ἑλληνες; the sackers of Troy have several names : most common, Ἀχαιοί.

6. ὑπεξέπεμψε : The double prefix ὑπεκ- implies *secret escape*. Cp. ὑπεξελών, Soph., *O.T.*, 227.

8. Χερσονησίαν : Χερσόνησος means "peninsula" and is applied to other places besides Gallipoli, e.g. the Crimea, known as Tauric Chersonese. πλάκα : lit. "flat place, plateau." Irish *leac*, English *flag* (-stone).

9. εὐθύνων : from εὐθύς, "straight," hence "directing, ruling." He was a warrior ruler (δοπ) over a people noted for cavalry (φιλιππον λαόν). Note λαός is origin of English *lay*, *lady*.

13. δ καὶ με γῆς : The neuter rel. is best taken as acc. of respect expressing cause, an old use seen in Homeric ὅτε, ὅτι. "Wherefore he sent me secretly away." The subject of ὑπεξέπεμψεν is Πρίαμος understood from Πριαμίδων.

15. βραχίονι : Note that Latin *brachium* is a borrowing of this word, whose origin is unknown.

16. ὀρίσματα : not equivalent to πύργοι as Schol. takes

it, but simply "boundaries," marked presumably by *standing* stones (ὄρθα). **ἔκειτο** : "were in their place" as often.

17. **πύργοι** : obscurely related to German *Burg*, "fortress."

18. **Ἑκτωρ** : Priam's son, chief defender of Troy. His name seems to indicate his function, hence Prof. J. A. Scott believes he was invented by Homer.

20. **ὥς τις πτόρθος** : "like a plant." Cp. frequent Homeric phrase **ὁ δ' ἀνέδραμεν ἱρνεί ἴσος**.

22. **ψυχή** : lit. "breath" like Latin *anima*, hence "life" in Homer and Trag. The meaning "soul" was first given it by Pythagoras (late sixth century). **ἑστία** : also deified as goddess of family hearth.

23. **αὐτός** : "he himself," ref. to **πατρῷα** as implying **πατήρ**. The word often means "the master" as in Pythagorean **αὐτὸς ἔφα** Latin *ipse dixit*. **θεοδμήτωρ** "built for the gods."

24. **ἐκ** : poet, equivalent of **ὑπό**, as often.

26. **ξένος πατρῷος** ; **ξένος**, like Latin *hospes*, meant both "host" and "guest." To the Greeks, the relation of "guest-friendship" was peculiarly sacred and was under the protection of **Ζεὺς Ξένιος**. Its violation was one of the gravest crimes; hence these words are strongly ironic.

29. **διαύλοις κυμάτων** : "Ebb and flow of the waves," compared rather oddly to the two "laps" (in Greek αὐαοί, "pipes") of a racecourse, in which the runner turned at a post (**τέρμα**, **νύσσα**, **καμπτήρ**, Latin *meta*) and came back to his starting-place. There is no question of the tide, which is practically unfelt in the Mediterranean.

30. **ἄκλαυστος, ἄταφος** To the Greek mind the solemn mourning (cf. Irish *caoine*) was as much part of the funeral service as the actual burial, and in many cities professional mourners (forbidden in Athens by a law of Solon) were employed for it. The soul could not find its proper resting-place till the body was duly buried. Cp. Virgil, *Am.* vi, 327-8: *Nee ripas dutar horrendas et rauca fluenta | transportare prius quam sedibus ossu quierunt.*

30-1. **ὑπὲρ μητρὸς . . . ἀίσσω** : to be taken literally. The

ghost hovers above the camp where his mother is. As the spectators see him in one aspect, so she sees him in another, more symbolical one. (90). αἵσσω : Schol. ὁρᾶμαι, "appear suddenly."

32. τριταῖον here means τρίτον. Normally it is used with verbs to agree with subj.: τριταῖος ἦλθεν, "I came on the second day." Note that the Greeks counted inclusively. Méridier translates correctly "voici deux jours."

αἰωρούμενος : The vb. is connected with the n. αἶψα, "swing." See introductory note on Prologue, above.

34. πᾶρα : frequent as contraction for πάρεστι. Note accent.

37-41. These lines summarise part of the *Polyxena* of Soph.

39. εὐθύνοντος : "directing." See n. 9, above.

πλάτην : "oar-blade," lit. "flat of oar." Cp. πλάτος, English *flat*, Irish *leathan*.

41. φίλον : because according to one account (Schol.) she had been affianced to him. πρόσφαγμα : "sacrifice on others' behalf." The idea of human sacrifice was not entirely remote from Euripidean Athens. Themistocles, before the battle of Salamis, had sacrificed three noble Persian youths to Dionysus Omestes. (Plutarch, *Themistocles*, 13.)

43. ἡ πεπρωμένη : to be construed w. μοῖρα understood : "her appointed doom." Defective vb. only occurring in aor. act. ἔπορον, pf. pass. πέπρωμαι, meaning "to furnish, appoint."

45. δυοῖν . . . δύο : Note balance of clauses, a device borrowed from rhetoric.

47. ὥς . . . τύχω : It should be noted that ὥς final is normally confined to poetry ; prose ἵνα, ὅπως.

52. γεραιᾶ : *dativus commodi* used as well as gen. w. ἐποδῶν, which is simply ἐκ ποδῶν.

53. περᾶ πόδα : Acc. almost cognate here. ὑπὸ : "from under."

54. φάντασμα : She also has been seeing the ghost, in a symbolic dream. (p. 90.

55. ἔκ : "after" : ἡμαρ . . . ἐκ χειματος, "day after storm," Aeschylus, *Agamemnon*, l. 900.

57. **ἀντισηκώσας** : ἀντισταθμήσας, "weighing her an equivalent," Schol. The god is giving her an amount of ruin equal to her former grandeur. **σηκός**, from which comes **σηκώω**, means "pen, enclosure," but its root idea seems to imply "pressure." It is akin to **σάπτω**, "press down, pack," but the transition to the meaning "weight" is obscure. **εὐπραξίας**, gen. of price or equivalence.

#### 59-215. **Parodos.**

Aristotle defines the Parodos as the whole first utterance of the Chorus. In earlier Tragedy (e.g. Aesch., *Supp.*, *Pers.*, *Ag.*; Soph., *Ajax*), it frequently began with a song in anapaestic rhythm, sung while the Chorus marched into its place in the orchestra, and ended with an ode of regular strophic structure, all sung by the Chorus, and often giving a lyrical account of events antecedent to the play—a kind of lyrical prologue. Later it became fashionable to introduce the Chorus as taking part in a dirge shared in by one or more of the characters. Such a parodos is called *komniatic*\*, from *Kopp6S*, the regular name for a dirge in Tragedy (its ordinary name being *dpfivos*). The usual place for the **κομμός** is after the dénouement. *Hecuba* shares with Sophocles' *Electra* and with E.'s own *Tauric Iphigenia* the peculiarity that its parodos is *kommatic*, and with the latter the further peculiarity that it is entirely in anapaestic rhythm. *Hecuba* is the "leader" in this dirge as she is in the *Iliad* (xxiv, 747 : **ἀδινού ἱξήρχε γόοιο**).

Though all anapaestic, this parodos is by no means as simple in structure as anapaestic songs usually are. It falls into three distinct parts or movements. First comes a song in which *Hecuba* describes her dream (59-97); next a song in which the Chorus confirm its message by the news that her daughter is to be sacrificed (98-153); and finally, an *amoibaion*, or part-song, between *Hecuba* and *Polyxena*, whom she calls out of the tent (154-215). While the first two parts are in ordinary anapaests, the third is in anapaests of a special kind, suited to the dirge. In these a spondee is very frequently substituted for an anapaest (— — for ~ ~ —), thus giving an effect of slowness and desolation. Furthermore, the third part has a strophic structure like a regular choral ode. It consists of a strophe (154-74, *Hecuba's* song) a mesode (177-96, part, song of *Hecuba* and *Polyxena*) and an antistrophe (197-215, *Polyxena's* song) In exact rhythmic correspondence with the

strophe. This structure was first recognised by G. Hermann, and its recognition has led to the exclusion as interpolations of 175-8 and the marking of a lacuna in the text at 207.

59. δόμων : the camp.

62. μου : gen. w. προσλαζύμεναι, regular w. vhs. of taking hold.

64. γεραιᾶς : scan as anapaest; αι short before vowel. προσλαζύμεναι : λάζμαι : tragic for epic λάζομαι, cognate w. λαμβάνω.

65. σκίπωνι : cp. σκῆπτρον, Latin *scipio*, English *shaft*.

67. ἤλυσιν : "gait," cp. ἤλυθον, ἦλθον. The word seems peculiar to Eur. A late variant is Θαυσις "Advent," *Acts of Apostles*, 7, 52.

68. στεροπᾶ : normally of lightning, "flash"; here, "dazzling light" as also in Soph. The time is early dawn. Note that sun's light belongs to Zeus; cp. 706. There was no worship of the sun as a god, except in Rhodes.

69. αἶρομαι : "am distracted"; ἤρην φόβῳ, Aesch., *Seven*, 214. ἔννυχος : note two terminations.

70. φάσμα : "ghost" (φαίνω). Menander wrote a play called Φάσμα. Cp. Plautus' *Mostellaria*. Πότνια : fem. with peculiar ending -νιᾶ, from πόσις; cp. Latin *potis sum*. δέσποινα, "house-mistress" is cognate word. χθών : a rare synonym for Γῆ as earth-goddess.

71. Dreams are "dark-winged" because children of night.

72. ἀποπτέμτομαι : middle voice, "avert, exorcise."

74-5. Two dactylic hexameters; rhythm repeated 90-1. Like the run of short syllables at 62, this gives variety and excitement to H.'s song.

76. ἐδάην : only Epic and Trag. Obsolete δάω, "teach," in passive, "know." Cp. Homeric δάσσω. The words in brackets were deleted by Hartung as redundant; ἔμαθον : prob. gloss on ἐδάην.

79. χθόνιοι θεοί : Pluton and Kore-Persephone. As children of night, dreams are also denizens of the underworld. Cp. Virgil, *Aeneid*, VI, 894, f. They are thus subject to χθόνιοι θεοί.

80. ἄγκυρ' ἔτ' ἐμῶν : note long ὀ. This is reading of the late MSS. for earlier ἄγκυρα τ' ἐμῶν, and needs no emendation.

81. χιονώδη : Prob. Ionic prose-word, only here in Trag.

Θρήκην : Ionic for Attic Θρέκην.

κατέχει : here "dwells in." Often "hold, occupy," used of gods, Soph., *Ant.*, 609, Aristoph., *Clouds*, 603 ; of dead holding graves, Aesch., *Ag.*, 454.

83. νέον : "untoward." In questions, τί νέον always implies that bad news expected.

84. μέλος γοερὸν : almost synonym for θρήνος, "dirge," for which another word was γόος, whence γόης "professional mourner," then "charlatan."

85. ἀλίσστος : negative verbal adj. from λιάζομαι, "turn aside, quail," hence "unabating." Cp. 98. πόλεμος ἀλίσστος Homer, "ceaseless war."

87. Ἑλένου ψυχάν : simply "Helenus" on model of βῆν Ἡρακλείη, or perhaps "dear Helenus." He is θεῖος because, like Cassandra, he has gift of prophecy. In *Iliad*, VII, 44, he is already a soothsayer. In Soph., *Philoct.*, 604 f, we hear how he prophesied fall of Troy. Cp. Virgil, *Aen.*, III, 333 f.

88. The true reading here is Κασάνδρας (Weil, Méridier), to be construed w. ψυχάν. The acc. is due to a commentator who supposed ψυχάν to mean ghost. εἶπε δὲ τὸ ψυχήν Ἑλένου, ἐπαδὴ τεθνηκώς ἦν, Scholiast. But other scholia point out that this is not so. The great literary presentation of Cassandra is of course Aesch., *Ag.*, 1072 ff.

ἐσίδω : deliberative subj.

90. αἵμονι χαλᾶ : the lexicon of Hesychius (fifth century A.D. ?) explains χαλᾶ here as equivalent to γνάθος, "jaw." Normally, however, it means "talón, claw," sometimes "hoof," Attic χηλή. Here "bloodstained claw" seems to suit best.

92. τόδε : "what follows," as regularly.

94. Ἀχιλέως : trisyllabic by synizesis (two vowels, such as -τω- here, scanned as one.)

ἤτει : note tense : "kept asking."

95. τινά : This is in apparent contradiction with 40, where Polydorus explicitly mentions Polyxena. The contradiction has led some scholars to excise 92-7, 104-43, 187-96, and 267-70 as interpolations. Two less radical solutions are, however, possible. One is that of the Scholiast, who says: οὐ γὰρ ἰδικῶς τὴν Πολυξένην ᾔτησατο, ἀλλὰ μὲν τῶν ἀγχισιωτῶν κάλλει ὑπερφέρουσιν. This implies that the choice of P. was so obvious to the Greeks as to need no further motivation. See, however, on 390. A still simpler solution is provided by supposing that Hecuba has not yet heard more than a vague report.

98. ἐλίσσθην : "hastened to you." Only occurrence in Trag. of epic λίσσεται. Cp. 85.

99. δεσποσύνους : "tents of our masters." This adj. (two terminations) is chiefly poetical.

σκηνῶς : note that Latin *scena*, Eng. *scene*, are from the booth or wooden structure which was the normal background of a play.

102. ἰν' ἐκληρώθην : "to which I was assigned by lot." For this use of ἰνα, cp. Soph., *O. T.*, 687 : ὅπως ἰν' ἦκαίς.

110. δόξα : technical term, "decrees."

111. θέσθαι : note middle voice. *τίθημι* is cognate w. Latin *facio*, as well as with Latin *do*, Eng. *do*, and from Homer down often means "make," e.g. *Od. V*, 136, θέσειν ἀθάνατον. In the middle voice it means "make for oneself." Cp. phrases like θέσθαι ἑαυτῷ.

109. τύμβου δ' ἐπιβάς : gen. regular w. ἐπιβαίνειν, "mount."

110. χρυσέοις : dissyllable, by synizesis.

111. ἔσχε : "held back." *ἔχω* is cognate w. Gaulish *sego-* (*Segomārus*, "greatly victorious"), German *Sieg*, "victory," and often means "master, control, restrain."

σχεδίας : poet. for "ships"; lit. "rafts."

112. ἐπείρομενας : "staying their sails with ropes," L. and S. The phrase may mean either "furling their sails," or

more probably, "though their sails were straining at the stays," lit. "pressing their sails against the stays—*en train d'appuyer les voiles sur les cordages*" (Mér.).

113. θωύσσων : lit. "barking." θωύσσω also means "call on dogs," *Bacch.*, 871. Probably onomatopoeic. (Boissacq.).

114. ποῖ δῆ : construe w. στέλλεσθ' : "whither are you setting forth?"

117. ἐχώρει : regular of *rumours*; cp. ἡ φάτις κεχώρηκε, *Hdt.*, I, 122.

119. δοκοῦν : common accus. absol., with certain intrans. verbs like δοκεῖ, ἔξεστι. Construe : τοῖς μὲν διδόναι δοκοῦν, τοῖς δ' οὐχί.

120. ἦν δ' ὁ τὸ μὲν σὸν : "and A. was the one who defended your interests."

121. βάκχης : Bacchus was a god of prophecy; cp. *infra*, 1207, *Bacch.*, 298. The word means thus simply "possessed."

ἀνέχων : "maintaining, remaining constant to."

123. Θησεΐδα : (dual). The Schol. names T's sons Akamas and Demophon. They had come to Troy, not as leaders of a contingent, but to bring back their grandmother, Aithra, whom the Dioscuri had carried off and given to Helen. They were first mentioned in the lost "Cyclic" epic, *Iliou Persis*.

124. δισσῶν : simply "two." Cp. Aesch., *Ag.*, 123, δισσοὺς Ἀτρεΐδας. Here used for antithesis w. γνώωμι μὲν in next line.

126. στεφανοῦν : "that it should be crowned." Note Greek preference for active const., where English prefers passive.

127. χλωρῶ : νέας παρθὸς αἵματι, Schol.; "fresh, young"; lit. "green."

128-9. οὐκ ἐφάτην . . . θήσιν : "declared they would never put." Note fresh antithesis in τὰ Κασάνδρας λάτρεα and τῆς Ἀχιλλέως λόγχης.

130. σπουδαί : "zeal," equal on both sides.

132. πρὶν : "until," w. indic in past time after affirmative; not frequently found.

**ΚΟΤΙΣ** : "tinker" apparently an Attic colloquialism, not to be confused w. **κοπίς**, "knife," though both are akin to **κόπτω**, and though **κοπίς** is also used of a speaker (Phocion, whom Demosthenes called ἡ τῶν ἡμῶν λόγων κοπίς, Plut., *Phocion*, 5 ; "pruner of my periods." As Weil points out, Phocion, though a **κοπίς λόγων**, was exactly the opposite of a **κόπις**.).

135. **εἶνεκ'** : reading of the best MSS. as against **οὐνεκ'** of others. The confusion is as old as the fifth century B.C. Cp. L. and S. s. v. **οὐνεκα**.

**δούλων σφαγίων** : "sacrifice of a slave"; noun in apposition used for adjective.

136. **Φερσεφόνη** : This curious compromise form (Hom. *Περσεφόνη*, Attic *Περρέφοττα*) occurs in Pindar (*Ol.*, 14, 21).

137. **φθιμένων** : with **τιν'** in previous line. "None of the dead." Note how skilfully O. turns the demand of Achilles into a demand of *all* the dead.

139. **οἰχομένοις** : a pathetic word, "dead and gone." Cp. Soph., *Ant.*, 841. Note full equivalence of **Ἕλληνες** and **Ἀσπασί** here ; cp. n. on l. 5.

141. **ὅσον οὐκ ἤδη** : Lit. "almost at once."

142. **πῶλον** : very common in Tragedy for "child." Cp. *Hipp.*, 546, *Andr.*, 821, and in a simile, *Bacch.*, 166.

143. **ὀρμήσων** : active, less common than middle, which means "start, begin."

144. **πρὸς** to be supplied w. **ναός**, by anticipation.

145. **γονάτων** : obj. gen. w. **ἰκέτις**.

146-7. **οὐρανίδας . . . ὑπὸ γᾶν** : This is the familiar distinction between **Ολύμπιοι** and **χθόνιοι θεοί**. It should be noted that the distinction was not felt by the Greeks as one between an *earlier* and *later* set of gods, but was one of *function* merely.

148. **λιταί** : cp. **ἱσσομαι**, **ἱταναύω**, Eng. *litany*.

150. **τύμβου προπετῆς** : "fallen before the tomb," as if the second word were part of **προπεσέν**.

153. **νασμῶ** from **νάω**, "**μελαναυγεί**, "dark-gleaming," only here in classical Greek, It is suggested prob. by Horn. **μελάνυδρος**, a common, epithet of springs. The application of such an epithet to *blood* has an effect of horror.

154. The heavily spondaic rhythm of Hecuba's reply emphasises her desolation, **ἀπύσω** : Doric for **ἡπύσω**, "say," as **ἄχῳ** in next line is for **ἤχῳ**, Eng. *echo*.

156. **γήρω** ; gen. of cause.

158. **φερτᾶς** ; adj. unique for normal **οιστᾶς**.

159. **γέννα** ; metrically irregular because of final **α**; Porson conjectured **γεντα**.

160. **φροῦδος** : from **προ-όδος** w. metathesis of aspirate, "On the way," hence "gone." For form, cp. **φρουρά** from **προ-όρα**.

163. **στείχω** : Cp. Irish *teighim*, "go," German *steigen*, "mount."

**ποῖ δ' ἦσω** is difficult without object, and Reiske's conjecture, **πόδα** for **ποῦ**, is generally approved.

164. **δαιμόνων** : metrically wrong, and the awkward distinction from **θεῶν** is an argument even against the sing. **δαίμων**. Furthermore, **τίς θεῶν ἢ δαίμων** would involve a strange ellipse of the pronoun. Nauck's **θεὸς ἢ δαίμων** gets rid of this, but leaves the first difficulty unsolved. Perhaps **δαιμόνων** is an intrusion which has displaced some entirely different word. Cp. n. on 206.

167. **ἀπωλέσαςτ' ὥλέσαςτ'** : When a compound verb is repeated, the prefix is omitted without affecting the sense. Cp. *Bacch*, 1065: **κατήγεν, ἦγεν, ἦγεν**. Note dactyls here and at 200.

169-76. Page (*Actors' Interpolations in Greek Tragedy*) thinks this passage may be "melodramatic interpolation." Cp., however, note on 171.

171. **αὐλάν** : lit. "courtyard," here "tent," later "royal court." The history of the word is curiously similar to that of French *cour*, English *court*, German *Hof*.

**ὦ τέκνον, ὦ παῖ** ; Obviously parodied by Aristophanes, *Clouds*, 1165; **ὦ τέκνον, ὦ παῖ, ἐξελθ' οἴκων, ἕκ σοῦ πατρός**. The parody, as well as providing a *terminus ante quern* for Hecuba,

also seems to prove the genuineness of this passage against Page's suspicion. Cp. Introduction.

174. *ἄτε* : trisyllabic, by diaeresis.

177. (Polyxena comes out of the tent.)

*ἰὼ* : an exclamation, *extra metrum*.

*τί νέον* : cp. 83.

178. *καρύξας* : We should expect fut. part. *καρύξουσ'*, expressing purpose; but Hecuba *has* announced a misfortune, without explaining what it is.

*ὦστ'* : Epic for *ὥσπερ*.

179. *ἐξέπταξας* : from *ἐκπτήσσω*, only here. *πτήσσω* normally intrans., "power," but trans., "scare," in *Iliad* XIV, 40, *Theognis*, 1015.

181. *δυσφημείς* : "address with unlucky words." Note that *εὐφημεῖν*, from meaning the opposite, has developed a secondary meaning, "be silent," Latin *favere linguis*. *εὐφημεῖσθαι* later came to mean "be called by a nice name," hence Eng. *euphemism*.

*φροίμια* : from *πρό* and a form of *οἶμος*, "way" with initial aspirate. Boisacq distinguishes *οἶμη*, "song," from *οἶμος*, "way."

183. *ἐξαύδα* : Homeric echo. *Iliad*, I, 363 : *ἐξαύδα, μὴ κέθεε νόφρ*.

*δαρόν* : Ionic *δηρός*, adj.; here acc. of time, w. *χρόνον* understood. Cp. *Bacch.*, 889 : *δαρόν χρόνον πόδα*.

189. *συντείνει* : "tends to" a euphemism for "has decided."

190. *Πηλεΐξ* is Paley's correction of MSS. *Πηλεΐδα*, gen. of *Πηλεΐδης* (Homeric) which would give phrase meaning "son of Achilles."

191. *πῶς* : "on what authority?"

192. *ἀμέγαρτα* : *ἀπόσνητα* Schol.; "unenviable," from *μεγαίρω*, "grudge." For gen. *κακῶν*, cp. phrase *κακὰ κακῶν*.

196. *περί μοι ψυχᾶς* : *μοι* is *ethical* dat., not to be construed w. *ἀγγέλουσ'*. It has no literal English equivalent, and hence can only be paraphrased. "Your darling life." *σᾶς ψυχᾶς* governed by *περί*.

## NO

200. ἀρρήταν : usually has compound adjs. This form is unique.

202. ἄδ' : ἔδε is often used in reference to the speaker. Cp. Soph., O.T. 815: τίς τοῦδε γ' ἀνδρὸς νῦν ἐτ' ἀθλιώτερος; In Latin *hic* is similarly used: *huic homini verbera*, Terence, *Haut.*, 356.

205. Construe σκύμνον with μ', and οὐριθρέτταν with μόσχον.

206. The lacuna marked in the text (Murray) makes Polyxena's song correspond strophically with Hecuba's, 154-74. It may be significant that the text of the latter seems defective at exactly the corresponding place; cp. n. on 163-4.

207. ἀναρπαστάν : The verbal adj. in -τός is here used, as often in poetry, like the Latin perf. part, pass., of which it is the etymological equivalent.

208. τε joins λαიმότομον w. ἀναρπαστάν. Ἄϊδα; dat. of indirect obj.; "to Hades, down to the darkness of the earth."

209. σκότον : ace. of motion, or "internal" ace. w. ὑποπαμπομέναν.

215. It is very rare for an anapaestic sequence to end in a full dimeter without catalexis; the paroemiac (e.g. 153) is normal. Exceptions, however, do occur, and no emendation is called for here. Perhaps the reason for the exception here is that these are lyric anapaests, with strophic correspondence. Cp. 174.

### 216-443. First Epeisodion.

Aristotle defines an Epeisodion (English *episode*) as "\*\* All that comes between two whole songs of the Chorus." The word is obviously a compound of ἐπι, εἰς, and ὅδός, and meant originally "parenthesis, addition." Thus it is probably an old name for part of a tragedy, as it emphasises the secondary nature of the dialogue in the early period, when the Chorus was all-important. By the end of the fifth century, this relation had been entirely reversed. Agathon, the pupil of Euripides, actually wrote tragedies in which the choral songs had nothing at all to do with the play (ἐμβόλαι, "interludes," a name curiously similar in meaning to ἐπισόδια.) It was Aeschylus, we are told by Aristotle, who "reduced the importance of the Chorus." Euripides carried the *i*

process a long way further, and in some of his late plays (e.g. *Iphigenia*, *Helen*) the choral songs are often largely irrelevant to the action. The regular division of a tragedy into *stasima* and *episodia* was the distant origin of the division into *acts* with which we are familiar.

This is the liveliest act in the play except the last. As there, all three actors are on the stage together ; in the second and third acts, only two are needed. Notice the formal structure of this Epeisodion, which is characteristic of all Tragedy. It opens with a brief speech by Odysseus, who brutally announces his mission. He is answered in a slightly briefer speech by Hecuba ; then comes a short dialogue in which they speak line for line. This kind of dialogue is called **στιχομυθία**, \*\* conversation in alternate lines." It is followed by a great speech of Hecuba's, in which she begs Odysseus to save her daughter. After three lines spoken by the Coryphaeus (leader of the Chorus) Odysseus replies in a speech of almost equal length, justifying his refusal by specious arguments. After a piteous appeal by her mother, Polyxena, in a speech almost as long as the other two, boldly refuses to beg for mercy, and declares herself ready to die. Hecuba now offers herself in her daughter's place ; but Odysseus refuses even to let her share Polyxena's fate. There is then another passage of **στιχομυθία**, broken by a last speech of Polyxena, and ending with her attempting to console her mother by the illusory reminder that Polydorus still lives. Two brief speeches by Polyxena and Hecuba complete the act, and Polyxena is led away.

216. **καὶ μὴν** : regular formula to announce new entry.

218. **γύναι** : "Lady." Beware of translating "woman," which gives the word a derogatory sense. For **μέν** followed by **ἀλλ'** **ὅμως** cp. Soph., *El.*, 450 : **συμπερὶ μὲν τὰς, ἀλλ' ὅμως | ἄχω, ἴδω αὐτῶ.**

219. **κρανθεῖσαν** : from **κραίνω**, often of voting : "cast." Cp. Aesch., *Supp.*, 943 : **κράνεται ψήφος.**

221. **σφάξαι** : note sense of *urgency* conveyed by aor. inf. The present is more normal w. **δόςαι.**

223. **ἐπιστάτης** : from **ἐπιστάμαι**. Common to poetry and prose ; "superintendent, overseer."

224. **ἔπεισται** : Nauck's correction of MSS. **ἐπίστη**, which

he holds is wrong tense, besides being too close an echo of ἐπιστάτης. The tense, however, is intelligible if ἐπιστήν be understood as meaning "has been appointed," and the repetition would not have offended a Greek ear. Weil and Méridier keep ἐπιστήν.

παῖς Ἀχιλλέως : Neoptolemus, to whom late Epic and Tragedy assigned a chief part in the capture of Troy. He is a principal character in Soph., *Philoctetes*.

225. οἶσθ' οὖν δ' ὁρᾶσον : An obvious colloquial blend of question and command. Cp. Soph., *O. T.*, 543, w. Jebb's note, which lists a dozen exx. from Tragedy and Comedy. An extreme form of this colloquialism is seen in Eur., *I. T.*, 1203, οἶσθα νῦν ἃ μοι γινώσκω, and Ar., *Ach.*, 1064, οἶσθ' ὡς ποιεῖται. Usually explained as a "transposition" for ὁρᾶσον, οἶσθ' δ', "do, do you know what?" but this is unnecessarily logical. An English parallel will illustrate how easily such colloquialisms occur in all languages: "I'll tell you what let's do" (Hulbert Footner, *Queen of Clubs*, p. 158). Cp. French phrases like *voilà-t-il pas*?

227. Note constant sharp distinction between present imperative (durative or inceptive aspect) and aorist (instantaneous).

These two lines (227-8) express in elaborate language a common Greek precept, more succinctly put at *Heracleidae*, 706: χρῆ γινώσκειν ("recognise one's strength").

228. ἃ δεῖ φρονεῖν : "to think as one ought," i.e. yield to superior force. Cp. στήρυσεν τὰ πάποντα. O. speaks throughout as the representative of Greek *Realpolitik* as opposed to barbarian passion.

τοῖ : "as you know."

230. The apparent tautology of this line is in keeping with the slow, rhetorical style of the whole scene. "Full of groans and tears."

231. ἄρ' : "after all" as often.

232. τρέφει : "keeps me alive." The word has a much wider meaning than English "nurse" by which it is sometimes translated. Cp. γηροτροφεῖν, etc.

235. μή : not with ἐπιστοπῆσαι but with ἀντιπρᾶ. "To ask questions that are not painful nor heart-wounding." δηκτήρια : from δάσσω, "bit." "

236-7. "You ought to answer this question, and I ought to hear your answer." Construe *σοι* as dative of agent with *ἐπῆσθαι* (passive): "this (*τόδε*) ought to be told once for all by you." Some edd. make *ἡμᾶς* object of *ἀκούσαι*, but this is unparalleled; *ἡμᾶς* and *τόδε* are the subjects of the two infinitives. Note gender of *τοὺς ἐρωτῶντας*. A woman regularly uses the masculine when speaking of herself in the plural. Cp. 512.

238. *ἔξεστ'*: note the stern abruptness. *ἐρώτα*: inceptive pres.: "go on, put your question."

239. *ἥνίκ'*: probably the conjunction is deliberately used to imply that *she* remembers the *exact* time. *πηνίκα*, its correlative, means "at what time of day?" *πηνίκα μάλιστα*, "What o'clock?"

240. The story of how O. entered Troy is told in *Od.*, IV, 244 f, and was probably given more fully in the *Little Iliad*. In the *Epics* Helen was the only one to recognise him. His recognition by Hecuba is a detail invented by Eur. himself for the purpose of this scene, and is a good instance of how poets freely handled their material.

241. The *φόνου σταλαγμοὶ* were due to the severe whipping he had given himself (*αὐτόν μιν πληγῆσιν δεκαλήσαι δαμόσας*, *Od.*, l.c.).

*γένυν*: Latin *gena*, German *Kinn*, English *chin*. Cognate also w. *γνάθος*, *γναθμός*, "jaw." It often means "cheek," and even "blade of an axe."

242. *ἄκρας καρδίας*: "the surface of my heart." Cp. Aesch., *Ag.*, 806, *ἀπ' ἄκρας φρένος*. *ψάμειν*, like *θιγγάνειν*, *ἄπτεσθαι* ("touch") takes gen. Cp. 245.

243. This is Eur.'s device for linking his new story with Homer's old one.

245. *ταπεινὸς ὢν*: where English would use an adverb, "humbly," Greek feeling calls for adj. and participle.

246. *ἐνθάνειν*: *νεκρωθῆναι*, Schol., "grow numb." A rare word, unique in this sense.

*ΥΕ*: "Yes, to such an extent that," with *ὥστε*. One of the commonest uses of *υε*. Cp. 248.

249-50. Some late MSS. put these lines before 247-8, and were followed by Porson. This puts *events* in their correct

order. Weil remarks, however, that O.'s answers have up to this point been all that H. can desire ; it is only when she comes to the essential point that he grows evasive, suggesting that whatever he said to escape death had no real validity. H. is thus forced to cease her cross-examination and turn to direct appeal. Line 250 is exactly in keeping with the realism displayed by O. throughout, and should not be excised or altered.

251. οὐκουν : thus accented, asks a question expecting the answer "yes." οὐκοῦν means "therefore." The meaning depends upon the accent.

κακύνη : "become wicked, act badly."

252. ἐξ ἐμοῦ : for ὑπ' ἐμοῦ, "at my hands."

253. δύνῃ : Ionic 2 sing., pres. ind.; Attic δύνασαι. Porson's reading here, δυνᾷ, is a Doric form, unsuited to dialogue.

254. Eur. puts into H.'s mouth a very topical criticism of democratic politicians. It is obviously entirely anachronistic as applied to the Homeric Odysseus. None the less, Eur. gives him the traits of a contemporary Athenian politician. Cp. 131-2 : ποικιλόφρων, κόπις, ἡδουλóγος, δημοχαριστής. The Scholiast's remark is apt : ταῦτα εἰς τὴν κατ' αὐτὸν πολιτείαν λέγει. καὶ ἔστι τοιοῦτος ὁ Εὐριπίδης, περιάπτων τὰ καθ' ἑαυτὸν τοῖς ἥρωσι καὶ τοὺς χρόνους συγχέων.

255. μηδέ γιγνώσκοισθέ μοι : Passive opt., expressing a wish. "Would you were unknown to me!"

257. ἦν : Attic for ἔαν. τοῖσι : Homeric.

258. σόφισμα : "clever trick, piece of policy." From σοφίζομαι, "practise cleverness." Cp. σοφιστής, "teacher of cleverness." Eur. may be thinking of the close connection between Sophistic rhetoric and politics, as seen for instance in Cleon's speeches in Thucydides, III.

259. ψῆφον ὥρισαν : synonym for ἐψηφίσαντο.

260. τὸ χρῆν : This is a unique phrase. Nauck conjectures τὸ χρή, as in *Herakles*, 828 (where χρήν is a marginal substitute). The word χρή was originally a fem. noun, which when contracted w. parts of εἶμι gave such forms as χρῆναι, χρῆν, χρῆν (imperfect : ἐχρῆν is an analogical form, rare in classical poetry), χρῆσται (future). If χρήν be kept here, it might still be construed as

imperf., made into a substantive by article ; " was it your so-called necessity (lit. " the it-was-necessary ") that led them on ? " It is generally taken as inf., but this assumes, as Wilamowitz declares (note on *Herakles*, 311) that " Eur. understood his own language as little as did all grammarians before H. L. Ahrens." Another conjecture is *χρεών* (with synizesis).

σφ' : for σφε, Epic enclitic acc. (sing. and pl.) of 3 pers. pron. σφεῖς. The original starting-point of all these forms was σφι, σφiv, cognate w. Latin *sibi*, where -bi was the case-ending. In σφι, σ- was all that remained of the original stem. But σφ- was felt as a stem, and given case-endings, σφεῖς like ἡμεῖς, σφὲ like μὲ, etc.

263. τεῖναι : " aims," metaphor from archery.

265. νιν : Doric equivalent of Homeric μιν, which is Aeolic 3rd person, all genders, sing. and pl. Both forms occur in Tragedy. They seem to contain an old pronoun found in Cypriot iv, Latin *is* (old acc. *im*) but the initial nasal is obscure.

Eur.'s frequent denunciations of Helen follow a fashion set by Aesch. Cp. Aesch., *Ag.*, 681 f, Eur., *I. T.*, 439 f. They may, perhaps, be explained by the fact that she was a Spartan goddess. Eur.'s *Helena* is in a sense a palinode.

266. ὤλεσεν . . . ἄγει : note combination of aorist and historic pres.

269. ἡ Τυνδαρίς : Helen and Klytaimnestra were daughters of Tyndareus and sisters of the " Heavenly Twins," Kastor and Polydeukes. For Helen's beauty, the *locus classicus* is, of course, *Iliad*, III, 145-60.

271. τῷ μὲν δικάζω : " on the score of justice," instrumental dat. ἀμιλλῶμαι is intrans., and τόνδε λόγον is equivalent to τήνδ' ἀμιλλαν λόγου, a cognate acc.

274. γραίας : Valckenaer's correction of unmetrical γραιῶς of the MSS.

275. τῶν αὐτῶν : hands and face. σοῦ depends on τῶν αὐτῶν.

276. χάριν τήν τόθ' : " (requital for) the favour I did you then," χάρις means both " benefit " and " thanks."

ἀπαιτῶ : " ask in return."

279. Line deleted by Hartung, because repeated in *Orestes*, 66 : τούτῃ γένηθε, κ.τ.λ. Page (*l.c.*) condemns it as an actor's interpolation.

280. παραψυχή : "consolation." This is earliest occurrence of the word. Cp. παραμυθεῖσθαι, παραγορῆν.

281. Porson compares frag. 858 :

ἀλλ' ἦδε μ' ἐξίσωσεν, ἦδε μοι τροφός,  
μήτηρ, ἀδελφή, θυμῷ, ἀγκυρᾷ, στήγῃ.

Both passages are evidently modelled on Andromache's words to Hector, *Iliad*, VI, 429 f.

282. ἃ μὴ χρεῶν : acc. of respect. χρεῶν : indeclinable noun, μὴ : generic use.

283. δοκεῖν : "to think" ; personal.

εὖ πράξειν : "be prosperous."

284. ἧ : supply εὐτυχῆς from εὐτυχούσας, 283.

286. ὦ φίλον γένειον : ἀππομένη τοῦ γενείου τοῦτό φησιν. Schol.

γένειον : from γένυς, means both "chin" and "beard," as here.

αἰδέσθητί με : from Hom. αἰδομαι, Attic αἰδοῦμαι. Lit. "show αἰδώς," the noun meaning "respect, reverence, pity."

288. παρηγόρησον : aorist for urgency. The verb here has its primary sense, "advise to change." It also meant "console, comfort," whence English *paregoric*.

φθόνος : with ἐπί understood ; "act likely to cause jealousy" (of the gods) or *nemesis*.

ὥς : equivalent to γάρ.

289. τὸ πρῶτον : "on your first victory."

291. νόμος δ' ἐν ὑμῖν : She is speaking of *Athenian law*, as O. has the qualities of an Athenian politician. In Athens, if a slave was killed, his master could take action against his slayer as if he were a free relation. Cp. Antiphon, *Herodes*, 48, Demosth., *In Midium*, 529.

293. λέγει is certainly the correct reading, and αἰδῶμαι must be its subject, as it is of νείσει. καὶ ὡς must mean "looked on as

bad, unpopular," H. pays a last compliment to O.: "your authority, even if your cause is unpopular, will win them over."

ἄξιωμα: his standing as leader and orator. The next two lines repeat this: "the same plea has not the same strength in the mouth of a man of standing and in that of a man of no standing."

ἄδοξούντων: from ἄδοξα (derivative from ἄδοξος), used only here in poetry. τῶν δοκούντων (εἶναι τι), lit., "those who seem to be something."

296. στερεός: Attic form of στερεός, "hard," English *stern*, German *starr*.

299. τῷ θυμουμένῳ: part. for more usual infin., "in your anger." Both inf. and part. w. article are common as abstract nouns in Thuc.

300. φρενός: The MSS. have φρενί, which may be construed w. ποιῶ: "make for yourself in your mind an enemy of one who gives good advice." Murray's φρενός is an inference from the Schol., who explains it as depending on τῷ θυμουμένῳ: τῷ θυμουμένῳ μίσει τῆς ψυχῆς, τοῦτεστι τῷ θυμοειδέι. This, however, is an obvious piece of Platonic psychology, and may not imply the reading φρενός at all. We must not suppose Eur. to have anticipated Plato in such detail. φρενί should be kept.

301. σὼμ': "your person," a mere expansion of σί.

302. ἄλλως: as often, "in vain." He means "what I say, I do."

303. ἃ δ' εἶπον: He is referring to his speech before the assembly.

305. δοῦναι: O. O. for an imperative: "I bade them give."

306. κάμνουσιν: "go wrong"; lit. "are weary, sick." (νοσοῦσι.)

308. φέρηται: "wins for himself." μὴ w. subj. in all constructions; Goodwin, Gr. Gram., 1610.

τῶν κακίωνων: "the base."

310. ὑπὲρ γῆς Ἑλλάδος: a phrase only appropriate in the fifth century, after Persian Wars.

311. οὔκουν : cp. on 251.

βλέποντι : "living." Cp. on σκότος, line 1, and Aesch., *Eum.*, 321-2, ἀλαοῖσι καὶ δεδορκόσιν, "dead and living."

φίλῳ : prob. to be taken as predicate w. χρώμεσθ' in both clauses ; "treat him (Achilles) as a friend," a regular use of χρώμεσθ'.

313. ἦν τις αὖ φάνη : The vb. is simply equivalent to ἔστι (from εἶμι) : "if there be another hosting."

314. ἀγωνία : here synonym for ἀγών, as often. Like many nouns in -ία (νουντία, etc.) the word properly denotes a pathological condition, "anxiety about a contest," whence *agony*.

315. μαχούμεθ' : not "are we to fight?" which would require deliberative subj., but "are we *likely* to fight or play the coward?" O. is thinking of how a man like himself would react if Achilles were neglected.

φιλοψυχεῖν : lit. "be fond of life."

317. καθ' ἡμέραν : to be taken with καὶ οὐκ ἔχοιμι, "if I should have enough from day to day." Cp. *infra*, 627, and *Bacch.*, 910-11 : τὸ δὲ κατ' ἡμᾶρ ὅτε βίος εὐδαίμων, μακαρίζω, "him I count blest, whose life from day to day is happy." This has been strangely mistranslated by Murray : "But whoe'er can know, as the long days go, that to live is happy, hath found his heaven." The Greek is a commonplace of pessimism ; Murray has made it into a declaration of belief in the Shavian "Life Force."

320. διὰ μακροῦ : "lasting." This sentiment would be very topical when *Hecuba* was first produced, and as the Funeral Speech of Pericles (Thuc. II, 35 and 43) shows, the Athenians were careful to honour their dead in war with much ceremony. Cp. also the monument to those fallen at Potidaea, Hicks-Hill, *Greek Historical Inscriptions*, No. 54, p. 93-4. O. is perverting a very normal desire of the citizen-soldier into a brutal demand for human sacrifice.

323. ἥδε : Homeric conjunction, common in Lyric and Tragedy. Originally it was preceded by ἤτεν. ἥ is the ordinary particle "or," Latin *-ue* in *neue*, etc.

**πρεσβῦται**: Prose form for **πρέσβεις**, used less often in Trag. Distinguish **πρέσβυς** from **πρεσβυτής**, "ambassador" (a derivative of **πρεσβύω**, itself from **πρέσβυς**), and note that **πρέσβεις** is used as plural of the latter. **πρεσβύτερος** (comparative of **πρέσβυς**) is used in papyri of Hellenistic period to mean "elder, alderman." The original meaning of **πρέσβυς** was "leader," hence **πρεσβεύειν** often means "be best, take precedence."

**σέθεν**: for genitive, w. **ἥσσαν ἀθλίαι**.

325. **Ἰδαία κόνις**: O. speaks as if the host were still on Trojan soil. Ida is the mountain near Troy. The phrase is pathetic; cp. Aesch., *Ag.*, 452, f.:

οἱ δ' αὐτοῦ περὶ τείχος  
θήκος Ἰλιάδος γᾶς  
εὐμορφοὶ κατέχουσιν, ἐχ-  
θρὰ δ' ἔχοντας ἔκρυψεν.

326. **τόλμα**: Imperative (note pres.) "be resigned." Cognate w. Latin *tollo*, *tuli*, *tolerare*, English *thole*.

**νομίζομεν**: "are accustomed."

327. **ὀφλήσομεν**: **ὀφλισκάνω**, cognate w. **ὀφείλω**, "owe," means "become liable to pay": hence **δίκην ὀφείν** "lose one's case," then "deserve, bring on oneself": **γέλωτ' ὀφλισκάνειν**, and finally, as here, "get reputation for, incur charge of," **μωρίαν**, **δαλίαν**, **ἀδικίαν ὀφλισκάνειν**.

328. **οἱ βάρβαροι δέ**: nom. sometimes used for voc. in commands; cp. Ar. *Aves*, 865, **ὦ Πρόκνη ἔξβασι**. Here it has an ironical sound; the contrast is sarcastic.

330. **ὥς ἄν**: Note that **ὥς** is the commonest final particle in Trag. In prose only Xenophon uses it thus. **ἄν** is sometimes used with it and with **ὅπως** (not with **ὅτα**) followed by subj., with no effect on the meaning.

It need hardly be said that this confrontation of Greeks and Barbarians is characteristic of the late fifth century, and of Athens, where the idea of **παιδεία** as the distinguishing mark of Greeks had been propagated by the Sophists from about 460 on. O. speaks here almost as a pupil of the Sophists, and his skill in representing as a token of higher civilisation what was in fact a savage crime cannot fail to remind us of Cleon's speeches in Thuc.

333, **τολμᾷ** : " puts up with."\*

334, **οὐμοί** : orusis for *oi émoi* (adj.).

335, **ῥιφέντες** : metaphor from archery. Cp. Homeric **τῇ δ' ἄπτερος ἔπλετο μῦθος**.

337. **σπούδαζε** : with *μη στερηθῆναι βίου*.

**ὥστ' ἀηδόνος στόμα** : *ὥστε* for *ὥσπερ* is Homeric and Tragic. *ἀηδόνος στόμα* : beat taken as in apposition w. subject of *σπούδαζε*, " like the nightingale's tongue." The nightingale was remarked both for the variety of its notes (*Od.* XIX, 521 : *χείρ πολυηχέα φωνήν*) and for the sadness of its tone (*Aesch.*, *Ag.*, 1146: *λιγείας μόρον ἀηδόνος*). The story of Philomela was widely familiar.

338. **ἰεῖσα** t " uttering," common with *φωνήν*. Note short first syllable ; usually long in Attic.

340. **πειθ'** : " try to persuade."

**πρόφασιν** : from *προφαίνω*, hence <sup>k</sup> motive or cause alleged, whether true or false," then " false motive, excuse." In *Xen.*, *Cyrop.*, III, 1, 27, *πρόφασιν ἔχει* means " it is excusable." Here the meaning is " you have something to plead," i.e. the parallel with his own children.

341. **ὥστε** : sometimes w. *πειθω* even in prose : cp. *Thuc.*, III, 31.

343. **ἐμπαλιν** : " back," the spatial sense predominates in the use of *πάλιν*, especially in Epic.

344. **μή** : a verb of fearing is understood.

345. **Ἰκέσιον Δία** : a typically Euripidean phrase of the kind called *παρακατινδυνημένον* (" risky ") in *Ar.*, *Ran.*, 99. Here it stands for *τὴν ἐμὴν ἱκεσίαν*, Zeus, as protector of strangers and guests (*supra*, 26) was also protector of those seeking help or shelter. His aid was ritually invoked by the gesture of touching the beard, the right hand, or the knees. O. is in no danger, because P. is not going to invoke Zeus in order to escape.

347. **εἰ δὲ μή βουλήσομαι** : the future after *ei* is always emphatic, and often implies a warning.

348. **φιλόψυχος** : Cp. 315. Compound adj. of two terminations.

350. **πρῶτον** : literal, w. **ἔπειτ'** in 351 : " this was the first thing in my life, and then . . . ." Not " this was my chief **glory** in life,\*" which would have little point.

352. **ζῆλον** : " rivalry for my hand " w. **γάμων**.

353. **ἔχουσ'** : " causing," equivalent to **παρέχουσα**. Cp. **συγγνώμην ἔχειν**, "to pardon."

**ὅτου δῶμ' ἔστῃαν** T' : an indirect question, w. vivid fut., after **ζῆλον**, Cp. 360.

355. This line lacks caesura. Lesser MSS. try to mend the defect by inserting T' before **ἀπόβλεπτος**. Weil compares **ἀπόβλεπτος** w. **περίστροπτος** in Aesch., *Cho.*, 350 ; " such as people turn away from others to look at." **μετάς** w. dat. imitates Homeric **μετ' ἀνδράσιν**, etc.

356. **ἴση θεοῖσι** : Cp. Homeric **ἰσότηος φῶς**.

**πλήν τὸ καταθανεῖν** : **πλήν** is an adverb, **τὸ καταθανεῖν** ace. of respect. Note Aeolic prefix **κατ-**, an Epic usage.

The chief distinguishing mark of the gods was their immortality ; they are **μάκαρες θεοὶ αἰὲν ὄντες**.

357. **νῦν δ'** : " but as it is " a common meaning.

**τοῦνομα** : " the name of slave."

358. **τίθησιν** : " makes." Cp. 111.

359. **ὠμῶν** : **ὠμός**, lit. " raw," Latin *amarus*, Irish *amh*, older *om*.

**φρένας** : ace. of respect.

360. **ἄν** : repeated for emphasis.

**ὅστις** : " someone who." **ὀνήσεται**, vivid fut.

362-4. Closely paralleled by speech of Hecuba in *Troades*, 490 f.

362. **προσθεῖς** : **προστίθημι**, lit. "add to," hence "impose on."

**ἀνάγκην σιτοποιὸν** ; " compulsion to bake bread." All these were tasks of household slaves.

365. **ποθεν** : " who knows whence ? " There is a contrast implied w. 352 ; the whole speech is a careful study in parallel structure.

308. **φέγγος** : Must expressive Greek word for "light," especially beloved by Pindar; cp, *Pyth*, 8, 97,

**προσπιθεῖσ'** : Cp. 362. She will become the bride of Hades, like Antigone ; Soph., *Ant.*, 816, 891. "I will put this light away from my eyes while they are free." **ἐλευθέρων**, Blomfield, for MSS. **ἐλευθερον**.

369. **διέργασαι** : The prefix **δια-** with verbs indicates *completion*. For sense, cp. **διαμοιρᾶσαι**, *Hipp.* 1376.

370-1. **ἐλπίδος** and **δόξης** depend on **θάρος** ; "I can see no encouragement to hope or believe that I am destined ever to be happy." **του**, for **τινός**, Ionic **τεο**, **τευ**.

**δόξα** : "belief, opinion." **παρ' ἡμῖν** : with **θάρος** : "in my reach."

372. **μήτερ, σὺ δ'** : Note word-order, regular when a new person addressed. Cp. 1287.

**ἐμποδῶν** : formed by analogy from **ἐκποδῶν**. Cp. 52. **ἡμῖν** : *dativus incommodi*.

373. **συμβούλου** : from **συμβούλομαι** : "join me in wishing" ; earliest use of a word later common *in* prose.

, 374. **πρὶν** ; w. inf., referring to future in affirmative sentence.

377. **μᾶλλον εὐτυχέστερος** : double comparative, common also in English poetry (Shakespeare).

379. **χαρακτήρ** : from **χαράσσω**, "inscribe, engrave, stamp," used of coining.

**ἐπίσημος** : from **σῆμα**, "stamp," keeps up the metaphor.

Eur. only partly agrees with Burns that "the rank is but the guinea-stamp," though he does hold that rank is enhanced by virtue. This reverence for rank is a surprising trait of the democratic Athenians at their finest hour.

380-1. "The name of nobility has increased force (**ἐπὶ μείζον ἐρχεται**) for those who are worthy," as Polyxena is. Note that **ἀρετή** originally meant "capacity," like Latin *virtus*; it was an aristocratic quality.

382. **εἶπας** : Common in Attic as 2 pers. **οἱ εἶπον**, for which

Ionic prose used εἶπα. The confusion is due to a tendency to assimilate archaic second aorist to first. Cp. Irish simplification in Connacht *ní mine* for *ní dhearn*, Munster *do dheineas* for *do rinne*. For antithetical sentiment, " well said—but how sad ! " op. Sappho's "Ἐρος, γλυκύτικρον ὄρπετον, " bitter-sweet love."

383-4. H. concedes O.'s arguments, but only in order to make a new proposal.

385. μὴ κτείνετε: " do not go on to kill "; it does not follow that P. is the proper victim.

386. πυράν: with long α; Homeric πυρή, distinct from πυρά used as pi. of πῦρ, which has short ᾱ, English *pyre* comes from the former. Here used metaphorically to mean " tomb."

387. ΚΕΝΤΕΪΤΕ: from κεντέω, whose noun κέντρον gave Latin *centrum*, English *centre*. As mother of Paris, whose slaying of Achilles formed part of the lost " Cyclic " epic, *Aithiopis*, H. is a more fitting victim than her daughter. The death of Achilles at the hands of Paris and Apollo is prophesied by Hector, *Iliad*, XXII, 359 f,

390. Cp. note on 95. These plain words seem to show that the ghost, as Polydorus also explicitly says (40), asked for the sacrifice of Polyxena. At 95 therefore we must suppose that H. has not heard the full news.

391. ἀλλά: highly emphatic, as often. H., in despair, tries at least to share in her daughter's death.

393. γαῖα: This hardly implies that the goddess Gê required libations of blood. In order to give the blood to the dead warrior, it had to be poured into the earth through an opening in the tomb, which is thought of as an ἐσχάρα or hero-altar.

395. μηδὲ τόνδ' ὀφείλομεν ὀφείλομεν s imperf. of ὀφείλω (aor. ὤφελον) which corresponds to Epic ὀφέλλω, ὤφελλον, ὤφελον. Both imperf. and aor. can be used (neg, μὴ) to express an unattained wish. Here, therefore, some verb like φέρειν, δίδόναι, is to be understood. " I wish we did not have to offer this death." The imperf., as in certain conditional sentences, here applies to *present* time. Note that O. here rather departs from his earlier *Realpolitik* and betrays momentary compunction.

396, γ': emphatic; " indeed."

397. πῶς: the abrupt question shows that O. is offended. He resents the suggestion that he has any master, implied in πολλή γ' ἀνάγκη.

398. The correct punctuation is surely ὅποῖα κισσός, δρυὸς ὅπως, τῇσδ' ἔξομαι: "I will cling to her like ivy, as (it clings) to the oak," with ellipse of ἔχεται after ὅπως. Thus ὅποῖα (neut. pl. used as adverb) is in antithesis to ὅπως, but it is an artificial antithesis, which, as Weil says, splits a simple simile in two. Murray's comma after δρυὸς makes ὅπως ἔξομαι mean "let me cling to her." He compares *Troades*, 146-7, Ar. *Eccles.*, 297. But such a *command* by H. to herself is surely forced. ἔξομαι, "cling to," like vbs. of touching, takes gen. For simile of clinging ivy, cp. *Soph. Ant.*, 826-7.

400. ὥς . . . μεθήσομαι: ὥς is here emphatic, implying perhaps an ellipse of ἴσθι: "know that." Cp. *Medea*, 609.

401. ἀλλὰ . . . μὴν: go together, "but neither will I go and leave her here."

403. χάλα: Imper. of χαλάω, "slacken," used intransitively; "yield to."

τοκεῦσιν: pl. generically for sing. So also with κρατοῦσι in next line.

θυμουμένοις: from θυμώω "to make angry."

406. γέροντα χρῶτα: For γέρον as adj. cp. *Herakles*, 26: γέρον λόγος.

407. ἀσχημονῆσαι: "behave disgracefully"; here "be put to shame," unique in Trag. It is evidently colloquial. ἔκ for ἐπὶ, as often.

408. ἃ πείσῃ: "which will happen to you" (πάσχω).

μὴ σύ γ': again prob. colloquial; often used in entreaties.

410. δός: governs both χεῖρα and προσβαλεῖν (zeugma).

411-12. Also in *Alcestis*, 207-8, where edd. have bracketed the second line.

415. ἐν φάει: "among the living."

416. Cp. Soph., *Ant.*, 876: ἀκαυτός, ἀφίλος, ἀνομιναίος ὦν μ' ἐχρήν τυχεῖν. Relative has for antecedent ὑμετέρων understood; genitive of privation.

417. ἀθλία: stronger than οἰκρά. The living are more miserable than the dead.

418. ἐκεῖ: often used as euphemism for Hades; here along with it.

419. ποῖ: stands for normal εἰς τί with τελευτῶ.

421. In Homer, while Priam has fifty sons (four daughters only are named in *Iliad*, of whom Polyxena is not one) only nineteen are from one mother, presumably Hecuba (*Iliad*, XXIV, 495). Eur. is vague here in order to increase the pathos of the situation.

ἄμμοροι: Homeric for ἀμοιροί "without share in, bereft of."

422. σοι: ethical dative. εἴπω: deliberative subj. This idea of greeting among the dead is given a grisly turn in Aesch., *Ag.*, 1555 f., where the murderous queen imagines her victim being greeted beside Acheron by the daughter he himself has sacrificed.

424. στέρνα: "bosom."

425. ἄωρου: "dead before her time." The Greeks thought that the souls of those who had died πρὶν μοῖραν ἐξήκειν βίου (Soph., *Ant.*, 896) are peculiarly likely to appear as ghosts. So also with those who, like Polydorus, had died a violent death (βίαισθάνοι). Such ghosts wandered in the company of Hecate, and there is frequent reference on tombstones to untimely or violent death as something specially lamentable. In popular belief, the deaths of ἄωροι were ascribed to Gello, herself one who παρθένα ἀώρως ἐτελεύτησε. The whole subject is dealt with by Rohde, *Psyche*, English trans., p. 593 f.

428. The mention of Polydorus has of course an "ironic" effect. κάσις: common in Trag., not in Homer, who uses longer form, κασίγνητος.

429. H.'s ἀπιστῶ is once more "ironical." These hints serve to link together the two parts of the play. Note γ': "yes, if . . ."

430. θανούσης: agrees w. genitive implied in τὸ σόν.

432. κόμιζ': "come, take me."

433. ὥς: gives reason for κόμιζε: she has mourned enough.

434. ἐκτῆκω: "am causing her to melt in lamentation."

435. Cp. Cassandra's last prayer, Aesch., *Ag.*, 1323-4, also addressed to the Sun's light: ἡλίου δ' ἐπενύχομαι πρὸς ὑστατον φῶς.

436. μέτεσσι: "you belong to me."

437. μεταξύ: usually explained by taking ξίφους closely with πυρᾶς as together giving only one of the two points between which she will still live, the other being the moment of her words. There is a parallel of sorts in Soph., *O. C.*, 290: τὰ δὲ μεταξύ τούτου μηδ' αὖτις γίνου κακός, "meanwhile, show no baseness." The present passage would, according to this interpretation, mean "between this spot and the sword and pyre of Achilles." Weil, however, is surely right in preferring the obvious meaning "between the pyre of Achilles and the sword," with an easy *hysteron proteron*. This is much more vivid and expressive, and the only objection to it is the pedantically literal one that it is an exaggeration.

438. προλείπω: "I swoon."

441-3. Attributed to the Chorus by Hermann; deleted by Hartung on the prosaic ground that H., having said at 438 that she is swooning, is not in a fit condition to utter the lines. Yet they are admirably in character, and their outburst of hatred for Helen is so appropriate both to Hecuba (cp. 265-6) and to Eur. (cp. *I. T.*, 439 f.) as well as being much more forcible than the general run of actors' interpolations, that they must surely be retained. Page (*I.c.*) thinks the case for interpolation "very weak." H., of course, does not fall in a dead faint.

441. ὥς: "even so," Epic. Cp. Aesch., *Ag.*, 930.

Διοσκόροι: cp. n. on 269. Kastor and Polydeukes, like Helen herself, were divinities, worshipped all over Greece as "Saviours," especially from dangers in battle and on sea. Their intervention at Lake Regillus was a famous incident in early Roman saga. Note the Attic form of their name. Διὸς κούροι meant of course "sons of Zeus," and was accounted for by a well-known legend.

442-3. Note pun in Ἑλένη . . . ἔλα, in imitation of course of Aesch., *Ag.*, 681 f, and repeated *Troades*, 890 f. Belief in magic

significance of names, for good or ill, is universal). (cp. *Bacchae*, 367 : Πανθεύς δ' ὅπως μὴ πάνθος εἰσέοιται δόμοις.

καλῶν ὁμμάτων : literally *beaux yeux*.

αἴσχιστα : In antithesis both with καλῶν and with εὐδαίμονα.

#### 444-483. First Stasimon.

A stasimon is defined by Aristotle as a song of the Chorus without anapaests or trochees. By "trochees" he obviously means not lyric trochees, which are quite frequent in stasima, but the trochaic tetrameter, which is rather a recitative than a song rhythm. The stasimon represents, in a highly stylised form, greatly influenced by the Choral Lyric of Stesichorus and others, the original ritual kernel of Tragedy, and the history of Tragedy is in one aspect that of the gradual extrusion of the choral part in favour of the dialogue, as the latter's dramatic possibilities came to be realised. In early Tragedy, and in certain late examples like the *Oedipus* of Sophocles and the *Baechae*, the ritual element in the choral part is still strong. Even in Aeschylus, however, the normal choral ode has become at most a lyric presentation of certain aspects of the plot, placed side by side with the dramatic presentation in the dialogue. The three stasima of this play show a slight development on Aeschylean practice. All are shorter than the normal Aeschylean ode, but there are instructive variations in their form. The first consists of a pair of strophes with their antistrophes, the second of strophe, antistrophe, and epode, and the third and longest of the same elements as the first with the addition of an epode. All three deal with aspects of the fall of Troy.

The first stasimon has a distinct kinship with a type of choral ode known as "escape-prayer," examples of which are *Baechae*, 402-16 (ἰκοίμαν ποτὶ Κύπρον), *Helena*, 1478-86 (δι' ἄερος εἶθε ποτανοί) and *Hippolytus*, 732-51 (ἡλιβάτοις ὑπὸ κευθμῶσι γενόμεν). This "escape-prayer" is very probably a development of an old ritual hymn in which the votaries of Dionysus, Maenads, Bassarai, Lenai ὃρ Thyiades, expressed their longing to fly with their god to the mountains. In the present ode, the Chorus are captives, as Dionysiac votaries often were in the ritual, and their song has become rather a series of speculations on what will befall them in their new homes beyond the sea than a prayer to escape. The effect, however, is a similarly "romantic" one ; it is to bring the audience

in imagination first to the Dorian lands, next to Delos, and finally home to Athens. At Delos and Athens the captives imagine themselves as taking part in two famous festivals, and we may be sure that a reference to these was part of the poet's purpose, while his silence about Dorian festivals is deliberate. He would not thus glorify enemy institutions during a war. The ode ends with a single strophe of lamentation. It is instructive to compare the closely similar song, *Troades* 197-234, where the Chorus explicitly pray that they may not go to Sparta, and where the reference to Italy and Sicily was very topical at the date of the play.

This stasimon is an excellent example both of the poet's peculiar power to evoke emotion by imagined movement from one hallowed place to another, and of his metrical art at its simplest and strongest. The student should read the fine translation by T. F. Higham in the *Oxford Booh of Greek Verse in Translation* (No. 365).

#### Metrical Scheme. *Aeolic Rhythm.*

##### 1. Strophe $\alpha'$ .

444. — — — — — Pherecratic.  
 445. — — — — — Glyconic.  
       — — — — — Hendecasyllabic (Phalaecian).  
       — — — — — Glyconic.  
       — — — — — Glyconic.  
       — — — — — Choriambic Dimeter.  
 450. — — — — — *Versus Aristophanicus*.  
       — — — — — Telesillean.  
       — — — — — Glyconic (resolved).  
       — — — — — Hendecasyllabic (resolved).

##### 2. Strophe $\beta'$ .

466. — — — — — Telesillean.  
       — — — — — Telesillean.  
       — — — — — Glyconic.  
       — — — — — Choriambic Dimeter.  
 470. — — — — — Choriambic Dimeter.  
       — — — — — Choriambic Dimeter.  
       — — — — — Choriambic Dimeter, Acephalous.  
       — — — — — Glyconic.  
       — — — — — Choriambic Dimeter, Acephalous.

Each strophe falls into three Periods of approximately equal length, the end of each being marked by a change in the form of the colon. Thus in Strophe a' the first period ends with the Hendecasyllabic, the second with the *Versus Aristophanicus*, and the third with a special form of the Hendecasyllabic, which has twelve syllables by resolution of the last syllable of its Glyconic. In Strophe β' the first period consists of two Telesilleans followed by a Glyconic, the second of three Choriambic Dimeters of identical rhythm, and the third of two acephalous Choriambic Dimeters with a Glyconic between them.

444. The Chorus apostrophise the sea-breeze that will blow them to Greece, and inquire of it their exact destination. They have been already allotted to their masters (l. 100) but there is here no "negligence" on the poet's part; they are not booking places on a steamer, but singing a song.

ΠΟΝΤΙΑΣ: only here in Trag.; also in Pindar (gen. Ποντιάδος).

445. ΠΟΝΤΟΠÓΡΟΥΣ: "faring over the open sea."

446. ἈΚΑΤΟΥΣ: ordinarily "light vessel, small boat." Here ΠΟΝΤΟΠÓΡΟΥΣ implies that it is used metaphorically to mean "ships."

ΟἶΔΜΑ ΛΙΜΝΑΣ: "swell of the sea." Λίμνη in Attic normally means "lake"; in Homer, "sea" as here.

448. Τῶ: for τίνι, which is rarer in poetry. Ethical dat. w. πρὸς οἶκον, for gen.

ΔΟΥΛÓΣΥΝΝΟΣ: synonym for δοῦλος. A unique word, modelled on δεσπóσυνος (99).

449. ΚΤΗΘΕΪΟ': a rare passive, elsewhere found only in Thuc. and late prose: "got by purchase." The Chorus seems to be thinking, not of its present masters, but of possible new ones. Cp. Méridier's note.

450. Δωρίδος . . . αἴας: plainly the Peloponnese; an anachronism, as there were no Dorians there when Troy fell. But the references to Delos and Athens in this ode are equally anachronistic. Note that the Peloponnese is Agamemnon's dominion. Thessaly that of Achilles; the order of precedence may be a concession to Epic.

-451. **Φθιάδος** : Phthia and Hellas are the dominions of Achilles in the *Iliad*. Hellas is the Spercheus valley, S. of Mt. Othrys, Phthia the Apidanos valley, N. of it.

454. **Ἀπιδανόν** : flows N. from Mt. Othrys, is joined by the Enipeus, then flows into the Peneus, which drains all Thessaly and reaches the sea through the Vale of Tempe in the N-E.

**πατέρα** : common epithet of rivers, and more applicable to the Peneus than to its tributary. Cp. *Bacchae*, 572, where the epithet is applied to the Lydias, the river of Aegae in Macedon.

**λιπαίνειν** : from **λίπα**. " Makes fat, fertilises.\* Thessaly has the richest pasture-land in Greece.

455-65. Delos was one of the two great centres of Apollo's worship, the other being Delphi. As the latter was under Spartan influence, the Athenians magnified Delos as much as possible. From ancient times it had been the seat of a festival, " where the long-robed Ionians gather with their lady wives " (*Hymn to Apollo*). This took place, like the Olympic and Delphic festivals, every fourth year, and the contests included both athletic and musical competitions. In the winter of 426-5 the Athenians purified the island (Thuc, III, 104) by removing all graves from it and forbidding birth or death on it for the future ; they also re-established the festival. It was long ago suggested that this antistrophe is a graceful reference to that event. This gives us a valuable indication of the play's date (see Introduction). A similar reference occurs in *Herakles*, 681. The last three lines of the antistrophe evidently refer to a ritual in honour of Apollo's twin-sister, Artemis, in which the girls of Delos played a part. In many Greek communities, including Sparta and Athens, young girls were enrolled in cult-associations dedicated to Artemis. Cp. 936. Whereas it is probable that the Delphic Apollo came there by sea from Crete (*Hymn, Apoll.*, 388 f), the Delians believed that the god and his sister were bom on their island. Perhaps the most sacred object in Delos was the **πρωτόγονος φοῖνιξ** of 458, the sacred date-palm, to which Lëto, mother of the twin divinities, was said to have clung at their birth. It was still shown in Cicero's day (*palmam . . . bodie rnonstrant eandem*, *De legibus*, I, 1, 2). Eur. seems to be alone in joining with it the laurel (**δάφνη**) the sacred tree of Apollo. He mentions this also *Ion*, 920; and in a chorus, / . T., 1100, which contains a phrase

clearly modelled on one in this ode (Λατοῦς ὠδίνα φιλαν) he also mentions the olive. It is perhaps worth noting that in the latter passage the mention of Delos forms part of a regular "escape-prayer." The island had, of course, nothing to do with the Trojan War. Its mention is a pure topical allusion, in the art of which Eur. is almost as skilful as Dante.

455. νάσων: best taken, like Δωρίδος αἶας and Φθιάδος in the strophe, as dependent on ὄρμον (450) "a haven of the island." It may also be construed as partitive gen. w. ἔνθα (458) "among the islands, where," or w. ποῖ (447) "where among the islands!" but both are less probable.

ἀλιήρει: (ἀλί, ἐπέσω) "sweeping the sea (with oars)."

457. οἴκοις: locative dat., "in a house (in Delos) where." This is the proper antecedent to ἔνθα.

458. πρωτόγονος: "first that ever grew," like the olive in the Erechtheum at Athens. The date-palm does not grow in Greece.

460. φίλος is not a common epithet for a god: indeed, Aristotle denies the possibility of φιλία at such a distance (*E. N.*, 1158b, 35, and *M. M.*, 1208b, 30): ἀποπον γὰρ οὐ εἴη εἰ τις φαίη φιλεῖν τὸν Δία. It is probably best explained here as due to some ritual use. The only classical parallel appears to be Theognis, 373: Ζεῦ φίλε, θαυμάζω σε, where Harrison "detects a note of flippancy earnestness."

461. ἄγαλμα: in apposition w. πτόρθους. "In honour of."

Δίας: fem. gen. of Διός, adj., "of Zeus." Cp. Διὸς πυρός, *Bacchae*, 8.

462. κούραις: Ionic form: Attic κόραις. Cp. 485.

465. ἄμπυκα: "head-band, fillet," always on statues of Artemis.

εὐλογῆσω: "sing hymns in praise of." The girls' choirs sang hymns in which the well-known attributes of the goddesses naturally received mention, and the older women joined in the singing.

466.' The next step in their imaginary destiny is Athens, and here again the poet associates their captivity with a great festival, a *πεντητηρίς* like the Delia, celebrated in Hecatombæion (August) every fourth year. This was the Panathenæa, in honour of Athena Polias, tutelary goddess and almost the personification of the Athenian State". The chief ritual event of the four-day festival was the solemn presentation to Athena of a new robe (*πέπλος*) which was carried in solemn procession from the Ceramicus to the Propylæa, and there handed to the Archon Basileus to be put on the ancient wooden statue (*ξύανον*) in the Erechtheum. It was splendidly embroidered with pictures showing Athena's part in the war of Gods and Titans. This work was put in hands six months before the festival. It was done under the direction of priestesses, and the women employed on it were called *ἐργαστίνας*. The procession, of which we possess a splendid sculptural representation in the Parthenon frieze, included all the principal citizens.

467. *καλλιδίφρους* is the reading of MS. Marcianus, adopted by Murray. All other MSS. have *καλλιδίφρου*, which requires something like Nauck's correction of *Ἀθαναίᾱς* to *θεᾶς ναίουσᾱς*. With Murray's reading, *Ἀθαναίᾱς* and *καλλιδίφρους* qualify *πώλους*. *καλλιδίφρους* occurs only here.

*Ἀθαναίᾱς*: acc. pl. of fem. adj., Doric form of *Ἀθηναίᾱς*. The official title of the goddess was *Ἀθηναία*, later contracted to *Ἀθηνᾶ*. The Doric form was *Ἀθάνα*, Homeric *Ἀθήνη*. Note accents.

469. *ζεύξομαι*: "*embroider the yoking of*," w. *ποικίλλουσ'*.

471. *πήναις*: "woof, web." *ἀνθοκρόκοισι*: from *κρέω*: "worked with flowers."

472. *Τιτάνων γενεάν*: "race of Titans," enemies of Athens.

474. *ἀμφιπύρρῳ φλογμῷ*: "blaze (of lightning) flaming at both ends." *ἀμφί* always "on both sides of" not "around." Cp. *Hipp.* 559, *βροντᾷ ἀμφιπύρρῳ*.

*τὸν Ζεὺς κοιμίζει*: *τὸν*, Doric for *τὴν*, relative. The present refers to the embroidered picture. English prefers a participial construction: "the race of Titans being put to sleep (i.e. *slain*) by Zeus."

475. *ΤΕΚΕΩΝ*: gen. of exclamation.

478. Ἀργείων: gen. w. δορικήτος, "spear-won (prize) of the Greeks."

482. The reading θεράπνᾱν (gen. pl.) is due to Wilamowitz. "Having exchanged the chambers of Hades (i.e. *death*: Αἶδᾱ gen.) for the dwellings of Europe." They might have been slain at Troy; instead, they go to Greece. θεράπνη is common in pl. as a place-name, and always means "dwelling" in Eur., though in *Hymn. Apoll.*, 157, it means "handmaid," which accounts for the reading θεράπαινᾱν here. Both words are cognate w. θράνος, θρήνυς, "plank, footstool," Latin *fretus, fere, firmus*, Sanskrit *dharma*, "custom, law," θρησκεία, "cult of a god." Their root-meaning appears to be "fixed, settled." With the reading θεράπνᾱν the sense would be "having left Asia and taken in exchange an abode in Europe, (which is to me) the chamber of Hades." It has also been taken to mean "having left Asia, the slave of Europe, and having taken in exchange the equivalent of death," i.e. slavery.

#### 484-628. Second Epeisodion.

This scene is all filled with the news of how Polyxena died, told by the Spartan herald, Talthybius, and with Hecuba's forlorn reply to his speech. The narrative of Talthybius, which begins at 518, is called a *ῥῆσις*. There is at least one such narrative in every tragedy. It is used to convey to the audience news of an event which cannot be represented dramatically, such as the tragic *πάθος* normally is. As there are two such *πάθη* in this play, so there is a second *ῥῆσις* (1132-82), that of Polymestor, parallel to this. In the present scene, the tragic effect of the first part of the play reaches its climax.

484. δὴ ποτ': "lately."

485. ἂν ἐξεύροιμι: opt. used as polite future.

κόρραι: Attic form. Cp. 462 for Ionic dat. pl.

487. συγκεκλημένη: "close wrapped," stronger, as Weil remarks, than συγκαλυμμένη, to indicate her desolation.

488. λέξω: delib. subj., "what am I to say?"

πότερά σ' ἀνθρώπους ὄρᾱν;: "that you watch over men," not "that you see" simply. Both the tense and the root-meaning of ὄρᾱν imply duration.

489-90. Nauck has rightly excised 490, because it spoils the syntax and is difficult to construe, and above all because its only possible construction makes Talthybius doubt, not the *providence* of the gods (489), but their *existence*. If 490 be kept, δοκοῦντος must have ἀνθρώπους for subject, δόξαν must mean "opinion," and δοκοῦντος "thinking." The alternative is to make the subject ὑμῶς understood from σέ in 488. The meaning will then be "you have vainly got yourselves a false repute, seeming to be a race of gods," which either denies the existence of the gods or makes nonsense. With 490 excised, κεκτῆσθαι has σέ for subject, and the meaning is clear: "Am I to say that you watch over men, or that you (Zeus) have got this reputation (of so watching) for nothing, that it is false, and that Chance is what watches over all human affairs?"

Eur. is here playing with an idea which, whatever its origin, is as old as Aesch. It is condemned in *Ag.* 369-72: οὐκ ἔφατις θεοὺς βροτῶν ἄξιοῦσθαι μέλειν . . . ὁ δ' οὐκ εὐσεβής. This view is practically identical with modern Deism. It was strongly condemned also by Plato, but became one of the chief doctrines of Epicureanism, from which, through the medium of writers like Montaigne, it was transmitted to modern Europe. Its essence lies in admitting the existence of a Divinity, while denying Divine Providence. Originally τύχη was identified w. ἀνάγκη, and we get the phrase ἀναγκαῖα τύχη in Sophocles, *El.* 48. This passage of *Hecuba* is the first in which we meet it in its later sense, that of a στέρησις τέχνης (cp. Stewart on Aristotle, *E.N.* 1112 a, 27), i.e. an absence of all determination, mere blind chance. In the Comedy of Menander, where it plays a great part, τύχη is the synonym of ταῦτόματον, "fluke." Cp. Figaro on *le hasard*, *Mariage de Figaro*, iv, 1.

Whereas in *Hecuba* Eur. merely plays with the idea of Chance as the governing power in human life, *Herakles* (perhaps produced at the same time: see *Introd.*) is really a whole play on this theme. Though thinly disguised by a mythological motif and presented with the help of ancient ritual machinery (for the figure of Lyssa, "Madness," seems to come from the *Lykourgeia* of Aesch.), the plot of *Herakles* depends on a purely capricious reversal, and the hero puts it in a correct light when he says at the end (1357): νῦν δ', ὡς ἴσμεν, τῇ τύχῃ δουλεύετον. Most of Eur.'s later plays depend on Chance as their motive-force. This is why they are not, strictly speaking, tragedies at all, but forerunners of New Comedy, in

which not Aristotle's τὸ εἰκὸς καὶ τὸ ἀνάγκειον, but τύχη, κυβερνᾷ πάντα (Menander).

491. ἐπισκοπεῖν: same meaning as ὄρν above; common in prose and verse for "guard," both of divine and human agents. The noun ἐπισκοπος meant "superintendent."

492. Φρυγῶν: the Trojans; cp. 4.

πολύχρυσος is Homer's epithet for Mycenae.

493. μέγ' ὀλβίου: note πύγ common as adverb.

494. ἀνέστηκεν: intrans., as perf. of ἵσταν always is. In prose ἀνίστημι means "transplant, uproot," and is applied to a country; cp. Herod. v, 29, χώρα ἀνεστηκία. The phrase ἀνάστατον ποιεῖν, "devastate," is common.

495. αὐτῇ: the reading of Vaticanus, much better than αὐτῇ of other MSS. In antithesis to πόλιν μὲν: "her city . . . she herself."

497. ὅμως δέ: ellipse. "I am old (and have little more misfortune to fear), but yet . . ."

498. αἰσχρᾶ: "ignominious, vile," lit. "ugly."

περιπεσεῖν: "fall upon, encounter," mostly of disaster.

499. μετάρσιον: Ionic for Attic μετώρον, (μεταίρω) "raised from the ground," here "up."

500. πλευράν: part for whole; "your body."

501. For ἐῶ, late MSS. have ἐῶς, which is often (wrongly) printed.

503. Talthylus is here, as in the *Iliad*, Agamemnon's herald. In post-Homeric times he became associated with Sparta, where he was worshipped as a hero, and his descendants, the Talthylidae, were hereditary heralds. Herod. vii, 134.

504. μέτα: by tmesis w. πέμπαντος, from μεταπέμψω, "send for."

505. H. is overjoyed at her first thought that she also is to be sacrificed. ἄρα for Epic and Lyric ἦ ἄρα, "indeed."

506. δοκοῦν: Acc. absol. of impersonal vb.

507. ἔγκονῶμεν: "make haste"; cp. διακονέω.

ἡγοῦ: come, guide me." She rises hastily.

511. τί λέξεις: "What are you going to say?" Future, to express her incredulity, a common idiom in Eur. Cp. 712 and *Hipp.*, 353, with Weil's note.

θανομένους: for gender, cp. 237.

514. τοῦπὶ σ': Ironical; she is thinking of Polydorus. (Craais for τὸ ἐπὶ σε).

515. ἐξεπράξατ': Cp. Aesch., *Ag.*, 1275: καὶ νῦν ὁ μάντις μάντιν ἐκπράξας ἐμέ.

αἰδούμενοι: "did you show any compassion?"

516. πρὸς τὸ δεινὸν ἦλθετε;: "did you go to the extreme of cruelty?"

518. δάκρυα κερδᾶναι: Oxymoron. κερδαίνω, from κέρδος "gain." Cp. κέρδη, 1207. Irish *ceard*, "craft, work for gain."

520. Supply ἔτεγξα. Common ellipse.

523. χερὸς: gen. w. vb. of "taking" or "holding."

524. ἔστησ': Transitive; "placed her."

ἐγὼ w. ἔστην, understood.

526. μόσχου: Cp. 206.

527-8. There is a good deal of repetition here: ἐν χερσὶν 527, χερὶ 528. Cp. πλήρης 522, πλήρες 527.

529. χοῆς: in apposition w. δέπας. The cup contained the offering to be poured (χοῆ from χέω). Some MSS. give ἔρρει, from ῥέω, but this transitive use ("let flow") would be unique. The χοῆ used in libations to the dead consisted of honey, milk, wine and water. *Od.* x, 519-20:

πρῶτα μελίκητῳ, μετέπειτα δὲ ἡδέϊ οἶνῳ  
τὸ τρίτον αἶθ' ὕδατι,

where μελίκητον means "honey mixed with milk."

532. οἶγα: Adverb. Cp. Ar., *Ach.*, 238: οἶγα πᾶς.

533. σίγα: Imperative of σιγάω, as σιώπα of σιωπάω.

ἔστησα: "I made stand still." νήνεμον, predicative.

535. κηλητηρίους: from κηλεῖν. "Soothing."

536. νεκρῶν ἀγωγούς: "that bring up the dead," i.e. to drink them.

537. ἀκραιφνές αἷμ': "fresh blood."

539. χαλινωτήρια: "mooring-cables." Pindar calls the Argo's anchor its "rein"; θεῶς Ἀργοῦς χαλινόν *Pyth.* 4, 25. The construction is: δὲς ἡμῖν λῦσαι πρύμνας . . . νεῶν.

540. πρευμενοῦς is suspect after πρευμενής in 538, but the repetition may well be emphatic. Construe w. νόστου and τυχόντας: "having got a favourable voyage home."

541. τυχόντας: acc., because not to be taken closely w. ἡμῖν, but as part of infin. clause.

542. ἐπηύξατο: "joined in prayer." Prefix has same force as in ἐπερρόθησαν (553) and Homeric ἐπυσφμεῖν.

543. ἀμφίχρυσον: "gilt on both sides," presumably of hilt; a unique word. Transferred epithet.

κώπτης: gen, like χερὸς, 523.

546. ἐφράσθη: pass. for Homeric mid., ἐφράσσατο. "Noticed it."

551. μεθέντες: with ἐλευθέραν, "leave."

553. ἐπερρόθησαν: Hesychius explains as equivalent to ἐπήχησαν, ἐπαβόησαν, "applauded loudly."

ῥόθος: "noise of waves," then "any confused noise."

555-6. All edd. now agree with Jacobs in rejecting these two lines, which merely spoil the sequence without adding anything. The second is pure circumlocution. "Possibly a Byzantine interpolation," Page.

558. ἐπωμίδος: ἐπωμῆς can mean either the point of the shoulder or that part of the χιτῶν where the pin was put in. The first is better here.

560. ἀγάλατος: "statue," lit. "thing of joy." The comparison, typical of the Greek attitude to art, may be suggested by Aesch., *Ag.*, 242 f., but, as Weil remarks, the point there is different. For various words for "statue" and their meaning, cp. Webster, *G.Q.* 1939, p. 166.

562. τλημονέστατον: "heroic" (τλήμων). The meaning "wretched" is secondary in this word, cognate w. Latin *tolerare*. Cp. τόλμα, 326.

566. οὐ θέλων τε καὶ θέλων: Cp. *Iliad* iv., 43, ἐκὼν ἀέκοντι γέ θυμῳ. A typical antithesis.

568. πνεύματος διαρροάς: "windpipe," abstract for concrete.

569. κρουνοί: "spouts," a strong word. There was a famous Athenian fountain called Ἐννεάκρουνος, "Nine Spouts."

572. It has been well remarked (Jeffery) that this line indicates the sudden burst of activity after all had been spell-bound by the sacrifice.

574. φύλλοις ἔβαλλον: φυλλοβολεῖται ἡ Πολ. ὥσπερ ἐν ἀγῶνι νικήσασα, Schol. It was customary to pelt victors in the games with flowers. Cp. Pindar, *Pyth.* 9, 131 f.

577-8. The reproaches were for not casting any offering on the pyre. Cp. Lucian, *de luctu*, 14: καὶ ἐσθήτα καὶ τὸν ἄλλον κόσμον συγκατέφελεξαν ἢ συγκατάρυσαν, Thuc. iii, 58, 4: οὓς ἀποθανόντας . . . ἐτιμῶμεν κατὰ ἔτος ἑκαστον δημοσίῳ ἐσθήμασι τε καὶ τοῖς ἄλλοις νομίμοις, Virgil, *Aen.* vi, 221: *purpureasque super vestes . . . coniciunt*.

579. οὐκ εἶ: from εἶμι, "go." Not to be translated as a question, "will you not go?" which has too polite an effect. Very common in Greek as a rough command; cp. Ar., *Av.*, 1032, οὐκ ἀποσοθήσεις; *Nub.*, 1296, οὐκ ἀποδιώξει σαντόν; etc. "Go and give something!" Cp. also 1282 f., *infra*.

περίσας: Attic περιττός "odd," then "unusual." Here adverbial neut. pl.

581-2. Note antithesis once more in εὐτεκνωτάτην . . . δυστυχιστάτην.

583. ἐπέζεσεν: ἀπὸ μεταφορᾶς τοῦ ζέοντος ὕδατος ἐν τοῖς λέβησι, Schol. The metaphor of a pot boiling over is homely, but effective.

Πριαμίδαις . . . πόλει: *Dativus incommodi*.

586. **ΤΙΝΟΣ**: a little awkward w. **ΤΟΔΕ**, where one would expect **τοῦδε** followed by **τάλλο**.

588. **Διάδοχος κακῶν κακοῖς**: "succeeding to evil by way of evil." **κακῶν** obj. gen. w. **διάδοχος**, which is normal for "successor" (cp. *Diadochi*, successors of Alexander the Great).

**κακοῖς**: instrumental dat.

590. **ἐξαλείψασθαι**: from **ἐξαλείφω**, lit. "plaster over."

591. **τὸ λίαν**: *sc.* **στίνειν**.

591-2. **ἀγγελεῖσά μοι γένναϊος**: unparalleled without a participle such as **οὔσα**. Perhaps repeated feminine was felt to lack euphony.

592-602. This philosophical disquisition, which is excused by 591, clearly reflects contemporary debates on the possibility and value of education (**παιδεία**), such as we find so frequently in Plato's early dialogues. The question is whether men are good or bad **φύσει** or **νόμῳ**, that is, whether the aristocratic tradition (reflected, for instance, in Pindar's doctrine of **φύς**) that everything depends on birth, or the new theory of the Sophists, that goodness is a matter of convention and can be acquired by practice, is correct. The comparison between education and agriculture (from which our word *culture* in fact derives), though first explicitly drawn in Plutarch's treatise on education, is as old as the fifth century B.C. In the present passage there is a possibility of confusion because of the double comparison between good *and* bad in land *and* in the human being. The whole point is that whereas land is affected by external circumstances, so that even bad soil can give a good crop if the weather (**καιρὸς**) be good, while good soil can be made to give only a poor crop by bad weather,\* no such law obtains in the case of the human person. There the bad remains always bad, and the good even under unfavourable conditions (**συμφορὰς ὑπὸ**) never alters his nature (**φύσις**) for the worse. So far, Eur. is on the side of Pindar; but he now (599), goes on to put the question "is heredity or education the superior power?" and answers that undoubtedly (**μέντοι**) good rearing does impart something of goodness, whereby its recipient can also take the measure of the bad. All through, the poet seems to be musing aloud in the person of Hecuba, and his conclusion is studiously moderate. In his *Suppliant*

*Women* (911-15), he seems to lean more to the side of education ; but in *Electra* (a much later play), he relapses into complete agnosticism on the subject (367-70) :

οὐκ ἔστι' ἀκριβὲς οὐδὲν εἰς εὐανδρίαν  
 ἔχουσι γὰρ παράγμον αἱ φύσεις βροτῶν.  
 ἦδη γὰρ εἶδον ἄνδρα γυναικίου πατρός  
 τὸ μηδὲν οὐτα, χρηστὰ δ' ἐκ κακῶν τέκνα.

In any case he never goes so far as to declare with Socrates that goodness is knowledge. Indeed, in *Hippolytus* (earlier than *Hecuba*) this is expressly denied in a famous passage (380-1) :

τὰ χεῖστ' ἐπιστάμεθα καὶ γινώσκομεν  
 οὐκ ἔκπονοῦμεν δέ.

In all such disquisitions as this, Eur. was not of course working out a philosophical or moral question in the Platonic manner, but "seasoning" his drama to suit the taste of his audience. This tendency to follow the current fashion for sophistical debate is one of his most original characteristics, and one which differentiates him sharply from his contemporary, Sophocles.

593. καιροῦ : here almost equivalent to ὥρα, "(favourable) season." θεόθεν because Zeus, the Sky-god, controlled the weather. εὔ w. φέρει, "bears its crop successfully."

597. οὐδὲ : after εἰ (592) is irregular ; but this is strictly a statement : δεινόν (ἔστιν) is equivalent to a verb like θαυμάζω, after which αἰ takes the place of ὅτι in indirect discourse. In indirect questions οὐ may follow εἰ.

598. διέφθειρ' : gnomic aorist.

599. διαφέρουσιν : "are superior."

600. ἔχει : w. διδάξιν, a deliberately vague phrase. "Is capable of teaching." δίδας, as compared w. διδασχῇ, emphasises the action of the verb. It does not occur again till Aristotle.

602. τὸ γ' αἰσχρόν : γε emphasises αἰσχρόν, but has normal position after article. Its use here has been called in question : Cobet corrected to δίδας τῶσδ' αἰσχρόν, Weil prints δδ' οἷδε τῶσδ' αἰσχρόν.

603. "Euripides, having so developed a critical sense, was the first to see that this digression (592-602) was out of place," Weil, who quotes Theon, the rhetorician (1st or 2nd cent., A.D.) : τὸν δὲ Εὐρ. καταμεμῶμεθα, ὅτι παρὰ καιρὸν αὐτῷ Ἐκάβη φιλοσοφί.

μὲν δὲ in the equivalent of a shrug. Many particles were the accompaniment or verbal expression of gestures.

ἑτόξευσεν: cp. *Supp.*, 456, καὶ ταῦτα μὲν δὲ πρὸς τὰδ' ἐξηκόντισα, and *Aesch.*, *Supp.*, 446, καὶ γλώσσα τοξεύσασα μὴ τὰ καίρια.

605. μοι: *dativus commodi*; its effect best rendered by Eng. "please."

606-8. Page (*Interpolations*) finds it hard to believe in the authenticity of these three lines. He thinks they were inserted to make 605 more explicit, by an actor who remembered Herod. ii, 89. 608 recalls also Thuc. iii, 82 (the famous diagnosis of στάσις), especially § 4 f: καὶ τὴν εἰωθὺσαν ἀξίωσιν τῶν ὀνομάτων εἰς τὰ ἔργα ἀντήλλαξαν τῇ δικαιοῦσι. τόλμα μὲν γὰρ ἀλόγιστος ἀνδρεία φιλέτατος ἐνομισθῇ . . . ἀπλῶς δὲ ὁ φθάσας τὸν μέλλοντα κακὸν τι δρᾶν ἐπηνείτα. Cp. 831-2. Page is very probably right in his suspicion; κρείσσων τυρός may well be a reminiscence of Soph., *O.T.*, 177, and ναυτικὴ τ' ἀναρχία of *Iph. Aut.*, 914.

609. ἀρχαία λάτρι: this is the old servant who returns at 658 with the body of Polydorus. λάτρις (masc. and fem.) is cognate w. Latin *latro*, "robber," which probably first meant "mercenary," and may derive from λάτρος, glossed as μισθός by Hesychius. (Manu Leumann, *Gnomon*, 1937, p. 30.)

610. ποντίας ἄλός: part. gen. after βάψας ἔνευκε.

612. "bride without spouse, virgin no longer virgin." The double oxymoron refers to the sacrifice which made her the bride of Hades. An alternative explanation is that she has through it been offered as his part of the booty to the dead Achilles.

613. προθῶμαι: πρόθεσις meant the "laying-out" of the body for the ἐκφορά ("funeral"). The vase kept for the nuptial bath (λουτροφόρος) was set up over the grave of an unmarried girl. There is also a class of vases called "πρόθεσις-vases" because they have on them pictures of this ceremony.

ἀξία: refers to Polyxena; "as she deserves."

614. οὐκ ἄν δυναίμην: note that this negative apodosis provides a very emphatic form of denial.

τί γὰρ πάθω ; : naturally means "what is to become of me ?" as in *Od.* xi, 404, ὦμοι ἐγώ, τί πάθω ; Here it seems better to understand an ellipse of some such phrase as ἄλλως ποιεῖν. The whole sentence would be equivalent to τί παθὼν ἄλλως ποιοίμ' ἂν ; "how could I do otherwise ?" For τί παθὼν, cp. *L.* and *S.* s.v. πάσχω.

615. ἀγείρασ' : normal meaning, "having collected." From this comes ἀγύρτης "beggar."

618. κλέμματα : "n'implique pas nécessairement l'idée d'un vol," Weil. This is unnecessarily prudish. Hadley rightly notes the bitter irony of H.'s suggestion that one of the captives has "stolen" some of her own property.

619. ὦ σχήματ' οἴκων : "O splendid house !" The word σχήματα is only apt if it refers to the *beauty* of the house's form ; but this is a secondary and prosaic sense of the word.

620. ὦ πλείστ' ἔχων : κτήματα ἢ τέκνα, Schol. The simplest construction of πλείστ' ἔχων κάλλιστά τε is "owner of the fairest wealth." Porson and most modern edd. take κάλλιστα with εὐτεκνώτατε, and Weil goes even further, construing ὦ Πρίαμ εὐτεκνώτατε, πλείστα κάλλιστά τ' ἔχων (τέκνα), and making the whole series of adjs. refer entirely to Priam's *children*. Both interpretations seem unnecessarily forced ; there is no reason why Priam's wealth should not be referred to. The real difficulty is in the tense of ἔχων, which seems to require some complement such as ποτέ. Murray suggests κάλλη ποτ' for κάλλιστα.

622. ἐς τὸ μηδέν : Cp. *Soph.*, *El.*, 1,000, ἐπὶ μηδέν ἔρχεται.

φρονήματος : "pride."

623. στερέντες : frequent in Eur. for normal στερηθέντες.

ὀγκούμεθα : pass. of ὀγκώω, from ὀγκος, "bulk," hence "puffed up, conceited." ὀγκος became later a critical term, "bombast" in style.

626. οὐδέν ἄλλως : Cp. *Troades*, 476, οὐκ ἀριθμὸν ἄλλως, and *supra*, 489.

φροντίδων βουλευματα : almost literally "wishful thinking."



cola). Wilamowitz thinks the final colon may be Iambic, but as it comes at the end of an Aeolic sequence, it is best treated as a "hypercatalectic" Choriambic Dimeter. (Cp. *Ion*, 148-9). The Epode seems to consist only of two periods, the first ending with the Hipponacteum.

629. χρῆν: Imperfect. Cp. 260. "It became my lot, when . . ." εἰμαρμένον ἦν, Schol.

633. Ἀλέξανδρος: Greek name of Paris, possibly a translation.

634. ἐτάμεθ': for ἐτάμετο, aor. middle; "cut." For reference to ship, cp. *Medea*, 3, *Helena*, 229.

ἄλιον: from ἄλς. "Briny."

635. τῶν: article (old demonstrative) for relative.

636. καλλίσταν: a title of Artemis (cp. *Hippol.*, 66), with whom the Spartan Helen was closely akin.

640. ἀνάγκαι: "a doom more harsh (κρείσσονες) than the sorrows of war (πόννοι)."

κυκλοῦνται: "have made a circle (round us)."

641. ἐξ ἰδίας ἀνοίας: "from the folly of one man (Paris)."

642. τῷ Σιμουντίδι γῶ: "the land of the Simois," one of the two rivers of Troy, the other being the Scamander.

643. δαίθριον: adj. w. κακόν, "evil of destruction."

συμφορά τ' ἀπ' ἄλλων: Wilamowitz (*Griech. Verskunst*, p. 547, n. 1), calls this "a platitude, which we rightly feel to be too colourless," attributing the "disaster" to the vengeance of the Achaeans, or to Trojan submissiveness towards Paris. It becomes more forcible if by ἄλλων is understood, not any human agency, but Hera, Athena, and Aphrodite (Scholiast, cited by Méridier). The word would be a deliberate euphemistic obscurity.

644-5. ἄν . . . κρίνει . . . παίδας: the double acc. is normal w. verbs of judging, indicting, condemning, etc. ἄν is really cognate acc. The whole force of the sentence depends on a contrast of aspect in the same verb: ἐκρίθη ἔρις ἄν . . . κρίνει, "the strife, which Paris sought to decide by his judgment (historic pres.

for imperf.) between the three daughters of the gods, *was finally decided* (aorist) in war and blood and the ruin of my home." ἐνι with dat. of *purpose*.

645. τρισάς μακάρων παῖδας : Aphrodite, Hera, and Athena. The earliest reference to the famous Judgment is in *Iliad* xxiv, 29-30, lines generally condemned as spurious. K. Reinhardt (*Das Parisertheil*, 1938) has, however, recently shown that the germ at least of the story is older than has been thought. Cp. Rose, *C.R.*, 1938, p. 196.

646. ἀνὴρ βούτας : Paris. Cp. *infra*, 944, *Andromache* 280 : σταθμούς ἐπὶ βούτα, and for βούτας as adj., *Hippol.*, 337 : βούταν φόνον.

649. Such continuity of phrase is common in Aesch. from strophe to antistrophe; it never occurs in Soph., and is rare in Eur., the examples occurring only in epodes. (Kranz, *Stasimon*, p. 177.)

650. εὐροον Εὐρώταν : a typical play on words. The Eurotas is the famous river of Sparta; the fury of war strikes both vanquished and victors. Some edd. see an allusion to the Spartan disaster at Spacteria in 425.

651. πολυδάκρυτος : elsewhere passive, "lamented," here active, "tearful."

653. πολίων is the reading of Wilamowitz and Weil, and is preferable to πολίων, read by Murray and Méridier, which is meaningless with χέρρα and can scarcely be taken with παρειάν.

655. The metre seems to require π after δρύπτεται, as in some MSS. Wilamowitz omits τίθεται χέρρα as a "doublet" on τιδεμένα, and alters the sequence to read :

πολίον γ' ἐπὶ κῆρα μάτηρ  
 διαμνον δυνχα τιδεμένα σπαραγμαῖς  
 τέκνων θανόντων δρύπτεται παρειάν.

This, however, if τιδεμένα means "making," with διαμνον as predicate, leaves πολίων γ' ἐπὶ κῆρα in the air. The change in meaning from τίθεται, "puts," to τιδεμένα makes the repetition less intolerable.

For the *meiosis* or *litotes* in τίθεται, cp. Aesch., *Choeph.* 426, τὰ χερὸς δάγματα, for the *blows* self-inflicted by the keening-woman.

"The mother, for her children dead, strikes her grey head and tears her cheek, making her nail bloody with the tearing."

656. **δαίμον**; elsewhere a prose word, and a medical term  
Cp. **δαίμον ἀναπτύειν**, "spit blood," Plut., *Aratus*, 52.

### 658-904. Third Epeisodion.

Here the second part of the play really begins. It is concerned with Hecuba's revenge on Polymestor, murderer of her son Polydorus. The present act shows how the body of Polydorus was discovered, and how the queen, after a long debate which has the quality of a rhetorical **ἀγών**, succeeds in securing the benevolent neutrality of Agamemnon. A remarkable feature of the act is the number of *asides* it contains. There is one at 674-5, where the old servant remarks to herself that the queen does not hear her, and there is a whole series in the passage 736-51, where the queen, deliberating at length with herself, is incomprehensible to Agamemnon. Hecuba's speech, 812-23, is again virtually a soliloquy, if not actually an aside. The use of asides is quite rare in Greek drama (cp. Grube, *Drama of Euripides*, p. 223 and Index), and there is no other example so elaborate and skilful as the dialogue from 736-51 here. Eur.'s technical mastery is shown to great effect in his use of it to represent the combination of doubt, calculation, and revengeful rage in Hecuba's mind. In her handling of Agamemnon, her character rises to its full intellectual height, and this act more than any other part of the play made her a lasting favourite with ancient audiences.

The **θεράπεινα** is of course the **ἀρχαία λάρτις** of 609. Her errand to the seashore has had a very different result from what was expected. She enters bringing the corpse of Polydorus, covered with a cloth. We have here a minor instance of what Aristotle calls **περιπτήσια**, "Reversal of Intention," one of the mainsprings of Tragedy.

658. **παναθλία**: the crown of her sorrows has now been reached, as is said in so many words at 660. Note the hint at an "ironic" comparison with a victor in the games: **ἔσθλον** is implied in **παναθλία, νικῶσα, στέφανον**.

659. **θῆλυν**. \* this and other adjs. in **-υς** have often only two terminations in poetry.

660. **ἀνθαιρήσεται**: unique in this meaning: "dispute, seek to take away."

661. τῆς κακόγλώσσου βοῆς: gen. of cause; cp. *Medea*, 1028, ὃ δυστάλαινα τῆς ἐμῆς αὐθαδίας.

662. εὖδαι: "as still," a metaphor commoner in Greek than in English. ὥς has sense of γάρ.

663. Ἑκάβη: "for Hecuba"; *dativus incommodi*.

664. εὐφημεῖν στόμα: for idiom, cp. 53, πρὸς πέδα. For meaning, see n. on 181.

665. καὶ μὴν: cp. 216.

περῶσα τυγχάνει: "is just coming out."

ὑπερ: can only mean "from beyond," but this is exceedingly doubtful. Most edd. (e.g. Méridier) read ὑπο, "out from."

668. βλέπουσα φῶς: "though alive."

670. H. thinks the old servant is talking of *Polyxena's* death. καινὸν: "fresh."

ὠνειδίσας: "you offer insults." She is hurt by the old servant's extravagant expressions, of the cause of which she is ignorant; a subtle touch.

671. ἄταρ: common to express sudden transition to a new thought or to indicate surprise, as here.

672. τάφος: "burial." She is recalling what Talthybius has told her, 572 ff.

673. σπουδὴν ἔχειν: normally active, "be busy"; here passive, "be attended to."

674-5: An aside. Cp. introductory note to Epeisodion, above.

μοι: ethic dative, almost "if you please." Jeffery translates "she bewails *me* Polyxena," in Shakespearian style. The effect of the pron. is pathetic.

ἄπτεται: lit. "touches"; here "grasps."

676. τὸ βακχεῖον κάρα (τῆς Κασάνδρας): simply, "the inspired prophetess, Cassandra." With κάρα, cp. ψυχή, 87; with βακχεῖον, cp. Βάκχης, 121.

678. **λέλακας** : from **λάσκω** (cognate w. Latin *loquor*), "shriek, cry aloud."

**τὸν θανόντα δ' οὐ στένεις** : "him that is dead you do not mourn." The servant here uncovers the corpse.

680. **ἐλπίδας** : "expectation," as often.

681. **δῆ** : "So !"

682. She is quick to attribute the guilt to the real culprit, but this is skilfully indicated as done by instinct.

**μοι . . . ἔσωζ'** : "was guarding, forsooth." The combination of imperf. and ethic dative has an ironical effect.

684-725 : The remainder of this scene is a **κουμός** or dirge (cp. introductory note to *Parodos*). A **κουμός** is defined by Aristotle as **θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς**, i.e. a dirge in which one of the characters joins with the Chorus. Here there is a reversal of the usual roles in such a dirge : the Chorus speaks in iambic trimeters, Hecuba sings in Dochmiac dimeters. Lines 684-7, 690-2, 694-7, 700, 702-3, 704, 706, 710-11, 715-20, are dochmiac.

685. **κατάρχομαι** : a technical term in ritual, usually of beginning a sacrifice. The normal word for "leading off" a dirge is **ἐξάρχω**.

686. **βακχείου νόμον** : "a frenzied chant." The Bacchic rhythm was in fact closely akin to the dochmiac which was normal in the dirge. Cp. Aesch., *Cho.* 423 f. **ἐν τε Κισσίας νόμοις Ἰηλαμιστρίας**, "with the refrain of a Kissian (Asiatic) keening woman." Such dirges were quite certainly a fixed component of the ritual from which Tragedy sprang. Thus **βακχείου** is peculiarly appropriate here.

**ἐξ ἀλάστορος** : "taught me by a spirit of woe."

687. **ἀρτιμαθῆ** : "learned just now," because she has just discovered the terrible truth. Dirges were naturally often improvisations. The word is unique in Classical Greek, and doubly so because passive in sense. It ought to be active, like **ὀψιμαθῆς**, "late learner."

688. **γάρ** : "what, then ?" cp. 709.

**ὦ δύστηνε σύ** : almost colloquial ; cp. Ar., *Nub.*, 398 : **ὦ μῶρε σύ**. The effect is once more pathetic. It is far-fetched to

suppose that ἄτην refers, not to the death of Polydorus, but to the curse of Paris. This is a dirge, not an examination in mythology, and the question in fact hints at Hecuba's knowledge of Polymestor's guilt.

690. **κυρεῖ** : " follow." **κυρεῖ**, like **πέλειται**, is a common substitute for **ἔσθ**, which was felt to be insufficiently emphatic. This weakness of the copula is Indo-European, and explains its reinforcement with other verbs like Latin *fui*, Eng. *was*, Italian *sta*, Irish *ta*, etc.

691. **ἐπισχῆσει** : ambiguous. It can mean either " prevent (from grieving)," or " last out, continue." The first is rather awkward w. **ἀστένακτος ἀδάκρυτος**, and the second fits in with what she has already said at 628: no day will henceforth *pass* for her without grief and tears. There is nothing unusual, as Méridier thinks, about this use of **ἡμέρα**. If this interpretation be right, u' must either be excised, with Hermann (whom Murray follows), or stand for **μοι**. Such elision is common in Epic and Lyric, doubtful in Trag., but possible in choral passages.

695. Rhetorical questions like this are the stuff of dirges ; cp. the Irish keener's refrain, " why did you die ? " Hecuba of course knows the answer.

696. **κεῖσαι** : " are lying dead."

698. The Chorus take the queen's words literally.

**κυρῶ** : vivid present; "I found him." This is a common meaning of the word, which normally takes gen.

699. **πέσημα** : the neuter is pathetic. Cp. *Andromache*, 652 :  
**οὐ πεσῆματα | πλείσθ' Ἑλλάδος πέπτωκε δοριπετῇ νεκρῶν**,

700. **λευρᾷ** : " smooth." She wishes to be sure that he has been cast up by the sea.

702. The answer of the Chorus at once assures her that her dream was true. **ἔμαθον** : " I was right about."

704: **παρέβα** : "escaped me." She had interpreted her dream aright, after all.

709. **γάρ** : cp. 688.

**ὀνειρόφρων** : a unique adj., here used almost as a participle; " wise in dreams," lit. " dream-minded."

710. ἑμός ἑμός: the repetition gives an effect of concentrated passion.

ἱππότας: cp. 9.

711. ἵνα: "where," common in poetry, rare in prose.

712. τί λέξεις: cp. 511.

715. For sanctity of strangers, cp. on 26.

716. ἀνδρῶν: cp. 192.

διεμοιράσω: cp. *Hippol.*, 1376.

722. ἔθηκεν: "made"; cp. 111, 656.

ὅστις ἐστί: "whoever it be that is cruel."

724. ἀλλ' εἰσορῶ γάρ: γάρ parenthetical.

δέμας: cp. κόρα, 676. Here the word is *formal*, not *affectionate*, as κόρα is there.

726. μέλλεις: takes pres. or fut. inf. Here "delay to."

727. ἐφ' οἷσπερ: Rel. attraction for ἐπὶ τούτοις &: "under the conditions which."

731. τακεῖσθαι: Greek, unlike English, prefers prepositions of *motion* to those of *rest at*. As A. has come from the Greek camp, he speaks as if he had brought with him *from* there the "things" which he says are in good shape. Cp. phrases like οἱ ἐκ τῆς πόλεως ἡμύνοντο, "those *in* the city resisted." In Greek you cannot say "come for a walk *in* the garden."

"On our side, all is well—if anything in this affair is well."

733. ἔα: "Ha!" expressing surprise.

734-5. Construe: οὐ γάρ Ἀργεῖον (εἶναι αὐτὸν) ἀγγέλλουσί μοι πέπλοι δέμας περιπτύσσοντες.

736. ἑμαυτὴν γάρ λέγω: an indication to the audience that this is an *aside*. The phrase puzzled the great Alexandrian scholar, Didymus: τὸ δὲ δύστην ὁ Διδυμὸς φησι πρὸς τὸν Πολύδωρον λέγειν τὴν Ἑκάβην, ὡς δύστην Πολύδωρε, ἑμαυτὴν γάρ λέγω, δύστηνον ἀποκαλοῦσα σέ, Schol.

Such indications were rendered necessary by the unfamiliarity of the device, which became banal in the New Comedy and from there was inherited by Renaissance drama. Since Ibsen, it has been rigorously banished as "unreal" from the modern stage.

737. προσπέσω: Deliberative subj. The compound verb, having a meaning which requires an object, is transitive.

738. νῶτον ἐγκλίνασα: "turning your back on." προσῶπῳ, like μοι, ethic dat.

742. The double ἄν emphasises her uneasiness.

προσθείμεθ': "add."

743. οὐ τοι: τοι has the force of "you know."

744. ἐξιστορήσαι: "search out"; ιστορέω, "to enquire," ιστορία, primarily "enquiry," then "history." Cp. 236.

Note that a Greek prophet had knowledge of past, present, and future: τά τ' ὄντα, τά τ' ἐσόμενα, πρό τ' ὄντα.

745. ἐκλογίζομαι: "reckon." λογίζομαι, "calculate," λογιστική (τέχνη) "arithmetic."

ἄρα . . . γε: "am I, I wonder (reckoning)?"

μᾶλλον: "rather, too much."

ὄντος οὐχὶ δυσμενοῦς: w. τοῦδ', "whereas he is not ill-disposed."

748. εἰς ταῦτόν ἤκεις: supply ἐμοί. "You agree with me." With κλύειν, supply βούλομαι from βούλη.

Agamemnon here turns to go away.

749. τοῦδε: w. ἄτερ, "without this man's help."

τιμωρεῖν takes dat. of person avenged, acc. of object of vengeance. Cp. ἀμύνειν, and note τιμωρεῖσθαι (756), "to punish."

750. τάδε: acc. of respect or adverbial acc.

752. Here H., who has hitherto (cp. 749) been turned away from A., suddenly turns round and throws herself at his knees in supplication. Cp. 286.

754. τί χρεῖμα: not merely "what thing?" but "what in

the world ? " χρῆμα in such questions often adds this nuance of astonishment. Cp. Aesch., *Prom.*, 298. The same effect is seen in phrases like μέγα χρῆμα ἀνθρώπου, etc.

μαστεύουσα : Homeric ματεύω. Cp. 779.

755. θέσθαι : "have made free." Pflugk actually thinks A. is here suggesting suicide. The point is, as Weil remarks, that he offers her freedom so that she can be represented as opting for slavery, with revenge.

758. καὶ δὲ : concessive ; "well then, that being so."

759. ὧν : rel. attraction, with antecedent not suppressed as it usually is.

760. οὗ : simply "on which," gen. of place after καταστάζω.

761. τὸ μέλλον : "what follows."

Here begins a σιγιομένη, which goes on to 785.

765. ἦ γάρ : "indeed."

766. ἀνόνητά γ' : "yes, to my sorrow," from ὀνίνημα. Neut. pl. used as adverb.

Note γε, "yes," as often. The phrase is an effective understatement.

767. πτόλις : Epicism, *metri gratia*, for πόλις.

768. ὀρρωδῶν : "in terror," a strong word, peculiar, in poetry, to Euripides, and normally absolute. θανεῖν is thus unusual, and the omission of the second *viv* almost ambiguous.

769. Construe : μόνον τῶν τότε ὄντων τέκνων.

771. Πολυμήστωρ : Transferred to rel. clause for emphasis, and thus made nom. case. Cp. 987.

772. πικροτάτου : an effective prolepsis, "which was to be his bitter ruin."

774. γ' : exclamatory ; "why, by whom else ? " Both Θρήξ and ξένος are emphasised by their position. The Thracians were noted both for perfidy and savagery. Cp. Thuc. ii, 95-101, Ar., *Ach.*, 134 f, where Thracian ξενία is scoffed at in memory of the

abortive alliance w. Sitalces in 429. Later on a Thracian mercenary force committed a shocking atrocity at Mycalessus in Boeotia (Thuc. vii, 29).

775. ἢ πού: "Can it have been that?" This line undoubtedly alludes to a well-known propensity of Sitalces, of whom Thuc. says (ii, 97, 4): οὐ γὰρ ἦν πράξει οὐδὲν μὴ δίδόντα δῶρα, "nothing could be done with him unless by means of gifts."

776. τοιαῦτ': like ταῦτα, Ar., *Pax*, 275, "just so, exactly so."

ἐπειδὴ: "as soon as."

780. Cp. 611-13.

782. γ': "yes." διατεμὼν: "having disfigured." Cp. *Διμοιράσω*, 716.

783. πόνων: gen. w. nouns signifying both happiness and the reverse. Cp. Ar., *Vesp.*, 1292, ἰὼ χελῶναι μακάριαι τοῦ δέματος.

784. οὐδὲν λοιπόν: "nothing left (to befall me)."

786. τὴν τύχην: τὴν δυστυχίαν δηλοῦντι, Schol.; "misfortune itself." In Greek, τύχη is neutral, as *Fortune* is not. Weil suspects this line.

787. The explanations have been only preliminary to the main scene, which now begins.

788. δσια: "according to divine law."

789. στέργοιμ' ἄν: "I am willing to put up with it."

τῶμπαλιν, for τὸ ἐμπαλιν, "the reverse."

790. ἀνδρός . . . ξένου: objective gen.

791. τοὺς γῆς νέρθεν: supply θεοῦ. "The gods below," χθόνιοι θεοί.

792. The repetition of ἀνοσιωτάτου is rather untidy than emphatic. Weil suggests that in 790 we should read ἀνοσίον, κακοξένου.

793-7. These verses are highly suspect. Nauck rejected them all, earlier edd. having rejected only some of them. There are difficulties in every line: κοινῆς τραπέζης in 793 is vague ("my table" ?), ξενίᾱς in 794 is ambiguous, ἀριθμῶ both ambiguous and

unnecessary, *τυχῶν δ' ὅσων δει* in 795 is a banal repetition, *προμηθίαν* with *λαβῶν* is almost unintelligible, and *εἰ κτανεῖν ἐβούλετο* in 796 is intolerably frigid. We have here a fairly obvious example of the commonplace interpolations made in Greek plays by actors of the Hellenistic and Roman periods. Page (l.c.) thinks it may date from as late as 250 A.D.

The least unsatisfactory way to construe the lines is to take *ξενίας* in 794 closely w. *τραπέτης* and *τυχῶν* in the previous line. This will require a comma after *ξενίας τ'*. The phrase *ἀριθμῷ πρῶτ' ἔχων* might then mean "having first rank (τὰ πρῶτα would of course be more usual) in number among my friends." *προμηθίαν λαβῶν* could mean either "having experienced my solicitude" or "having taken charge of," w. *παῖδός* (strangely) understood.

796. *εἰ κτανεῖν ἐβούλετο*: This can only be construed by a rather violent ellipse "assuming (that there might be some excuse for) his wanting to kill the boy (he might at least have buried him, but) he did not think him worth a grave." The feeling is Greek, the language very peculiar.

797. *ἀφῆκε πόντιον*: for predicative use of local adj., cp. *Soph. O.T.*, 477-8, *φοιτᾷ περὶ τοῦ τοῦτος* (a famous "crux," wrongly emended by Jebb) and *ibid.*, 1411, *θαλάσσιον ἐκρίψατε*. "cast into the sea."

800. *νόμῳ γάρ, κ.τ.λ.*: This often-quoted passage is probably intentionally equivocal. Its obvious meaning is the well-known Sophistic thesis that the gods exist by law or custom, not by nature (*νόμῳ, οὐ φύσει*), a thesis known to have been stated by Protagoras in his book *Περὶ Θεῶν*, which is said to have been publicly read in Eur.'s house. That a similar view was held by Pericles we learn from Plutarch's report of his Funeral Speech after the Samian War (*Plut., Pericles*, 8, 5). It was roundly condemned by Plato (*Laws*, x, 889E) and though it was a "rationalist" inference from the variegated nature of Greek polytheism, it can hardly have been<sup>^</sup> very popular in Athens. Hence the present passage may also be given a different, less unorthodox, sense, similar to the doctrine of Anaxagoras, that the world is ruled by *νοῦς* (Intelligence); "It is by reason of (the existence of) Law that we (are led to) believe in the gods, and this Law is what enables us to distinguish wrong

from right." The Intelligence of Anaxagoras, almost as suspect as the *Nómos* of Protagoras, would thus be cleverly identified with a different *Nómos*, the Natural Law (νόμοι ἄγραφοι) to which Sophocles makes his Antigone (*Ant.*, 453, f.) and the Chorus in his *Oedipus* (*O.T.*, 865, f.) appeal.

There is a good parallel in *Troades*, 884 (Hecuba speaks):

ὦ γῆς δχημα κάμῃ γῆς ἔχων ἔβρον,  
δοτις ποτ' εἰ σύ, δυστόπαστος εἰθένα  
Ζεὺς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν  
προσηυζάμην σέ· πάντα γὰρ δι' ἀπόφου  
βαίνων κελύθου κατὰ δίκην τὰ θνήτ' ἄγεις.

Here there is the same ambiguity about the phrase νοῦς βροτῶν as there is about νόμος in our passage, and the most daring speculations are prefaced by a devout ritual formula (cp. Aesch., *Ag.*, 160: Ζεὺς, δοτις ποτ' ἐστίν). To Hecuba's strange surmises Menelaus answers in words any Athenian might have echoed:

τί δ' ἐστίν; εὐχὰς ὡς ἑκαίνισας θεῶν.

802. εἰς σ' ἀνελθὼν: There is a curious anachronism in the reference to a Homeric king of this fifth-century concept of law. The δῆμος was the fountain-head of law in a sense in which the King of course was not.

εἰ διαφθαρήσεται: fut. w. εἰ implying *threat*.

804. φέρειν: the usual phrase is φέρειν καὶ ἄγειν, "plunder." φῶρ, "thief," is cognate w. φέρω.

805. ἴσον: once more an anachronism. ἰσονομία was the Athenian democratic ideal of equality before the law, opposed to the aristocratic εὐνομία. No Homeric queen would demand equality. Méridier's translation, *équité*, is ambiguous. Radermacher proposed to read ἀνθρώποισι σῶν ("safe"); but surely the anachronism is characteristically Euripidean.

807. γραφεύς: "a painter." If the text is correct, the meaning is "stand back like a painter and view my plight." But one MS. has a reading .πα.ας (first and fourth letter indecipherable) which may stand for βραβεύς, "judge, arbiter."

808. ἀνάνθησον: prose word, unique in poetry.

812. (Agamemnon again makes a move to go.)

ὑπεξάγεις: for prefix ὑπακ-, cp. β. μ' acc., w. ὑπ. πόδα.

814-820. An apologia for Sophistic παιδεία, the great aim of which was persuasiveness in public speaking. Its first and finest product was the friend of Protagoras, Pericles, of whom we are told that Πειθώ τις ἐπακόθισεν ἐπὶ τοῖς χεῖλεσιν (Eupolis, fr. 94, 5). Protagoras first came to Athens about 460 B.C., so that his concept of παιδεία (for which see Plato's *Protagoras*) was long familiar by the time of this play. It had been recently reinforced by the introduction of the Sicilian art of rhetoric, which for the first time adapted for prose the rules of formal composition (colon, period, balance of equal and contrasting clauses, etc.) hitherto applied only to poetry. Its great exponent at this time was Gorgias of Leontini, who had come to Athens in 427 as envoy of his native city. He lived till about 375, and became the teacher of Isocrates, through whom and his Latin imitator, Cicero, he may be said to have been the father of all European prose regarded as an art. This passage may well have been intended as an advertisement for Gorgias, of whom Eur. was certainly a friend.

Πειθώ was at first a minor goddess, attendant on Aphrodite; her function was to help in winning the consent of reluctant maidens to marriage. In this capacity we often meet her in Hesiod, Sappho, Ibycus, and Pindar. She is given a more general function for the first time in Aesch., *Ag.*, 107, where she is identified with "the power of song." Here she has become the power of *rhetoric*, exactly as in the saying of Eupolis about Pericles, quoted above. Rhetoric has taken over the functions, as well as the attributes and rules, of poetry.

814. μαθήματα: "subjects of learning," prob. first used in this technical sense by the Sophists, among some of whom (notably Hippias of Elis) it already had also the narrower sense\* of "mathematics," afterwards commonly given it, e.g. by Plato (cp. *Laws*, 817 E, where τὰ τρία μαθήματα are arithmetic, geometry, astronomy),

816. τύραννον . . . μόνην: Cp. description of Eros in First Stasimon of *Hippolytus* (538) as τὸν τύραννον ἀνδρῶν. There was, of course, an ancient kinship between Eros and Peitho as agents of Aphrodite, and τύραννος is a natural epithet of the former (cp. *Soph., Ant.*, 785 f). The theme of the *Hippolytus* passage resembles that of this speech: "in vain does Hellas ever increase the slaughter

of her kine beside Alpheus and at the Pythian shrine of Phoebus, while we give no worship to Eros, the King of men." Cp. also *Hippol.*, 916 f. (Theseus speaks):

ὦ πολλ' ἀμαρτάνοντες ἄνθρωποι μάτην  
τί δὴ τέχνας μὲν μυρία διδάσκετε . . .  
ἐν δ' οὐκ ἐπίστασθ' οὐδ' ἰσθέρασασθέ πω,  
προσέειν διδάσκειν εἶσιν οὐκ ἔνεστι νοῦς;

818. **μισθοὺς διδόντες**: the taking of fees was the great mark of the Sophists. At one end of the scale we hear that Protagoras charged 100 *minae* for a course, at the other that Evenus of Paros charged 5 (cp. Burnet, *Plato's Apology*, p. 86). The mina was worth 100 drachmas, and the present-day equivalent of the latter in purchasing-power would be nearly 10s. (cp. Tod, C.A.H., vol. v, p. 8, with allowance for depreciation since 1927). There are many criticisms of the Sophists for this practice in Plato and Xenophon, whose master, Socrates, derided it.

**ἵν' ᾗν ποτε**: imperf. or aor. indic. w. *ἵνα* to express *unrealisable* purpose; "so that one could persuade (others) of whatever he wished and so get at once what he wanted." **ἅμα**: "at one and the same time."

820. **ἐλπίσαι**: older form of opt. The later form, *ἐλπίσειε*, avoids confusion w. aor. inf.

822. **ἐπ' αἰσχροῖς**: "under shameful conditions." The MSS. are divided between *αὐτῇ* and *αὐτῇ*. Murray, following Verrall, prints the latter, understanding it of Cassandra, and puts a stop after *αἰχμάλωτος*. But the reference to Cassandra is far-fetched, and the punctuation leaves *οἰχομαι* almost without meaning. Most edd. print *αὐτῇ*, rightly.

824. **καὶ μὲν**: looks forward to 826. "Well, then!" She has decided to play her last card.

**τοῦ λόγου**: w. *τόδε*. "Perhaps this part of my argument is vain." *τόδε* looks forward.

825. **προβάλλειν**: in apposition to *τόδε*. Eur. is particularly fond of *ἄλλ' ὅμως*, and uses it fifteen times at the end of a line, a trick parodied by Aristophanes (*Ach.*, 402, 407).

**εἰρήσεται**: fut. middle for pass.; Ionic for Attic *ῥηθήσεται*.

826 f. Eur. was reproached even in antiquity for making H. thus utilise her daughter's wretchedness ; but two points must be kept in mind. The queen, like Medea, is prepared to go to any length for revenge ; and the ugliness of the appeal is greatly softened by the response to it of Ag., who throughout the play acts a moderate part, and here is almost like Hecuba's son-in-law.

831-2. First recognised as an interpolation by Matthiae. A frequently-quoted commonplace. Page thinks it is probably due to the same actor who interpolated 606-8.

834. **κηδεστήν** : "linked by a **κῆδος**," lit. The original meaning of **κῆδος** seems to have been "care," as in *Od.*, xxii, 254, τῶν ἄλλων οὐ κῆδος. From this it developed in two opposite directions. On the one hand it came to mean "grief," then "funeral," as in Pindar *Pyth.* 4, 112, κῆδος ὥστ' τε φθιμένον . . . θηκόμενοι. On the other it came to mean "connection by marriage," as in the phrase **κῆδος συνάπτειν**, and finally almost "marriage." The verb **κηδεῖν** similarly meant "take care of," then "bury," then "contract a marriage, make kin by marriage." **κηδεστής** keeps only one of these meanings, "kin by marriage, son-in-law, father-in-law, brother-in-law." For development of meaning cp. perhaps Hiberno-English "your care," meaning "your family," a translation of Irish *do chúram*. Cognate w. Eng. *hate*, German *Hass*, Irish *caias*, "anger."

Here the **κηδεστής** is of course Polydorus.

835. **ἐνός** : "one thing." **μοι** : eth. dat. "I have only one more thing to say."

836. **εἰ μοι γένοιτο** : **εἰ** for more usual **ἄν** γάρ, "would that." Cp. Soph., *O.T.*, 863.

838. **Δαίδαλον** : Daedalus began as an Attic "culture -hero," like Hephaestus, to whom the invention of moving statues was also attributed (*Iliad*, xviii, 417). He was at first an *inventor*, early connected with folklore about Crete (story of Labyrinth), and with Sicily; then he became a *sculptor*, who could endow his works with speech and movement (first in this passage). Last of all, he figurea as a wonder-working *architect* (Diodorus Siculus, i, 97, 5). Here there is a certain exaggeration, not free from frigidity, in the

mention of him. Cp. *Electra*, 332 f. The Schol. quotes the lost *Eurytheus*

τὰ Δαιδάλεια πάντα κινεῖσθαι δοκεῖ  
βλέπειν τ' ἀγάλασθ' ὥδ' ἀνὴρ κείνος σοφός.

839. ὁμαρτῇ: equivalent to ὁμοῦ, and found in same sense *Hippol.*, 1195, *Heracidae*, 138.

841. She shows the extremity of her despairing passion for revenge by the elaborate epithets here applied to her late enemy and present master.

843. τιμωρόν: w. χεῖρα, "avenging hand."

844. ἐσθλοῦ γὰρ ἀνδρός: predicative gen. "For it is the part of a noble man."

845. Cp. the definition of Justice ascribed to Simonides, *Plato, Rep.*, i, 332 D: τὸ τοῖς φίλοις εὖ ποιεῖν καὶ τοῖς ἐχθροῖς κακῶς, and its refutation by Socrates, who insists that the good man cannot harm others.

847. τὰς ἀνάγκας: Hadley corrects to τῆς ἀνάγκης, which goes smoothly w. οἱ νόμοι, "the laws of necessity," but this runs counter to the critical maxim, *difficilior lectio potior*. Others suggest χρόναι (for νόμοι), "times and seasons," and render τὰς ἀνάγκας as "relationships, ties." It is best to keep to the MSS. and translate, with Méridier, "law (or custom) determines our necessities, making our worst enemies into friends and our former well-wishers into foes." "Law or custom" is then what enjoins revenge on Hecuba.

διώρισαν: gnomic aor.

852. θεῶν θ' οὐνεκ': the god in question is Zeus Xenios.

Construe: θεῶν θ' οὐνεκα καὶ τοῦ δικαίου βούλομαι (τόν) ἀνόσιον ξένον τήνδε σοι δοῦναι δίκην.

855. μὴ δόξαιμι: We should expect ἐμὲ τε μὴ δόξαι, after ὥστε. The change may be due to attraction to εἴ πως φανεῖη, which is best taken, not w. δίκη as by most edd., but impersonally, "if in any way it should appear possible."

857. ἔστιν γὰρ ἡ: The vagueness shows the king's embarrassment.

859. For the MSS. δὲ σοὶ Elmsley reads δ' ἐμοί, which gives a

much clearer sense.  $\delta\delta'$  in 860 then means Polydorus. If we keep  $\delta\epsilon$  σοί,  $\delta\delta'$  can only be A. himself (cp. 202). But this is very awkward here, and  $\delta\delta\epsilon$  is very rarely used in this meaning without some noun like  $\alpha\eta\eta\rho$ . Translate "if this boy is *my* friend, that is a special matter, having nothing to do with the army." The text must be translated "if *I* am *your* friend."

861.  $\pi\rho\acute{o}\varsigma$  ταῦτα: "in view of this." Note *present* imper.: "go on and reflect."

862.  $\pi\rho\omicron\sigma\alpha\rho\kappa\acute{\epsilon}\sigma\alpha\iota$ : There is here a suppressed protasis, "if I can do so without being embroiled with the Greeks." The suppression subtly indicates A.'s delicacy of feeling.

863.  $\epsilon\acute{\iota}$  διαβληθήσομαι: fut. after  $\epsilon\acute{\iota}$ , implying a *threat*, as often; "if I am to fall out with, lose favour with."

864. As often in such reflexive passages, there is a slight anachronism;  $\pi\lambda\eta\theta\omicron\varsigma$ , for example, suggests the Athenian *demos*, and νόμων γραφαί the law-code of Solon.

867.  $\mu\grave{\eta}$  κατὰ γνώμην:  $\mu\grave{\eta}$  should precede  $\chi\rho\eta\sigma\theta\alpha\iota$ , and is displaced *metri gratia*. It is the redundant  $\mu\grave{\eta}$  after verbs of preventing.

τρόπος: "humour, character," originally perhaps a colloquial word, very frequent in Comedy.

868.  $\tau\acute{\omega}$  τ' ὄχλῳ: once more a topical phrase.

870. σύνισθι: from σύνοιδα, "be privy to, share knowledge of." Imperative only here. She means "be my passive, not my active, accomplice."

873. ἀνδρὸς Θρηκός: Cp. 81. The phrase is contemptuous.

οἷα πείσεται: a sinister euphemism. Cp. Soph., O.T., 1376, βλαστοῦς' ὅπως ἐβλαστε.

874.  $\mu\grave{\eta}$  δοκῶν ἐμὴν χάριν: elliptical; "not seeming to do so for my sake."  $\mu\grave{\eta}$ , not οὐ, because sentence imperative.

ἐμὴν χάριν for χάριν ἐμοῦ.

875. θήσω καλῶς. Cp. 111. Common phrase.

880. Τρωάδων ὄχλον: This is intended to surprise the audience, as it does Ag.

881. ἄγραν: "booty," to emphasise their helplessness.

882. τὸν ἐμὸν φονέα: ἐμὸν should be objective, "murderer of me," but it is more probably ironical, "my particular murderer." φονέα normally disyllabic (—) by synizesis; here and at *Electra*, 599, 673, a tribrach.

883. ἀρσένων κράτος: objective gen. "upper hand over a man."

884. τὸ πλῆθος: simply "numbers."

885. μέφομαι: Schol. παῖλον ἡγοῦμαι, "I think poorly of," a rare meaning which I cannot find listed in L. and S.

886-7. These two instances of μεγάλη ἔργα done by women are the most suitable for the present purpose out of a long catalogue exemplified by Aesch., *Choeph.*, First Stasimon, (585-638) where the case of the Lemnian Women gets special mention. The murder of the sons of Aegyptus by their wives, the daughters of Danaos, was the subject of the lost *Danaides* of Aesch.; that of the men of Lemnos of his *Ἀήνιοι*. It also formed the background of the *Ἀήνιοι* of Soph., and of Eur.'s own *Hypsipyle*, of which a large part has been recovered from a papyrus. (*New Chapters in Greek Literature*, 3rd Series, p. 120, f.). The "Lemnian horror" (τὸ Ἀήνιον ἔργον) was proverbial. The point of H.'s mention of both cases here is that they showed how numbers could compensate for physical weakness.

ἄρδην: (αἶρω) "altogether."

ἐξώκισαν: "depopulated."

888. ἀλλ' ὥς γενέσθω: ἀλλά at the end of a speech sums up an appeal. "Come then, let it be so done."

μέθες: "let be, break off."

889. μοι: eth. dat., "pray."

890. (Here H. turns to give instructions to the slave.)

πλαθείσα: (irreg. aor. pass. of πλάζω) "having drawn near."

891. δὴ ποτ': like *ci-devant*; "former."

892. χρεός: acc. of respect, "on a matter which concerns you no less than her."

894. ἐκείνης: H. herself. She is giving the slave the exact words she is to use.

900. νῦν δέ: "but as it is," a common phrase.

901. πλοῦν ὀρῶντ' ἐς ἡσυχον: Murray's emendation of MSS. ὀρῶντας ἡσυχον. The preposition is necessary to the sense, "waiting for, looking forward to." ὀρῶντ', w. σπρῶτον, understood. A ἡσυχος πλοῦς would be one helped by a favourable wind. Méridier, in his note, thinks the two contradictory, but surely a sail *without a wind* is unthinkable.

903-4. Cp. 845. Ag. accepts H.'s justice.

905-952. Third Stasimon.

This is the longest ode in the play, and one of the most beautiful lyrics in Greek. In structure it resembles the First Stasimon (444-83) consisting as it does of two strophes with their corresponding antistrophes, but it is made longer by the addition of an epode (943-52) in an independent rhythm. This may be called the classical structure of a tragic choral ode, the presence or absence of the epode being immaterial (Kranz, *Stasimon*, p. 175).

The theme of this ode is the fall of Troy, narrated in typical Euripidean fashion. Three points about it should be specially noted: (1) The originality (and "modernity") of describing the sack of the city as experienced by a luxurious woman. (2) The sharp realism of the detail, which reminds us of the clear outline of a vase-painting, while at the same time looking forward to Hellenistic genre-descriptions; (3) The violent contrast, skilfully hinted at rather than over-stressed, between the relaxation of the domestic scene and the sudden horror of the surprise-attack. The change comes at 928, where the broken and agitated iambic rhythm (a succession of eleven short syllables), emphasises the startling effect of the unlooked-for din of assault. The picture of the captive woman gazing back on her lost home (938, f.) makes an effective ending to a perfect poetic description, which seems designed to illustrate the Hoxatian *ut pictura poesis*. After this perfection, the epode seems a little banal, being merely a fresh recital of the imprecations

against Helen which were almost commonplace, in Tragedy. (cp. 266). There is another lively lyric picture of the sack of Troy in the First Stasimon of *Troadea* (511, f.).

### Metrical Scheme :

Strophe  $\alpha'$ —Antistrophe  $\alpha'$  : Aeolic.

Strophe  $\beta'$ —Antistrophe  $\beta'$  : mainly Iambic.

Epode : mainly Iambic.

#### 1. Strophe $\alpha'$ —Antistrophe $\alpha'$ .

905.     $\cup\cup - \cup\cup - \cup\cup$     Glyconic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Aeolic Trimeter.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Aeolic Trimeter.  
           $\cup\cup - \cup\cup - \cup\cup - \cup$     Pherecratic.  
 910.     $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Glyconic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Glyconic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Glyconic.  
           $\cup\cup - \cup\cup$     Cretic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     *Versus Aristophanicus.*

Two periods : 905–8, 910–13. The two last cola should be scanned together as a Trimeter, akin to the Alcaic 10-syllable (Horace's *virginibus puerisque canto*) with a cretic instead of a dactyl before the choriamb.

#### 2. Strophe $\beta'$ —Antistrophe $\beta'$ .

923.     $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Dimeter.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Dimeter.  
 925.     $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Dimeter Hypercatalectic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Glyconic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Trimeter ?  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Dimeter Catalectic.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Dimeter.  
           $\cup\cup - \cup\cup$     Cretic.  
 930.     $\cup\cup - \cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Trimeter ?  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Hemiepes.  
           $\cup\cup - \cup\cup - \cup\cup - \cup\cup$     Iambic Dimeter Catalectic.

Again there seem to be two periods : 923–6, 927–31. The first is Iambic, ending in an Aeolic colon, the second Iambic with an



911. αἰθάλου: "sooty smoke." The MSS. have αἰθάλου καπνοῦ, the second word being obviously a gloss: correction by Triclinius. Akin to αἶθε, "burn, glow," Latin *aedes, aestus*, Irish *Aed, Aodh*, "red-head."

912. κηλίδ': "stain," Latin *cāligo*; cognate acc.

κέχρωσαι: from χρώω, "defile," cognate w. *χρῶα, χρώμα, χρώς*, etc.

913. ἐμφοτεύσω: This verb, as Hadley remarks, is often used of gods: Soph., *O.T.*, 678, of Dionysus, Aesch. *Pers.*, 449, of Pan.

914. μεσονύκτιος: temporal adj. used adverbially: cp. ἀφῆκε πόντιον, 797, ἐπιδέμιος, *infra*, 927, where adj. is *local*. The Schol. quotes from *Little Iliad* the following line which fixes the hour of Troy's fall:

νῦξ μὲν ἔην μέσση, λαμπρὴ δ' ἐπέτελλε σελήνη.

Cp. Aesch., *Ag.*, 826, πῆδη' ὁρούσας ἀμφὶ Πλειάδων δύνειν, said of the Wooden Horse. The Pleiads set in Greece in March between 10 and 11 p.m.

ὠλλύμαν: note imperf.; "my ruin began," Jeffery.

915. ἥμος: Only here in Eur.; common in Soph. Correlative w. τῆμος, as *ἔως* w. *τέως*.

916. σκίδναται: pass. of σκιδνῆμι. The MSS. give κίδναται, an equally good form. Both are Epic, not elsewhere used in Trag., but σκίδναται occurs in Ionic prose: οἱ κόραι σκίδναι, "the pupils are dilated," Hippocrates. Cp. ἀποσκίδνασθαι, Thuc. vi, 98.

χοροποιῶν: with ἄπο. Some MSS. have χοροποιῶν θυσίαν, which Willamowitz takes w. καταλύσας as more idiomatic than our text. καταλύσας is Murray's correction of MSS. καταπαύσας. There seems little reason for any change if χοροποιῶν θυσίαν καταπαύσας be read, as by Méridier.

920. ξυστόν: Only here in Trag. In *Iliad*, xv, 677 it is the "great naval pike" of Ajax. Xenophon, *Cyrop.*, 4, 5, 58, uses it to mean "cavalry lance," and this is its common later meaning. From ξύω, "shave," apparently because of its smooth shaft. The phrase here is parenthetical. The spear hung on the wall was a sign of peace.

922. οὐκέθ' ὄρων : must mean "no longer on the watch for." The Greeks had pretended to sail away. Τροίαν 'Ιλιάδ' : "Ilian Troy."

923. ἀναδέτοις : adj. w. μίτραισιν. The word is unique, but the phrase is equivalent to πλακὴ ἀναδέσμη in *Iliad*, xxii, 469.

924. μίτραισιν : μίτρα, Hom. μίτρη, "band." In Homer it meant "a metal guard worn round the waist" (L. and S.). The meaning here, "headband, snood," occurs first in Alcman, 23, 67 : μίτρα Λυδία νεανίδων ἄγαλμα. Its wearing was evidently an Asiatic custom.

ἐρρυθμιζόμεν : "I was arranging."

"Les femmes ne disent pas qu'elles se paraient, ce qui serait fort extraordinaire à cette heure, mais qu'elles faisaient leur toilette de nuit en relevant et fixant leurs cheveux." Weil.

925. ἐνόπτρων : For a fine discussion of some archaic Greek mirrors, and description of a beautiful specimen in the National Museum, Dublin, see Dr. J. D. Beazley's paper, *A Greek Mirror in Dublin*, Proc., R.I.A., 1939. Mirrors were usually of bronze or silver ; the mention of gold here is intended, as Hadley remarks, "to heighten the picture of luxurious ease." Cp. *Troades*, 1107.

χρυσέων : disyllabic, by synizesis.

926. ἀτέρμονος : Schol. explains as meaning περιπερὶς or κυκλοτερὲς, "circular." This banal explanation, which can hardly apply to αὐγάς, is surprisingly accepted by Méridier and apparently favoured by Weil. Hadley's translation, "looking into the fathomless bright depths" is surely better. This was long ago suggested by Boissonade ; Härtung's pedestrian objection, that it could not be said of a mirror hung in a room, is taken seriously by Weil. It was pretty certainly a hand-mirror in any case. This is one of the poet's very finest poetic touches.

927. ἐπιδέμνιος : a unique word. Cp. 707, 914. "Before sinking on the cushions of my couch." Porson oddly thought the nom. "otiose" and read ἐπιδέμνιον, which makes the phrase prosy as well. Musgrave went one better by suggesting ἐπιδείπνιος. For πίπτειν, cp. Aesch., *Ag.*, 565-6 :

ἢ θάλλω, εὔτε πάντος ἐν μεσημβρινῇς  
κοίταις δαίμων νημέμοις εὔδοι παρών.

928. The rhythm marks the sudden change from luxurious peace to the din of war.

929. κέλευσμα: "the word of command."

930. παῖδες Ἑλλάνων: An Aeschylean phrase. Cp. *Persae*, 402.

931. σκοπιάν: "hill-top," a Homeric word; here equivalent to πῶλιν.

933. μονόπεπλος: clad only in the *chiton*, like a Spartan girl; hence to be taken closely with Δωρὶς ὥς κόρα. Athenian women wore over the *chiton* the *himation* or *peplos*, a woollen upper-garment.

935-6. Construe: προσίζουσ' Ἄρτεμιν οὐκ ἦνυσσα, "I besought A. to no avail." προσίζουσ' lit. "sitting as a suppliant," hence "praying to." ἀνύω, "accomplish, succeed."

In the *Iliad*, Artemis is the helper of the Trojans, like her brother Apollo. Both were in historical fact of Asiatic origin. Eur., however, is probably thinking of Athens where Artemis, under various appellations, such as Brauronia, Munichia, Tauropolos, was the great women's goddess. Ἄρτεμιν, & γυναικῶν μὲν ἔχει κρᾶτος, she is called in the Attic skolion (Diehl, no. 3). Every Athenian girl, between the ages of five and ten, was dressed in a yellow robe and consecrated to her at the Brauronia, thus becoming an ἀρκτος ("bear") and being said ἀρκαίειν. Women in trouble would naturally turn to her. In this case she gives no help: the women's husbands are killed, they themselves enslaved.

940. ναῦς ἐκίνησεν πόδα: a metaphor from running; "the ship hurried on its way." πόδα w. νόστιμον: "homewards."

941. ὥρισεν: from ἐρίζω, "divide or separate from," used normally of a boundary (ὄρος).

942. ἀπείπτον: "The aorist denotes a feeling . . . which began to be just before the moment of speaking," Hadley. Cp. Soph., *Ajax*, 693: ἐφίξ' ἔρωτι, περιχαρὴς δ' ἀνεπτάμην. The normal pres. of ἀπείπτον is ἀπαγοράω, its perf. ἀπέπηκα. It means both "succumb, give in," as here, and "forbid."

ἀλγει: instrumental dat., "in my suffering,"

944. βούταν: cp. 546.

945. ἀνόπαριν: "wicked Paris"; cp. *Iliad*, iii, 39, εὐσπαρις, Alaman (Diehl 73), εὐσπαρις, ἀνόπαρις, and Robertson's brilliant emendation, Aesch., *Ag.*, 713, κελήσκουσι "Ἀπαριν τὸν ἀνόπατρον. The same prefix occurs Aesch., *Choeph.*, 315, ὦ πάτερ ἀνόπατερ, but the meaning is different, "unhappy father."

945-6. κατάρρα δίδουσι: a typical Greek phrase. Cp. *Od.*, xix, 167, ἄχεσσι με δώσεις. The word κατάρρα (from κρη w. Doric final α) is Ionic and prosaic.

947. ἀπώλεσεν: a pregnant use; "he has driven me to my death from my fatherland."

948. γάμος: Weil, followed by Méridier, on the strength of *Andromache*, 103, takes this as meaning "wife," and as applying to Helen. In the *Andromache* passage, however (Ἰλίου αἰπεινὰ Πάρις οὐ γάμον ἄλλά τιν' ἔσταν/ἡγάγετ' εὐνοσίαν ἐς θαλάμους Ἑλένης), the verb ἡγάγετο is clearly used in a double sense: γάμον ἄγεσθαι, "to celebrate a marriage," and Ἑλένην ἄγεσθαι, "to bring home H. as his bride." The bridal procession was the chief part of a Greek marriage; the Irish "hauling-home" is probably a very ancient pagan survival of a similar rite.

949. ἀλάστορός τις οἰζύς: "Woe sent by a demon." For ἀλάστωρ, cp. 686.

950. ἄν: refers to οἰζύς, which is of course Helen personified. In Aesch., *Ag.*, 1461, Helen is called οἰζύς.

953-1295: *Exodos*.

The *Exodos* is defined by Aristotle as "a complete part of a Tragedy not followed by a song of the Chorus." Strictly interpreted, this definition compels us to classify all the remaining part of this play as an *Exodos*; yet, as it is clearly divided into two by a *Kommos* (1055-1108) and as the two scenes so produced have each a distinct character, it is perhaps more convenient to call the scene 953-1055 the Fourth Epeisodion and that from 1109-1295 the *Exodos*. Aristotle's definition is only technically violated by this division, because, although the *Kommos* is not "a song of the Chorus," and is here in fact sung entirely by Polymestor, the Chorus merely replying in Trimeters to his Bochiads, it does mark a transition in the action.

The scene from 953-1055 is the most dramatic in the play, and Eur. has put into it a great deal of the skill in devising tense situations which is more characteristic of his later than of his earlier work. It is full of the type of Irony which Sophocles had brought to a high degree of perfection and which is perhaps the chief ingredient of Greek Tragedy. The "ironic" effect is secured, as in Sophocles, by the contrast between the expressed intention of the speaker and the spectator's knowledge of the real situation. Here Polymestor is trying to conceal his crime, while Hecuba is fully aware of it and in her turn conceals from him her sinister purpose. We have thus a double deception, of which of course the spectator is all the time fully aware. There is a similar complexity in the plot. Hecuba first induces her enemy to dismiss his guards by saying that she has a secret to discuss with him and his children. Next, after putting him at his ease by letting him think her entirely unaware of the fate of Polydorus, she excites his cupidity by hinting vaguely at "an ancient buried treasure," about which she wishes her son informed. Polymestor is sharp enough to enquire why she has requested his children's presence, and she answers (with perhaps the boldest "irony" of the whole scene) that she wishes them to know the secret *in case he should die*.<sup>1</sup> In order to get him into her tent, she mentions almost casually (after purporting to direct him to the exact spot where the "ancient treasure" lies hidden), that she wishes him to take care of some valuables *which she has actually brought with her*. This, coming after the greater bait, so plausibly offered and so cunningly accepted, is easily swallowed, and the Thracian, after some further suspicious questioning, goes to his horrible doom among the seemingly helpless women.

We have not so far been explicitly told how Polymestor has been summoned. He enters, accompanied by his two children and an armed guard, from the side of the scene to the left of the audience. This indicates by convention that he has come from a distance; and he himself informs us that when Hecuba's messenger came to him, he was far away in the Thracian mountains. His speech is a masterpiece of pious hypocrisy.

956, **φεῦ**: *extra metrum*, as usual with exclamations.

<sup>1</sup> Grube (*Drama of Euripides*, p. 226, n. 1) seems to miss a little of the subtlety here. This is not said by H. in order to get the children *into the tent*, but rather to motivate their presence on the scene. This done, they "just follow their father." Polymestor's question why they were asked to come of course greatly heightens the dramatic suspense.

οὐκ ἔστι πιστὸν οὐδέν: this "ironic" phrase is almost a keynote for the whole scene.

957. καλῶς πράσσοντά: with μὴ πράξειν. The whole phrase is part of the subject of οὐκ ἔστι, in apposition to εὐδοξία. In prose it would be normal to write τὸ μὴ πράξιν. "Nothing is to be relied upon, neither glory nor the prospect of success derived from present good fortune."

958. φύρουσι: Note quantity of υ. Primary meaning, "mix dry with wet," Latin *fermentum*, Eng. *barm*. Secondary meaning, "jumble, confound," first in Aesch., *Prom.*, 450, *ταυρον ἐκὴ πάντα*, used of primitive men. In Plato, *Phaedo*, 97 b, Socrates is made to echo Prometheus in speaking of his own "confused" efforts at reasoning.

αὐτοὶ: Murray, for MS. αὐθ' οἱ. αὐτὰ is Hermann's reading.

πάλιν τε καὶ πρόσω: a variant on the usual ἄνω κάτω, for which cp. Aesch., *Eum.*, 650: (Ζεύς) τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω/στρέφων τίθησιν. Here the phrase prob. refers to *past* and *future*, πρόσω καὶ ὀπίσω.

959. ἀγνωσίᾳ: τῇ ἀθλίᾳ τῶν πραγμάτων τῶν μελλόντων, Schol. This is a "rationalist" view of the origin of worship.

960. A show of manly self-control, whose hollow pretence is as obvious to H. as to the audience.

961. προκόπτοντ': agrees w. subj. of θρηνεῖν, understood (τινά).

κακῶν: best taken w. ἐς πρόσθεν, "ahead of one's misfortunes."

προκόπτειν is a prose word, obviously metaphorical for the track-making of a pioneer, used commonly in later philosophical Greek in the sense of *moral* progress; frequent in Eur., but nowhere else in poetry.

962. ἀπουσίᾳς: causal gen. w. μέμφη. Τι is merely adverbial w. εἰ.

963. σχές: "Hold!" τυγχάνω: vivid pres.

964. ἀφικόμην: "reached home." Note awkward repetition in 967.

966. ἐξ ταύτων... συμπίπτει: "meets me," w. dat., αἴρουσι.

967. μύθους: The content of the message is left vague; it becomes sufficiently clear from the action.

968. Hecuba will not look Polymestor in the face. The lines are a deliberate signal to the audience, intended to be emphasised by the actor, so that attention will be concentrated on the subtle play that follows.

971. τυγχάνουσ': nom. for acc., the construction called κατὰ σύνεσιν (*sense-construction*) because αἰδώς μ' ἔχει is equivalent to αἰδοῦμαι.

972. ὀρθαῖς κόραις: "with uplifted eyes"; Latin *rectis oculis*, κόραι, lit. "pupils," because a little image (κόρη, *pupillus*) is seen in each of them. Cp. *King John*, ii, 2: "the shadow of myself formed in her eye."

973. δύσνοιον: First found here, then Soph., *Electra*, 654; elsewhere only prose.

σέθεν: obj. gen., "against you."

974-5. These two lines, with their irrelevant and anachronistic excuse (such modesty is an Athenian, not a heroic, trait) are perhaps an interpolation due to actors. Page, *l.c.*, says that the objections to 970-5 are not very strong. They are strongest to the last two lines.

Construe: "Apart from this (ἄλλως) another reason for my behaviour is the custom that women should not look men in the face."

976. καὶ θαῦμά γ' οὐδέν: "yes, indeed, and no wonder."

τίς χρεῖα σ': understand ἔχει. The phrase is equivalent to Homeric τί δὲ σ' ἔχω ἔμελλο, *Iliad*, xi, 606.

977. τί χρῆμ': adverbial, "why in the world?" ἐπέμψω for more usual μετέμψω, "sent for."

979. Note how careful she is to include the children. ὁπάονας: Epic word, equivalent to θράπποντας.

981. ἦδ' ἐρημία: the pronoun is emphatic; "in this case it is all right to be left alone."

982. προσφιλές: διὰ τὸ μὴ συμμαχεῖσθαι αὐτὸν τοῖς Τρωσὶ, Schol.

983. He waits a moment while the guards withdraw. ἀλλὰ: "now," emphatic.

984. τί χρῆ: "in what way ought?" He does not purport to question the elementary duty of helping a friend in need. The emphasis is on the τί.

986. εἰπὲ παῖδ': the well-known Greek idiom by which the subject of a dependent clause becomes the object of the principal clause (ἀντίπρωσις, "exchange of cases").

989. μάλιστα: "Certainly." Still used in Modern Greek.

τοῦκεινου μέρος: acc. of respect: "as far as he is concerned."

992. Murray is responsible for the pause in the middle of the line, to indicate H.'s emotion. The device is not of ancient date. μοι would be more elegant than μου (Weil).

993. καὶ δεῦρό γ': "Yes, and he tried to come." Note tense of ἐξήτει.

κρύφιος: without being caught by the Greeks.

995. Here Polymestor is "ironical," but of course Hecuba is not deceived. Indeed no one is, except Polymestor himself; a subtle Euripidean touch, made more subtle still by the savage undertone in the next line.

996. Note the tenses of the two imperatives: σῶσον expresses urgency, ἔρχ (ἐπάω) warns against a *practice* or *habit*. ἐρᾶν τῶν πλησίων is an almost proverbial phrase; cp. the Tenth Commandment, *Exodus*, xx, 17: οὐκ ἐπιθυμήσεις τὴν οἰκίαν τοῦ πλησίου σου. νῦν: Ionic particle; dist. from νῦν, "now."

997. ὀναίμην τοῦ παρόντος: "may I make the best of (get profit from) what I have," without coveting anyone else's. ὀνέσκει, middle of ὀνέσκειν, "benefit." Cp. στέγειν τὰ παρόντα.

1000. ὦ φιληθεῖς: note the fierce effect of this extremely "ironical" address.

ἔστ', ὦ is Hermann's convincing correction of MSS. ἔστω.

1001. τί χρῆμ': Cp. 977. The repetition of the phrase perhaps indicates Polymestor's cupidity.

1002. κοτώρυχες: grammatical subj. of ἔστι in l. 1000. This use of plural noun with sing. verb is called σχῆμα Πινδαρικόν. It is perhaps pedantic to apply strict grammar at this high point of dramatic tension. This line is spoken in a loud whisper; the plural Πριομιδῶν makes the bait more exciting. Note, too, the skilful alliteration. For κοτώρυχες, cp. Soph., *Ant.*, 774, where the word means *tomb*.

1004. μάλιστα: here has very emphatic effect: "Yes! Yes!" Note sinister irony in εὔσεβής.

1005. Polymestor is made to ask this dangerous question in order to arouse suspense in the minds of the audience, not because the presence of the children is a "weakness," as Grube thinks. If Eur. had felt it as such, he would certainly not have drawn such explicit attention to it. Hecuba just glides over the danger-point, and her answer, ἦν σὺ κοτθάνης, is of course delicious "irony." The audience know that Polymestor is doomed, but not yet to what exact fate.

1007. The semi-colon after ἔλεξας, which makes the line perfect, is due to Boissonade. Without it, the last words would be meaningless.

1008. Apparently στέγαι means underground treasures; perhaps the idea is suggested by the popular belief that such tombs as those at Mycenae were "treasure houses" (Hadley). On the other hand, it may be the existence of real treasures of the kind that suggested the popular belief. Athena's temple was familiar as the State treasury of Athens.

1011. Polymestor is eager for more information; Hecuba skilfully uses his eagerness to lead him into the tent. Note the intentional vagueness of 1012.

1014. σκύλων ἐν ὄχλῳ: "in a pile of booty."

1015. Polymestor's question is very natural. He waves his arm to indicate that they are surrounded. "This is the circuit of the Greeks' anchorage."

1016. One MS. has ἴδισι, which is read by Weil and Méridier, and is clearer.

1017. πιστά: "safe." Polymestor is now very nearly caught.

1019. **ἀλλ' ἔρπ' ἐς οἴκους :** ἀλλά hero means simply "please," as often. Cp. 888. Note tense of **ἔρπε**, "come, move into the house."

1020. **πόδα :** the sheet, or rope which held the lower edge of the sail. Cp. 940, where the word, in a similar context, has its literal meaning.

1021-2. The "irony" here reaches its height. **ὦν :** with **δεῖ**, as *Hipp.*, 23 : **οὐ πολλοῦ πόνου με δεῖ**.

1024, f. Polymestor now follows Hecuba into the tent, from which his cries can soon be heard as he is seized and blinded. Meanwhile, the Chorus recite a brief song in Dochmiac rhythm to the accompaniment of a jerky, agitated dance. (1024 and 1031 are ordinary Iambic Trimeters.) Cp. 684-725.

1024. **δέδωκας :** This seems pointless, and Weil may be right in his suggested correction, following Nauck :

**οὔτοι δέδωκας ἂν ἴσως δώσεις δίκην.**

1025-7. **ἀλίμενον ἄντλον :** A famous crux. **ἄντλον** in Homer meant the *hold* of a ship, but its original sense must have been the normal one, "bilge-water," Latin *sentina*. In Pindar, *Ol.* 9, 53, it means simply "flood.\*" In spite of Hadley's protest, there seems no alternative to translating it "water" here, or perhaps "filthy water" would be more precise. Otherwise **ἀλίμενον** would be meaningless. **λέχριος**, needlessly suspected by Murray, means "sideways," (**πλάγιος**, Schol.), and is really quite appropriate to the sudden, unforeseen nature of Polymestor's fall. It is to be taken w. **πесών** (Weil, Méridier) rather than w. **ἐκπέση** (Hadley) where it would have to be given a peculiar meaning, "headlong."

**φίλας καρδίας :** well compared by Hadley w. Creon's words, Soph., *Ant.*, 1105, **καρδίας τ' ἔχισταμαι**. Finally, **ἀμέρδω** means "take, cut off," not "lose."

Translate : "like one fallen sideways into a foul flood from which there is no escape into harbour, you will fall from your heart's desire, having cut off your life (by your act in slaying Polydorus)." **καρδίας** means, not "life," but "desire, wish," i.e. his eagerness for treasure.

1029. **συμπίπτει :** should mean "concur, coincide," and this makes plausible the conjecture of Hemsterhuys, **οὐ for οὐ**, "where

a debt to Justice and a debt to the Gods coincide, this means mortal evil!" On the other hand, no Greek would make a distinction between such debts. According to Schol., Didymus, the great Alexandrian scholar, paraphrased thus: ὑπὲργυσον τὸ ἀληθές ὅτι παρὰ τῇ Δίκῃ ὅτι παρὰ τοῖς θεοῖς ἔμπροσθεν ἀφανίζεται, giving συμπίπτει apparently the unique meaning "is set aside." The word σύμπτωσις in prose often means "collapse."

1030. With κακόν a verb "to be" is implied.

1031. ὁδοῦ τῆσδ' ἐλπίς: "your expectations from this journey (shall deceive you)."

1032. θανάσιμον: With σέ, not with Ἄιδαν.

1034. ἀπολέμῳ: i.e. the hands of women.

λείψεις βίον: a subtle touch. The Chorus do not know the exact penalty he is to pay (Hadley). %

1035. Polymestor is heard crying within. The rule that scenes of violence were not enacted in view of the audience was not universal: Sophocles showed one of Niobe's daughters being killed by Artemis (Pearson, *Soph. Frag.*, ii, pp. 96-7). On the other hand it seems pretty certain that Ajax goes out of sight for his suicide; the actor Timotheos of Zacynthus, who enacted it before the audience and was therefore called σφαγεύς (Schol., *Ajax*, 864) was a late sensationalist (Schmid, *Or. Lit.-Gesch.*, i, 2, p. 338) and the Chorus only hear the sound of the hero's fall (*Ajax*, 871). Horace's rule is well known (*Ars Poetica*, 185, f.):

*Ne pueros coram populo Medea trucidet*

*Aut humana palam coquat exta nefarius Atreus,*

*Aut in avem Procne vertatur, Cadmus in anguem,*

*Quodcumque ostendis mihi sic, incredulus odi.*

Such restraint was of course the normal practice. There is a close enough resemblance between this scene and that in Aesch., *Ag.*, 1343, f. In both the Chorus divide into two groups.

1037. ὦμοι μάλ' αὖθις: a repetition of Aesch., *Ag.*, 1345.

1038. καίν': "unheard of."

1039. οὔτι μὴ φύγητε: On this construction with οὐ μὴ, see now A. Y. Campbell in *C.R.*, 1943, p. 58, f. With the second person sing., fut. ind., οὐ μὴ expresses a strong prohibition; with any other person

of the fut. ind., or with *any* person of the aor. subj., a strong *denial*. Campbell shows that the second person aor. subj. is not used in prohibitions, nor the second person fut. ind. in denials. Apparent exceptions are due either to faulty texts or to faulty interpretations. He holds the old view (denied by Goodwin) that the two constructions were originally separate.

1040. βάλλων : \*\* with my javelin." In his rage and anguish he threatens to tear down the flimsy wall of the σκηνή.

1041. Assigned to Polymestor by late MSS. and Scholia, which Hermann, Weil, and Méridier follow. Murray's attribution to the Chorus, which is that of the best MSS., is very much better. The Chorus hear the heavy thud of a javelin striking against something. In 1155, the women have deprived Pol. of his javelin. The Schol. explains that he throws stones, Jeffery that he uses his fists. We are only told what the Chorus think they *hear*.

1042. ἐπεσπείσωμεν Delib. subj. This construction w. βούλη βούλεσθε, is a favourite one with Plato; an idiomatic combination of two kinds of question.

ἀκμή : equivalent to καρός. Cp. Aesch., Ag., 1353, T6 μή μάλιν δ' ἀκμή.

1044. Note tense of imperatives ; "go on, break."

ἐκβάλλων : "burst out." Greek doors opened outward.

1047. ἦ γάρ : "Have you really ?"

1050. τυφλῶ . . . ποδί : A common phrase both in Soph. and Eur.

παρὰφύρων : "stumbling, staggering." L. and S. quote Lucian παρὰφύρον βαδίζειν, of a drunkard's walk.

1055. "The onrush of his Thracian temper, hard to stand against." Cp. *Iliad* v, 87, of Diomedes, rushing like a river, and Ar., *Eq.*, 526, of Cratinus borne on the flood of his popularity.

1055-1108. *Kommos*.

This is simply a long lament, chanted as a solo by the blinded Polymestor. As it is in Dochmiac rhythm, there is no atrophic correspondence, but it is broken at 1085 by two Iambic Trimeters recited by the Chorus.

1056. The central doors of the οἰκὴ are opened, the bodies of the slain children are visible just inside them, and Polymestor himself comes out slowly, feeling his way, his face covered with blood from his blinded eyes.

1057. κέλω : aor. subj. (delib.) from κέλλω, prose ἐκέλλω, "run to land." The metaphor is common in Greek.

1058. Murray's ἐπίχειρα seems hard to justify for MSS. ἐπὶ χεῖρα. It can only mean "as punishment" (ἐπίχειρα always "wages," L. and S.) which is far-fetched here. Hadley deletes stop after ἵχνος and takes χεῖρα w. ποῖαν : "to which hand will I turn?" Weil and Méridier read ἐπὶ ποδὶ κατ' ἵχνος χεῖρα, "placing my hand and foot in the track I follow," and explain that Polymestor does not walk on all-fours as Schol. thinks, but simply asks rhetorically if he is to do so.

There seems no doubt that Polymestor is intended to fall on hands and feet at one point, and Aesch., *Eum.*, 34 f, offers an interesting parallel, where the Pythia, after her fright, staggers out of the shrine, crying :

τρέχω δὲ χερσίν, οὐ ποδὶ καὶ σκελῶν.

There also Schol. says she comes out on all fours, τετραποδηδόν.

If ἵχνος means "track," it surely requires a gen., and the natural way to take it is with θηρὸς ὀρεστέρου, which makes no sense. I incline to Porson's view that we should read ἐπὶ χεῖρα καὶ ἵχνος : "setting myself on hand and foot with the movement (βάσιν adverbial acc.) of a four-footed wild beast." Thus ἵχνος would have its frequent meaning "foot." With ποῖαν supply ὁδόν "what way?"

1060. ἐξαλλάξω : "change to, turn to."

1064. τάλανται : "wretches." The word usually expresses rather pity.

1068. ποῖ μυχῶν : Cp. phrases like τοῦ γῆς, ποῖ λόγων Ἰάω. The acc. after πτώσσω is epic.

1067. ὀμμάτων . . . βλέφαρον : simply "eyes." βλέφαρον literally means "eyelid."

1068-9. τυφλόν . . . φέγγος : "having rid me of this blinded light," i.e. his blindness; an *oxymoron*, ἀσφαλὲς ἔρηται διὰ τὴν τοῦ λέγοντος δεινοπάθειαν, Schol. : but it is a vigorous poetic phrase.

**\*Αλιε.:** the Sun is god of all light. Cp. 68.

1070, f. His vain efforts to catch his enemies have a *Grand Guignol* effect.

1072. **ἐμπλησθῶ** : an exaggeration for the sake of horror. This deliberate search for a horrible effect (**ἐκπληξίς**) was regarded as typically Aeschylean; but Eur. can give it an original turn.

1073. **θηρῶν** : "like a wild beast."

1074-5. "Inflicting wounds that shall pay me back for my mutilation."

1077. **βάκχαις** **\*Αιδου** : "hellish Bacchanals," because the Maenads tore animals and human beings to pieces, as they do Pentheus in *Bacchae*. For idiom, cp. Aesch., *Ag.*, 1235 : **θύουσάν** **\*Αιδου μητέρ'**, and *Herakles*, 1119, **\*Αιδου βάκχος**, applied to H. after he has slain his family.

**διαμοιράσαι** : Cp. 716. Inf. of result.

1078. **σφακταί** : Hermann's correction of MSS. **σφακτάν**. Construe w. **τέκνα**, above, "to be slaughtered."

1079. "A wild thing to be exposed on the mountains," i.e. for the wild beasts as well as for the tame dogs to eat.

**ἐκβάλλειν**, normally of exposing unwanted children, a practice common enough, though probably not as everyday a matter as New Comedy would suggest.

1080. **κάμψω** : simply "turn" as a runner doubling back on the second lap in a race-track.

1081. **λινόκροκον** : from **κρέκω**, of woven linen." Polymestor here mixes his metaphors : he girds up his robe and compares himself to a ship mounting sail, in order that he may hasten to the *lair* (**κοίταν**) where his children lie dead.

1087. Deleted by Hermann as a repetition of 723.

1090. **κάτοχον** : a religious term : "possessed by."

1094. **ἢ οὐδεις** : scan as disyllable, by synizesis.

1100, The MSS. have **αἰθέρ' ἀμπτύμενος**. deletion of **αἰθέρ'** is due to Hermann. The Aeolic form of the aorist **ἀνέπτην**, from **ἀναπτίττωμι**, found in O p **ἀμπτύμεν** n d in the participle

middle, as here. The latter is particularly frequent in Trag. In the Indie, it only occurs in Wilamowitz's very attractive conjecture, ψάμμος ἀμπττα, Aesch., Ag., 985. Ay- is for Aeolic prep. ὤα, Ionic-Attic ἀνά.

1104. Orion and Sirius both rise after the summer solstice, and are thus associated with the hottest part of the year. Sirius is called "the Dog" first in Aesch., Ag., 967. Later he becomes the dog of the hunter Orion, who is mentioned with him in Hesiod, *Works and Days*, 609.

For the alternative, cp. *Herakles*, 1157-8: πταρωτός ἢ κατὰ χθονὸς μολών. Its earliest occurrence seems to be Soph., *Ajax*, 1192: ὄφελι πρότερον αἰθέρα εἶναι μέγαν ἢ πολύκοινον Ἄϊδαν. These are really alternative modes of death; the belief that the souls of the dead go up into the αἴθερα was common in 6th-century Athens. Cp. the Potidaean inscription, Hicks-Hill, *Manual of Greek Inscriptions*, No. 54:

αἰθήρ μὲν φονχᾶς ὑπεδέχσατο, σώματα δὲ χθών,

and *Supplices*, 531, f.

1105. ἐς Ἄϊδα: genitive; ellipse of 56ων.

1107. συγγνώσθ': for συγγνωστά ἐστι, "it is pardonable." The Chorus are suggesting suicide. Contrast *Her aides*, 1247 f., 1351, etc., where the *condemnation* of suicide is much more seriously meant. Suicide was to some extent frowned on by Greek public opinion (cp. Rohde, *Psyche*, Eng. trans., ch. v, note 33), and forbidden by the Pythagoreans and the Platonists. On the other hand, Sophocles' *Ajax* is in a sense a glorification of it; cp. 479:

ἀλλ' ἢ καλῶς ζῆν ἢ καλῶς τεθνηκέναι  
τὸν εὐγενῆ χρῆ,

and it became almost a point of honour among the Stoics, who derived in some measure from Socrates, but here surely perverted his teaching of καρτερία.

κρείσσον' ἢ φέρειν: for more usual ἢ ὥστε φέρειν.

1109-1292. See note at 953. This second part of the Exodos and final scene of the tragedy takes the form of a trial and judgment, in which Agamemnon skilfully plays the part he has agreed to play (cp. 850-904) while Polymestor shows his utter baseness by his cringing and lying, and Hecuba once more exhibits her skill

as a pleader. The scene ends with the discomfiture of the villain, but not until, in the fashion of a *deus ex machina*, he has malevolently prophesied the fates of his enemies. For a parallel to the trial-scene, cp. the great *Agon* in Aesch., *Eum.*, 566-577, and for the normal *deus ex machina*, cp. the conclusion of *Hippolytus* and *Bacchae*.

1109. Agamemnon comes in with his guards. This opening passage, with Agamemnon's pretended sympathy for Polymestor, is a superb piece of stage-craft.

1110. λέλακ' : Cp. 678.

1111. Ἠχώ was apparently a character in the lost *Andromeda*, as is suggested by the parody in Ar., *Theam.*, 1008, f.

1113. πάρεσχεν : Sonnenschein, *Greek Grammar*, § 356, c, p. 195, explains this as a case "in which a Principal Clause with *ἐν* may be supplied in thought." He translates : "this noise caused us no little fear (supply or would have done so) if we had not known."

1119. ἄρα : "if one but knew!" Cp. Denniston, *Greek Particles*, p. 40. Agamemnon is laboriously ignorant.

1121. μείζονως : "something worse."

1122. τί φῆς : Ag. expresses elaborate surprise.

1124. τί λέξεις : Cp. 511. He cannot believe she is near him.

1126. Note the almost Aeschylean weight of this line, expressing his savage hatred.

1127. Ag. begins to show his hand.

οὔτος : "you there!" common as a rude form of address; more frequent w. *σύ*. Cp. 1280 and Soph., *O.T.*, 532, οὔτος σύ, πῶς δεῦρ' ἦλθες; Ag. here seizes Polymestor.

τί πάσχεις : "what do you mean?"

1128. μαργῶσαν : "raging"; only in this participial form.

1129. ἴσχ' : frequentative of ἴχω, a reduplicated present (\*siskh-) like τίθημι, ἵστημι.

τὸ βάρβαρον : in contemptuous contrast with Greek discipline and moderation.

1132. λέγοιμ' ἔν: "Very well, speak I will."

Note the contrast between the uninstructed directness of P.'s narrative, distinguished only by its duplicity, and Hecuba's polished rhetorical manner. Hadley points out that each speaks exactly fifty lines. Such set displays are called *ἐνδείξεις*, and Eur. was famous for them.

1135. ὑποπτος: active, "suspicious, apprehensive," a rare use. δὴ: "it would seem."

1139. "Lest he should muster Troy and make it one city again." The *συνοικισμός* of Athens by Theseus was the creation of the πόλις from scattered townships. Note vivid subjunctives.

1141. ἄρειον: The opt. is less vivid, perhaps subtly implying that this is a *secondary* reason.

1143. γείτοσιν: "us neighbours of Troy."

1144. ἐν ᾧπερ: the κακόν is regarded as a kind of disease. νῦν, "just now."

1146. τοιῷδ': refers to what he is about to say. ὥς: common conjunction after λόγος.

1147. φράσσουσα: "on the pretext that she was going to tell me."

1150. κάμψας γόνυ: perhaps to emphasise his unguarded state.

1152. ἐνθεν: "from the other side."

ὥς δὴ: "as if forsooth."

1153. Ἡδωνῆς: The Edoni were one of the Thracian peoples best known to Athens. In 485 they had defeated the Athenians at Drabeskos, and destroyed their first settlement at Ennea Hodoi, later Amphipolis. "The shuttle of an Edonian hand" is a poetical way of saying "the work of an Edonian loom." Thracian embroidery was famous; cp. Kazarow, *C.A.H.* viii, p. 543.

1154. πέπλους: generally "a woman's robe," but also used for any stately garment.

1155. κάμακα: properly "vine-pole," but already "spear-shaft" in Aesch., *Ag.*, 66.

1156. διπτύχου στολισματος: normally explained, after Schol., as meaning "cloak and spear." Weil points out that there is no question of P.'s cloak having been taken away, and correctly explains "my twofold equipment," i.e. the two javelins normally carried by a heroic warrior; cp. Paris, *Iliad* iii, 18. He is thus led, however, to a needless correction of κάμακα in 1155 into a dual. There is no necessity for such literal accuracy. στολισμα: from στόλος.

1157. ἐκπαυλούμεναι: "admiring greatly," a strong word. Like μαργάσαν (1128) it only occurs in participial form.

1159. γένοιντο: With τέκνα, plural because subject denotes persons. Note absence of caesura here.

1160. πῶς δοκεῖς: A colloquialism, not found in Aesch. or Soph., but frequent in Eur., and of course in Comedy. "You can't imagine how peaceful their talk was."

1164. ἀρκέσαι: "to help." Note aorist.

1166. κόμης: "by the hair," gen. common with verbs of holding on to.

1168. Cp. Aesch., *Ag.*, 864, κοκοῦ κάκιον ἄλλο πῆμα.

1170. πόρπας: equivalent to περόνας, Latin *fibulae*, "brooches."

1172. ἐκ δὲ πηδήσας: tmesis for ἐκπηδήσας δὲ, an epic and archaic usage permissible in a narrative ῥῆσις such as this.

1173. θῆρ ὥς: an echo of 1058.

1174. τοῖχον ὡς κυνηγέτης: queried by Verrall, whom Murray follows. The change from the wild beast turning on the dogs in the previous line to the huntsman here is abrupt, but not impossible to Eur.

Note τοῖχος, "side of a tent," τείχος, "wall."

1176. τὴν σὴν: equivalent to σοῦ w. σπεύδων intrans.

1178-82. This outburst is not of course to be taken as the poet's own serious opinion. Denunciation of women was a commonplace since Semonides of Amorgos (fr. 7, Diehl).

1179. λέγων ἔστιν: an Ionic idiom, found in Herodotus.

1181. For a magnificent elaboration of a similar theme, cp. Aesch., *Choeph.*, 585, f.: πολλὰ μὲν γὰρ τρέφει βενάει δαιμόνων ἀχη, κτ.λ.

Aeseh. makes women's crimes only a special case of *ὑπερτολμον* *ἀνδρὸς φρόνημα*.

1182. *αἰεὶ*: "from time to time," as often.

1186-6. These two lines, though quoted by Stobaeus (c. 500 A.D.) along with 1183-4, are unintelligible as they stand. Not merely does *πολλὰ* stand in the air, but there is no contrast implied between *ἐπίφθοινοι* and *τῶν κακῶν*, whereas the Chorus surely mean to say that most women are good. There is either a very ancient corruption of an interpolation; but the latter, as Page remarks, cannot come from an actor (the usual source), because the lines "have no tolerable sense." For the general sentiment, as Eur. probably intended it, Weil compares fr. 658 (quoted a little before this by Stobaeus), from *Protesilaos*:

δοτις δὲ πάσας συντιθεῖς ψέγει λόγῳ  
 γυναῖκας ἐξῆς, σκαπὸς ἐστὶ καὶ σοφός,  
 πολλῶν γάρ οὐσῶν τὴν μὲν εὐρήσεις κακὴν  
 τὴν δ', ὥσπερ αὐτὴ, λῆμ' ἔχουσιν εὐγενές.

1187, f. Hecuba, in true professional style, begins by condemning her opponent's use of rhetoric. Another and closely kindred opening for a defence was to profess one's own ignorance of the art of speaking, as Socrates does in Plato's *Apology*. Here the conventional plea is strengthened by emphasis on the opponent's combination of rhetoric with a bad case. In fact, Polymestor has used very little rhetoric at all, except in a rudimentary form, more reminiscent of folk-lore than of the school, at the end of his speech. Hecuba herself, like Socrates, is a much greater master of the art than her opponent. This attack on rhetoric is not of course to be taken as a condemnation of that *TratSefa* which is earlier praised by Hecuba (814-820). It would be well understood by the audience to be a standard professional gambit.

1188-91. Cp. *Hipp.*, 928, f., where a very similar argument is used by Theseus against his son. Hippolytus, however, is a professional himself, and his defence (*ibid.*, 983, f.), begins with the well-known formula "unaccustomed as I am to public speaking."

1190. *σαθροῦς*; "unsound," opp. to *ὑγιής*, "sound."

1192. *ἡκριβωκότες*: (*ἀκριβῶ*, note quantity of I) almost 'professionals'—a clear reference to Sophists who "made the worse appear the better cause" as Socrates was accused of doing.

1194. This would be a popular argument in the Athens which saw the *Clouds* perhaps in the next year. It will be remembered that in this play the "School" of Socrates, in which he teaches the *ἀδικος λόγος*, is finally burnt like the Pythagorean *lepoi OIKOI* in S. Italy.

*ἀπώλονται*: gnomic aorist; the phrase is strong, with almost the effect of a curse.

1195. *προίμοις*: "in its opening." *προίμιον* was the technical term for the *exordium* of a speech; other parts were *διήγησις* (narrative) *πίστις* (proofs) and *ἐπιλογος* (conclusion). Construe τὸ σὸν ᾧδ' ἔχει (τοῖς ἑμοῖς) *προίμοις*: "thus far your (Agamemnon's) share in my preamble." *προίμιον* owes its initial aspirate to analogy with *προῦρά*, *προῦδος* (from *ὀρά*, *ὀδός*).

1197. *πόνον* . . . *διπλοῦν*: "(ridding them of) a double burden," i.e. the prospect of a fresh Trojan War; cp. 1139.

1201. *τίνα* . . . *χάριν*: take together; "what interest did you serve by your zeal?" an allusion to 1175. In typically Greek fashion, she shows that P. could not have been helping Ag., as he claimed, because no interest of *his own* was served by his doing so.

1202. *κηδεύσων*: Cp. on *κηδεστής*, 833. Here the verb means "make someone your kin by marriage."

1203. Note accent of *τίν'*: "*what* cause had you?"

1204. *ἔμελλον*: understand of *Ἕλληνες*.

1206. *εἰ βούλοιο*: "if you wished" (as of course you do not) you would admit that it was gold killed my boy.

1208. *ἐπεὶ*: emphatic for normal *γάρ*. Cp. *Soph., O.T.*, 390.

1209. *εἶχ'*: "protected."

1211. *τί δ'*: Here *δέ* is argumentative, not adversative; the phrase simply resumes *πῶς* in 1208.

1212. *χάριν θέσθαι*: "acquire favour *for yourself*."

1214. *οὐκέτ'* . . . *ἐν φάει*: "no longer living."

1215. *ἑστήμην'*: absolute. Edd. are reminded of *Aesch., Ag.*, 293, 497, 818. The word suggests a *beacon*, and the whole phrase

can only be explained as a parenthesis. πολεμίων ὕπο then goes w. οὐκέτ' ἐσμέν ἐν φάει. This explanation is due to Bernardakis.

1217. πρὸς τοῖσδε: "furthermore."

1219. τοῦδε: Polydorus.

1220. πενομένοις: "leading hard lives," of the Achaeans during the ten years' siege.

1223. τολμᾷς: "bring yourself to."

1224. καὶ μῆν: "nay, more."

1226. ἐν τοῖς κακοῖς: "in bad times."

1227. ἕκαστ': w. τὰ χρηστὰ, "in every case."

1228. εἰ δ' ἐσπάνιζες: "if you were *now* in want, and Polydorus prosperous."

1230. νῦν δ': "as it is," a common use.

1232. σοὶ δ' ἐγὼ λέγω: In her ἐπιλογαί, or conclusion, she turns again to Ag. Cp. 1193.

1233. ἀρκέσεις: the fut. w. εἰ almost implies a threat to come.

1234-5. εὐσεβῆ corresponds to δσιον, πιστόν to δίκαιον, as outer to inner and permanent qualities.

1237. She does not call him κακός directly, and at 1233 she has only said κακός παντ. Now she skilfully breaks off by pointing to her own helplessness.

1239. ἀφορμὰς: "starting-points." Hecuba has at least partly disproved her opening contention; "a good cause always gives scope for a good speech."

1240. Ag. would seem himself to have taken lessons in rhetoric.

1243. ἴν' εἰδῆς: almost "I may as well tell you." Subjunctive of εἶδω.

1244. οὔτ' οὖν Ἀχαιῶν: "no, nor for the sake of the Greeks." χάριν understood. Cp. 874.

1247. τάχ' οὖν: "Perhaps, as you say."

ῥάδιον: "a light matter." The Thracians were notoriously fierce.

1248. ἡμῖν δέ γ': "For us at any rate, who are Greeks"; the order gives the emphasis. Cp. 26, and for Greek feelings about injury to strangers or guests, Aesch., *Eum.*, 269, f., Ar., *Ran.*, 145, f. It was counted along with injury to parents as a crime punishable in Hades, and the Furies pursued those guilty of it.

1249. μὴ ἀδικεῖν: note synizesis.

φύγω: delib. subj.

1250. οὐκ ἂν δυναίμην: emphatic; "Impossible!"

1251. ἐτόλμας, τλήθι: a play on words; cp. 562. "Since you could bear to do a wicked thing, you must also bear its unpleasant consequences." τολᾶν, lit. "to show wicked daring."

1253. ὑφέξω δίκην: "lose my case to my inferiors." In calling H. a female slave, he is relieving his feelings by insult.

1254, f. Ὀν στιχουθεῖα, cp. Introduction to First Epeisodion, 216 *supra*.

οὐκουν: Cp. 251. εἶπερ, like εἴπερ γε, "if, as is the case, since"; Latin *si quidem*.

1259. τάχ': "maybe." νοτῖς "spray."

1260. μῶν ναυστολήση: The subj. follows ἡνίκ' ἂν. Hecuba's interruption is of course sarcastic; she means "are you threatening me with the prospect of a voyage to Greece?" which of course has no terrors for her.

1261. μὲν οὖν: "no, but," as often. Latin *immo, immo vero*.

καρχησίων: καρχήσιον occurs first in Sappho, 51, 3, where it means a kind of "narrow-waisted" drinking-cup. The meaning "mast-head," which it has here, occurs first in Pindar, *Nem.* 5, 51, and appears to be a nautical slang-derivation from its original sense, due to some peculiarity of shape. Latin *carchesium*, whence Ital. *calcese*, Fr. *calcet* (Boissacq.).

1262. An elaborate way of saying "who will push me?"

1263. ἀμβήση: second person, fut. of ἀναβαίνει. On Aeolicism, cp. 1100.

πρὸς ἱστὸν: " up the mast."

1264. Again heavily sarcastic.

1265. **πύρρος**; πυρρός, Attic πυρρός, lit. "fiery," as here. As a proper name, Πύρρος, "red-head," it is paroxytone. The metamorphosis of Hecuba into a dog with fiery eyes is described, as we might expect, in Ovid, *Met.* xiii, 565, f., where she is said to have undergone it after having been stoned to death by Thracians in revenge for Polymestor. According to another version (Schol. Lycophron, 1181) she was stoned by the Greeks; Dion of Prusa (ed. von Arnim, xxxiii, 59) says she was changed by the Erinyes, and Nicander (3rd cent. B.C., quoted by Schol. on 3 *supra*) that she sprang into the sea after the fall of Troy. We have no means of judging the relative ages of these stories nor of deciding how far Eur. may have added to older legend. In any case, this story, and its connection with the spot called **κύβος σῆμα** (probably marked by a great heap of stones, whence the detail about the manner of her death), point to some original kinship between Hecuba and the Asiatic goddess Hecate, who was thought to be accompanied by howling demon-dogs or to take a dog's form herself, and who was propitiated by throwing a stone on a cairn at cross-roads. Hecuba may well have begun as a local form of this dreaded goddess of earth and the underworld.

1267. Herod, vii, 111, tells of an oracle of Dionysus among the Satrae, a Thracian tribe. The Greeks also regarded him as a god of prophecy; cp. *Bacchae*, 298, f. It is not unlikely that the prophetic *deus ex machina* was originally Dionysus himself, and that Aeschylus, in his *Lykourgeia*, was the first poet to make him a Thracian. In *Bacchae*, where he prophesies, he comes from Lydia.

1268. Once more sarcastic.

1270. This line is very puzzling as it stands. Murray marks it suspect, and indeed it requires drastic interpretation to give it sense. Weil's conjecture **φάτιν** for **βίον** seems the simplest remedy: Hecuba asks for the conclusion of the oracle she has interrupted.

1272. **ἐπωδόν**: The meaning "called after," required by the context, is unique for this word, which normally means either "charmer" or "song" or "verse." There seems to be a curious confusion between **ἐπωδόν** and **ἐπώνυμον**.

1275. καὶ σὴν γ' : "yes, and what is more, your daughter, C., must die." The reference is of course to the story told in *Odyssey*, xi, 420, f., and in *Aesch.*, *Ag.*

1276. ἀπέπτυσ' : "instantaneous" aorist. The meaning is of course "*absit omen*." ταῦτα means the death referred to; her gesture (or rather formula) is intended to turn it back on P. himself.

1277. ἄλοχος : Clytemnestra.

πικρά : "guardian of his house who will bring him bitter death"; an *oxymoron*.

1278. μήπω : a pious understatement of her wish, instead of μήποτε ; *litotes*.

1280. Cp. 1127.

1281. κτεῖν' : "go on, kill," the *durative* sense of the present.

λουτρά : Agamemnon was killed in his bath. ἄμμεναι : Aeolicism; cp. 1100.

1282. οὐχ ἔλξετ' : for the idiom, cp. 579.

1283. ἐφέξετε : "check."

1284. ἐγκλήετ' : note present; "go on, close my mouth."

1285. νήσων : partitive gen. w. πού.

1287. Cp. word order at 372.

1291. This prayer is "ironical" coming, as it does, after Polymestor's prophecy.

1293-5. The final anapaests are usually quite brief; in *Alceste*, *Andromache*, *Helen*, the same verses are repeated.



## VOCABULARY

*The principal tenses of Compound Verbs will be found under the Simple Verb.*

ἀ, ἰα, *interj.*, ah, ha! alas!

ἀ, *Dor.* for ἡ, from ἀ, ἡ, τό.

ἀ, *Dor.* for ἡ, from ἀς, ἡ, δ.

ἀγαθοί = οἱ ἀγαθοί.

ἀγαθός, -ή, -όν, good, excellent, brave.

ἀγαλμα, -ατος, *n.*, glory, honour, 461; statue, 560.

Ἀγαμέμνων, -ωνος, *m.* Agamemnon, son of Atreus, king of Mycenae, commander of Greeks at Troy.

ἀγαστός, -ή, -όν, *verbal adj.* of ἀγαμαι, desirable.

ἀγγελθεῖς. *See* ἀγγέλλω.

ἀγγελία, -ας, *f.*, message, news.

ἀγγέλλω, -εἰδω, ἡγγεῖλα, ἡγγέλκα, announce, report.

ἀγείρω, -ερώ, gather, collect.

ἀγέρastos, -ον, unrewarded.

ἀγεῖναι (*Dor.*) = ἡγεῖναι, 1 *aor.* mid. *imperat.*

ἀγκυρα, -ας, *f.*, anchor.

ἀ-γνώσια, -ας, *f.*, ignorance.

ἀγρᾶ, *f.*, booty, spoils.

ἀγριος, -α, -ον, wild.

ἀγω, ἄγω, ἡγαγον, lead, bring; spend, pass (364); carry off, 937.

ἀγωγός, -όν, *adj.*, bringing up, used as *subst.* (536).

ἀγών, -ώνος, *m.*, contest, struggle.

ἀγωνία, -ας, *f.*, struggle, 314.

ἄδ' (*Dor.*) = ἡδε.

ἀδακρυῦτος, -ον, tearless.

ἀδελφή, *f.* sister.

ἀδελφός, *m.*, brother; ἀδελφώ, brother and sister, 896.

ἀδικέω, -ήσω, act wrongly or unjustly.

ἀδικος, -ον, unjust, wrong.

ἀδοξέω, be of no reputation.

ἀδωρητος, -ον, unrequited.

ἀεί, *adv.*, always, ever; from time to time.

αἶρω, ἀρῶ, raise, support.

ἀηδών, -όνος (-οῦς), *f.*, nightingale.

Ἀθάνᾱ (*Dor.*) = Ἀθήνη, *f.*, Athene, patron goddess of Athens.

Ἀθῆναι, -ῶν, *f.*, Athens.

Ἀθηναῖος, -αῖα, Athenian, 467.

ἀθλιος, -α, -ον, wretched.

ἀθραυστος, -ον, unbroken, unhurt.

ἀθρέω, gaze upon, inspect.

ἀθροίζω, -σω, ἡθροίσα, gather, muster.

ἀθροισις, -εως, *f.*, mustering, gathering.

αἶα, *f.*, land.

αἰα, alas! ah, me!

Αἴγυπτος, Aegyptus, king of Egypt. *See* 886, note.

Αἶθα (*Dor.*) = Αἶθρα.

αἰδέομαι, -έσμαι, ἡδέσθην, revere, respect.

Ἄιδης (Ἀΐδης and Ἑΐδης), -ου, *m.*, Hades, God of underworld.

αἰδώς, -οὺς, *f.*, reverence, shame.

αἰθαλός, *m.*, smoky flame.

αἰθήρ, -ἥρος, *m.*, upper air, air.

αἷμα, -ατος, *n.*, blood.

αἱμάσσω, -ξω, ἡμαῖα, make bloody.

αἱματώεις, -εσσα, -εν, *adj.*, bloody.

αἱμὼν, -ον, -ονος, *adj.*, bloody.

αἰνέω, -έσω, ἡνέα, praise.

αἰνό-παρις, -ἴσος, wicked Paris, 946, *note*.

αἰρέω, -ήσω, εἶλον, ἤρηκα, -μαι, ἡρέθην, take; catch, get into one's power; slay (886).

αἶρω, ἀρῶ, ἤρα, lift, raise; αἶ. πόδα, walk, 965; αἶ. στόλον, get together expedition, 1141; excite, 69.

αἰσθάνομαι, αἰσθήσομαι, ἡσθάνην, ἡσθήμην, see, perceive, understand.

αἶσσω (and ἄσσω), αἶψα (ἄξω), rush, 1105; float, 31, *note*.

αἰσχρός, -ά, -όν, base, disgraceful, shameful; *superl.* αἰσχιοςτος. *Superl. adv.*, αἰσχιστα, most shamefully.

αἰσχύνη, *f.*, shame, disgrace.

αἰσχύνω, αἰσχυνῶ, ἡσχύνθην, *trans.* shame; *mid.*, be ashamed.

αἰτέω, -ήσω, ἡτήσα, ask, ask for, beg, demand; *mid.*, ask for oneself, 390.

αἰτία, *f.*, reason, ground.

αἰτίος, -α, -ον, he (or that) which causes; *neut.* αἰτίον, the cause, 974.

αἶψα-αλωτίς, -ἴσος, *f.*, female captive; used as *adj.* at 1016, etc.

αἶψα-άλωτος, -ον, captive.

αἶψή, *f.*, spear-point.

αἰχμητής, -οῦ, *adj.*, armed with spear.

αἶω, hear.

αἰών, -ῶνος, *m.*, life, lifetime.

αἰωρέω, lift up; *pass.*, hover.

ἀκῆτος, *f.*, light vessel, ship.

ἀκέομαι, -έσομαι, heal.

ἀκλάνστος, -ον, unwept, un-lamented.

ἀκμή, *f.*, point (of time), crisis.

ἀκοίτην (*Dor.*) = ἀκοίτην.

ἀκοίτης, -ου, *m.*, husband.

ἀκόλαστος, -ον, undisciplined.

ἀκούω, -σομαι, ἤκουσα, ἀκήκοα, ἤκουσμαι, -σθην, hear, listen, *trans. and intrans.*

ἀκραίεινός, -ης, unmixed, pure.

ἀκριβῶς, make accurate, 1102, (*perf. part.* ἡκριβωκώς).

ἀκρος, -α, -ον, at furthest point, topmost, outermost; ἀ. χῶμα, top of mound, 524; ἀ. καρδία, surface of my heart, 242. See 94, 558.

ἀκτή, *f.*, beach, strand.

ἀκτίς, -ῖνος, *f.*, ray.

ἀλάστωρ, -ορος, *m.*, avenging demon.

ἀλγέω, suffer, be in pain or grief.

ἄλγος, -ους, *n.*, pain, grief.

Ἀλέξανδρος, name of Paris (*lit.* defender of men).

ἀληθής, -ές, *adj.*, true; τὰ ἀληθῆ, truth, 1206.

ἀ-λίαντος, -ον, unceasing. See *note*, 85.

ἀνι-ήρης, -ες, sweeping over sea.

ἀ-λίμενος, -ον, harbourless.

ἄλιος, -α, -ον, of sea.

ἄλιος, *Dor.* for ἡλίος.

ἄλις, *adv.*, enough, with *gen.*, 278.

ἀλίσκομαι, ἀλώσομαι, ἐάλων (*part.* ἐλούς), ἐάλωκα, *pass.*, am taken.

ἀλκή, *f.*, strength.

ἀλλά, *adv.*, but.

ἄλλα, from ἄλλος.

ἀλλάσσω, -ξω, change.

ἄλλος, -η, -ο, *adj.*, other; ἄλλος τις, some one else; οὐδέν ἄλλο, nothing else; ἄλλος πρὸς ἄλλῳ, one in addition to another; *with article*, the rest; *adv. acc.* τὰ ἄλλα, in all other respects.

ἄλλοτε, *adv.*, at another time.

ἀλλότριος, -α, -ον, of or belonging to another.

ἄλλως, *adv.*, otherwise, idly, in vain.

ἄλμα, -ατος, *n.*, leap.

ἀ-λογος, *f.*, spouse, wife.

ἄλους. *See* ἀλόκομαι.

ἅλς, ἅλος, *f.*, sea, 26; sea-water, 610.

ἄλωσις, -εως, *f.*, capture, taking.

ἅμα, *adv.*, at same time.

ἀ-μοσία, *f.*, ignorance, folly.

ἀμαρτάνω, -τήσομαι, ἡμαρτον, -τηκα, err, fail to get, miss, *with gen.*, 594.

ἀμ-βήσαι, *syncopated form of* ἀνα-βήσαι, *fut. of* ἀνα-βαίνω.

ἀ-μέγαρτος, -ον, unenviable, hence direful.

ἀμείβο, exchange, hand on; *mid.*, answer, 1196.

ἀμείνων, -ον, *comp. of* ἀγαθός.

ἀμείρα, *Dor. for* ἡμέρα.

ἀμείρω, -σω, deprive, rob.

ἀ-μέτρητος, -ον, measureless, numberless.

ἀ-μήχανος, -ον, inconceivable.

ἀμιλλα, *f.*, contest, conflict.

ἀμιλλάσθαι, contend, strive.

ἀμμένει = ἀναμμένει.

ἀμ-μορος, -ον, without share in.

ἀ-μορφος, -ον, unsightly.

ἀμ-πτάμενος, *syncopated form of* ἀνα-πτάμενος, *aor. of* ἀνα-πέτομαι.

ἀμνυξ, -υκος, *c.*, headband, anood.

ἀμύνω, -νέ, ἡμύνα, ward off, hence (*with dat.*), defend, help.

ἀμφί, *prep.* *with acc.*, round, near, beside; concerning; *with gen.*, about, concerning.

ἀμφι-κρύπτω, hide on every side, surround.

ἀμφι-πίπτω (*tenses like* πίπτω), fall around.

ἀμφι-πύρος, -ον, blazing all round.

ἀμφι-τίθημι (*tenses like* τίθημι), put around, wrap round.

ἀμφι-χρῦσος, -ον, gilded all over.

ἀν *Particle*; *w. vbs.*, conditional; *w. pronouns, etc.*, indef.

ἀν, *Dor. for* ἦν = εἶν.

ἀν' = ἀνά.

ἀν (*Dor.*) = ἦν.

ἀνά, *prep. with acc.*, through, throughout.

ἀνα-βαίνω (*tenses like* βαίνω), climb up.

ἀνάγκη (*Dor.*) = ἀνάγκη.

ἀναγκάζω, compel, constrain.

ἀναγκαίος, -ον, necessary; τὸ ἀ., necessity.

ἀνάγκη, *f.*, necessity; ties of relationship; ἀν. (τοῦ), it is necessary.

ἀνά-δετος, -ον, binding up (*the hair*).

ἀν-σπρέω, *aor.* ἀνθήρησα, gaze upon, behold.

ἀνα-μένω, await.

ἄν-ανδρος, -ον, husbandless.

ἀναξ, -κτος, *m.*, king, lord.

ἀνα-πέτομαι, -πτήσομαι, -επτάμην (-επτόμην), fly up.

ἀναρπαστάν, *Dor. for* -τήν.

ἀν-αρπαστός, -ή, -όν, dragged (*to*) away.

ἀνα-ρ-ρήγνυμι, -ρήξω, break through.

ἀν-αρχία, *f.*, lawlessness.

ἄνασσα, *f.*, queen, lady.

ἀνα-στένω, groan aloud, bewail.  
 ἀνδρο-φόνος, -ον, man-slaying, murderous.  
 ἀν-εκτός, -όν, endurable; οὐκ ἀ., unendurable.  
 ἀν-έρχομαι (*tenses as έρχομαι*), go or come up.  
 ἀν-τόχον, aor. of ἀνέχω.  
 ἀν-έχω (*tenses as έχω*), hold up, maintain, uplift, 459; ἀνέχων λάβρα, ever holding in honour, 123.  
 ἀν-ήμερος, -ον, wild, cruel.  
 ἀνήρ, ἀνδρός, m., man (*esp. as opp. to woman*), hero, warrior.  
 ἀνθ' = ἀντί.  
 ἀνθ-αίπτουμαι (*tenses like αἰπτουμαι*), dispute, lay claim to.  
 ἀνθ-αίπτουμαι, grasp in turn, with *gen.*  
 ἀνθίω, θύβου, flourish, prosper.  
 ἀνθό-κροκος, -ον, flower-bespangled.  
 ἀνθρωπος, m., man (*esp. as opp. to animals*); pl., men = man-kind.  
 ἀνθρωπο-σφάγγω, slay human being.  
 ἀν-ίστημι (*tenses like ἵστημι*), set up; *intrans.*, be destroyed, 494, note; *mid.*, ἀνίστασο, rise.  
 ἀ-νοια, f., folly.  
 ἀν-οικτως, adv., without pity.  
 ἀν-όνητα, adv., to no purpose.  
 ἀν-όσιος, -ον, unholy.  
 ἀντ-ακούω, hear in turn.  
 ἀντ-απο-κτείνω, kill in return, in revenge.  
 ἀντί, *prep. with gen.*, instead of, in place of; ἀνθ' εἶπον, wherefore, for what reason.  
 ἀντ-ιδίδωμι, give in return.  
 ἀντί-ποινα, -ών, pl. (ποινή), retribution.  
 ἀντ-ισκέω, *lit.* weigh over against, hence compensate for, 57, note.

ἀντλος, m., bilge-water, sea, 1025, note.  
 ἀν-υμνικός, -ον, without bridal song, i.e., unwedded.  
 ἀ-νυμφος, -ον, unwedded.  
 ἀνύτω and ἀνύω, -σω, effect, accomplish.  
 ἀνω, adv., up, upwards, on high; τοὺς ἀ., (gods) above, 791.  
 ἀν-ωνόμαστος, -ον, nameless, indescribable.  
 ἀξία, f., worth, desert.  
 ἄξιος, -α, -ον, worthy, worth; οὐ γὰρ ἄξιον (408), it is not meet.  
 ἀξιόω, deem worthy, honour; *perf. pass.* ἤξιωμα.  
 ἀξιωμα, -άτος, n. that of which one is thought worthy, reputation.  
 ἀξίως, worthily.  
 ἔξω, from ἀσσω.  
 ἀπ-αγγέλλω, bring back word, report, announce.  
 ἀπ-άγω, carry away, bear back.  
 ἀ-παις, -δος, *adj.*, childless.  
 ἀπ-αίτω, ask back, ask in return.  
 ἀπ-αλλάσσω, put or take away.  
 ἀ-πάρθενος, -ον, *adj.*, not a maiden.  
 ἀπῆς, ἀπασα, ἀπαν, all, whole.  
 ἀπ-εμ (see εἰμι), go away, depart.  
 ἀπ-εμ (see εἰμι), be away, be distant.  
 ἀπ-άπνω, aor. forbid, renounce; give in, 942.  
 ἀπ-ελαύνω (*tenses like ἐλαύνω*), drive away.  
 Ἀπὸδένος, river in Thessaly, 454.  
 ἀ-πιστέω, mistrust.  
 ἀ-πίστος, -ον, incredible.  
 ἀπό *prep. with gen.*, from; after case μητρός ἀπασθεῖς ἀπο, 513.  
 ἀπο-βαίνω (*tenses as βαίνω*), go away from, depart from.

ἀπό-βλεπτός, -ον, gazed upon, admired. *See note, 355.*

ἀπο-κείρω, -κέρω, -κέκαραι, shear off.

ἀπο-κουφίζω, lighten.

ἀπο-κτείνω (*tenses as κτείνω*), slay, kill.

ἀ-πόλεμος, -ον, unwarlike.

ἀ-πολις, -ι, *adj.*, without city or state, cityless.

ἀπ-όλλυμι (*tenses as ὀλλυμι*), ruin, destroy, kill; *mid.*, be undone, perish.

ἀπο-ξενώω, drive into exile.

ἀπο-πίμπω, send away; avert; *mid.*, send away from myself, hence abhor, shrink from.

ἀπο-πύω, spit away, hence loathe, spurn.

ἀ-πόρητος, -ον, unsacked.

ἀπο-σκοπέω, gaze at.

ἀπο-σπάω, -σπάσω, -έσπασα, -έσπασθην, tear (drag) away.

ἀπο-σταθεῖς. *See ἀπ-ίστημι.*

ἀπο-στέλλω, send off.

ἀπο-στη-. *See ἀπ-ίστημι.*

ἀπ-ουσία, *f.*, absence.

ἅπτω, ἅψω, ἥψα, *mid.* ἅψουαι, ἥψαμην, take hold of, touch; grasp with the mind (*with gen.*), 875.

ἀπύσω, *Dor.* for ἡπύσω.

ἀπ-ώθεω, thrust away, reject; *mid.*, abandon, 1242.

ἀπ-ωλ-. *See ἀπ-όλλυμι.*

ἀπ-ωσ-. *See ἀπ-ώθεω.*

ἄρα, *particle*, so then, perhaps, after all.

ἄρα. *Interrog. particle.*

ἀράμνος, from ἀράω.

ἀράσσω, smite.

Ἄργιος, -α, -ον, man of Argos, hence Argive, Greek.

Ἄργος, -ους, *n.* town in Peloponnesus.

ἀργυρος, *m.*, silver.

ἄρῃν, *adv.* (ἀράω), wholly, altogether.

ἄρειον. *See ἀράω.*

Ἄρης, -εος, *m.*, Ares.

ἄρθρον, *n.*, joint, limb.

ἀριθμός, *m.*, number.

ἀριστερός, -όν, on left hand.

ἄριστος, -η, -ον, best, bravest; used as *superl.* of ἀγαθός.

ἀρκίω, -έσω, ἤρκεσα, ward off defend.

ἀρκούντως, sufficiently.

ἄρμα, -ἄτος, *n.*, chariot.

ἀρνέομαι, deny.

ἀρνύμαι (*only in pres. in imperf.*), win for myself.

ἀρπάζω, -σω (and -ξω), ἡρπάσθην, snatch, seize.

ἄρητος, -ον, unspeakable, unutterable, horrible.

ἄρσην, -εως, *adj.*, male.

Ἄρτεμις, -ιδος, *f.*, huntress goddess, daughter of Zeus and Leto, born and worshipped at Delos with Apollo.

ἀρτι-μαθής, -ές, having just learnt.

ἀρτίως, *adv.*, recently, just now.

ἀρχαῖος, -α, -ον, ancient, venerable.

ἀρχω, ἄρξω, ἥρξα, rule (*with gen.*); *mid.*, begin.

ἀ-σθενής, -ές, *adj.*, weak.

Ἀσία, Asia; generally restricted to Asia Minor.

ἄσπασμα, -ἄτος, *n.*, embrace.

ἀ-στένακτος, -ον, without a groan.

ἄστυ, -εος, *n.*, town.

ἀ-σφαλής, -ές, safe, secure; *in δοφθαί*, in safety, 981.

ἀ-σφαλῶς, safely.

ἀ-σχημονέω, be put to shame (*ἀσχημῶν*, unseemly).

ἀτάρ, but, yet.

ἀ-ταφος, -ον, unburied.  
 ἀ-τρώος, -ον, childless.  
 ἀπρ, *prep. with gen.*, without.  
 ἀ-τέμεων, -ονος, *adj.*, boundless.  
 ἀπη, *f.*, ruin, destruction.  
 Ἀτρείδης, -ον, *m.*, son of Atreus.  
 αὖ, again, on the other hand.  
 αὐγάω (αὐγή), shine upon.  
 αὐγή, *f.*, beam.  
 αὐδέω, *Dor. for αὐδήν*.  
 αὐδάω, speak, utter.  
 αὐδή, *f.*, voice.  
 αὐθ' = αὐτά, 1227.  
 αὐθις, again, back again.  
 αὐλή, *f.*, courtyard, palace.  
 αὐξομαι, αὐξήσομαι, νύξήην, grow.  
 αὔρα, *f.*, breeze.  
 αὐτέω, utter, shout.  
 αὐτίκα, forthwith, immediately.  
 αὐτός, -ή, -ό, self, him-, her-,  
 itself, themselves; *in oblique*  
*cases* him, her, it, etc.; ὁ αὐτός,  
 the same.  
 αὐτός = ὁ αὐτός (*crasis*).  
 αὐτοῦ, *adv.*, there, here.  
 αὐτοῦ = αὐτοῦ.  
 αὐχήν, -ενος, *m.*, neck, throat.  
 ἀφ-αίρω (*tenses as αἰρέω*), take  
 away from (*with double acc.*),  
 285.  
 ἀφ-ελάω, *from ἀφ-αίρω*.  
 ἀφ-εἶμαι, *from ἀφ-εἶμι*.  
 ἀφ-εἰλω (*tenses as εἰλω*), drag  
 away.  
 ἀφ-ιῖμι (*tenses as ἵμι*), send  
 forth; cast or fling forth;  
 πνεῦμα, give up ghost, die, 571;  
 leave, 117; give up, resign,  
 367; release, 1292.  
 ἀφ-ικνέομαι (*tenses as ἵκνέομαι*),  
 come, arrive at.  
 ἀφ-ιστήμι (*tenses as ἵστημι*), put

away, remove; *in intrans.*  
*tenses and mid.*, keep away  
 from, 980; stand away from,  
 807; get out of way of (*with*  
*dat.*), 1054.  
 ἀφ-ορμή, *f.*, starting-point,  
 occasion.  
 Ἀχαιῆκος, -ή, -όν, Achaean.  
 Ἀχαιοί, Achaeans, *i.e.*, Greeks.  
 ἀχάριστος, -ον, thankless.  
 ἀχθινός, -ή, -όν, burdensome,  
 troublesome.  
 Ἀχιλλεύς ('Αχιλλεύς), -εύς, *m.*,  
 Achilles, son of Peleus and  
 Thetis, chief warrior of Greeks  
 at Troy.  
 Ἀχιλλεύς, -ον, of Achilles.  
 ἄχος, -ους, *n.*, grief, woe.  
 ἀ-ωρος, -ον, untimely, 425.  
 ἄχῳ, *f.*, *Dor.* = ἡχῳ.  
 βαίνω, βήσομαι, ἔβην, βέβηκα, walk,  
 advance.  
 βάκτρον, *n.*, staff.  
 βακχεῖος, -α, -ον, Bacchic,  
 frenzied.  
 βάκχη, *f.*, frenzied devotee of  
 Bacchus; prophetess (*used*  
*of Cassandra*), 123.  
 βελός, -ά, -όν, dappled.  
 βέλλω, βολῶ, ἐβαλον, βέβηκα,  
 ἐβλήην, throw, cast, hurl,  
 shoot; 574, bestrew.  
 βάπτω, dip.  
 βάβραρος, -ον, *adj.*, not Greek,  
 foreign, hence wild, savage;  
 τὸ βάβραρον, 1129, *note*; *subst.*,  
 foreigner, barbarian, 328.  
 βάρος, -ους, *n.*, weight, load.  
 βαρύς, -έα, -ύ, *adj.*, heavy,  
 grievous, cruel.  
 βασιλεύς, -εύς, *m.*, king.  
 βασίλισ, -ιδος, *f.*, queen, princess.  
 βάσις, -εως, *f.*, stepping, step.

βέλος, -ους, *n.*, shaft, blow, 1041, *note*.

βία, *f.*, violence, force; πρὸς βίαν, *βίᾳ*, by force.

βίαιος, -α, -ον, forced, compulsory.

βίος, *m.*, life, livelihood, sustenance.

βιοτή, *f.*, life.

βλάπτω, harm, injure.

βλάστημα, -ατος, *n.*, sprout, crop.

βλέπω, see, behold, 588; *with or without φῶς*, see light of day, be alive.

βλέφδρον, *n.*, eyelid.

βλώ-σκω, μολοῦμαι, ἐμολον, μέβλωκα, come, go.

βοάω, -ήσω, cry out.

βοή, *f.*, loud cry.

βου-θυῖω, sacrifice oxen.

βούλημα, -ατος, *n.*, purpose, plan.

βουλεύω, plot, plan.

βούλομαι, -ήσομαι, βεβούλημαι, ἐβουλήθην, wish, desire, be willing.

βούτης, -ου, *m.*, herdsman.

βραδύ-πους, -ποδος, *adj.*, slow-footed.

βραδύς, -εια, -ύ, *adj.*, slow.

βραχίον, -ονος, *m.*, arm.

βροτός, -ού, *m.*, mortal.

βωμός, -ού, *m.*, altar.

γὰς, *f.*, land, ground, earth.

γαλήνός, -όν, *adj.*, gentle, calm.

γάμος, *m.*, marriage (*often in pl.*).

γάρ, for.

γί, *particle, enclitic, at least, surely; sometimes equivalent to yes. See notes on 246, etc.*

γίγναι. *See γιγνώ.*

γεγώς, γεγῶσα, γεγώς, *perf. part. of γίγναι*.

γείτων, -ονος, *c.*, neighbour.

γενά, *f.*, race.

γενάς, -άδος, *f.*, beard.

γένειον, *n.*, chin.

γέννα, -ης, *f.*, child, offspring.

γενναίος, -α, -ον, noble.

γένος, -ους, *n.*, race, kind, stock.

γένυς, -υος, *f.*, cheek.

γεραιός, -ά, -όν, aged; *subst.*, γεραιά, an old woman, 389.

γέρας, -ως, *n.*, gift, gift of honour.

γέρων, -οντος, *adj.*, aged, old; *subst.*, old man.

γεύομαι, taste, experience (*with gen.*).

γῆ, *f.*, earth, land, country.

γιγνώσκω, -ήσω, ἐγρήθησα, γέγηθα, rejoice.

γηραιός, -ά, -όν, aged; γηραιά, old woman.

γῆρας, -ως, *n.*, old age.

γι-γνώ-σκω, γνώσομαι, ἔγνων, ἔγνοκα, -σμαι, learn, ascertain; hence know, recognise.

γί-γν-ομαι, γενήσομαι, ἐγενόμην, γέγονα, γενένημαι, ἐγενήθην, become, turn out, happen.

γλῶσσα, *f.*, tongue.

γνώμη, *f.*, will, purpose, judgment; κατὰ γνώμην, 867.

γοερός, -ά, -όν, wailing, mournful.

γόνος, *m.*, child.

γόνυ, -ατος, *n.*, knee.

γός, *m.*, wailing, lamentation.

γουνάτων = γενάτων.

γραιά, *f.*, old woman.

γραπτός, -α, -ον, old, aged.

γραῦς, γράός, *f.*, old woman.

γραφάς, -ίας, *m.*, painter.

γραφή, *f.*, writing; νόμων γραφαί, written laws, 866.

γῆς, -ου, *m.*, piece of land.

γυμνός, -ή, -όν, naked; γυμνὸν τίσθαι, strip (of arms).

γυμνός, strip naked,

γυνή, -αιός, *f.*, woman; lady  
(used as title of respect).

\*γω=ἐγώ (*prodelision*).

δαιδάλαος, -ον, cunningly wrought.  
Δαίδαλος, *m.*, mythical artist of  
Crete, 838, *note*.

δαίμων, -ονος, *m.* and *f.*, deity, god,  
goddess.

δαί-νυμι, δαίω, ἔδασα, feast;  
*mid.*, feast upon.

δαίς, δαίτης, *f.*, feast.

δάκρυ, *n.*, tear.

δάκρυον, *n.*, tear.

δακρύω, weep.

δαίμαρ, -ατρος, *f.*, spouse, wife.

Δαναΐδαι, *m.*, descendants of  
Danaus, Greeks.

Δαναοί, -ων, *m.*, name used for  
Greeks.

δάρν (Dor.)=δερνόν, *adv.*, long,  
for long time.

δάρη, *f.*, laurel- or bay-tree.

δάω, obsolete present. See ἔδην.

δέ, *particle*, but. Often answers  
μέν, but also merely connects  
sentences.

δεῖ, δεήσει, it is necessary,  
needful; ὃν σε δεῖ, which you  
need, 1021.

δεῖω, δεῖσω, ἔδεισα, δεῖσκα  
(δέδισα), fear, dread.

δεῖκ-νυμι, δεῖω, show, point out.

δεῖλαιος, -α, -ον, miserable,  
wretched.

δεῖμα, -ατος, *n.*, terror, horror.

δευαίω, fear, dread.

δενός, -ή, -όν, dreadful; also  
wonderful, strange.

δεῖπνον, *n.*, meal, banquet.

δετή, *f.*, neck.

δέμας (only in *nom.* and *acc.*  
*sing.*), *n.*, body, form.

δεξιός, -ά, -όν, right, on right;  
δεξιά, *subst.*, right hand.

δέπας, -αος, *n.*, cup, goblet.

δέρμα, -ατος, *n.*, look, glance.

δέρη (=δετή), *f.*, neck, throat.

δέρκομαι, -ξομαι, ἔδρακον, δέδορα,  
behold.

δέσποινα, *f.*, lady, mistress.

δεσπότης, -ον, of our masters.

δεσπότης, -ον, *m.*, master, lord.

δεῦρο, *adv.*, hither.

δεύτερον, *adv.*, in next place.

δέχομαι, δέξομαι, δέξομαι, ἔδεχθην,  
receive, accept, listen to.

δή, *particle*, in truth, indeed;  
ποῖ δή, whither then? τί δή,  
pray what?

δγκ-τήριος, -ον, biting (*with gen.*)  
(δάσσω, bite).

Δηλιάς, -άδος, *f.*, *adj.*, Delian, of  
Delos (sacred isle in Aegean).

δημ-ηγός, -ον, *adj.*, addressing  
the people; δημογόρος τιμής  
(254), a speaker's honours.

δημο-χαρίστης, -ον, *m.*, one who  
seeks to please the people.

δήποτε, lately.

δῆτα, *adv.*, surely, indeed; οὐ  
δῆτα, no indeed! forsooth, in  
irony, 623; in question, 247.

Δία, from Ζεύς.

διά, *prep.* (*with gen.*, through;  
*with acc.*, on account of);  
*of time*, διά μακροῦ, long-lasting,  
320; *by means of*, 442, 1004;  
διά χειρὸς, 673; διά τιθῶς, con-  
tinually, throughout; δι'  
οἴκτου ἔχειν, 851.

δια-βάλλω (*lenses as βάλλω*),  
slander, speak evil of.

δια-δοχή, *f.*, succession.

διά-δοχος, -ον, *adj.*, bringing  
succession. See *note*, 588.

δι-αιμος, -ον, *adj.*, bloody (αἷμα),  
656, *note*.

δια-κωλύω, hinder.

δια-μοιράω, -άσω, tear limb from limb.

δια-ρροή, *f.*, pipe, channel, 567 ; πνεύματος *f.* = windpipe.

δια-σπάω, -σπάσω, tear in pieces.

δια-τάμνω, out in pieces; *acc.* διέτιμον.

δι-αυλος, *δ*, double course, *note*, 29.

δια-φέρω (*tenses as φέρω*), make difference, 599.

δια-φθείρω (*tenses as φθείρω*), destroy, corrupt, 598.

διδάξις, -εως, *f.*, teaching.

δι-δά-σκω, -ξω, διδάσκα, teach, inform; διδάξον τοῦτο, tell me this; διδάσκου, be advised.

δι-δω-μι, δώσω, ἔδωκα, δέδωκα, ἔδοθην, give, grant, bring forth, give up, etc.; δίκην *δ*., pay penalty.

δι-σφάζομαι, destroy, kill.

δι-σπείδομαι, *mid.*, lean upon.

δίκαιος, -ά, -ον, just, fair, right; τὸ δίκαιον, justice.

δικαίως, justly.

δίκη, *f.*, justice, law, right, just penalty; *δ*. δίδου (ὑπέχειν), pay penalty, 803, etc.; πολεμίων δίκην, like enemies, 1162.

δι-άλλυμι, destroy utterly.

Διονύσος, *m.*, Dionysus, Bacchus.

δι-ορίζω, mark off, define, determine.

Διός, *from Ζεύς*.

διος, εα, -ον, divine.

Διόσ-κοροι, Castor and Polydeuces, sons of Zeus and Leda, and brothers of Helen.

διπλοῦς, -ῆ, -οῦν, *adj.*, twofold, double.

δι-πτύχος, -ον, twofold; *pl.*, two, 1287.

δὶς, twice.

δισσός, -ῆ, -όν, twofold.

διχα, asunder.

διώκω, pursue.

δι-ώλεσα. See δι-άλλυμι.

δμοῖς, -ῖος, *f.*, female slave.

δμῶς, -ῶς, *m.*, slave.

δοκέω (*tenses formed from δοκ-*), think, deem, suppose; *with inf.*, seem, appear; πῶς δοκῶς 1160, *note*; *impersonal* δοκεῖ, it seems, seems good; ἔδοξε, it was determined; οἱ δοκοῦντες, men of repute, 295.

δόλος, *m.*, craft, treachery.

δῶμος, *m.*, house, dwelling, home.

δόξα, *f.*, opinion.

δοξάζω, suppose.

δορι-θήρατος, -ον, captured by spear.

δορι-κτητος, -ον, won by spear.

δόρυ, -ῆτος, *n.*, spear.

δουλεία, *f.*, slavery.

δούλειος, -α, -ον, of slaves, of slavery.

δουλεύω, be a slave.

δούλη, *f.*, female slave.

δούλος, *m.*, slave; *adj.* = δούλειος; τὸ δούλον, slavery, 332.

δουλόσυνος, -ον, enslaved.

δράω, δράσω, ἔδρασα (ἔδραν), ἐδράκα, do, accomplish; καλῶς *δ*., benefit.

δρύπτω, tear; *mid.*, tear (oneself), 655.

δρυς, δρυός, *f.*, oak.

δύναμαι, -ήσομαι, δύνηθην, am able, can.

δύναμις, -εως, *f.*, power, strength.

δύο, two.

δύρομαι = δαδύρομαι, lament.

δυσ-μαχος, -ον, hard to fight against, irresistible.

δυσ-μενής, -εῖς, hostile; τὸ δυσμενές, hostility, 745.

δύσ-νοια, *f.*, ill-will, dislike.  
 δύσ-τᾶνος, *Dor. for* δύστηνος.  
 δύσ-τηνος, -ον, wretched, unhappy.  
 δυσ-τυχίω, to be unfortunate.  
 δυσ-τυχής, -ής, unfortunate.  
 δυσ-φημέω, use words of evil omen (*with acc. of person addressed*), 182.  
 δύσ-φημος, -ον, ill-omened.  
 δύσ-φορος, -ον, hard to bear.  
 δυσ-χλαίνια, *f.*, mean clothing (χλαίνα = cloak).  
 δῶμα, -ατος, *n.*, house, hall, home; often in *pl.*  
 δωρεῖται, give, present.  
 Δωρίς, -ίδος, *f. adj.*, Dorian.

ἔα, *interj.*, ha!  
 ἔξ, *from* ἔκω.  
 ἐάν, *conj.* = εἰ ἂν, if, *with subj.*; ἔάν μὴ, *except.*  
 ἐαυτόν, -ήν, *pron. refl.*, him-, her-self.  
 ἔω, -άσω, allow, let be.  
 ἐγγύς, *adv.*, near.  
 ἐγ-κλῆω, shut up.  
 ἐγ-κλίνω, turn.  
 ἐγ-κονίω, hasten.  
 ἐγχος, -ους, *n.*, sword.  
 ἐγώ, *pron.*, I.  
 ἐξάνην, I understand. See ἔαω.  
 ἐξη, *from* ζάω. -  
 ἐθέλω, -ήσω, be willing, wish.  
 ἐπείρην, ἔπειρα, *from* τρέφω.  
 εἰ, *conj.*, if, *with ind. and opt.*; oh that! (*with opt.*), 838, whether, 988, 992; καὶ εἰ, 318, even if.  
 εἰδέσθην, εἰδέναι, *from* οἶδα.  
 εἶδον, *used as aor. of* ὁράω.  
 εἶδος, -ους, *n.*, form.  
 εἰδῶλον, *n.*, phantom.

εἰεν, *adv.*, well then!  
 εἴθε, oh that!  
 εἰκότως, *adv. of* εἰκός, *perf. part. of* ἵκω, in seemly way.  
 εἰλάτινος, -η, -ου, *adj.*, of pine or fir.  
 εἶλον. See αἰέω.  
 εἶμα, -ατος, *n.*, cloak.  
 εἶμι, *imperf.* ἦα, I will go; *in other moods than the ind. has pres. force*, come, go, etc.  
 εἶμι, ἔσομαι, ἦν, I am; *impers.* ἔστι(ν), it is allowed, 234; I live, 284, etc.  
 εἶπα, *aor.* See εἶπον.  
 εἴπερ, if indeed.  
 εἶπον, *used as aor. of* ἀγορεύω or φημί, say, speak.  
 εἴργω, εἴρξω, εἴρξα, prevent, restrain.  
 εἴρηκα, εἴρηκα, εἴρησμαι, *perf. and fut. tenses of* εἶρω, speak, say, tell, etc.  
 εἰς (ἔς), *prep. with acc.*, into, against, to, towards.  
 εἰς, μία, ἓν, one.  
 εἰς' = εἰσι, *from* εἶμι.  
 εἰς-δύω, lead into.  
 εἰς-ακούω, hear.  
 εἰς-εἶδον, *used as aor. o' following*:  
 εἰς-οράω, look upon, behold.  
 εἰτ' = εἴτα.  
 εἴτα, then.  
 εἰ-τε, generally doubled, εἴτε . . . εἴτε, whether . . . or.  
 εἶχον. See ἔχω.  
 εἰωθα, *perf. from unused* ἔω, am accustomed; *part.*, familiar.  
 ἐκ (ἔξ), *prep. with gen.*, out of, from; (*agent*) by, at hands of.  
 ἐξ ἀριστερᾶς, on left hand; ἐκ δεξιῶν, after supper.  
 Ἑκάβη, *f.*, Hecuba.  
 ἑκαστος, -η, -όν, each.

ἐκείνι, *adv.*, for the sake of  
(*with gen.*).

ἐκβάλλω, cast forth; shed tear,  
298; burst or break out, 1044.

ἐκβλητός, *-ov*, cast up.

ἐκβολή, *f.*, that which is cast  
forth.

ἐκγονος, *m.*, child.

ἐκεῖ, there.

ἐκεῖθ' = ἐκεῖτο.

ἐκεῖθεν, from thence.

ἐκεῖνος, *-η, -ο*, that, he, she, it.

ἐκείσε, thither.

ἐκκρίτος, *-ov*, picked out, chosen.

ἐκλογίζομαι, reckon, consider.

ἐκπυγάζομαι, wonder at, admire,  
1157.

ἐκπέμπω, send out, send out  
from.

ἐκπηδῶ, bound forth.

ἐκπιμπλη-μ, *-πλήσω*, etc., fill;  
βίον, live out life.

ἐκπίπτω, fall out from, lose  
(*with gen.*).

ἐκποδών, *adv.*, out of the way.

ἐκπράττω, kill, 515.

ἐκπρεπής, *-ές*, pre-eminent.

ἐκπτήσω (*aor.* ἐξ-έπτησα), scare  
out of.

ἐκτείνω, *aor.* ἐξ-έτεινα, stretch  
out.

ἐκ-τήκω, *trans.*, melt; *perf. intr.*  
ἐκτέθηκα, pine away.

Ἔκτωρ, *-οπος, m.*, son of Priam;  
chief warrior of Troy.

ἐκφέρω, cast up, bring out.

ἐκφείρω, utterly destroy.

ἐκών, *-ούσα, -όν, adj.*, willing,  
willingly.

ἐλάσσων, *used as comp. of μικρός*,  
less.

ἐλάφος, *f.*, hind.

Ἐλένη, Helen, daughter of Zeus

and Leda, wife of Menelaus,  
king of Sparta. Being carried  
off by Paris she caused the  
Trojan War.

Ἐλάνος, Helenus, son of Priam, a  
seer.

ἐλεύθερος, *-α, -ον*, free.

ἐλκώ, wound.

ἐλκω, ἐλξω, ἐλκυσα, drag, drag  
away.

Ἑλλὰς, *-άδος, adj.*, Hellenic,  
Greek; *subst.*, Hellas, Greece.

Ἑλλην, *-ηνος, adj.*, Hellenic,  
Greek; *subst.*, a Hellenic,  
Greek. Ἑλληνίς, *-ίδος, f., adj.*

Ἑλληνικός, *-ή, -όν*, Hellenic,  
Greek.

ἐλπίζω (*aor. opt.* -σαιμι), hope.

ἐλπίς, *-ίδος, f.*, hope, expectation.

ἐμᾶς, *Dor. for ἐμῆς*.

ἐμ-αυτόν, *-ήν, refl. pron.*, myself.

ἐμ-βαίνω, go into, enter.

ἐμ-βατεύω, enter, set foot in.

ἐμ-βρώς, *perf. part. of ἐμβαίνω*.

ἐμαλόν. *See βλάσκω*.

ἐμός, *-ή, -όν, adj.*, my, mine.

ἐμ-παλιν, *adv.*, backwards, away,  
343; τὸ ἐμπαλιν, the contrary,  
789.

ἐμ-πιμπλημι, *-πλήσω*, fill, glut;  
*aor. pass.* ἐνπλήσθην.

ἐμ-πίπτω (*tenses as πίπτω*), fall  
upon (*with dat.*).

ἐμ-πλησθῶ. *See ἐμ-πιμπλημι*.

ἐμ-ποδών, in the way (*with dat.*).

ἐν, *prep with dat.*, in, among. ἐν  
Ἄιδου, 418.

ἐν, from εἰς.

ἐν-έλιος, *-α, -ον*, sea-dipped.

ἐναντίον, *adv.*, opposite, in face.

ἐνδείης, *-ές*, lacking in (*with gen.*).

ἐν-δίδωμι, afford, supply.

ἐνδίκως, rightly, justly.

ἐνδόν, *adv.*, within.

ἰσχυρ-. See ἰσχύω.

ἰνκα, *adv.*, for the sake of (*with gen.*).

ἰνθα, *adv.*, there, where.

ἰνθάδε, *adv.*, thither, there.

ἰνθεν, *adv.*, thence, on the other side.

ἰνθένδε, *adv.*, hence; τὸ ἰνθένδε, from henceforth.

ἰν-θνήσκω (*aor. ἰν-θανεῖν*), die away, grow numb in.

ἰν-νύχος, -ον, by night, nightly.

ἰν-οπλος, -ον, in arms, armed.

ἰν-οπίον, mirror.

ἐνταῦθα, *adv.*, there, thereupon.

ἰν-τίθημι, put in.

ἐντός, within.

ἰν-τυγχάνω (*aor. part. ἰντυχών*), light upon.

ἰν-υπνος, -ον, *adj.*, in sleep.

ἔξ-αίρω (*aor. part. ἔξ-άρος*), raise aloft.

ἔξ-απτόμαι (*aor. ἐξητησάμην*), demand.

ἔξ-αλείφω, smear out, wipe out.

ἔξ-αλλάσσω, take in exchange, take in turn.

ἔξ-αλύσκω, -ύζω, ἔξ-ήλυξα, flee, escape.

ἔξ-αν-ίστημι, raise, lift up, 1165.

ἔξ-απ-αλλάσσω, set free from, rid of.

ἔξ-άρασα. See ἔξ-αίρω.

ἔξ-αυδάω, speak out.

ἔξ-έλκω. See ἔξ-έλκω.

ἔξ-εργασάμην. See ἔξ-εργάζομαι.

ἔξ-έλκω, *imperf.* -έλκων, draw forth.

ἔξ-ἐπιτάξας. See ἐκ-πιτάσσω.

ἔξ-εργάζομαι, wreak, accomplish.

ἔξ-έρχομαι, come out.

ἔξ-εσσι(ν), *impers.*, it is lawful.

ἔξ-ερίσκω, find out.

ἔξ-ἐπαρμαι. See ἐκ-φείρω.

ἔξ-ήλυξα. See ἔξ-αλύσκω.

ἔξ-ημεγκ. See ἐκ-φίρω.

ἔξ-ητησάμην. See ἔξ-απτόμαι.

ἔξ-ιστορέω, question, investigate.

ἔξ-οικίζω, ἔξ-ώκισα, exile; depopulate

ἔξω. See ἔχω.

ἔξω, *adv.*, outside, without (*with gen.*).

ἔξ-ώκισα. See ἔξ-οικίζω.

εἰκοι, *part. εἰκώς, perf. with pres. meaning, seem, seem likely; impers. εἰκοι, it seems.*

εἰοχ' = εἰκοι.

ἐπ-άγω, bring to; induce (260).

ἐπ-αίρω, raise.

ἐπ-άσσω, ἐπῆξα, rush.

ἐπ-άρκεσις, -ως, *f.*, aid, succour.

ἐπ-αρκίω, -ίω, help, aid (*with dat.*).

ἐπ-αρωγός, *m.*, helper, aider.

ἐπ-έτιω. See ἐπιτίω.

ἐπει, *of time*, when, since; *causal*, since, seeing that; *as connective*, for, 1208.

ἐπειδ-άν, *conj.*, whenever (*with subj.*).

ἐπει-δῆ, *conj.*, when, seeing that.

ἐπ-εἶδον, *used as aor. of ἐπορέω.*

ἐπ-εἰμι, be over, superintend.

ἐπει-πιπ, *conj.*, seeing that.

ἐπ-εἰς-πίπτω (*aor. subj. -πίσω*), rush in.

ἐπιτα, *adv.*, thereupon, then.

ἐπ-ερίβω, *press.* See 112, note.

ἐπ-επρόθεν. See ἐμπρόθεω.

ἐπ-έστην. See ἐπ-ίστημι.

ἐπ-εύχομαι (*aor. -ηυξάμην*), join in prayer, 542.

ἐπ-έχω (*tenses like ἔχω*), stay, stop, delay.

ἐπ-ήγαγον. See ἐπάγω.

ἐπὶ, *prep.* with 3 cases; with acc., against, over, to, with regard to, for; with dat., on, at, by; for, 648; with gen., upon.

ἐπι-βαίνω, mount upon (*with gen.*).

ἐπιδέν. See ἐπ-οράω.

ἐπι-δύμιος, -ον, on a bed, 927.

ἐπι-ζέω, -ζέσω, -έζεα, boil or surge up.

ἐπι-κούρα, *f.*, aid.

ἐπι-λανθάνομαι or ἐπι-λήθομαι, -λήσομαι, forget (*with gen.*).

ἐπι-ρροῦν, applaud loudly.

ἐπι-σημος, -ον, remarkable, well marked.

ἐπι-σκήπτω, urge.

ἐπι-σκοπέω, -σκέβομαι, supervise, watch.

ἐπίσταμαι, -στήσομαι, know.

ἐπι-στάτης, -ον, *m.*, overseer.

ἐπι-σφάζω, -άξω, slay at.

ἐπι-σχ-. See ἐπ-έχω.

ἐπι-τίμια, -ων, *n. pl.*, recompense, requital.

ἐπι-φθονος, -ον, open to hatred.

ἐπ-οικτεῖω, ἐπ-οικτεῖρα, pity.

ἐπομαι, ἐπομαι, ἐπόμην, follow, pursue (*with dat.*).

ἐπος, -ους, *n.*, word.

ἐπ-ωδός, -όν, called after, 1272, *note*.

ἐπ-ωμῆς, -ῆδος, *f.*, shoulder strap of tunic, 558, *note*.

ἐραμαι, ἐρασθήσομαι, ἐράσθην, love, long for.

ἐράω, *only in pres. and imperf.*, love, long for; covet (*with gen.*), 996.

ἐργάζομαι, do, perform, accomplish; *perf. pass. or depon.* ἐργασμαι.

ἐργον, *n.*, deed.

ἐρευνάω, search.

ἐρημία, *f.*, solitude, solitary place,

981; (*with gen.*), ἀσέβητος, 1017.

ἐρημος, -ον, lonely, desolate.

ἐρημώω, abandon, quit.

ἐρήσομαι. See ἐρομαι.

ἐρις, -ῖδος, *f.*, strife, contest.

ἐρομαι, -ήσομαι, ask.

ἐρπω, *lit.*, creep, hence come, go.

ἐρρεον, *imperf. of ῥέω*. (529, *note*.)

ἐρχομαι, ἐλεύσομαι, ἤλθον, ἐλήλυθα, come go.

ἐρῶ, *used as fut. of φημί*.

ἐρωτάω, ask.

ἐς, *short form of εἰς*.

ἐσεῖδον (*subj. ἐσίδω*), *aor. of εἰσπράω*.

ἐστήμην, *1st. aor. of στήμι*.

ἐσθλός, -ή, -όν, noble, brave, good, etc.

ἐσπόμεν, *aor. of ἐπομαι*.

ἐστία, *f.*, hearth.

ἐσω, within.

ἐτάμετο, *2nd aor. mid. of τέμνω*.

ἑπρος, -α, -ον, other (of two).

ἐτι, *adv.*, still; *with neg.*, any longer.

ἐτλης, *2nd aor. of τλάω*.

ἐτοιμος, -η, -ον, ready.

εὖ, *adv.*, well.

εὐ-γένεια, *f.*, noble birth.

εὐ-δαίμων, -ονος, *adj.*, prosperous.

εὐ-δοξία, good repute.

εὐδω, -ήσω, sleep.

εὐθύνω, direct, rule.

εὐθύς, *adv.*, immediately.

εὐ-ιππος, -ον, well-horsed, war-like.

εὐ-καρδῖος, -ον, stout of heart.

εὐ-καρδίως, *adv.*, with good heart.

εὐ-λογέω, speak well of, praise.

εὐ-μενής, -εῖς, well-disposed, friendly.

κλίνη, *f.*, couch, bed.

εὐ-παις, -παιδος, *adj.*, blest with children.

εὐ-πραξία, *f.*, prosperity.

εὐ-πρεπής, -ης, *adj.*, beauteous.

εὐρημα, -ατος, *n.*, invention.

εὐρίσκω, εὐρήσω, ἡύρον, ἡύρηκα, -μαι, ἡύρεθην, find, find out, discover.

εὐ-ροος, -ον, fair flowing, 650.

Εὐρώπη, *f.*, Europe.

Εὐρώτης, -ου, *m.*, river of Sparta.

εὐ-σεβής, -ές, pious.

εὐ-σχήμως, *adv.*, becomingly.

εὐ-τεκος, -ον, blest with children.

εὐ-τρεπής, -ές, ready.

εὐ-τυχέω, prosper.

εὐ-τυχής, -ές, fortunate.

εὐ-φημέω, speak words of good omen.

εὐφρόνη, *f.*, night.

ἐφ' = ἐπί.

ἐφ-ιστάμαι, *perf. inf. of ἐφ-ιστημι*.

ἐφ-ημι (*aor. inf. ἐφ-εῖναι*), lay upon, 1128.

ἐφ-ιστημι, *trans. tenses*, put over; *intrans. tenses*, stand over.

ἐφ-οράω, *aor. ἐπ-είδον*, look upon, behold.

ἐχθρ' = ἐχνη.

ἐχθιστος, *superl. of ἐχθρός*.

ἐχθρός, -ά, -όν, hated, hateful; *subst.*, enemy (private).

ἐχρην, *imperf. of ἐχρή*.

ἐχρησε(ν), *aor. of ἐχράω*.

ἐχω, ἔχω, σχήσω, ἔσχω, ἔσχηκα, *trans.*, have, hold, stop; *with inf.*, have power to, be able; *intrans.*, σχέ (963), hold! forbear! ὧς ἔχα (1195), so the matter stands; *mid.* ἔχομαι (*with gen.*), cling to.

ἔως, *adv.*, so long as.

ζάω, ζῆς, etc., *part. ζών, inf. ζῆν*, live.

ζεύγ-υμι, ζεύξω, yoke.

Ζεὺς, Διός, *m.*, Zeus.

ζέω, ζέω, boil.

ζῆ, ζῆν. See ζάω.

ζῆλος, *m.*, rivalry.

ζηλόω, strive for.

ζητέω, seek.

ζῶη, *f.*, life (*poetic form of ζωή*).

ζυγόν (ζυγός), *n.*, yoke.

ζωή, *f.*, life.

ζώνη, *f.*, girdle.

ἦ, *interrogative particle*.

ἦ, or, ἦ . . . ἦ, either . . . or.

ἦ, *from* ὅ, ἡ, τό.

ἦ, *from* ὅς, ἡ, ὅ.

ἡγαγών, -όνος, *c.*, guide.

ἡγέομαι, -ήσομαι, ἡγημαί, think, consider; *with dat.*, lead.

ἡέ, and.

ἡδέ, *from* ὅδε, ἡδέ, τόδε.

ἡδέως, *adv.*, gladly.

ἡδη, *adv.*, now, immediately, already.

ἡδύ-λογος, -ον, sweet-speaking, sweet-voiced.

ἡδύς, -εία, -ύ, sweet.

Ἡδωνός, -όν, Edonian. See 1153, note.

ἥκατα, *adv.*, least; hence in an answer, by no means.

ἡκριβακώς. See ἀκριβώς.

ἦκα, *imperf.* ἦκον, am come.

ἦλθον. See ἐρχομαι.

ἥλιος, *m.*, sun.

ἥλυσς, *f.*, going, gait.

ἡμαρ, -ατος, *n.*, day.

ἡμέρα, *f.*, day; καθ' ἡμέραν, daily.

ἡμος, when, 915.

ἦν, *imperf. of εἶμι*.

ἦν = ἰόν.

ἦνεγκον, *3or.* of φέρω.

ἦνκα, when, 239.

ἦπύω, say, utter.

ἡράσθην. *See* ἔραμαι.

ἦσμεν. *See* οἶδα.

ἡσσάσθαι, be warsted.

ἡσσον, *adv.*, less.

ἡσυχος, -ον, *adj.*, calm, idle, silent.

ἦσω, *fut.* of ἵημι.

ἦχώ, -ους, *f.*, sound, 156; Echo (*personified*).

θ' = τε.

θάκος, *m.*, seat.

θάλαμος, *m.*, bridal chamber.

θαλάσσιος, -α, -ον, of the sea.

θαλασσό-πλευκτος, -ον, sea-tossed.

θάμβος, -ους, *n.*, amazement.

θανάσιμος, -ον, deadly.

θάνατος, *m.*, death.

θάπτω, bury.

θαπτόω, be of good courage.

θάραρος, -ους, *n.*, confidence.

θάσσω (*only pres.*), sit.

θαῦμα, *n.*, marvel.

θαυμάζω, *intrans.*, wonder; *trans.*, admire, honour.

θεά, *f.*, goddess.

θεάσθαι, -άσθαι, gaze at.

θεός, -α, -ον, inspired by god.

θέλω = ἐθέλω.

θεό-δμητος, -ον, god-built.

θεό-θεν, *adv.*, from the gods.

θεός, *m.*, a god; πρὸς θεῶν, by the gods.

θεράπευα, *f.*, handmaid.

θεράπην (*Dor.* θεράπεια), *f.*, dwelling. *See* note, 482.

θεσπι-φθός, -όν, chanting in prophetic strain, inspired.

Θέτις, -ίδος, *f.*, daughter of sea-god Nereus, wife of Peleus, mother of Achilles.

θήκη, *f.*, chest.

θήλυς, -υ, (*and* -υς, -ια, -υ), female.

θήρ, θηρός, *m.*, wild beast.

θησαυρός, *m.*, treasure.

Θησείδης, -ον, *m.* Son of Athenian hero Theseus, 123, *note*.

θιγ-γάνω, θίξομαι, θίγῃον, touch (*with gen.*).

θνησκω, θανούμαι, θανον, τί-θηκα, die, be slain.

θνητός, -ή, -όν, mortal; *subst.*, a mortal.

θείνη, *f.*, feast.

θεός, -ά, -όν, swift.

θόρυβος, *m.*, noise, clamour.

θρασύνομαι, be over-bold or insolent.

θρασύ-στομέω, be bold (insolent) of tongue.

θραπέσθαι, *3or. inf. pass.* of τρέπω.

Θρήκη, *f.*, Thrace, *mod.* Bulgaria.

Θρήκιος, -α, -ον, Thracian.

Θρήξ, Θρηκός, *adj. and subst.*, Thracian.

θρηνέω, wail for, lament.

θρήνος, *m.*, lamentation, dirge.

θυγάτηρ, -τρός, *f.*, daughter.

θύμα, -ατος, *n.*, sacrifice.

θυμός, *m.*, wrath.

θυμόομαι, am angry; τὸ θυμούμενον, wrath.

θύσια, *f.*, sacrifice.

θυσιῶν, *Dor. gen. pl.* of θύσια.

θωύσσω, cry out, shout.

Ἴδη, *Dor.* Ἰδα, *f.* Ida, mountain near Troy.

Ἰδαίος, -α, -ον, of Ida; βοῶντις Ἴ. = Paris, 646.

ἰδίᾳ, *adv. dat.*, in private, individually.

ἰδιος, -α, -ον, private, individual, personal.

ἰδοῦ, *imperat. of ἰδούην*.

ἰδοῦ, *adv.*, lo! behold!

ἱερεὺς, -εύς, *m.*, priest.

ἱερός, -ά, -όν, sacred.

ἴω (*only in pres. tenses*), sit.

ἵημι, ἴσω, ἵκα, εἴκα, εἵμαι, εἴθην, send; utter (338); *intrans.*, betake oneself, rush.

ἴθι, *imperat. of εἵμαι*.

ἱκέσιος, -α, -ον, of suppliants.

ἱκετεύω, *trans. and intrans.*, supplicate, entreat.

ἱκέτις, -ίδος, *f.* (female) suppliant.

ἵκτομαι, ἵκωμαι, ἱκόμεν, ἵγμαι, come to.

Ἰλίας, -άδος, *f. adj.*, of Ilium; *subst.*, (a) Trojan woman, (b) Troy.

Ἰλίον, *n.*, Ilium, Troy.

Ἰλῖος, -α, -ον, Ilian, Trojan.

ἵνα, *conj.*, in order that, *with subj. and opt.*; *adv.*, where, wherein. See note 818 for special use with *indic.*

ἵππότης, -ου, *m.*, horseman.

ἱερά, *neut.*, for ἱερά, sacred things (rites).

ἴσος, -η, -ον, equal, hence fair, just.

ἵστη-μι, στήσω, ἵστησα, (ἵστην), ἵστηκα, ἵστέθην, *trans. tenses*, make to stand, set, place; *intrans.*, stand.

ἱστός, *m.*, mast.

ἰσχύω, be strong; πλεον ἱ., be stronger than, prevail over (*with gen.*).

ἰσχω (*only in pres. tenses, reduplicated form of ἴχω*), hold, stop.

ἰσως, *adv.*, equally, perhaps

ἰχνος, -ους, *n.*, track, hence fault. ἰώ, *interj.*, oh! ah! alas!

κἀγώ, κἀγαγε = καὶ ἐγώ (*crasis*).

καθ' = κατά.

καθ-αιμάσσω, *aor. καθήμαξα*, make bloody [αἷμα].

καθ-απείω, overpower.

καθ-εἶλον, *aor. of καθ-απείω*.

καθ-εἰς, *aor. part. of καθ-ἵημι*.

καθ-έξω, *fut. of καθ-ἵημι*.

καθ-ἵημι, let down, lower.

καθ-οράω, κατόφρομαι, κατείδου, behold.

καί, *conj.*, and, also, even.

καὶ δὲ. See note, 758.

καὶ μήν. See note, 218.

καινός, -ή, -όν, new, fresh, strange.

καί-περ, *adv.*, although (*with part.*).

καιρός, *m.*, point of time, season, crisis; ἐς καιρόν, at suitable time.

κακόγλωσσος, -ον, *adj.*, ill-tongued.

κακός, -ή, -όν, bad, evil; *subst.*, κακά, evils, reproaches, abuse.

κακύνομαι, behave badly.

κακῶς, badly, ill, miserably.

καλέω, καλῶ, ἐκαλέσα, ἐκάληκα, -μαι, ἐκλήθην, ἐκλήσομαι, call.

καλλι-διφρος, -ον, of the fair chariot.

κάλλιστα, *superl. of καλῶς*, most gloriously.

κάλλος, -ους, *n.*, beauty.

καλός, -ή, -όν, fair, beautiful, good, noble.

καλῶς, *adv.*, nobly, honourably. See ἐράω.

κἀμ' = καὶ ἐμέ (*crasis*).

κάμψ, -έκος, *f.*, spear-shaft, lance.

κάμνω, καμύομαι, ἐκάμουν, κάμνηκα, grow weary, suffer.

κάμπτω, κάμψω, bend; *intrans.*,  
turn.

κάν=καὶ ἐν. κόν=καὶ ἐν (*crasis*).

κάνάθηρσον=καὶ ἀνάθηρσον (*crasis*).

κανών, -όνος, *m.*, rule, standard.

κάπει=καὶ ἐπεί (*crasis*).

κάπειτα=καὶ ἔπειτα (*crasis*).

καπνός, *m.*, smoke.

κάρα (*only in nom. and acc.*),  
head; Κασάνδρας κάρα, 876,  
note.

καρδία, *f.*, heart.

καρπός, *m.*, fruit.

κάρσινων=καὶ ἀρσίνων (*crasis*).

καρτερέω, persist, continue.

καρύδα(α), *Doric* for κηρύδα.

καρχήσιον, *n.*, *lit.* a drinking  
cup, hence (*from its shape*),  
mast-head of a ship, 1281,  
note.

κάς=καὶ ἐς (*crasis*).

Κασάνδρα, Cassandra, daughter of  
Priam, gifted with prophecy  
by Apollo, went to Greece  
with Agamemnon, and was  
there slain by Clytaemnestra.

κάσθενις=καὶ ἀσθενις (*crasis*).

κάσις, -ιος, *c.*, brother, 428;  
sister, 361, 944.

κῆτ(α)=καὶ εἴτα (*crasis*).

κατά, *prep.*; *with gen.*, down  
from; *with acc.*, throughout  
(κατ' αὐτοῦ), in (κατὰ Θρήκην).  
κατ' ἴχνος, on track; καθ'  
ἡμέραν, day by day; so κατ'  
ἡμέρῃ.

κατα-θνήσκω, die, be slain.

κατα-κίχρωσαι, *perf.* of κατα-  
χρώννυμι.

κατα-κτείνω, slay, kill.

κατα-παύω, make to cease.

κατάρα, *f.*, curse.

κατ-άρατος, -ον, accursed.

κατ-άρχωμαι, begin, commence  
(dirge), 685, note.

κατα-σκάπτω, dig down, over-  
throw; *aor. pass.* κατε-σκάφην.

κατά-σκοπος, *m.*, spy.

κατα-στάζω, -ξω, shed, let flow,  
wet.

κατα-τείνω, strive; *part.*=  
vehement, contentious.

κατα-χρῶ-ννύμι, -κίχρωσαι, -κίχρω-  
σθην, stain.

κατ-εἶπον (*aor. with no pres.*),  
denounce, betray.

κατ-εἶχον. See κατ-έχω.

κατ-έκταν, *poetic aor.* of κατα-  
κτείνω.

κατ-ερείπω, -ερείψω, -ηρείφθην,  
overthrow.

κατ-εσκάφην, *aor. pass.* of κατα-  
σκάπτω.

κατ-έσχον. See κατ-έχω.

κατ-έχω, καθέξω (κατα-σχέσω),  
κατέσχον, hold back, detain,  
restrain, seize, occupy, dwell  
in.

κατ-θενεῖν, *aor. inf.* of κατα-  
θνήσκω.

κάτι=καὶ ἐπὶ (*crasis*).

κατ-οχος, -ον, subject to.

κατ-όφρομαι. See καθ-οράω.

κάτω, *adv.*, below, *esp.* referring  
to the under-world.

κατ-ὄρυξ, -υχος, *f.*, cavern, pit  
(ὄρύσσω, dig).

καὐτός=καὶ αὐτός (*crasis*).

καίμαι, κείσομαι, lie, lie low.

καῖνος=καίνομαι.

καίρωμαι. See ἀπο-κείρω.

κείκτημαι, *perf.* of κτάομαι.

κέλαδος, *m.*, din, shout.

κέλευσμα, -ατος, *n.*, command.

κελεύω, bid, command.

κέλλω, κέλω, θέλω, run to land,  
1067, note.

κνός, -ή, -όν, empty, devoid of

- (*with gen.*), 230; useless, vain, 824.
- καντίω, pierce, stab.
- κερδαίνω, -δανῶ, ἐκέρδανω, gain.
- κέρδος, -ους, *n.*, gain.
- κερκίς, -ίδος, *f.*, rod by which threads of wool driven home; garment spun by loom, 1153; *in pl.*, loom, 363.
- κευθμόν, -δωτος, *m.*, hiding-place.
- κεύθω, κεύσω, ἐκευσά, κέκευθα, hide.
- κέχρωσμαι, *perf. pass. of* χρώννυμι.
- κηδεστής, -οῦ, *m.*, kinsman; 834, *note*.
- κηδεύω, make a marriage-alliance, marry.
- κηλητήριος, -α, -ον, propitiatory.
- κηλῖς, -ίδος, *f.*, stain.
- κήρυγμα, -ατος, *n.*, announcement.
- κήρυξ, -Οκος, *m.*, herald, messenger.
- κηρύσσω, announce, proclaim, invoke (148).
- κίδναμαι (*only in pres. tenses*), be spread; 916, *note*.
- κίθδυνος, *m.*, danger.
- κινέω, move, disturb.
- Κισσιεύς, -έως, *m.* Cisseus, Thracian king, father of Hecuba.
- κισσός, *m.*, ivy.
- κλαίω, κλαύσομαι, -σοῦμαι, ἐκλαυσά, κέκλαυμαι, weep; *trans.*, lament for.
- κλέμμα, *n.*, a thing stolen, 618, *note* (κλέπτω, steal).
- κλέος, *n.*, (*only in nom. and acc. sing. and pl.*), fair fame, reputation.
- κληρώω, apportion by lot.
- κλίνη, *f.*, couch.
- κλύβων, -ωνος, *m.*, wave, billow.
- κλυδώνιον, *n.*, wavelet (*diminutive*).
- κλύω, ἔκλυον, *aor. imperat.* κλύθι, hear, listen, listen to.
- κοιμίζω, lull to sleep, *i.e.*, kill, 474; *mid.*, sleep, 826.
- κοινός, -ή, -όν, common, joint.
- κοίτη, *f.*, bed, hence lair (of wild beasts).
- κολός, *m.*, sheath (of sword).
- κόμη, *f.*, hair (of head), *usually pl.*
- κομίζω, bring, conduct, escort, carry, carry off.
- κομιστήρ, -ήρος, *m.*, conductor.
- κόμπος, *m.*, boast.
- κόνις, -εως (-εος), *f.*, dust.
- κόπης, -εως, *m.*, prater, cunning speaker, 134, *note*.
- κόρη, *f.*, girl, daughter; pupil of the eye, 972.
- κορμός, *m.*, lbg.
- κορυφή, *f.*, top.
- κόσμος, *m.*, decoration.
- κού, κούκ=καὶ οὐ(κ) (*crasis*).
- κούρη=κόρη.
- κραίνω, κρανῶ, ἐκρανα, ἐκράνην, accomplish, carry (a vote).
- κράτα, *n.*, (*nom. κράς not found*), head.
- κρατέω, have power, might; *with gen.*, prevail over, rule, overpower.
- κράτος, -ους, *n.*, might; *with gen.*, mastery over, 883.
- κραυγή, *f.*, outcry, shouting.
- κρείσσων, -ον, *used as comp.* of ἀγαθός, stronger, better; κρείσσονα ἢ εἶπαι, too great to be borne (*lit.* to bear), 1107.
- κρίνω, κρινῶ, ἐκρίνα, κέκρικα, -μαι, ἐκρίθην, judge, decide, (89) interpret.
- κρέκκος, -ον, saffron-coloured.
- Κρονίδης, -ον, *m.*, son of Crōnos.
- κρουνός, *m.*, spout.
- κρυπτός, -ή, -όν, stealthy.

κρύπτω, ἔγω, ἐκρυψα, κέκρυμμαι, ἐκρύφθην, hide, conceal, *with double acc.*, 570; hide in the ground, bury.

κρύφιος, -α, -ον, by stealth.

κταν-. See κτείνω.

κτάομαι, κτήσομαι, κέκτημαι, ἐκτέθην, get, win; *in perf.*, have, own; κτηθεῖς, *pass. sense*, bought, 449, *note*.

κτείνω, κτενῶ, ἐκτείνω, ἐκτάνου, kill, slay.

κύπτος, *m.*, outcry, din.

κύκλος, *m.*, circle, orb.

κυκλόομαι, encircle.

κύμα, -ατος, *n.*, wave, billow.

κυν-ηγέτης, -ου, *m.*, hunter; *lit.* dog-leader.

Κύπρις, -ιδος, *f.*, Cyprus, name of Aphrodite, derived from Cyprus, where she was especially worshipped; hence love, 825.

κύριω, meet with, obtain; *intrans.*, happen, follow, 690, *note*.

κύων, κυνός, *c.*, dog, hound.

κῶλον, *n.*, limb.

κώπη, *f.*, handle, hence oar, 456; hilt (of sword), 543.

λαγών, -όρος, *f.*, side, flank.

Λαερτιάδης, -ου, *m.*, son of Laërtes, king of Ithaca, i.e., Odysseus.

Λαέρτιος, *m.* Laërtius = Laërtes.

λαθών, *acc. part. of λαμβάνω*.

λάθρᾳ, secretly.

λαμός, *m.*, throat.

λαμό-τομος, -ον, with the throat cut.

λαίφος, -ους, *n.*, a sail.

λαίψηρός, -ά, -όν, swift.

Λαοκονία, Laconian (Spartan) woman, 441, 651.

λαμβάνω, λήψομαι, έλαβον, έληφα, -μαι, έλήφθην, take, get, receive, seize, take hold of.

λαμπρός, -ά, -όν, bright.

λανθάνω, λήσω, έλᾶθον, έλήθᾳ, -σαι, escape the notice of (*with acc.*).

λήός, *m.*, a people; *pl.*, host, 553.

λάσκω, λακήσομαι, έλάκησα (έλακον), λέλακα, speak of, mention, 678; cry aloud, 1110.

λάτρις, -ιος, *f.*, handmaiden, 609, *note*.

Λατώ, *Dor. for* Λητώ.

λέγω, λέξω, έλεξα (είπον), είρηκα, έτέχθην, say, speak, declare; speak to, address, speak of; *pass.*, be reported.

λε-ηλατέω, drive off booty (λεία, booty; έλα-, drive).

λείπω, -ψω, έλιπον, έλειπᾳ, έλείμμαι, έλείφθην, leave.

λεκτός, -ή, -όν, chosen, picked.

λεκτρον, *n.*, couch, esp. marriage-couch.

λέλακα. See λάσκω.

λευρός, -ά, -όν, smooth.

λεύσσω, gaze, gaze at.

λέχος, -ους, *n.*, couch, marriage-couch.

λέχριος, -α, -ον, *lit.* slanting, sideways. See 1028, *note*.

λεώς, -ώ, *m.*, host.

Λήμνος, *f.*, Lemnos, island in Aegean.

Λητώ, -οῦς, *f.*, Leto, mother of Apollo and Artemis.

λίσσομαι, διάσθην, bend or turn aside. See notes, 85, 98.

λίαν, *adv.*, very, excessively; τό λ., excess.

λίμην, -ίνος, *m.*, harbour.

λίμνη, *f.*, pool, lake, sea.

λινό-κεκος, -ον, flax-woven.

λαπαίνω, make fat, enrich.  
 λίσσασθαι, pray, entreat.  
 λιτή, *f.*, prayer, entreaty.  
 λογός, -ός, selected, chosen.  
 λόγος, *m.*, word, argument, story,  
 speech, conversation.  
 λόγχη, *f.*, spear, lance.  
 λογχοφόρος, -ον, lance-bearing.  
 λοιδορέω, rail at.  
 λοιπός, -ή, -όν, left, remaining.  
 λοισθιος, -α, -ον, left, remaining;  
 τό λοισθιον, at last.  
 λουτρόν, *n.*, (*usually in pl.*),  
 water (for washing), bath,  
 washing.  
 λούω, wash.  
 λύκος, *m.*, wolf.  
 λύμη, *f.*, shame, outrage.  
 λυπέω, *trans.*, pain, grieve.  
 λύπη, *f.*, pain, grief.  
 λυπρός, -ά, -όν, grievous.  
 λύω, loosen, unfurl; *pass.*, be  
 relaxed, fail.  
 λῶβη, *f.*, outrage, ruin.

μ' = με, from ἐγώ.

μάθημα, -ατος, *n.*, learning, science;  
*see, note, 814.*

μαίνομαι, μονοῦμαι, μέμνη, ἐμάνην,  
 am mad.

μάκαρ, -αρ or -αιρα, -αρ, blessed  
 (of the gods).

μακρός, -ά, -όν, long; διά μακροῦ,  
 at long interval.

μάλα, *adv.*, much.

μάλιστα, *adv.*, most, especially,  
 certainly (*superl. of μάλα*).

μᾶλλον, *adv.*, more, rather,  
 (*compar. of μάλα*).

μαντήν, *aor. opt. of μανθάνω*.

μανθάνω, μαθήσομαι, ἐμαθόν,  
 μαθήμα, learn, learn of.

μαντιπόλος, -ον, *adj.*, inspired.

μάντις, -εις, *m.*, seer.

μάνυσον, *Dor. for μήνυσον*.

μαργάω, rage, 1128, *note*.

μάρπτω, -ψω, seize.

μαρτεύω, seek.

μαστός, *m.*, breast.

ματίζω, seek.

μάτην, *adv.*, in vain, to no  
 purpose.

μάτηρ, *Dor. for μήτηρ*.

μάχομαι, μαχοῦμαι, ἐμαχέσθην,  
 ἐμάχημαι, fight.

μέγα, *adv.*, greatly, very.

μέγος, -άλη, -α, great.

μεθ' = μετά.

μεθ' ἧχ' = μεθ' ἧκα, *aor. of μεθίημι*.

μεθίημι, -ήσω, let go, release;  
 throw, fling; suffer, allow;  
*mid.*, leave hold of (*with gen.*),  
 400; μέθες (λόγον), cease, 388.

μαζόνως, *compar. adv.*, more,  
 worse.

μείζων, -ονος, greater.

μελάγ-χρος, -ωτος, dark-skinned,  
 swarthy.

μέλαθρον, dwelling; μ. οὐράνιον,  
 the hall of heaven.

μελαν-αυγής, -ής, dark-gleaming.

μελανό-πτερος, -ον, black-winged.

μελανο-πτερός, -υγος, black-winged.

μέλας, -αινα, -ον, black, dark.

μέλει, it is a care or concern;  
 οὐδέν μελει μοι = I care nothing.

μέλεος, -ον or -α, -ον, wretched,  
 hapless.

μέλλω, -ήσω, be about to; hesitate,  
 delay, 726; τὸ μέλλον, what is  
 to be.

μέλος, -ους, *n.*, limb, also strain,  
 song.

μνησθαι, remember, *perf. of*  
 μνησκόμην.

μνῆσθαι, find fault with, blame

(acc. of person, gen. of cause); think poorly of, 885.

*μέν*, particle; word or clause in which it stands answers to following word or clause, introduced by *ἐπὶ*: *μέν* . . . *ἐπὶ* = on the one hand . . . on the other, but *μέν* may often be left untranslated. Combined, *μέν οὖν*, nay rather, so then, 798; *μέντοι*, nevertheless, after all, 600.

*μένω*, *μένω*, *ἔμεινα*, *μεμένηκα*, remain, wait.

*μέριμνα*, *f.*, care, source of care.

*μέρος*, *-ους*, *n.*, part, share; *ἐν μέρει*, in turn, 1130; *τὸ ἐκείνου* *μ.*, with regard to him, 989.

*μεσο-νύκτις*, *-ον*, at midnight.

*μέσος*, *-η*, *-ον*, middle, middle of; *ἐν μέσοις*, in their midst, 531; *ἐν μέσῳ*, in middle, 1150.

*μέσως*, *adv.*, moderately; *οὐ μέσως* (1113) = considerably.

*μετά*, *prep.*; with *acc.*, after, in quest of; with *gen.*, with, among; with *dat.*, among, amidst, 355, note (poetical).

*μετα-κλαίω*, lament.

*μεταξύ*, *adv.* = *prep.*, between.

*μετα-πέμπω*, send after.

*μετ-ἄρσις*, *-ον*, upright.

*μετά-στασις*, *-εως*, *f.*, change.

*μετα-στίχω*, come after, seek.

*μετ-έρχουμαι*, *-ήλθον*, come after, come to fetch.

*μέτ-εστι* (from *μέτ-εimi*), there is a share.

*μή*, not, especially used with imperatives, in conditions and wishes. *μή σὺ γὰρ* (ποιήσῃς), do not so; *ἐἴ μή*, if not, unless, except.

*μη-δέ*, and not, nor yet, not even.

*μηδ-εις*, *μηδεμία*, *μηδέν*, no one,

nothing; *adv.*, *neut.*, *μηδέν*, in no way, not at all.

*μήθ'* = *μήτε*.

*μήν*, particle used to strengthen asseverations; *ᾗ μήν*, in very truth; *καὶ μήν*, and look you, 216, note.

*μηνύω*, reveal, declare.

*μή-ποτε*, *adv.*, lest ever, never.

*μή-πω*, *adv.*, not yet.

*μή-τε*, and not, neither, nor; *μήτε* . . . *μήτε*, neither . . . nor.

*μήτηρ*, *-τρός*, *f.*, mother.

*μια-φόνος*, *-ον*, blood-defiled.

*μικρός*, *-ά*, *-όν*, little, small; *comp.* *ελάσσων*.

*μι-μνη-σκω*, *μνήσω*, *ἐμνησα*, *μémνημαι*, *ἐμνήσθην*, remind; *mid.*, remember.

*μισθός*, *m.*, hire, pay, reward.

*μίτρα*, *f.*, snood, headband.

*μολ-*. See *βλώσσω*.

*μολπή*, *f.*, song, strain.

*μόνον*, *adv.*, only.

*μονό-πτελος*, *-ον*, wearing only one garment, 933, note.

*μόνος*, *-η*, *-ον*, alone.

*μόρος*, *m.*, doom, fate.

*μορφή*, *f.*, shape, form.

*μόσχος*, *f.*, young heifer, 205; hence, maiden, 526.

*μοχθέω*, toil.

*μόχθος*, *m.*, toil, labour.

*μῦθος*, *m.*, word, speech, counsel.

*μυρίος*, *-α*, *-ον*, countless, vast.

*μυχός*, *m.*, innermost part, recess.

*μῶν* = *μή οὖν* (crasis), *interrog. adv.* expecting answer No; surely not?

*ναίω* (only in *pres.* and *impf. tenses*), dwell.

*ναός*, *m.*, temple; also *gen.* of *ναός*, 1263.

ποταμός, *m.*, stream.  
 πῆσος, *Dor.* for νῆσος.  
 ναύ-λοχος, -ον, harbouring ships.  
 ναῦς, νῆς (ναός), *f.*, ship.  
 ναυ-στολέω, go by ship, sail.  
 ναύτης, -ου, *m.*, sailor; *used as adjective*, 921.  
 ναυτικός, -ή, -όν, of sailors.  
 ναυτίλος, *m.*, sailor, seafarer.  
 νεανίας, -ου, *m.*, young man.  
 νεάνης, -ίδος, *f.*, maiden.  
 νεκρός, *m.*, dead body, corpse.  
 νέμω, -ω, ἐνέμω, νανέμωκα, attribute, assign.  
 νέος, -α, -ον, young, new, strange.  
 νεο-σφαγής, -ής, fresh slain.  
 νέρθε(ν), *adv.*, below; τοὺς γῆς ν., gods of underworld.  
 νεύω, nod, beckon.  
 νέφος, -ους, *n.*, cloud; hence, multitude.  
 νεών, *from* ναῦς.  
 νεωστί, *adv.*, lately; τοὺς ν. δεσπότας, our new masters.  
 νή-μηρος, -ον, still, silent (νή, not; ἄνεμος, wind).  
 νῆσος, *f.*, island.  
 νικάω, conquer, surpass.  
 νιν=him, her, 265, *note*.  
 νομίζω, be accustomed, 326, *note*.  
 νόμος, *m.*, custom, usage, law; song, 686, *note*.  
 νόστιμος, -ον, returning.  
 νόστος, *m.*, return home.  
 νότης, -ίδος, *f.*, water.  
 νοῦς (νόος), νοῦ, *m.*, mind.  
 νύκτερος, -ον, nightly, by night.  
 νύμφη, *f.*, bride.  
 νυμφίος, *m.*, bridegroom.  
 νῦν, *adv.*, now.  
 νυν, *enclitic*, so, therefore, then.  
*See* 998, *note*.

νύξ, νυκτός, *f.*, night.  
 νῶτον, *n.*, usually *pl.*, back.  
 ξένος, *Ionic*=ξένος.  
 ξενία, *f.*, relation of guest-friend, hospitality.  
 ξανο-κτονέω, slay guest.  
 ξένος, *m.*, *subst.* guest-friend, guest, host; *adj.*, -ον or -η, -ον, foreign.  
 ξίφος, -ους, *n.*, sword.  
 ξυγγ-, ξυμ-, ξυν-. *See* συ-.  
 ξυν-εχώρου. *See* συγ-χωρέω.  
 ξυστόν, spear, 920, *note*.  
 δ, ἡ, τό, *article*, the; *with inf.*, τὸ καθεστὲν, death, 356; *op.* 260, 378, 600; *with adj.*, τὸ δοῦλον, slavery, 332; τὸ θυμούμενον, wrath, 299; *with participles, translated by relative and verb*, τοὺς κάτω σθένοντας, those who rule in underworld; οἱ μὲν . . . οἱ δέ, some . . . others; (*rel.*) τήν=ἡν, 636.  
 δ, *from* δε, ἡ, δ.  
 δγκόμοι, be puffed up, be vain.  
 δε, ἡδε, τόδε, *this, often used to point at person*, 339, 860; *especially referring to oneself*, 202; τῆδε, thus, 1007.  
 δεός, *f.*, way.  
 δεύμα, -ατος, *n.*, δέδυμός, *m.*, lamentation, complaint.  
 δεύρομαι, lament.  
 Ὀδυσσεύς, (Ὀδυσσεύς) -εως, *m.*, Odysseus, king of Ithaca.  
 ὄζος, *m.*, offshoot, scion.  
 οἰ, ah! alas!  
 οἰ'=οἶα.  
 οἰ, *from* δ, ἡ, τό.  
 οἰ, *from* δε, ἡ, δ.  
 οἰάπερ=οἶα περ, such things as.  
 οἶσα, *pluperf.* ᾔσκη, know.

οἰθα, -ατος, *n.*, surge, swell.

οἶζος, -ός *f.*, woe.

οἰκαδε, homewards.

οἰκίζω (*aor.* οἰκισα, *perf. mid.* οἰκισμαι), cause to dwell, *mid.*, dwell.

οἶκος, *m.*, house, family; *pl.*, tents.

οἰκ-ουρός, *f.*, house-keeper, mistress.

οἰκτεῖρω, pity (*aor.* οἰκτηρα).

οἰκτιζω, pity (*aor. mid.* οἰκτισάμην).

οἶκτος, *m.*, pity, compassion; δι' οἰκτου ἔχιν, regard with pity.

οἰκτρός, -ά, -όν, piteous, pitiable.

οἰκτρότατος, *superl.* of οἰκτρός.

οἰκτρῶς, *adv.*, piteously, pitifully.

οἶ-μοι, ah me! woe is me!

οἰμωγή, *f.*, wailing, lamentation.

οἷος, -α, -ον, *relative pron.*, *correl.* of τοῖος, of such a kind as, such as; of what kind, what; οἷός τε, able.

οἰσθα, from οἶθα.

οἰσω, from φέρω.

οἰχμαι, *imperf.* οἰχόμην, οἰχήσμαι, be gone, lost; perish, be undone.

οἰβιος, -ον, or -α, -ον, happy, blessed.

οἶβος, *m.*, happiness.

οἰλέριος, -ον, deadly.

οἰλόμην, οἰλῶ, οἰλεσα, οἰώλεκα, οἰλόμην (οἰώλα=I am undones); destroy; *mid.*, perish.

οἰ-απτή, *adv.*, together.

οἰ-ἔλος, *m.*, crowd.

οἰ-μα, -ατος, *n.*, eye; sight, 1045.

οἰμό-δουλος, *f.*, fellow-slave.

οἰμοιος, -α, -ον, like, similar.

οἰμφαλός, *m.*, navel.

οἰμως, *adv.*, nevertheless.

οἰῶς, *adv.*, equally.

ὄν, from ὄν.

ὄν, from ὅς, ἥ, ὅ.

ὄναιμην, *aor. opt. mid.* of οὐνιμι.

ὀνειδίζω (*aor.* ὀνειδισα), blame, upbraid.

ὄνειρον (ὄνειρος, 89), *n.*, dream.

ὄνειρό-φρων, -ονος, *adj.*, wise in dreams, 709, note.

ὄνη-σις, -εως, *f.*, benefit, profit.

ὀνύμημι, ὀνήσω, ὀνησα, ὀνήμην, ὀνήθην, benefit; *mid.*, enjoy, with *gen.*, 997.

ὄνομα, *n.*, name.

ὄνυξ, -υχος, *m.*, nail.

ὀπ-, *acc.* ὀπα, *defective noun* voice, word.

ὀπάων, -ονος, *m.*, attendant.

ὀπλα, *n.*, *pl.*, arms, weapons.

ὀποιός, -α, -ον, of what kind; *adv.* *acc.*, ὅποια, like, 398.

ὀπου, *adv.*, where, when.

ὀπως, *conj.*, in order that; *adv.*, as.

ὀράω, ὀρομαι, ὀρῶ, ὀρώσκα, -αμαι (ὀρμαι), ὀφθην, see, look at; look for, await.

ὄρεος, -ον or -α, -ον, of the mountain.

ὄρεστερος, -α, -ον, of the mountain.

ὄρθός, -ή, -όν, upright, undestroyed; steep, lofty, 221. See note, 972.

ὀρθῶ, support, raise.

ὀρίζω, ὀρίῶ, ὀρισα, *perf. pass.* ὀρισμαι, determine, define, 801; part, sever, 941; pass (vote), 259.

ὀρισμα, *n.*, boundary.

ὀρμάω, set in motion; hurry away, 145; *mid.*, be hurled, 1041.

ὀρμος, *m.*, anchorage.

ὀρνις, -ίδος, *c.*, bird.

ἐρ-νύμι, ἔρσω, ἔρσαι, ἔρωρα, arouse.

ἄρος, *m.*, boundary; district.

ὀρρωδέω, dread, fear.

ὀρφένος, -όν *or* -ή, -όν, bereft of.

ὅς, ἡ, ὅ, *rel. pron.*, who, which;  
ὅ=δι' ὅ, wherefore, 13; ἔστιν  
ἡ, there is a point in which,  
857, *note*.

ἅγιος, -α, -ον, holy, righteous.

ὁσος, -η, -ον, as great (much)  
as, how great (much); *pl.*,  
how many, as many as; *adv.*  
*acc.*, ὅσον, as much as; ὅσον  
οὐ, almost, 141, *note*; ὅσον  
τάχος, with all speed, 1284.

ὅσ-περ, ἥπερ, ὅπερ, who, which.

ὄσσι, -ων (*dat.* -οις), eyes.

ὅσ-τε, ἥτε, ὅτε, who, which.

ὅσ-τις, ἥτις, ὅ τι (who, which),  
whoever, whichever.

ὀστούν, ὀστίον, *n.*, a bone.

ὅτ' = ὅτε.

ὅτ-αν, whenever, when, *with*  
*subj.*

ὅτε, when.

ὅτου, *gen.*; ὅτω, *dat.* of ὅστις.

οὐ, οὐκ, *adv.*, not, *used especially*  
*in statements and with ind.*;  
οὐ μή, *see note*, 1039.

οὐ, *adv.*, where.

οὐδός, -ος, *n.*, the ground.

οὐδέ, and not, nor yet, not  
even.

οὐδ-είς, οὐδαμία, οὐδέν, no one.

οὐδέ-ποτε, never.

οὐδέ-πω, not yet.

οὐκ-ἐτι, no longer.

οὐκ-οὖν, therefore.

οὐκ-οὖν, not therefore; *used in*  
*asking question*, 251, *note*.

οὐμοί=οι ἡμοί (*crasis*).

οὐμός=ὁ ἡμός (*crasis*).

οὖν, so, then, therefore.

οὐνεκα, for the sake of, *following*  
*gen.*

οὐ-περ, where.

οὐ-ποτε, never.

οὐ-πω, not yet.

οὐραν-ίδης, -ου, *m.*, son of Ouranos,  
(heaven); *pl.*, the gods.

οὐράνιος, -α, -ον, of heaven.

οὐρεῖος, -α, -ον, on the mountains

οὐρί-θρεπτος, -η, -ον, mountain  
bred.

οὐριος, -α, -ον, fair, favourable.

οὐ-τε, and not, neither, nor;  
οὐτε . . . οὐτε, neither . . . nor.

οὐτι, not at all, 1039.

οὐ-τις, οὐτι, no one, nothing.

οὐτοι, by no means.

οὐτοι, from οὗτος.

οὗτος, αὕτη, τοῦτο, this; *with 2nd*  
*pers. pron.*, expressed or under-  
stood="you there!" "he  
there!" 1127, *note*.

οὕτω, οὕτως, thus, so.

οὐχί=οὐ.

ὀφείλω, -ήσω, ὀφείλησα, (ὀφείλον),  
ὀφείληκα, -θην, owe; *with inf.*,  
be obliged (to do), ought;  
*imperf. and aor.*, would that.  
*See 395, note.*

ὀφλισκάνω, ὀφλήσω, ὀφλον, ὀφληκα,  
-μαι, incur the charge of, 327,  
*note*.

ὄχλος, *m.*, crowd, mob; heap,  
1014.

ὄψις, -εως, *f.*, vision.

ὄψομαι. *See* ὄρώω.

πᾶ, *Dor. for* πᾷ.

πάγ-χρυσος, -ον, all of gold.

πάθ-. *See* πάσχω.

πάθος, *n.*, suffering, woe, disaster.

παῖς, παῖδος, *s.*, child, son or  
daughter; servant (*like our*

"boy"). *Ἡ 59 παῖδες*=female attendants of Hecuba.

*παίω*, strike, smite.

*παλαιός*, -ά, -όν, ancient, of old time.

*πάλιν*, *adv.*, again; back again; *π. καὶ πρόσω*, backwards and forwards.

*Παλλὰς*, -άδος, *f.*, Pallas, epithet and synonym of Athens.

*πάλ-λευκός*, -ον, quite white.

*πάλλω*, sway, brandish; toss, dandle.

*παν-όλιος*, -α, -ον, all-forslorn.

*πάν-δυρτος*, -ον, all-plaintive.

*παν-ούργος*, -ον, villain, wretch.

*παν-τάλος* (*like* *τάλος*), all-wretched, all-forslorn.

*πανταχοῦ*, *adv.*, everywhere.

*παν-τλάμων*, *Dor.* for *παν-τλήμων*.

*παν-τλήμων*, -ον=*παντάλος*.

*παντοίος*, -α, -ον, of all kinds.

*πάνυ*, *adv.*, altogether, quite.

*παν-ύστατος*, -η, -ον, very last; *adv.*, -τον, for the last time.

*παρά* (*παρα* when after its case), *prep.*; with *gen.*, from side of; with *acc.*, to side of; with *dat.*, at side of—thus with *acc.*, to, 559; beyond, contrary to, 680; with *dat.*, with, in house of, 19; in presence of, among; with *gen.*, from, 615.

*παρα*=*παρῆστι*, is here.

*παρα-βαίω*, pass by, escape.

*παρ-αίρω* (*aor.* -είλον), take away.

*παρα-καλέω*, -έω, call to one's side, call aside.

*παρα-στάς*. See *παρ-ίστημι*.

*παρά-σχες*. See *παρ-έχω*.

*παρά-φορος*, -ον, erring, unsteady (*lit.* borne on one side).

*παρα-ψύχη*, *f.*, refreshment, comfort.

*πάρ-εδρός*, -ον, seated near.

*παραά*, *f.*, cheek.

*παρ-είλον*. See *παρ-αίρω*.

*πάρ-εμι*, be near, be present.

*παρῆστι*, it is possible. *Part.* *παρόν*, -ούσα, -όν (*τὸ παρόν*, my present estate, 997).

*παρ-έχω* (*same* tenses as *έχω*), afford; cause; offer.

*παρ-ηγورέω*, advise, counsel.

*παρηγίς* (-ίδος, *f.*, cheek.

*παρθένος*, *f.*, maiden, virgin.

*Πάρις*, -ίδος, *m.* Paris, son of Priam and Hecuba, whose rape of Helen caused the Trojan War.

*παρ-ίστημι* (tenses like *ίστημι*), set near; *intransitive* tenses, stand by; be at hand.

*πάροιθα* (-θεν), *adv.*, before; with *article*=*adj.*, former.

*πάρως*, *adv.*, formerly; as *prep.*, in front of, *δωμάτων π.*

*παρ-ουσία*, *f.*, presence.

*πᾶς*, *πᾶσα*, *πάν*, all, every; *πάντα* (*n. pl.*), in every way.

*πάσσᾶλος*, *m.*, peg.

*πάσχω*, *πείσσομαι*, *πέπονθα*, *ἔπαθον*, suffer, experience; with *adv.*, εὖ, οὐκ ἐπὶ πάσχειν, experience good or pitiable treatment. *Phrases*, τί πάσχω; 614, what am I to do? τί πάσχεις; what ails you? 1127.

*πατήρ*, *πατρός* (*acc.* *πατέρα*) *m.*, father.

*πάτρα*, *f.*, fatherland.

*πάτριος*, -α, -ον, handed down from forefathers, ancestral.

*πατρὶς*, -ίδος, *f. adj.*, native.

*πατρ-φός*, -ον or -α, -ον, paternal ancestral.

*πέδιον*, *n.*, ground, plain.

*πειθ-ω*, persuade; *mid.*, be persuaded; obey (*with dat.*).

πειθῶ, -οῦς, *f.*, persuasion.  
 πειράσσω, make trial of (*with gen.*).  
 πέλμα, -άτος, *n.*, cable, *esp.* stern-cable.  
 πελάγιος, -α, -ον, of the sea.  
 πέλαιος, *n.*, sea, *esp.* open sea.  
 πελάζω, come near.  
 πέλας, *adv.*, near; *with gen.*, 486.  
 πέλεκυς, *m.*, axe.  
 πέμπω, send; convey (πεμπόμενον κώπη, sped by the oar); *in mid.*, send for.  
 πένομαι, be poor, be in need.  
 πενήκοντα, fifty.  
 πέπλος, *m.*, robe; 486, note.  
 πέπρωτα, it is fated; *part.* πεπρωμένος fated; ἡ πεπρωμένη, fate, destiny.  
 περ, *particle adding emphasis and exactness to word; common with relatives.*  
 πέρα, beyond, exceeding; *with gen.*, 714.  
 πέραω, -άσω, pass, cross.  
 πέρθω, sack, waste; *aor. part.* πέρσας.  
 περί, *with acc. and dat.*, about, around; *gen.*, about, concerning.  
 περίξ, *adv.*, all around.  
 περι-πίπτω (*tenses like πίπτω*), fall into, fall in with (*with dat.*).  
 περι-πτύσσω, enfold, envelop.  
 περι-πτύχη, *f.*, *lit.* something enfolding; fence.  
 περισσός, -ή, -όν, excessive, odd; *adv.*, περισσά (*n. pl.*), very, exceedingly.  
 Περσεφόνη, *f.*, Persephone, daughter of Demeter, queen of lower world.  
 πίοσημα, -άτος, *n.*, *lit.* falling; victim, 699, note.

πέτρα, *f.*, rock.  
 πύκνινος, -η, -ον, of pine.  
 πῇ, where or whither?  
 Πηλεΐδης (*patronymic*), son of Peleus = Achilles.  
 Πήλειος, -α, -ον, of Peleus. See 190, note.  
 Πηλεΐς, -έως, *m.*, Peleus of Thessaly, father of Achilles.  
 πῆμα, -άτος, *n.*, woe, suffering, trouble.  
 πημονή, *f.*, suffering, trouble.  
 πῆνη, *f.*, thread; *in pl.*, web, 471.  
 πικρός, -ά, -όν, bitter, harsh, cruel.  
 πίνω, πίομαι, ἐπιον, πέπωκα, drink.  
 πίπτω, πεσοῦμαι, πέπτωκα, ἐπεσον, fall, throw oneself; π. εἰς χεῖρας, fall into hands of.  
 πιστός, -ή, -όν, faithful; trust-worthy.  
 πίτνω, fall.  
 πλάθω (*collat. form of πλάζω*), draw near; *aor. pass.* πλάσθης, 890.  
 πλάξ, πλακός, *f.*, level place, plain.  
 πλάτη, *f.*, oar.  
 πλείστος, -η, -ον, *superl.* of πολύς.  
 πλείον, πλείων, *comp.* of πολύς.  
 πλευρά (πλευρόν), *f.* (*n.*), rib, side.  
 πλέω, πλεύσασθαι and πλευσοῦμαι, ἐπλευσα, sail.  
 πλῆθος, -ους, *n.*, multitude, crowd.  
 πλὴν, *adv.*, save, except.  
 πλήρης, -εῖς, full.  
 πληρ-όω, fill, fulfil; complete, heap up.  
 πλησίον, near. See 996, note.  
 πλόκαμος, *m.*, lock of hair, tress.  
 πλοῦς (*contr. from πλόος*), *m.*, sailing, voyage (πλέω, sail).  
 πλούσιος, -α, -ον, rich.  
 πνεῦμα, -άτος, *n.*, breath.  
 πνοή, *f.*, breeze, wind.

πόθεν, *adv.*, whence?

πόθεν, *adv. enclitic*, from some quarter.

ποθέω, desire, long for.

ποι, *adv.*, whither? *with gen.*, *esp. in phrase* τοι γῆς; *sometimes nearly* = ποῦ, *e.g.* 419.

ποι, *adv. enclitic*, some whither; *like* τοι, *with gen.*, 1285.

ποιῶ, make, do, perform. *In mid.*, consider, regard, account

ποικίλλω, embroider (*lit.* work in various patterns: ποικίλος).

ποικιλό-φρων, -ον, *adj.*, versatile; *generally in bad sense*, shiftily, crafty.

ποῖος, -α, -ον, *adj.*, of what sort, what? (*almost* = τίς, 150).

πολέμιος, -α, -ον, *adj.*, hostile; *as subst.*, enemy. *Superl.* πολεμιώτατος, 848 (*strictly* public enemy, *opp.* to ἐχθρός).

πολύς, -όν or -ά, -όν, grey, hoary.

πόλις, -εως (-ος), *f.*, city, town, state.

πολίτης, -ου, *m.*, citizen.

πολλ-ᾶκις, *adv.*, many times, often.

πολυ-δάκρυτος, -ον, tearful.

Πολύδωρος, Polydorus, youngest son of Priam and Hecuba: murdered by Polymestor.

Πολυμήτωρ, -ορος, *m.*, Thracian king, guardian and murderer of Polydorus.

πολύ-μοχθός, -ον, full of labour, full of sorrow.

Πολυξένη (or -ξίνη), Polyxena, daughter of Priam and Hecuba, sacrificed to spirit of Achilles.

πολύ-πονός, -ον, full of suffering, full of toil. *Superl.* -πονώτατος.

πολύς, πολλή, πολύ, *adj.*, many, much; οἱ πολλοί, the mob; αἱ π. πόλεις, most cities. *Adv.*

*forms*, πολύ, πολλά. *Comp.* πλείων (πλέων), more (*adv.* πλέον); *superl.* πλείστος, most.

πολύ-χρυσος, -ον, *adj.*, with much gold, rich.

πόμπιμος, -ον, favourable (πέμπω, send).

πομπός, *m.*, messenger.

πονέω, work (*with cognate acc.* πόνον, 779).

πονηρός, -ά, -όν, troublesome; bad, worthless, evil.

πόνος, *m.*, labour, suffering, evil.

ποντικός, -άδος, *f.*, *adj.*, of the sea.

πόντιος, -ον or -α, -ον, of the sea; ἀφῆκε πόντιον, flung into the sea, 797, *note*.

ποντο-πόρος, -ον, seafaring.

πόντος, *m.*, sea.

πορ-εῦω, make go or pass; *in pass.*, go, move.

πλοῖος, *m.*, ferry; strait.

πόρπη, *f.*, brooch, 1170.

πόσις, *m.*, husband.

πότε, *interrog.*, at what time? when?

ποτε, *enclitic part.*, at some time, ever; formerly, once; *often in questions* "pray."

πότερα, *interrog. adv.*, whether.

πότερος, -α, -ον, whether of two.

πότμος, *m.*, fate, destiny.

πότνια, *f.*, *adj.*, revered; 70, *note*.

ποῦ, where? in what way?

που, *enclitic*, anywhere; perhaps; ἢ που, I suppose, 775.

ποῦς, ποδός, *dat. pl.* ποσὶ, *m.*, foot; (*of a ship*) sheet, 1020, *note*.

πράγμα, -ᾶτος, *n.*, matter, business, act, deed.

πράσσω, πράξω, do, commit; fare (*with qualifying adv.*, as κακῶς, 56; καλῶς, 820).

πρίτω, *esp. as impero*. πρίται, it is seemly, right.

πρόσβυς, -εως, *m.*, old man.

πρόσβυτις, -ιδος, *f.*, old woman.

πρόσβυτης, -ου, *m.*, old man, 323, *note*.

πρεμενής, -ης, *adj.*, gentle, kind; favourable.

Πριάμειδης, -ου, *m.*, son or descendant of Priam (*patronymic*).

Πριάμος, *m.*, Priam, king of Troy, husband of Hecuba.

πρίν, *conj.*, before that; usually *with inf.*; *with ind.* when action in past. As *adv.* with article = *adj.*, former. See 622, φρονήματος τοῦ πρίν.

πρό, *prep.* (*with gen.*), before, of time or place.

προ-βάλλω (*tenses like βάλλω*), put forward (as plea), 825.

προ-θυμῶμαι, desire, be anxious.

πρό-θυμος, -ου, *adj.*, eager, desirous.

προ-κόπτω, advance (*lit.* cut down before, as a pioneer), 961, *note*.

προ-λείπω, leave; swoon, 438.

προ-μῆτις, *f.*, forethought; consideration, 795, *note*.

πρό-νοια, *f.*, forethought.

προ-πετής, -ης, *adj.*, fallen in front of.

πρός, *prep.*: *with acc.*, to, towards, π. οὐκον, π. οὐδ'ος π. τὸ θεῖον; *adv.*, π. βίαν, by force; *with gen.*, from, at hands of; (of oaths) π. θεῶν, by the gods; *with dat.*, at, near; in addition to.

προσ-απαύω, -εω, help.

προσ-βάλλω (*tenses like βάλλω*), lay by side of.

προσ-βλέπω, look at.

πρόσ-εμι, -έσομαι, be added to, be on, be near.

προσ-εἶπον, *strong aor.*, speak to, address.

πρόσθε (θιν), *adv.*, before, formerly, once; εἰ πρόσθεν κακῶν, 961, *note*.

προσ-θιγγάνω, -θιξομαι, -θιγον, touch.

προσ-ίζω, sit near (as suppliant).

προσ-λάμβαναι, grasp, take hold of (*with gen.*), 64, *note*.

προσ-οιστίας, -α, -ου, *verbal adj.* from φέρω, to be added.

προσ-οράω, -όρομαι, -εἶδον, look at.

προσ-πίπτω (*tenses like πίπτω*), fall at.

προσ-πίτνω = *foreg.*, fall before (as suppliant).

προσ-τάσσω (*tenses like τάσσω*), assign.

προσ-τίθημι (*tenses like τίθημι*), *lit.* add to; thus impose on, 362; consign, 368; *mid.*, bring on oneself (in addition), 742.

πρό-σφαγμα, -άτος, *n.*, victim (σφάζω).

πρόσ-φθεγμα, -άτος, *n.*, word.

προσ-φίλης, -ης, *adj.*, dear, beloved.

πρόσ-φορος, -ου, *adj.*, helpful, serviceable.

πρόσω, *adv.*, forward; *with gen.*, πρόσω πατρός, far from their father.

πρόσωπον, *n.*, visage, face.

προ-τίθημι (*tenses like τίθημι*), put forward, 67; in *mid.*, lay out (of corpse), 613, *note*.

πρότονοι, *m.*, halcyons (τίτω).

πρό-φασις, -εως, *f.*, pretext (φημί).

πρήμνα, *f.*, stern (of ship).

πρωτό-γονος, -ου, first-created.



σπανίζω, lack, need (*with gen.*).  
 σπάνις, -εως, *f.*, deficiency, lack.  
 σπαργμός, *m.*, rending.  
 σπάω, -άσω, *ἔσπακα* (*aor. pass. ἔσπασθην*), tear away, wrench away.  
 σπείρω, sow, cultivate.  
 σπέρμα, -ῆτος, *n.*, seed; children, race.  
 σπεύδω, hasten; set forward; strive for; make haste.  
 σπορά, *f.*, race; ὄπλις σπορά, race of women.  
 σπουδάζω, be zealous, eager, hasten.  
 σπουδή, *f.*, hot haste; σπ. ἔχειν = σπουδάζεσθαι, 673; contention.  
 σταλαγμός, *m.*, drop.  
 στάς, 2nd *aor. part.* of ἵστημι.  
 στάχυς, -υος, *m.*, ear of corn.  
 στέγη, *f.* (*lit.* covered place), in *pl.*, tent, cavern.  
 στείχω, go, advance, walk.  
 στέλλω, *v.a.*, make ready; gather up (robe); in *mid.*, set sail, start (on expedition), depart.  
 στεναγμός, *m.*, groaning, lament.  
 στένω, groan, lament.  
 στέργω, love; am content, 789.  
 στερίσκω (*pass.* στέρουμαι, *στερίσκομαι*), deprive. (*Tenses as if from στερῶ, but pass. aor. στερηθῆναι*, 338, *στερνύς*, 623.)  
 στέρνον, *n.*, breast.  
 στεροπή (-ά *Dor.*), *f.*, lightning, lightning flash.  
 στερός, -όν or -ά, -όν, *adj.*, fixed, hard, stern.  
 στεφάνη (-α *Dor.*), *f.*, crown, diadem (of towers).  
 στέφανος, *m.*, crown, chief prize.  
 στεφανώω, crown, honour.  
 στόλισμα, -άτος, *n.*, garment;

armament, equipment (*see note*, 1158).  
 στόλος, *m.*, expedition.  
 στόμα, -άτος, *n.*, mouth.  
 στρατεύμα, -άτος, *n.*, army, host.  
 στρατιά, *f.*, army.  
 στρατός, *m.*, army, host.  
 στρέφω, turn; revolve in mind.  
 σύ, *pron.*, 2nd *pers.*, thou.  
 συγγενής, -ης, *adj.*, kindred, akin; as *subst.*, kinsman.  
 συγγνωστός, -όν, *adj.*, pardonable.  
 σύγ-γονος, -ον, *adj.*, akin; *subst.*, *f.*, sister, 441.  
 συγκλείω, συγκλήσω, *perf. pass. συγκαλέσθαι*, enclose, wrap up.  
 συγχωρέω, agree, consent.  
 σὺνδεις, *aor. part. pass.* of σύνδω.  
 συμ-βούλομαι, -βουλῆσθαι, agree in wishing.  
 σύμ-μοχοι, *m.*, ally.  
 συμ-παίω, *fut.* -παίησω, clash.  
 σύμ-παρ (like πᾶς), all together, all, whole.  
 συμ-πίττω or συμπίπτω, come together, meet; coincide, happen, 846; 1029, *note*.  
 συμ-πονέω, work with, co-operate.  
 συμ-φονεύω, to kill at same time with.  
 συμ-φορά, *f.*, event; chance, misfortune, disaster.  
 σύν (ζύν), *prep.*: with *dat.*, with, in co-operation with; σ. ὅπλοις, in arms; σ. δόλῳ, by treachery.  
 συν-απιάζω (*aor.* συνήπασα), seize together.  
 συν-δουλεύω, be slave with.  
 συν-δράω, -ᾶω, do with, co-operate.  
 σύν-εμι (*tenses like εἰμι*), be with.  
 συν-εξ-ίρχομαι (*tenses like ἵρχομαι*), come out with.  
 συν-ίσται, 3rd *sing. fut.* of σύνεμι.

συν-θνήσκω (*tenses like* θνήσκω),  
die with.

σύν-ισθι, *imperat. of* σύνοιδα.

σύν-οδος, *f.*, assembly, 109.

σύν-οιδα (*tenses like* οἶδα), be  
conscious of, aid, abet.

συν-οικίζω, help in colonising  
(*aor.* συνώκισα).

συν-τείνω, tend.

συν-τέμνω, curtail, cut short ;  
συντεμών, in brief.

συν-τίθημι (*tenses like* τίθημι),  
place together, include in one.

συν-τυγχάνω (*tenses like* τυγχάνω),  
meet with, fall in with.

συν-τυχία, *f.*, chance, fate.

σφαγή, *f.*, slaughter, murder ;  
deadly wound.

σπάγιον, *n.*, victim.

σφάζω, σφάξω, ἐσφαξα (*aor. pass.*  
ἐσφάγην), slay, slaughter.

σφακτός, -ή, -όν, slaughtered.

σφε=σφᾶς. See 260, note.

σφεῖς, *ibid.*

σχεδία, *f.*, raft, ship.

σχῆς, 2nd *aor. imperat. of* ἔχω.

σχέλιος, -α, -ον, *adj.*, wretched,  
unhappy.

σχῆμα, -ᾶτος, *n.*, form, fashion.  
See 619, note.

σχολάζω, act leisurely, delay.

σώζω, save, keep safe.

σῶμα, -ᾶτος, *n.*, body, person.

σῶς, σῶν, *adj.*, safe.

τῆ, *Dor. for* τῇ.

ταλαίπωρος, -ον, *adj.*, wretched,  
ill-starred.

τάλας, -ανᾶ, -αν, *adj.*, wretched,  
unhappy.

Ταλθύβιος, Talthybius, Greek  
herald.

τάν=τὰ ἐν (*crasis*).

ταπεινός, -ή, -όν, *adj.*, humble,  
lowly.

ταραγμός, *m.*, disturbance, per-  
plexity ; confusion.

ταρβέω, -ήσω, etc., be frightened,  
quail.

τάσσω (τάπτω), order, appoint.

τάφος, *m.*, tomb, burial.

τάχα, *adv.* soon, quickly ; per-  
haps, possibly.

τάχος, -ους, *n.*, speed ; ὅσον τάχος,  
with all speed.

ταχέως, -εἰα, -ύ, *adj.*, swift ; *comp.*  
θάσσων, *superl.* τάχιστος ; *superl.*  
*adv.*, τάχιστα, with ὥς, as soon  
as possible.

τε, *conj.* (*enclitic*), and ; τε . . .  
τι, both . . . and.

τέγγω, τέγξω, wet ; bedew.

τείνω, stretch ; stretch out, pro-  
long ; design, intend.

τείχος, -ους, *n.*, wall.

τέκμαρ, *n.* (*only in nom. and*  
*acc.*), mark, beacon.

τέκνον, *n.*, child.

τέκος, -ους, *n.*, child.

τεκών, -οὔσα, -όν, 2nd *aor. part.*  
*of* τίκτω ; *as subst.*, parent.

τελευτάω, end, finish.

τέλος, -ους, *n.*, end ; διὰ τέλους,  
for ever ; ἐς τέλος, to utmost.

τέμνω, cut down, destroy ; waste ;  
*mid.*, cut down for oneself  
(*aor.* ἐταμόμην).

τετρά-πους, -ποδος, *adj.*, four-  
footed.

τεύξομαι, *fut. of* τυγχάνω.

τεῦχος, -ους, *n.*, vessel, urn.

τέχνη (*in pl.*), *f.*, art, device  
skill.

τῇδε, *adv.*, in this way, thus.  
See 661.

τῆμῃ=τῇ ἐμῇ (*crasis*).

τητέομαι, be deprived of, be without.

τίθημι, θέσω, ἔθηκα, τέθεικα, τέθειμαι, set, place; make; *mid.*, place, dispose of; regard, account; lay up for oneself, 1212, *note*.

τιθήνη, *f.*, nurse.

τίκτω, τέξομαι, τέτοκα, ἔτεκον, beget; bear, bring forth.

τίμῶ, honour, esteem.

τιμή, *f.*, honour.

τίμιος, -α, -ον, *adj.*, honourable.

τιμωρέω (*with dat.*), avenge; *mid.*, avenge oneself on, punish (*with acc.*).

τιμωρός, -όν, helping; *as subst. m.*, avenger.

τις, τι, τινος, *enclitic*, some; some one, any one; τι (*as adverb*), in some measure, somewhat.

τίς, τί (τίνος τοῦ, τίνι τῷ), *interrog.*, who, what? τί, why?

Τιτάν, -άνος, *m.*, Titan (giants who rebelled against Zeus).

τλάμων, *Dor. for* τλήμων.

τλατός, *Dor. for* τλητός.

τλάω, τλήσομαι, τέτληκα, ἔτλην, dare, venture, suffer.

τλήμων, -ονος, *adj.*; *original sense*, enduring, patient; hence wretched, miserable, in 562, brave (*see note*).

τλητός, -ή, -όν, *verbal adj.*, endurable.

τοι, *enclitic particle*, assuredly.

τοιος, -α, -ον, *adj.*, such; of such a sort.

τοιόσδε, -άδε, -όνδε, *adj.*, such; of such kind, *esp. referring to what follows*.

τοιούτος, -αῦτη, -οὔτο, *adj.*, such, *esp. referring to what goes before*; τοιαῦτα, just so! 776.

τοίχος, *m.*, wall: side of tent, 1174.

τοκάς, -άδος, *f.*, mother.

τοκεύς, -εύς, *m.*, parent.

τόλμᾶ, -ης, *f.*, boldness, rashness; rash deed.

τολμῶ, venture, be bold; endure, put up with.

τοξύνω, shoot; aim at.

τόξον, *n.*, bow; *pl.*, arrows.

τόσος, -η, -ον, *adj.*, so great, so many, so much.

τοσόσδε, -ήδε, -όνδε, *adj.*, so great; *adv.*, τοσόνδε, so greatly.

τοσοῦτος, -αῦτη, -οὔτο, *adj.*, so much, so great.

τότε, *adv.*, then; τὴν τότε χάριν, 276, *note*.

τοῦμόν=τὸ ἑμόν (*crasis*).

τοῦμπάλιν=τὸ ἐμπάλιν (*crasis*).

τοῦνθένδε=τὸ ἐνθένδε (*crasis*).

τράπεζα, *f.*, table, board.

τρέπω, τρέψω, τέτροφα, ἔτραπον, turn; *mid.*, betake oneself.

τρέφω, βρέψω, ἐθρεψα, τέτροφα, τέθραμμαι, ἐτρέφην, nurture, nourish, bring up.

τρέχω, δραμοῦμαι, ἔδραμον, run.

τρίβω, rub; lay waste, 1142.

τρισὺς, -ή, -όν, *adj.*, threefold; three.

τριταῖος, -α, -ον, on third day; 32, *note*.

Τροία, *f.*, Troy.

τρόπος, *m.*, way, method; humour, character, 867, *note*.

τροφή, *f.*, nurture, training.

Τρωάς, -άδος, *adj.*, of Troy; *fem. subst.*, Trojan woman.

Τρῶες, -ων, *m.*, Trojans.

Τρωίς, -άδος, *f.*, Trojan woman.

Τρωικός, -ή, -όν, of Troy, Trojan.

τυγχάνω, ταῖξουσι, ἐτυχον, light upon, meet with, obtain, usually with *gen.*, but also with *acc.*; succeed; (with

- part.) τυγχάνω ὦν, happen to be; τυγχάνει περῶσα (865); τυγχάνω ἀπῶν (863).
- τύμβος, *m.*, tomb.
- Τυνδαρίς, -ίδος, *f.*, (*patronymic*), daughter of Tyndareus, king of Sparta (=Helen. 269, Clytemnestra, 1278).
- τυραννικός, -ή, -όν, *kingly, royal.*
- τύραννος, *m. and f.*, king, monarch; queen, princess.
- τυφλός, -ή, -όν, *adj.*, blind.
- τυφλώω, make blind, blind.
- τύφω, smoulder, smoke.
- τύχη, *f.*, fortune; see 786, note.
- τῶ = τίνι.
- ὕβριζω, insult, be insolent.
- ὕδωρ, -ἄτος, *n.*, water.
- ὕλη, *f.*, wood, timber.
- ὕμεις, -ἄς, -ῶν, -ῖν, *pl. of σύ.*
- ὕπαρχω, *lit.* begin to be; hence be.
- ὕπ-εγγνος, -ον, *adj.*, under pledge (ἐγγύη = pledge), responsible; τὸ ὑπέργνον, responsibility, liability.
- ὕπ-εκ-πέμπω, send away secretly (*aor.* ὑπεξέπεμψα), *cf.* note.
- ὕπ-ἐξ-άγω, withdraw stealthily.
- ὕπέρ, *prep.*: with *acc.*, above, beyond; with *gen.*, above; on behalf of, for sake of.
- ὕπερ-ἡρῶσκα, -θορούμαι, -θόρον, leap over.
- ὕπερ-τέλλω, rise above.
- ὕπερ-φέρω (*senses like φέρω*), excel.
- ὕπ-εχω (*senses like εἶχω*), under-go; ὕπ. δίκην, undergo punishment.
- ὕπ-ηρετώ, serve, help, with *dat.*
- ὕπ-ηρέτης, -ου, *m.*, servant, minister (*lit.* under-rower: ἐρέτης).
- ὕπνος, *m.*, sleep.
- ὕπό, *prep.*: with *acc.*, under, usually with verb implying "motion to"; τοὺς ὑπὸ γαίαν, gods of nether world; with *gen.*, from under, ὕ. σκηνῆς, from within tent, 53; with *pass. verbs*, of agent, by, at hands of; under hands of, 1215; with *dat.*, under.\*
- ὕπο-πέμπω, send beneath.
- ὕπό-πτερος, -ον, *adj.*, winged.
- ὕπ-οπτος, -ον, *adj.*, suspicious, fearful of, with *gen.*; 1135, note.
- ὕστατος, -η, -ον, last.
- ὕψέω, *fut.* of ὑπύχω.
- ὕψι-πέτης, -ης, *adj.*, lofty.
- φαίνω, *perf. pass.* πῆφασμαι, *aor.* ἐφάνην, show; *mid. and pass.*, be seen, show oneself, appear.
- φάμα, *Dor.* for φήμη.
- φάντασμα, -ἄτος, *n.*, shade, ghost.
- φῶς (*only in nom. and acc. sing.*), *n.*, light, esp. light of life.
- φάρμακον, *n.*, drug, poison.
- φᾶρος, -ους, *n.*, cloak; robe.
- φάργανον, *n.*, sword.
- φάσμα, -ἄτος, *n.*, phantom, vision (φαίνω).
- φῆγγος, -ους, *n.*, light. (*See note, 388.*)
- φεῖδουαι, spare, desist.
- φερτός, -ή, -όν, *verbal adj.*, bearable.
- φέρω, οἶσω, ἐνήνοχα, ἤνευκα, ἤνευκον, bear, carry; bring, fetch; produce; carry off, plunder; *mid.*, win; *pass.*, be carried on, rush, 1075.
- φεῦ, *interj.*, ah! alas! woe!

φεύγω, φεύξομαι, ἔφυγον, πέφευγα,  
fly from, escape.

φήμη, *f.*, rumour, report.

φημί, φήσω, ἔφην, say.

φθέγγομαι, speak aloud, utter.

φθείρω, destroy, spoil.

Φθιάς, -ᾶδος, *f. adj.*, of Phthia  
(in Thessaly).

φθίμενος. See φθίω.

φθίω, φθίσω, ἐφθικα, ἐφθιμα, con-  
sume, destroy; 2nd *aor.*  
*part.* of φθίμενοι, the dead.

φθογγή, *f.*, voice, note.

φθόγγος, *m.*, voice, cry.

φθονέω, grudge; with *gen.* and  
*dat.*

φθόνος, *m.*, ill-will; envy. See  
288, note.

φιλέω, love; be wont.

φίλιος, -α, -ον, *adj.*, friendly, dear.

φίλ-ιππος, -ον, *adj.*, horse-loving.

φίλος, -η, -ον, *adj.*, loving, dear;  
as *subst.*, friend; *n.*, *pl.*, φίλα,  
welcome news (*comp.* φίλτερος,  
*superl.* φίλτατος).

φιλο-ψυχέω, be a coward (be  
fond of life).

φίλο-ψύχος, -ον, *adj.*, cowardly  
(lit. life-loving).

φίλτρον, -ον, *n.*, charm, love-  
charm.

φλόγεος, -α, -ον, burning, flaring.

φλογμός, *m.*, blaze.

φλόξ φλογός, *f.*, flame.

φοβερός, -ά, -όν, *adj.*, terrible.

φόβος, *m.*, fear, alarm.

Φοιβάς, -ᾶδος, *f.*, priestess of  
Phoebus, prophetess.

φοινίξ, -ίκος, *m.*, palm-tree.

φοίνιος, -α, -ον, *adj.*, blood-  
stained.

φοινίσσω, redden, make red.

φονεύς, -εως, *m.*, murderer.

φόνιος, -ον or -α, -ον, *adj.*, murder-  
ous, bloody.

φόνος, *m.*, murder, death; blood.

φορέω, carry to and fro.

φράζω, say, declare; in *mid.*,  
observe, notice (546, note).

φρήν, φρενός, *f.*, mind, heart.

φρίσσω, shiver, shudder.

φροίμιον, *n.*, prelude, opening  
(for προ-οίμιον).

φρονέω, think; be minded (with  
*adv.* or *n. adj.*).

φρόνημα, -ᾶτος, *n.*, thought;  
temper, spirit.

φροντίζω, think, consider, take  
care, take heed.

φροντίς, -ίδος, *f.*, thought, care.

φροῦδος, -η, -ον, *adj.*, gone,  
departed, out of the way  
(πρό, ὁδοῦ). See 160, note.

φρουρέω, guard.

Φρύξ, -ῦγός, *m.*, Phrygian;  
Trojan. Φρυγῶν πόλις = Troy.

φυγάς, -ᾶδος, *c.*, fugitive.

φυγή, *f.*, flight.

φυλακή, *f.*, watch, guard.

φύλαξ, -ακος, *m.*, guard, keeper.

φύλλον, *n.*, leaf.

φύρω (*aor.* ἐφύρσα and ἐφύρα),  
mix together, confuse; 858,  
note; defile, 496.

φύσις, -εως, *f.*, nature, disposition,  
temper.

φύω (*intrans.*, *tenses*, πέφυκα, ἐφυν),  
produce, beget; *intrans.*, be  
born, be.

φωνή, *f.*, voice.

φῶς, φωτός, *n.*, light.

φῶς, φωτός, *m.*, man.

χαίρω, χαίρήσω, ἐχάρην, rejoice,  
be glad; *imper.* and *inf.*,  
farewell.

χᾶλξ, *Dor.* for χηλῆ.

χαλαῶ, -άω, loosen, slacken ;  
*intrans.*, be indulgent to (403),  
*with dat.*

χαλινωτήρια, -ων, *n. pl.*, cables  
(for mooring).

χαρακτήρ, -ῆρος, *m.*, impress,  
stamp. *See note*, 379.

χάρις, -ιτος, *f.*, thanks, grace,  
kindness, benefit ; χάριν, *with*  
*gen.*, for sake of ; χάριν ἐμὴν,  
874, for my sake ; πρὸς χάριν  
(τινί) to win favour.

χάτερον = καὶ ἐτέρων (*crasis*).

χείρ, χερὸς *and* χειρὸς, *f.*, hand,  
arm.

Χερσονήσιος, -α, -ον, *adj.*, of  
Chersonese.

Χερσό-νησος, *f.*, Chersonese in  
Thrace (Gallipoli peninsula),  
opposite Troy (χερσό-νησος =  
land-island).

χηλή, *f.*, hoof ; claw.

χθόνιος, -α, -ον, *adj.*, of lower  
world.

χθών, χθονός, *f.*, land, country.

χιονώδης, -ες *adj.*, snowy.

χλωρός, -ά, -όν, fresh, new.

χοή, *f.*, libation (χέω = pour).

χόλος, *m.*, anger, wrath.

χορο-ποιός, -όν, choral.

χράινω, defile.

χράω, χρήσω, *act.*, declare ; *mid.*,  
use, treat (*with dat.*) ; κέχρημαι,  
*with gen.*, be in need of.

χρεία, *f.*, need.

χρεός, ὄφους, *n.*, need ; business ;  
*see* 892, *note*.

χρεών (*sc.* ἐστί), it is meet, it  
must be.

κρή, *impers.*, ἐχρήν or κρήν (*η* in  
*contraction preserved through-*  
*out*), it must be, it is right ;  
τὸ κρήν, necessity, *see* 260, *note*.

κρήζω, wish, desire

κρήμα, -άτος, *n.*, matter ; τί  
χ., what in world ? 754, *note* ;  
*in pl.*, money, wealth.

κρηστός, -ή, -όν, *adj.*, good, kind ;  
(of land) rich, fertile ; τὰ  
κρηστά, prosperity.

χρόνος, *m.*, time.

χρύσεος, -έα or -ῆ, -ον, *adj.*, golden.

χρυσός, *m.*, gold.

χρυσο-φαής, -ες, *adj.*, with golden  
light.

χρυσο-φόρος, -ον, *adj.*, wearing  
gold.

χρῶς, χρωτός (χροός, χροί, etc.), *m.*  
flesh.

χῶ = καὶ ὁ (*crasis*).

χῶμα, -άτος, *n.*, mound.

χώρα, *f.*, place ; region.

χωρέω, *intrans.*, go ; go or come  
forth ; spread abroad ; depart.

χωρίζω, separate.

χωρίς, *adv.*, apart ; *with gen.*,  
far from.

ψάμαθος, *f.*, sand.

ψάω, touch.

ψευδής, -ες, *adj.*, false.

ψεύδω, deceive, cheat.

ψηφός, *f.*, vote, sentence (*lit.*  
pebble for voting).

ψόγος, *m.*, blame.

ψυχή, *f.*, soul ; life.

ὦ, *vocative particle*.

ὥδε, *adv.*, thus.

ὥδεις, -ιτος, *f.*, travail.

ὠθείω, ὠσω, ὠσα, thrust away.

ὠμοί, woe is me !

ὠμός, -ή, -όν, *adj.*, fierce, cruel.  
(*lit.* raw).

ᾠν, ᾠδῶν, ᾠν, *part. of ᾠδῶν*.

ἀντιπαι, *buy*.

ᾠπητός, -ή, -όν, *verbal adj.*, bought.

Ὠρεῖον, Ὠρεῖον, *m.*, Orion (*short in Attic*), mighty hunter who became constellation. *See* 1104, *note*.

ᾠρεῖον, *aor. of ᾠρεῖν*.

ὥς, *adv.*, as; *with superl.*, ὥς τάχιστα, as soon as possible;

how; *conj.*, (a) *final*, so that, that; ὥς ἔν, 330, *note*; (b) *causal*, since; (c) *after verb of saying*, that; *with part. (esp. fut.)* implies intention or purpose.

ὥς = (*with persons*), to.

ὥς, *thus*.

ὥστε *adv.*, just as, like; *conj.*, so that, *with inf. and ind.* (*consecutive*).









